Encyclopedia of African American Music

Edited by Emmett G. Price III, Tammy L. Kernodle, and Horace J. Maxile, Jr.

Encyclopedia of African American Music

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Encyclopedia of African American Music

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The Greenwood/ABC-CLIO publishing team was a joy to work with. During the early stages of the project, we benefited greatly from the careful guidance of Kristi Ward. Her thorough and steady nurturing provided a firm foundation for the project and for our relationship with Greenwood. As the project progressed, Anne Thompson emerged as an editorial angel and problem solver. Her proven expertise in projects of this magnitude combined with her firm patience moved us closer to completion with each correspondence. Anne guided us through the merger of Greenwood and ABC-CLIO in a manner in which we knew it was occurring, but we certainly did not feel it happening. The conclusion of the project introduced us to Jennike Caldera, Randy Baldini, Mark Kane, and Jason Kniser. We are grateful to each of you for your contributions to the success of this project.

As educators, the endless challenge of articulating and explaining to our students the various bridges that connect the past to the present, tradition to contemporary, and the vernacular to concert and popular to our students sparked our collective interest in undertaking a project of this magnitude. To all of our past and present students at Northeastern University, Brandeis University, Miami University (Ohio), and University of North Carolina at Asheville, we are grateful for the ways and manners that you have challenged us to grow.

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Finally, to our family and friends who have endured our longstanding fascination, obsession, and preoccupation with not only this project but also this project's subject matter, we graciously thank you. Each of us might argue that this very project began at our respective births. We individually were born into families of music lovers, were trained by teachers who taught us to love the music, and have committed our lives to expanding the approach and production of scholarship on the music we love.

To my parents Emmett G. Price, Jr. and Carolyn J. Price and Robert F. Gayle and Gloria Gayle; my brother Everett B. Price; my sister Melanie N. Price; and my nephew Elon Carruthers. Thank you for your love and encouragement.

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—Emmett G. Price III

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And, last, to God. Thank you Father for the gifts you have anointed me with and the grace you extend daily. I will bless your name at all times and your praise will continually be in my mouth

—Tammy L. Kernodle

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—Horace J. Maxile, Jr.

This project began with a prayer and its completion uncovers yet another miracle.

Introduction

African American music is a complicated, yet enticing, matrix of expressions by and about black people in the United States of America. Recognized for its aesthetic currency, rich tradition of performance practice and exemplary integration of social critique, political commentary, and spiritual invocation, African American music might be best understood as the multiple expressions of faith, hope, and struggle in the pursuit of survival, equity, and liberation. Through African American music, one may hear the dreams, goals, cares, and concerns of black folks. We feel the pain, promise, pride, and pleasure of the descendents of displaced Africans. We audibly and visually witness the successes and failures of a population of artistic leaders who until recently were not credited with their dynamic impact on peoples and cultures around the world. African American music is a collection of stories told by individuals through the phenomenon of sound and the tools of melody, harmony, rhythm, and a few additional spices. The *Encyclopedia of African American Music* is the first three-volume reference compendium that extends beyond the traditional chronological and biographical approach that is common to works in this genre and attempts to reveal the aforementioned stories through a thematic and regional framework.

Scope

The *Encyclopedia of African American Music* is designed as a comprehensive reference source for students (high school through graduate school), educators (high school through college and university), scholars, researchers, journalists, industry practitioners, and interested laypersons. More than 400 entries, including subentries, cover a wide range of such topics as genres, styles, individuals, groups, important moments, movements, and regional trends. Entries also include brief studies on select record labels, institutions of higher learning, and

various cultural institutions that have had a tremendous impact on the evolution, development, promulgation, and preservation of African American music.

Implicit in the encyclopedia is the underlying framework that African American music (and the broader culture) is one part of the greater African Diaspora that encompasses the musical practices that have developed among the African-derived people in the Caribbean and West Indies, South and Central America, as well as various areas in Europe and Asia. In this manner, the use of the term African American clearly defines this project as pertaining only to the experience of black people (or African Americans) in the United States of America. In places where musical examples from the broader African Diaspora are described or mentioned, *black music* is the term of choice. "Black music" serves as an umbrella for the various expressions of black people worldwide as unified by the inherent African musical and cultural characteristics that guide and influence approaches to music and music-making. Although debates are ongoing as to the use of the terms *African American* and *black* when describing the people of the African American community (or "black community in the United States"), these terms will be used somewhat interchangeably based on the intellectual and philosophical context as defined by the various contributors. It should be recognized, however, that the use of the term *black* is an intentional attempt to codify and connect oneself to the African continent and its rich cultural (and, in this instance, musical) legacy.

We have designed the *Encyclopedia of African American Music* to fill the current void in a comprehensive work that bridges the various superficial boundaries of music that reveals the various experiences of the lives of African Americans in the United States. In this attempt, though, we are quite aware that our collective work stands on the shoulders of others who have come before us. Scholars such as Dominique-Rene De Lerma (*Greenwood Encyclopedia of Black Music Series*, 1981–1982) and Eileen Southern (*Biographical Dictionary of Afro-American and African Musicians*, 1982) and works such as Southern and Josephine Wright's *African American Traditions in Song, Sermon, Tale, and Dance, 1600s–1920: An Annotated Bibliography of Literature, Collections, and Artworks* (1990) were catalysts for our attempts to extend the rich body of work approaching African American music from "the big" picture. Serving as models, these works revealed that there was much more room to grow the study of African American music, not only in expanding the study of more contemporary forms but also reexamining the connections between the contemporary expressions and what has now been deemed traditional. In fact in places in which it was appropriate, we intentionally used some of Eileen Southern's biographical sketches with minor additions to include postpublication developments and accomplishments. In addition, even with more recent works such as Mellonee V. Burnim and Portia K. Maultsby's monumental *African American Music: An Introduction* (2006), it is still apparent that more resources and reference materials are needed to continue to uncover and rediscover the dynamic influence and demonstrative impact that African American music has had not only in the continental United States but also around the world.

More than 100 scholars, researchers, practitioners, and writers have contributed to the more than 400 entries and subentries in the *Encyclopedia of African American Music*. This encyclopedia has also benefited from work by experts whose work previously was published in Greenwood's and ABC-CLIO's award-winning encyclopedias and other reference works, including the previously mentioned *Biographical Dictionary of Afro-American and African Musicians* (by Eileen Southern) and the *Greenwood Encyclopedia of African American Folklore,* edited by Anand Prahlad (2006); some contributions were crafted from these books. Information about contributors is found in the "About the Editors and Contributors" section at the end of the set.

How to Use This Encyclopedia

Accessing the Entries

Although there are many ways to effectively use the *Encyclopedia of African American Music*, we recommend these two: By starting with the Alphabetical List of Entries in the front of each volume or by using the comprehensive index. Additionally, the Topical List of Entries at the front of the volumes aids in providing access to clusters of related entries.

Types of Entries

This encyclopedia includes various types of entries. Some key entries, which lent themselves to various subtopics, are long entries, such as "Blues," "Concert Music Composers," "Jazz," "New Orleans," "Rap Music," and many others. These entries contain many subentries to further examine different topics, genres, or time periods within the group entry. Biographical sketches have been added to the encyclopedia to emphasize the contributions of major innovators, influential performers, and legendary composers, arrangers, and musicians. These sketches are not an attempt to minimize the African American musical experience down to a few women and men, but rather to show who their contributions point back to, the various communities from which they emerged, and for whom they speak. Likewise, the entries on geographical centers of African American music become important in revealing how the musical expressions of areas such as New Orleans, Los Angeles, Chicago, Detroit, and others represent unique but connected approaches to revealing the challenges of daily living through song. Some centers, such as New York City, are absent only to prevent overlap within the greater encyclopedia. Readers will clearly see the rich contribution of New York City and other places as they discover the various people, venues, genres, and cultural movements that are rooted and birthed in this historic city.

Most entries end with recommendations for further reading, and some include recommendations for listening with CD and other recording titles, and some include videos. This reference work also provides cross-references at the

ends of entries when appropriate, aiding readers in further exploring the interconnectedness and intricate matrix of African American Music.

Added Features

We are excited to include a Timeline of significant moments in African American music history, from 1720 to 2010, compiled by professor emeritus Hansonia L. Caldwell especially for this publication. The appendixes are also overflowing with additional resources and commentary that we hope will not only serve as intellectual conversation-starters, but also will lead to further exploration in this expansive field. Helpful annotated lists include "Significant Compositions by African American Concert, Jazz, and Gospel Composers"; "Significant Music Videos of African American Music"; and "Major Archives, Research Centers, and Web Sites for African American Music." Of equal importance are the two bibliographies compiled by Melanie Zeck specifically for this compendium. Her comprehensive "A Selective Bibliography of Resources and Reference Works in African American Music" and "A Selected Bibliography of African American Music: Genre Specific: 1989–2010" are priceless resources that deserve both mention and viewing.

Where it is our attempt to be comprehensive, it is clear that we have exposed the reality that we were not exhaustive, as African American music is a living organism and this work serves to further uncover that which was not previously seen and to simultaneously spark the need for further study. We do, however, take responsibility for gaps, errors, or places in which we may have fallen short of our own intentions.

—The Editors

A Timeline of Significant Moments in African American Music

The study of African American music begins with acknowledging its roots on the continent of Africa. For multiple reasons, Africans move or are displaced around the world, and the music from the homeland moves with the people into the African Diaspora. The musical developments of Africans in the United States are an important expression of the Diaspora. Over a span of more than 400 years, African musical creativity is constant, resulting in several new genres: spirituals, ragtime, blues, gospel, jazz, and rap and hip hop. Each of these genres includes distinctively styled subgenres:

- Spirituals—includes traditional folk melodies, camp meeting spirituals, jubilees, field hollers, work songs, game songs, arranged, concert, and art songs, and neospirituals
- Ragtime—includes classic, commercial, and the accompanying coon songs and cakewalk
- Blues—includes classic version and its expanded version, as well as longer-form ballads, including subsidiary styles, such as archaic, country, classic, vaudeville, boogie-woogie, jump, rhythm and blues, electric blues, urban, soul, funk, electro funk, disco, black rock, urban contemporary, neo soul, and acoustic
- Gospel—includes solo and ensemble sacred hymns, anthems, and ballads created in various styles, including subsidiary styles, such as folk gospel, traditional, contemporary, and hip hop, and parallel art forms such as stepping
- Jazz—includes subsidiary styles such as syncopated brass bands, New Orleans traditional jazz, Dixieland, stride piano, swing, symphonic, scat, bop, hard bop, classic bop, cubop, Afro-Cuban, Latin, modal, cool, third stream, funk,

mainstream, free jazz, fusion, ghost bands, acid jazz, neobop, retro jazz, and European jazz
- Rap and Hip Hop—includes all preceding and subsidiary styles, such as "talking blues," Harlem Renaissance jive, "ragga" rap, gangsta rap, message rap, "roots" rap, gospel rap, raunch rap, hard core or underground, rock rap, crossover, and international rap, such as Latino, Cuban, Puerto Rican, White-American, French, and Kwaito (Africanized hip hop)

Additionally, other genres and performers have emerged out of a process of acculturation, including the following:

- Minstrelsy and Vaudeville
- European and Americanized European Classical Music—includes opera, oratorio, religious anthems, choral music, lieder, solo and ensemble chamber music, and orchestral music, such as symphony, concerto, and overture
- Country—includes bluegrass, hillbilly, Nashville sound, country rock, outlaw country, western swing, and honky-tonk

This musical evolution began with the development of an extensive folk music repertoire by the African peoples in the Caribbean, North America, and South America. In North America, the music became known as "the spiritual" (created between 1720 and 1865). Typically, no specific names are identified with the folk music. This fact does not change until the 19th century when African Diaspora music becomes the popular sound of the United States. By the end of the 19th century, musicians perform spirituals and minstrelsy throughout the nation, helping to create a music industry. Blues is born. Ragtime is born. Jazz is born. All of this occurs concurrently with the fortuitous development of increasingly sophisticated dissemination and preservation technology. The combination of creativity and technology means that throughout the 20th century, musicians and musical creations continuously reach new heights. Within these numbers, however, are individuals whose work is particularly innovative, transformational, and distinctively influential.

1720–1865 Slave traders bring the first enslaved Africans to Mississippi, where, because of enslavement, the population of Africans grows. A significant cultural response to the situation emerges in the form of the spiritual, songs that continue to be created until the end of the Civil War. These songs, which incorporate traditional African musical characteristics, are preserved and passed on via African oral tradition.

1817 African instrumental and vocal music flourishes. Folk musicians perform in an area of New Orleans known as Congo Square. The rhythmic and improvisational practices of the music provide the foundation for what later will be called jazz.

1831 The Nat Turner Rebellion occurs in Southhampton County, Virginia. "Steal Away," a double-meaning spiritual developed by the enslaved

African folk musicians of the area, serves as a signal song for the participants in the rebellion.

1851 Soprano Elizabeth Taylor Greenfield debuts for the Buffalo Musical Association. This is followed by her New York City debut in 1853 and a command performance for Queen Victoria at Buckingham Palace in 1854, making her the first internationally recognized African American concert vocalist. As a distinguished concert artist, she begins a tradition and is followed by a significant group of singers in the 19th century (Anna and Emmie Louise Hyers, Matilda Sissieretta Joyner-Jones, Flora Batson Bergen, Thomas Bowers, and Emma Azalia Hackley) and in the 20th century (Marian Anderson, Caterina Jarboro, Betty Allen, Kathleen Battle, Todd Duncan, Simon Estes, Roland Hayes, Dorothy Maynor, Robert McFerrin, Jessye Norman, Leontyne Price, Paul Robeson, Shirley Verrett, Camilla Williams, and Denyce Graves).

1857 Thomas Greene Bethune gives a debut recital and goes on to become the first celebrated African American concert pianist.

1861 Englishman Thomas Baker publishes the spiritual "Go Down Moses" in an arranged song entitled "Oh Let My People Go."

1865 Showman Charles "Barney" Hicks organizes the Georgia Minstrels, the first permanent black minstrel company. The group becomes the musical home for numerous 19th-century African American professional singers and composers.

1867 Unitarian abolitionists William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison compile and publish *Slave Songs of The United States*, the first collection of Negro spirituals, including this explanation in the introduction: "The musical capacity of the negro race has been recognized for so many years. . . . It is hard to explain why no systematic effort has hitherto been made to collect and preserve their melodies."

1871 The Fisk Jubilee Singers of Fisk University tour America, bringing national recognition to the spirituals they perform and becoming the model for other student choirs of historically black colleges, such as Hampton University. The ensemble undertakes a pioneering tour of Europe in 1873, bringing international recognition to the spiritual while raising much-needed funds for their school (used to help build Jubilee Hall, named for the group). A version of this ensemble remains active throughout the 19th and 20th centuries. The Singers are inducted into The Gospel Music Hall of Fame in 2000.

1889 Theodore Drury Colored Opera Company, a black opera company, organizes in Brooklyn, New York. It becomes the model for future African American opera companies, most notably the National Negro Opera Company in Pittsburgh, Chicago, New York, and Washington, D.C. (1941), and Opera South in Mississippi (1970). These companies provide performance opportunities for African American singers who face career limitations because of continuing racial discrimination.

1893 Antonin Dvorak composes *Symphony No. 9 in E minor: From the New World*, incorporating the sound of the Negro spiritual. It is a precedent-

	setting work, followed in the same year by *The American String Quartet in F major, op. 96*. With these works, Dvorak articulates a pathway for American classical music nationalism.
1893	The Chicago World's Fair provides a performance venue for African American musicians, including Joseph Douglass, the first African American concert violinist and grandson of abolitionist Frederick Douglass. Numerous ragtime piano players perform at the World's Fair, and after this national gathering, the sound of ragtime flourishes. Its accompanying dance, the cakewalk, becomes a national craze.
1897	New Orleans establishes the district of Storyville named for its proponent Alderman Sidney Story. The 38-block area becomes the home of traditional New Orleans–style jazz and Dixieland. Jazz trumpeter Buddy Bolden becomes a popular performer in the area.
1898	Two shows open on Broadway written by African American composers: *A Trip to Coontown* by Bob Cole and Billy Johnson, and *Clorindy: The Origin of the Cake-Walk* by Will Marion Cook. These shows introduce the tradition of black music and the sound of ragtime to New York theater.
1899	Scott Joplin composes the first national ragtime hit, "Maple Leaf Rag." The sheet music becomes a nationwide best seller, and Joplin becomes known as the "King of Ragtime." One of his pieces, "The Entertainer" (1902) ultimately becomes the theme of the 1974 movie *The Sting*.
1900	Charles Tindley composes one of the two African American freedom anthems published that year: "I'll Overcome Some Day," the precursor of the freedom song "We Shall Overcome." J. Rosamond Johnson and James Weldon Johnson compose the other: "Lift Every Voice and Sing: National Hymn for the Colored People of America."
1910	African American music becomes internationally influential. French composer Claude Debussy writes two compositions that incorporate African American musical practice: "Golliwog's Cake Walk" and "Minstrels."
1911	Ragtime composer Scott Joplin publishes his folk opera *Treemonisha: Opera in Three Acts*. The work premieres in 1972, and the composer posthumously earns a Pulitzer Prize for it in 1976.
1914	William C. Handy publishes his classic "St. Louis Blues."
1916	African American singer and composer Harry T. Burleigh arranges the spiritual "Deep River" in art-song style for solo voice. The birth of this art-song spiritual tradition transforms the folk song repertoire into a concert performance genre.
1919	Charter members Nora Holt, Henry L. Grant, Carl Diton, Alice Carter Simmons, Clarence Cameron White, Deacon Johnson, and Robert Nathaniel Dett found the National Association of Negro Musicians (NANM) and dedicate it "to the preservation, encouragement and advocacy of all genres of the music of African Americans in the world."
1920	The classic blues period (or "era of race records") begins with the release of Mamie Smith's hit song "Crazy Blues," composed by Perry Bradford. The song sells more than 800,000 copies.

1921 The Eubie Blake and Noble Sissle musical *Shuffle Along*, one of the most important musical performances of the Harlem Renaissance, opens on Broadway. It stars many major African American performers of the day, runs for two years, and tours the country.

1921 The National Baptist Publishing Board publishes *Gospel Pearls,* a historic compilation that gives national visibility to the hymns, spirituals, and gospel songs of African American culture. It remains the primary compilation until 1977 when the same board produces *The New National Baptist Hymnal.*

1925 Bass-baritone Paul Robeson gives a debut concert of spirituals at Greenwich Village Theatre in New York City. Throughout his career, Robeson includes spirituals in his various performances, a purposeful programming choice to affirm his belief that art must speak out against racism.

1926 Trumpeter Louis Armstrong introduces scat style singing on the Okeh Records recording "The Heebie Jeebies."

1927 Jules Bledsoe performs in the premiere of the Jerome Kern and Oscar Hammerstein Broadway musical *Showboat*. This landmark production incorporates characters that are three-dimensional and music that is integrated into the libretto. *Showboat* has a plot that deals with topics such as unhappy marriages, miscegenation, and the hard life of black stevedores (as expressed through "Ol' Man River"). Through the century, this show becomes a venue for outstanding African American baritones, such as Paul Robeson and William Warfield.

1927 Duke Ellington and the Washingtonians expand and rename themselves Duke Ellington and His Orchestra. They begin a four-year residency at The Cotton Club. Their live CBS radio network broadcasts help develop a national audience for jazz.

1931 Cab Calloway's band becomes the Cotton Club band. Calloway develops his pioneering style of jazz rhyming known as "jive scat." The best example is found in his signature song, "Mininie the Moocher" with its refrain: "Hi-de-hi-de-hi-de-ho. Hi-de-hi-de-hi-de-ho. Ho-de-ho-de-ho-de-hee. Oodlee-oodlee-oldyee-oodlee-doo. Hi-de-ho-de-ho-de-hee."

1931 The Rochester Philharmonic performs composer William Grant Still's *Afro-American Symphony*, the first symphony by an African American composer to be performed by a major orchestra.

1931 William Levi Dawson organizes the School of Music at Tuskegee Institute and becomes the founding conductor of the Tuskegee Choir, composing and arranging a significant body of spirituals and choral music that is subsequently performed by school and church choirs throughout the world. (In recognition of his prominence, Dr. Dawson was inducted into the Alabama Music Hall of Fame in 1989.)

1932 Thomas A. Dorsey writes the gospel hymn "Precious Lord, Take My Hand," a song subsequently published in more than 50 languages and recorded by numerous singers. In this same year, Dorsey becomes choral conductor of Chicago's Pilgrim Baptist Church, establishing a gospel chorus and music publishing company, Dorsey House. "Precious Lord,

Take My Hand" was entered into the Christian Music Hall of Fame in 2007.

1932 Florence Price wins the Wanamaker Prize for her *Symphony in E minor*, becoming the first African American woman to gain recognition as a composer.

1933 Thomas A. Dorsey and Sallie Martin charter the National Convention of Gospel Choirs and Choruses. Gospel music becomes the endorsed musical ministry style of the Baptist Church, often using the "Gospel Blues" songs of Thomas A. Dorsey (known as the "Father of Gospel Music"). His songs become known as "Dorseys."

1934 A theater newly renamed the Apollo Theater opens in New York City, becoming the prime venue for African American entertainers in the decades of Jim Crow. The Apollo establishes an amateur night on Wednesdays, still in existence in the 21st century, that launches the careers of leading entertainers such as Ella Fitzgerald, Pearl Bailey, Ruth Brown, Sam Cooke, King Curtis, Marvin Gaye, Lena Horne, Sarah Vaughan, and the Jackson Five.

1935 George Gershwin's *Porgy & Bess: An American Folk Opera* opens, featuring Eva Jessye as choral director, Todd Duncan in the role of Porgy, Ann Brown as Bess, and John Bubbles playing Sportin' Life. Numerous revivals of this popular work play around the world throughout the 20th century.

1936 A film version of the Broadway musical *The Green Pastures* is released, with the Hall Johnson Choir performing. The Hall Johnson Choir appears in three additional films: *Dimples, Banjo on My Knee,* and *Rainbow on the River.* All of these films are done in Los Angeles.

1938 Record producer and talent scout John Hammond organizes a multiple-act jazz concert at Carnegie Hall dedicated to Bessie Smith entitled *From Spirituals to Swing*, featuring performances of spirituals, gospel, blues, and jazz. The multiple-act concert becomes an important performance venue, and its framework leads to the 20th-century worldwide development of formal jazz concerts, typically held at municipal concert and philharmonic halls and jazz and blues festivals.

1939 The Daughters of the American Revolution (DAR) refuses to allow Marian Anderson to sing in Washington, D.C.'s Constitution Hall for the inauguration of President Franklin Roosevelt. In response to the actions of the DAR, Eleanor Roosevelt resigns from the organization. The concert moves to the Lincoln Memorial where Anderson performs before 75,000 people on Easter Sunday. Millions hear the concert on national radio.

1939 Billie Holiday records the challenging, chilling cry against racism, "Strange Fruit."

1939 Saxophonist Coleman Hawkins records a three-minute version of the classic "Body and Soul," which jazz critics come to identify as a masterpiece of the creativity of jazz improvisation.

1942 Nat King Cole signs a contract with the newly established Capitol Records. His hit songs are later credited with building the company.

1943	Lena Horne stars in the films *Cabin in the Sky* (directed by Vincente Minnelli) and *Stormy Weather,* both of which provide a stage for numerous African American performers. Additionally, *Time, Life,* and *Newsweek* all profile articles on Lena, who becomes known as "the most beautiful woman in the world."
1944	Kenneth Morris composes the gospel classic "Yes, God Is Real."
1945	The Berklee College of Music is founded in Boston, establishing an important institution for jazz education. Thereafter, jazz programs begin to flourish in colleges and universities across the country.
1946	The pioneering era of rhythm and blues begins. Erlington "Sonny" Til organizes the Vibranairs, a group that comes to be known as the first R & B singing group. The Vibranairs began harmonizing together on a corner on Baltimore's Pennsylvania Avenue. Ultimately, the group changes its name to Sonny Til and the Orioles, and their performance style helps define the harmonic practices of R & B.
1949	The three-act opera, *Troubled Island*, written by William Grant Still, the Dean of African American composers, with libretto by Langston Hughes debuts. Still is the first black American to have an opera performed by a major opera company, the New York City Opera (with baritone Robert McFerrin in a starring role). The work was completed in 1939.
1949–1950	The Miles Davis Ensemble records the seminal *Birth of the Cool,* the classic of experimental hard bop jazz.
1950	Gospel artist Mahalia Jackson debuts at New York's Carnegie Hall and is credited with elevating gospel music from its folk music base into a "refined art" with mass audience appeal. She also becomes the official soloist of the National Baptist Convention.
1952	The Modern Jazz Quartet and the Jazz Crusaders, two impressive jazz groups, form. They will go on to become premiere jazz groups of the 20th century.
1953	Groundbreaking popular recordings by B. B. King "Every Day I Have the Blues," Muddy Waters "I'm Your Hoochie Coochie Man," and Willie Mae "Big Mama" Thornton "Hound Dog" make this the year for urban blues. ("Hound Dog" ultimately becomes Elvis Presley's hit recording).
1954	The Newport Jazz Festival opens in Rhode Island.
1954	The phenomenon of "covering" begins when white rock 'n' roll artists Bill Haley & His Comets cover Big Joe Turner's "Shake, Rattle and Roll." Covering becomes a popular practice wherein white artists perform songs from the R & B chart, often enhancing production elements. The white versions reach the mass radio market, particularly since the white-run radio stations refuse to play the originals. Only the songwriters (or the owners of the song rights, who often are not the same people as the original composers) receive royalties from the white releases. Throughout the subsequent decade, Pat Boone covers Fats Domino and Ivory Joe Hunter. Elvis Presley covers Big Mama Thornton and Arthur Big Boy Crudup. The McGuire Sisters cover the Moonglows. Georgia Gibbs covers Etta James and LaVern Baker. The Rolling Stones cover Willie Dixon.

1955	Two distinguished African American singers make their debuts with the Metropolitan Opera House: Marian Anderson in Verdi's *Un Ballo In Maschera,* becoming the first African American to sing on the stage of the Met, and baritone Robert McFerrin in Verdi's *Aida*. Soprano Leontyne Price makes her debut with the NBC-TV Opera Company in the coast-to-coast presentation of *Tosca*.
1956	Dizzy Gillespie's band undertakes a U.S. State Department goodwill tour, traveling through the Middle East and South America, becoming the first jazz band to be sent abroad by the U.S. government.
1957	Pop ballad singer Johnny Mathis launches his career with three major hits: "It's Not for Me to Say," "Wonderful, Wonderful," and "Chances Are."
1957	Sam Cooke crosses over to the secular and more lucrative genre of R & B from gospel music by leaving the Soul Stirrers to reach a greatly expanded audience. His hit song "You Send Me" sells more than 2 million copies. (He is inducted into the Rock and Roll Hall of Fame when it opens in Cleveland, Ohio, in 1986.) His "crossover" is precedent-setting and many African American musicians, including Aretha Franklin, Thelma Houston, Wilson Pickett, Lou Rawls, Bobby Womack, Dionne Warwick, Della Reese, Gladys Knight, Patti LaBelle, James Brown, and Dinah Washington also crossover to R & B.
1958	The era of "Chicago soul" begins with the Jerry Butler hit, "For Your Precious Love."
1958	Saxophonist Sonny Rollins composes and records the jazz suite *The Freedom Suite* (with Oscar Pettiford and Max Roach), an extended composition that celebrates the black experience. It exemplifies numerous other extended jazz compositions created as a musical analysis of African Americans in America.
1959	Berry Gordy, Jr. becomes the founder of Detroit's Motown Records (originally known as Hitsville, USA). Motown becomes a major producer and distributor of R & B, creating the "Motown sound," which includes acts by artists who accompany their music with elaborate choreography.
1959	Three extraordinary, groundbreaking jazz albums are released: Miles Davis's *Kind of Blue,* incorporating the use of modal scales in jazz, Dave Brubeck Quartet's *Time Out,* and Ornette Coleman's *The Shape of Jazz to Come.*
1960	The free jazz style emerges in the Ornette Coleman album *Free Jazz.*
1960	Alvin Ailey choreographs *Revelations* for his dance ensemble, using the spiritual to celebrate African American cultural heritage. It becomes the classic signature piece of the Alvin Ailey American Dance Theatre.
1961	Mahalia Jackson sings at an inauguration party for President John F. Kennedy, a precedent-setting activity in the field of gospel music.
1962	Violinist Sanford Allen becomes the first black to hold a permanent position with the New York Philharmonic, an ensemble established in 1842.
1963	Nina Simone records the protest song "Mississippi Goddam!" after a church bombing in Birmingham. Throughout the 1960s, many African American performers build on this tradition of creating a composed protest song, for example, Sam Cooke's "A Change Is Gonna Come"; the

Curtis Mayfield and the Impressions song "Keep on Pushing"; Nina Simone's "Four Women"; and James Brown's "Say It Loud, I'm Black and I'm Proud."

1964 The Supremes record their first national hit, "Where Did Our Love Go," and follow it with a series of hits that put the R & B sound of Motown on the musical map: "Baby, I Need Your Loving," "Baby Love," "Stop in the Name of Love," and "Come See About Me."

1964 Jazz-band conductor and arranger Quincy Jones becomes vice president of Mercury Records, the first black to hold a top administrative position in a white-owned record company.

1965 Duke Ellington produces a group of sacred jazz concerts (multimovement cantata-like works for voice, orchestra, and dance), beginning with a concert at the Grace Cathedral Church of San Francisco and Fifth Avenue Presbyterian Church in New York.

1966 Leontyne Price opens the Metropolitan Opera season at the new Opera House at Lincoln Center, performing the role of Cleopatra in *Anthony and Cleopatra*, an opera written especially for her by Samuel Barber.

1966 Charley Pride breaks into the *Billboard* country music charts with his first country music hit song, "Just Between You and Me." By 1971, he is named Country Music Entertainer of the Year and Male Vocalist of the Year.

1966 African American performers begin recording covers of the hit songs of British musicians, for example, Otis Redding's cover version of the Rolling Stones hit, "Satisfaction." The tradition continues in 1968 with Ray Charles's cover of John Lennon and Paul McCartney's "Eleanor Rigby."

1966 Joe Jackson forms the Jackson Five with his children, Michael, Jermaine, Marlon, Jackie, and Tito.

1967 Aretha Franklin begins her impressive career with a recording of the Otis Redding hit "Respect." The recording becomes a theme song of the American Women's Movement. Jimi Hendrix begins his meteoric career with the album *Are You Experienced*.

1968 The Edwin Hawkins singers record "Oh Happy Day," the first commercially successful crossover gospel music piece. This song opens the modern era of contemporary gospel music. The genre evolves from being music for worship into music as art that is performed by both gospel and nongospel artists and, most important, appreciated by non-church-going individuals.

1968 James Cleveland organizes the Gospel Music Workshop of America to train and introduce people to the gospel tradition.

1968 Aretha Franklin, the "Queen of Soul," sings the national anthem at the Democratic National Convention. In this same year, she is featured in a *Time* magazine cover story, "Lady Soul: Singing It Like It Is," firmly establishing the national profile of soul music.

1969 Fusion jazz emerges in the Miles Davis Quintet's albums *In A Silent Way* and *Bitches Brew.*

1969 Jimi Hendrix causes a sensation at the closing concert of the Woodstock Festival with his performance of "The Star Spangled Banner."

1969 Motown star Diana Ross leaves the Supremes to go solo, and the era of commercial megastars begins in African American music.

1970 Margaret Pleasant Douroux composes the gospel music classic, "Give Me a Clean Heart." The *Harvard Dictionary of Music* adds gospel music as a category.

1971 African American musicians begin to compose award-winning movie scores, for example, Isaac Hayes's *Shaft* (1971), Curtis Mayfield's *Superfly* (1972), and Herbie Hancock's *Death Wish* (1973).

1971 Eileen Southern enhances the scholarly study of African American music by publishing *The Music of Black Americans.* This documentation continues in 1974 when Columbia Records launches a Black Composer Series with Paul Freeman as artistic director. It becomes a recorded repository of symphonic and operatic works by black composers.

1973 Isaiah Jones, Jr., a musician active within the Presbyterian Church, composes the gospel music classic "God Has Smiled on Me."

1977 The music of African American composers becomes much more accessible when Willis Patterson edits the *Anthology of Art Songs by Black American Composers,* the first collection of this important repertoire. Concurrently, gospel hymns become more accessible to the general community, and the genre becomes a shared musical style of the ecumenical church as new hymnals are published. *The New National Baptist Hymnal* in 1977, followed by *Songs of Zion* of the Methodist Church in 1981; *Lift Every Voice and Sing* of the Episcopal Church in 1981 and 1993; *Lead Me, Guide Me: The African American Catholic Hymnal* in 1987; *Ev'ry Time I Feel the Spirit* in 1997; and *African American Heritage Hymnal* in 2001.

1979 Disco becomes the popular genre of the year with Donna Summer's performance of "Thank God It's Friday."

1979 Bob Marley and the Wailers perform politically powerful ska and reggae music at the Boston Amandla Festival of Unity (a gathering to protest the apartheid regime of South Africa and the racism of America) as part of the *Survival* album tour.

1979 The first two rap recordings are released to an international audience, *King Tim III,* by the Fatback Band and *Rapper's Delight,* by the New Jersey-based Sugar Hill Gang, including the song that establishes the phrase "hip hop" as the name of the genre.

1980 Lady B becomes the first woman rapper to record, releasing *To the Beat Y'all.* Subsequently, women become an important force in rap music, including Roxanne Shante (recording *Bad Sister* in 1989, and *The Bitch Is Back,* 1992), MC Lyte (recording *Lyte As a Rock,* 1988, *Bad As I Wanna B,* 1996), Salt-N-Pepa (debuting in 1986 with *Hot, Cool & Vicious*), and Queen Latifah (releasing *All Hail the Queen* in 1989, *Black Reign* in 1993).

1980 Michael Jackson's album *Off the Wall,* produced by Quincy Jones, becomes historically significant as the first solo album to produce four top 10 hits.

1981 Grandmaster Flash (Joseph Saddler) and the Furious Five release *Wheels of Steel,* the first rap record to use sampling and scratching techniques.

1983 Michael Jackson released *Thriller.* It becomes the first album to produce five top singles and wins eight Grammy Awards in 1984. Ultimately, *Thriller* is certified by the *Guinness Book of Records* as the best-selling album of all time. In this same year, Jackson changes the world of music videos with his breakthrough videos from the *Thriller* album: "Billie Jean," "Beat It," and "Thriller," developing a visual emphasis for music. Subsequently videos become a viable business, attracting producers such as Pam Gibson and Ralph McDaniels and projecting the images of African American culture around the globe.

1983 President Ronald Reagan signs a law creating the Martin Luther King, Jr. holiday. This national recognition stimulates the development of numerous programs throughout the country, and a significant amount of new music is commissioned and inspired by programming needs for the birthday celebrations.

1984 Def Jam Recordings, a hip hop music label, is founded by Russell Simmons and Rick Rubin. In this year they release recordings by LL Cool J and the Beastie Boys. In the next decades, hip hop culture becomes a multi-billion-dollar business, with the emergence of several African American corporate leaders.

1984 The glamorous, smooth style of urban contemporary (also known as suburban soul or R & B/pop) becomes popular. The music of Whitney Houston is an example. Her debut album *Whitney Houston* is released and goes on to sell more than 18 million copies worldwide.

1985 The fundraising social awareness songs *We Are The World* (co-written by Michael Jackson and Lionel Richie, to provide support for African famine relief) and *That's What Friends Are For* (recorded by Dionne Warwick, Gladys Knight, Stevie Wonder, and Elton John to support the American Foundation for AIDS Research) are released.

1987 The U.S. Congress passes a resolution declaring jazz "a rare and valuable national treasure."

H.CON.RES 57

Passed by the 100th Congress of the United States of America
Introduced by the Honorable John Conyers Jr.
Passed by the House of Representatives September 23, 1987 Passed by the Senate December 4, 1987

Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and

1. makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,

2. is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
3. is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
4. has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
5. has had an historic, pervasive and continuing influence on other genres of music both here and abroad, and
6. has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective;

Whereas, this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;

Whereas, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;

Whereas, in as much as there exists no effective national infrastructure to support and preserve jazz;

Whereas, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and

Whereas, it is now in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form;

Now, therefore be it Resolved by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.

1988 Public Enemy releases the rap classic *It Takes a Nation of Millions to Hold Us Back*.

1989 Rap music videos are introduced to television on the MTV (Music Television) show “Yo! MTV Raps.”

1989 Gangsta rap and its celebration of violence and sexism emerges to a national audience with the hit release from N.W.A. (Niggaz with Attitude) of the album *Straight Outta Compton*.

1990 Sopranos Kathleen Battle and Jessye Norman perform a concert of spirituals at Carnegie Hall. The video of the concert is shown on the PBS *Great Performances* on an almost-annual basis throughout the 1990s, contributing to PBS’s fundraising while stimulating a renaissance interest in the genre. In this same year, gospel music recording revenues reach $500 million.

1990 Vanilla Ice (Robert Van Winkle) becomes a popular white rapper, generating anger in the African American rap community because of misleading assertions in his marketing campaign. A general debate about “white

Negroes" (Wiggers) takes place. His hit song, "Ice, Ice Baby," was written by his African American producer, Mario Johnson (Chocolate).

1991 Rap continues to meld with different genres and art forms. Trumpeter Miles Davis's *Doo Bop* album is released posthumously, with music that mixes jazz with rap. Additionally, Ice-T co-stars in the box-office hit *New Jack City*, taking rap to film and helping to create a new genre of urban films. Additional films in this tradition include *Boyz N the Hood* (1991, featuring Ice Cube), *Menace II Society* (1993), and *Booty Call* (1997).

1992 Warner Alliance releases the album *Handel's Messiah, A Soulful Celebration*, featuring parts of the oratorio arranged in the various genres of African American music. It impressively blends the music of the African Diaspora and the European baroque era.

1992 Natalie Cole wins a Grammy Award for *Unforgettable*, the precedent-setting, electronically engineered musical tribute to her late father, Nat King Cole and notably featuring a remixed duet between herself and her father, who died in 1965.

1992 Awadagin Pratt becomes the first African American to win the Naumberg International Piano Competition.

1993 The audience for the gospel music genre continues to expand with the hip hop gospel sound in the debut album of Kirk Franklin, *Kirk Franklin and The Family*. Additionally, the Gospel Brunch becomes a popular performance venue throughout the country (most often held on Sundays within existing night clubs).

1996 Richard Smallwood composes the gospel music classic "Total Praise."

1997 Wynton Marsalis wins the Pulitzer Prize for *Blood in the Fields*, an extended composition for large jazz band commissioned by Jazz at Lincoln Center and premiered in 1994 in Lincoln Center's Alice Tully Hall.

1999 Lauryn Hill composes and produces the popular album *The Miseducation of Lauryn Hill*. Over the following years the album sells 5.9 million copies and wins four Grammys. It blends humanism, soul, and hip hop. *Time* magazine features her on the cover and in its cover article, "Hip-Hop Nation—After 20 Years—How It's Changed America."

2000 Charley Pride becomes first African American inducted into the Country Music Hall of Fame.

2001 Historical documentarian Ken Burns completes a 10-episode PBS documentary, *Jazz*, generating publicity, debate, and renewed interest in the genre. Sales of recordings associated with the musicians featured in the program rise.

2001 Denyce Graves appears in several venues in programs that respond to the tragic events of September 11, including the internationally televised National Prayer Service in Washington's National Cathedral.

2004 P. Diddy develops the "Citizen Change" campaign with the goal of involving young people in the upcoming U.S. presidential elections.

2006 Fire guts the Pilgrim Baptist Church of Chicago, destroying historical records and original sheet music of Thomas A. Dorsey. This disaster

elevates the national imperative for enhancing efforts to document and preserve the musical history of African Americans.

2007 Rap musicians Grandmaster Flash and the Furious Five are inducted into the Rock and Roll Hall of Fame as the first hip hop group to be recognized. Run-DMC receives similar recognition in 2009.

2008 Columbia Records celebrates the 50th anniversary of Miles Davis's *Kind of Blue* recording (released August, 17, 1959). The album remains one of the most admired recordings of all time by music lovers and musicians of a variety of styles and genres (around the world).

2008 Gospel singer and pastor Marvin Sapp's song "Never Would Have Made It" makes radio history across numerous formats as the number one radio single. On gospel radio the song stayed number one for 32 weeks.

2009 "King of Pop" Michael Joseph Jackson dies of cardiac arrest (June 25, 2009). Jackson was one of the most influential composers, musicians, and entertainers of the 20th century.

2010 President Obama issues historic proclamation for African American Music Month.

The White House
Office of the Press Secretary
For Immediate Release
May 28, 2010

Presidential Proclamation: African-American Music Appreciation Month

Music can tell a story, assuage our sorrows, provide blessing and redemption, and express a soul's sublime and powerful beauty. It inspires us daily, giving voice to the human spirit. For many, including the African-American community, music unites individuals through a shared heritage. During African-American Music Appreciation Month, we celebrate the extraordinary legacy of African-American singers, composers, and musicians, as well as their indelible contributions to our Nation and our world.

Throughout our history, African-American music has conveyed the hopes and hardships of a people who have struggled, persevered and overcome. Through centuries of injustice, music comforted slaves, fueled a cultural renaissance, and sustained a movement for equality. Today, from the shores of Africa and the islands of the Caribbean to the jazz clubs of New Orleans and the music halls of Detroit, African-American music reflects the rich sounds of many experiences, cultures, and locales.

African-American musicians have created and expanded a variety of musical genres, synthesizing diverse artistic traditions into a distinctive soundscape. The soulful strains of gospel, the harmonic and improvisational innovations of jazz, the simple truth of the blues, the rhythms of rock and roll, and the urban themes of hip-hop all

blend into a refrain of song and narrative that traces our Nation's history.

These quintessentially American styles of music have helped provide a common soundtrack for people of diverse cultures and backgrounds, and have joined Americans together not just on the dance floor, but also in our churches, in our public spaces, and in our homes. This month, we honor the talent and genius of African-American artists who have defined, shaped, and enriched our country through music, and we recommit to sharing their splendid gifts with our children and grandchildren.

NOW, THEREFORE, I, BARACK OBAMA, President of the United States of America, by virtue of the authority vested in me by the Constitution and the laws of the United States, do hereby proclaim June 2010 as African-American Music Appreciation Month. I call upon public officials, educators, and the people of the United States to observe this month with appropriate activities and programs that raise awareness and foster appreciation of African-American music.

IN WITNESS WHEREOF, I have hereunto set my hand this twenty-eighth day of May, in the year of our Lord two thousand ten, and of the Independence of the United States of America the two hundred and thirty-fourth.

BARACK OBAMA

2010 Haitian-born, hip hop icon and human rights activist Wyclef Jean announces his candidacy for president of Haiti (August 5, 2010).

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Hansonia L. Caldwell

A

Acid Jazz

See Jazz.

Adams, Alton Augustus (1889–1987)

A military bandmaster, Alton Augustus Adams was born November 4, 1889, on St. Thomas, Virgin Islands. He began music study at the age of nine and continued to study privately until he was an adult. He also took correspondence courses from Hugh Clark at the University of Pennsylvania in Philadelphia, the School of Musical Theory at Carnegie Hall in New York, the Royal Academy of Music in London, England, and the University Extension Conservatory of Music in Chicago, Illinois (bachelor's degree in music). At an early age, he was apprenticed to a shoemaker, Albert Francis, who was also a bandmaster. Adams's style development was influenced by Francis, from whom he learned to play instruments and also how to conduct a band. In 1910, he organized the St. Thomas Juvenile Band, which he developed into a first-class group. The United States purchased the Virgin Islands in 1917, placing the islands under supervision of the U.S. Navy; upon recommendation of Navy personnel, Adams and his band were taken into the Navy as a unit. Adams was appointed chief musician (the sea duty requirement being waived) and thereby became the first black bandmaster in Navy history. He served during the years 1917–1934 and 1942–1947; his band toured in the United States in 1924 and in the West Indies in 1930. Adams composed a number of marches, of which the best known were "Virgin Island March," "Spirit of the U.S. Navy," and "Governor's Own." Adams also contributed articles to newspapers and periodicals and served as a department editor of such journals as *Jacob's Band Monthly* (1913–1917), *Metronome*, and *Army and Navy Musician*. In 1918, Adams organized the public-school music program for the Virgin Islands, and he served as supervisor during

the years 1918–1931. He died on November 23, 1987. The Alton Augustus Adams Music Research Institute was opened in 2003 in St. Thomas, Virgin Islands. In 2006, the institute held a two-day colloquium to honor Adams's life and accomplishments.

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Eileen Southern

Adams, Yolanda (1961–)

Gospel singer Yolanda Adams is one of the most recognizable figures and voices in contemporary gospel music. Born to educators in Houston, Texas, Adams gleaned an early love for gospel music and singing. Upon completing her studies at Texas Southern University, Adams began her career as a teacher and sang with the Southeast Inspirational Chorus on weekends. It was with this group that she would be "discovered" by Thomas Whitfield who produced her first album *Just As I Am* (1987). That album stayed on the gospel charts for two years and was followed by *Through the Storm* (1991) and *Save the World* (1993), both with Tribute Records. Her rise to prominence as a singer continued through her work on these albums as they reveal her affinity for vocal improvisations that evoked jazz and R & B styles. Adams forged new conceptual ground with *Songs from the Heart* (1998), which featured an eclectic mix of traditional and R & B–laced songs and improvisations that featured Adams venturing into scat singing. Although she recorded traditional gospel classics such as "The Battle is the Lord's" and "Even Me," Adams received some criticism for song and stylistic choices that were deemed as too "worldly." The criticism persisted and reached a peak upon the release of her highly successful, award winning, and certified platinum *Mountain High . . . Valley Low* (1999), which featured the crossover hit "Open My Heart." Produced by R & B giants Jimmy Jam and Terry Lewis, "Open My Heart" was a staple in radio playlists for months, firmly placed Adams among the industry elites such as Kirk Franklin, and further demonstrated her immense versatility as a vocalist. Adams's work in the 21st century builds on the foundations of originality, mass appeal, and sublime vocals that characterize her earlier work. "Be Blessed" from her recent recording Day By Day won a Grammy Award for Best Gospel Performance in 2006.

See also Gospel Music.

Gospel singer Yolanda Adams. (Photofest)

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Horace J. Maxile, Jr.

Adderley, Cannonball (1928–1975)

Jazz saxophonist Julian Edwin Adderley was born September 15, 1928, in Tampa, Florida. He came from a musical family: his father played jazz cornet,

and his brother Nathaniel ("Nat") also became a professional jazz musician. He obtained his musical education in public schools of Tampa, Florida, and Tallahassee, Florida, where he came under the tutelage of high-school bandmaster Leander Kirksey; at Florida A&M College in Tallahassee (bachelor of the arts, 1948); at the U.S. Naval School of Music (1952); and at New York University (master of the arts). He was a teacher and band director at Dillard High School in Fort Lauderdale, Florida, before and after his service in the U.S. Armed Forces (1951–1953).

In the army, he directed jazz groups, the 36th Army Dance Band, and the Army Band at Fort Knox, Kentucky. In the summer of 1955, he went to New York on a visit and was drawn into the world of professional jazz when he filled in for a tardy saxophonist in Oscar Pettiford's band at the Club Bohemia. His impressive performance brought him overnight celebrity. Thereafter, he signed a recording contract and the next spring formed a quintet (1956–1957), which included his brother Nat, Sam Jones, Jimmy Cobb, and Junior Mance. After the group was disbanded, he played with the Miles Davis Sextet (1957–1959) and George Shearing (1959), and then reorganized his own group (1959–1975). He toured widely throughout the world with his Adderley Quintet and recorded extensively; during the 1960s he enlarged the group to a sextet (1961–1965). Those who played with him over the years included his brother Nat, Sam Jones, Louis Hayes, Bobby Timmons, Barry Harris, Victor Feldman, Joe Zawinul, Yusef Lateef, Walter Booker, George Duke, and Charles Lloyd, among others. His well-known performances included "This Here," "Work Song," "Sermonette," "Mercy, Mercy, Mercy," and "Jive Samba."

During the 1960s, he became deeply involved in peripheral musical activities. He worked closely with Jesse Jackson's Operation Breadbasket program in Chicago, Illinois, and later Operation PUSH (People United to Save Humanity), directing musical activities and performing with his group, particularly at Black Expo 1972. He adopted the Reverend Jackson as his "personal pastor" and produced in his honor the recordings "Walk Tall" and "The Country Preacher." He began to add lectures and workshops to his concerts on college campuses, emphasizing the history of black music. He served on panels and committees of professional and government organizations, including the National Endowment for the Arts and the John F. Kennedy Center for the Performing Arts. He actively promoted the career advancement of fellow musicians, among them, Nancy Wilson. In 1974, the Florida House of Representatives offered a resolution in honor of the Adderleys for their musical achievement that reflected glory to their home state. Adderley wrote some of the music played by his group, as did also his brother Nat and other members of the group. His major work was a folk musical written in collaboration with Nat, titled *Big Man* (based on the John Henry legend), which he did not live to see performed on the stage. The album *Big Man* was released posthumously, with Joe Williams in the title role. Adderley appeared in television shows and was host for a series in 1972; he also appeared in such films as *Play Misty for Me* (1971) and *Soul to Soul* (1971). Adderley's style reflected the influence of Charlie Parker and John Coltrane; he played both soprano and alto saxophones. He was credited with having invented the concept of, if not the

terms, "soul" and "funk" as applied to jazz. In his later career, he showed an interest in electronic instruments and elements of rock 'n' roll. He was married to Olga James, a singer and actress. He died August 8, 1975, in Gary, Indiana.

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Eileen Southern

African Influences

Music is a mirror that reflects our total experience through physical, emotional, intellectual, sonic, individual, and collective musical expression. It reflects elements of an era, culture, and society wherever it functions. Through music and language, we can trace salient ideas, emotions, and events chronicling the history of human development. It helps to expose the way a given people walk, talk, joke, think, strategize, love, and approach survival. In general, African American musical Africanisms include many traditional African belief systems. Some are Afrocentric retentions of traditional African culture that are retained throughout the African Diaspora.

Africanisms in African American music evolved as black musicians struggled against both the racism inflicted by European American society from its cultural fringe, and as they challenged prescriptive definitions of racial authenticity spread by African American listeners who rejected or criticized various styles of innovative musical approaches. Thus, African American music is a particularly rich mixture and archive of African tradition, movement of Africans from their native land, through the Middle Passage, and their ultimate adaptation to a new land.

As is strikingly clear in the freer forms of jazz, musical content dictates form in African American music. The free flow of ideas is either poured into traditional musical forms or leads to the creation of new structures that are generated by innovative musical content. On their native continent, some African music was inclined toward reflection of the multidimensional tendencies in nature through syncopation, cross-rhythmic patterning, and polyrhythm. Musical instruments (particularly winds) were designed to use inherent tendencies of the natural overtone series. Overblowing the fundamental tones, and then manipulating those primary notes, formed the foundation for much of the melodic and harmonic tendencies of African music that later, in turn, became the melodic and harmonic basis for early African American sacred and secular music.

Many African languages are tonal and African Americans transferred some of that tonal tendency into features of their vernacular English and music. Consequently, it is the rhythmic and tonal pattern of speech that determined the rhythmic and melodic framework for early African American vocal and instrumental music. Rich mixtures of vocal devices are used to infuse both vocal and instrumental African American music with additional expressive and emotional dimension. African vocal and instrumental expression includes (1) the indefinite

pitch used in African American music to approximate speech—vocal effects that include screams, shouts, moans, and groans; (2) falsetto and falsetto break, where the male head voice is used, or where the alternating between head and chest voices occurs; (3) text is substantially extended through a variety of vocalization techniques, including lyric improvisation where free interpretation and expansion upon the prevailing words to a song takes place; and (5) free melodic and rhythmic embellishment of an original fixed melody.

African American musical emotional expression, a wide range of stylistic embellishments, and the tendency toward continual variation are extemporaneously applied to all musical elements throughout performances. Clarity is maintained in a variety of ways, despite challenging degrees of technical difficulty attached to many stylistic forms, because modifications most often are applied without rendering the basic unifying structure of the music unrecognizable. Sometimes a process of transformation occurs where a single easily recognizable musical idea continually transforms into another. Some modern and contemporary jazz forms (especially "free jazz" of the 1960s) used a wider assortment of stylistic features, sometimes abstracting musical elements to such a point that original melodies, rhythms, harmony, and structure may be rendered unperceivable to a neophyte listener. Nonetheless, extemporization, personal style, and transmutation of musical resources become the forces that shape African American melody, rhythm, harmony, and stylistic expression.

Africanisms abound in the Gospel music, born from spirituals sung by Africans in America during the slave era. Thomas Dorsey of Georgia coined the term "gospel" at the time of the National Baptist Convention in 1921. Dorsey wrote "Precious Lord" and other popular church songs and became known as the "Father of Gospel Music." Spirituals were songs of hope before the Emancipation Proclamation, but blues developed afterward when it became clear that the Civil War did not bring the expected degrees of freedom, equality, and prosperity to Africans in America.

African American music creates intriguing paradoxes where simple musical resources, elements, and formulae, operating on melodic, rhythmic, harmonic, and stylistic features are systematically applied, often rendering simple pitch sets totally chromatic and pan-tonal. (One way in which pan-tonality can be viewed is as an extension of tonality to all keys.) The blues stands as an all-pervasive African American musical system, and its lyrical, harmonic, and melodic conventions have become one of the most influential music powers in many styles of modern and contemporary music around the world. Blue notes are easily discernable embellishments, common to both instrumental and vocal music, that provide examples of how simple musical elements (such as scales, chords, and rhythms) can multiply their musical meaning and potential in highly flexible ways. The application of blue notes to a simple pentatonic pitch set, for instance, results in a wide range of pitch set combinations, and their harmonic implications. Even a basic four-note dominant chord immediately becomes an expansive and innovative pitch set when basic blue notes are systematically applied, forming one of a number of possible "blues scales."

Blues Scale.

Blues Africanisms, although based on traditional African sonorities, introduced a melodic and harmonic orientation based on a new Afrocentric attitude regarding tonal resolution. Later, bebop masters explored extended harmonic implications inherent in older blues forms.

Humor often pervades black music, art, language, and culture. The use of double-entendre lyrics in early field hollers, spirituals, the blues, and other African American musical forms all reveal this tendency toward dual meaning and *symbolism*. In the Negro Spiritual "Swing Low Sweet Chariot," for example, both conspicuous biblical references and a more cryptic symbolism are embedded within the lyrics. The latter information was often intended to inform African Americans in captivity that some representative from the Underground Railroad was nearby and ready to help someone escape that night. Such subtle use of symbolism required both an intimate knowledge base within the African American community, and fluency over a variety of verbal and nonverbal elements of musical communication, including the musical context, rhythmic cadences, timing, inflection, mode of delivery (storytelling), application of emotional drama, histrionics, gesturing, facial expressions, and body language.

Traditional African music presentations are interdisciplinary (with aural, visual, and kinetic dimensions) and include interaction between performers and audience members. African American music retained much of this predisposition. Such Africanisms have influenced popular forms of other world music, diminishing their former degrees of separation between audiences and presenters at performances. Musical textures, such as homophony (with clearly defined boundaries between melody and accompaniment), polyphony (where simultaneous melodies are of equal importance), heterophony (involving variations of a single melody or theme performed freely at once), and antiphony (call and response) are ways of music-making commonly characteristic of African American music.

In South Africa, people often refer to *Ubuntu*. Loosely translated, this refers to an African traditional idea, concept, and philosophy that emphasizes how all people are a part of each other and unified as one human family and community. *Ubuntu* is central to African culture and life. A high premium is placed on sharing, showing respect for elders, and caring for children. The traditional sense of unity and group consciousness in traditional African culture was systematically severed in the New World, where Africans found severely harsh social barriers that prevented them from remaining interconnected. While such things as communal drumming were forbidden in the United States, individual drummers tried to emulate the quality of that polyrhythmic interaction at the drum set. The demonstration of respect for elders, so central in African culture, was transferred to an

unofficial mentoring system during earlier periods of jazz, through which techniques and knowledge were passed on from one generation to the next.

Despite the overwhelming influence of the blues on African American music, it certainly is not the sole signifier of black musical authenticity. African American musicians always have drawn inspiration from everything within their complex and multidimensional physical, emotional, and spiritual grasp. African American culture includes a wide range of people from an array of backgrounds and social settings. This is reflected in the wide range of ways in which Africanisms evolve and transmigrate. For example, artists growing up in the southern regions of the United States emphasize different ingredients in their musical expression than those reared in the East or West Coast of America. Africanisms in African American music clearly abound throughout the core of its stylistic approaches and involve African American musical tendencies toward (1) absorption and processing of everything within its reach, (2) retaining elements of traditional African music while radically redefining those same traditions and those newly encountered, and (3) the application of innovation and personalized forms of musical expression.

Africanisms infuse rap music, one of the cultural elements within the larger social hip hop movement. Music scholar Tricia Rose argues that what some consider "nonprogressive" elements of rap and hip hop have always been characteristics of jazz, the blues, and R & B, as well other nonblack cultural forms. Moreover, Rose feels that some of the more controversial elements are central to hip hop and other popular cultural articulations in a general sense. Many historians consider rap an extension of African American oral, poetic, folklore, and protest traditions, to which it is certainly indebted, and point to the bridge between those traditions and rap's boasting, signifying, and preaching.

See also Blues; Griot; Jazz.

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Karlton E. Hester

Afrofuturism

Afrofuturism is a field of artistic production and scholarly inquiry that transforms the narrative devices of traditional science fiction to imagine new futures for people of the African Diaspora. African American musicians have been among the

most active members of this creative movement using futuristic sounds, interplanetary alter egos, and space-themed stage shows to express their aesthetic visions and intellectual projects. The ideas that often accompany this music reflect a critique that seeks to undermine Enlightenment conceptions of humanity and progress that are historically bound to white supremacy. Drawing on tropes of alienation and abduction, Afrofuturist musicians have used this idea to satirize media representations of a race-free future, commenting on the fact that the few black characters in mainstream sci-fi almost always portrayed stereotypical white characteristics or "acted white." Contrary to this vision, Afrofuturist musicians imagine a future in which African American cultural traditions continue to evolve and thrive. This strategy moves toward a future without the alienation of racism and double consciousness, while remembering the past injustices of abduction and slavery that severed familial ties and threatened cultural continuity.

The moniker "Afrofuturism" was coined by the cultural critic Mark Dery in a 1993 roundtable discussion about African American cultural and technological innovations with the scholars Tricia Rose and Greg Tate and the novelist Samuel Delany. Although the term Afrofuturism and the study thereof are relatively new phenomena, Afrofuturist music has existed since the 1950s progressive jazz of Sun Ra's Myth Science Arkestra. This vein of artistic production continued through the 1970s disco-funk of George Clinton's Parliament-Funkadelic and the Zapp Band into the 1990s with the R & B of Jodeci and the raps of the Ultramagnetic MCs. In the 21st century, the most notable examples of Afrofuturist activity continue to be found in the world of hip hop, where artists like Cee-Lo, Del tha Funkee Homosapien, and Kool Keith (of the Ultramagnetic MCs) continue the Afrofuturist legacy.

While running the gamut of musical genres, these artists share a common interest in projecting the African American musical tradition into the future. New musical technologies therefore are of special importance to these musicians. Afrofuturist scholar, Alexander Weheliye, uses the concept of "hypersoul" to describe the manner in which many African American musicians have employed technologies, such as synthesizers, guitar pedals, and electronic vocal filters to amplify the soulful qualities of their music. As he illustrates, the paradox of electronic devices enhancing organic qualities undermines the presumed "digital divide" between technology and African Americans by creating a sound that is simultaneously futuristic and black.

In many ways, the compositions of Sun Ra set the standard for Afrofuturist music—first by combining traditional musical elements and futuristic technologies, and second by drawing heavily on ancient Egyptian symbolism in which tropes of abduction and exodus are recontextualized in an interplanetary future. Herman Poole Blount (1914–1993), nicknamed "Sonny" from early bandstand experiences, legally changed his name to Le Sony'r Ra in 1952 and maintained that he was born on Saturn. From his earliest performances with the Arkestra, Ra's music featured progressive blues and jazz harmonies coupled with quasi-African grooves in expansive arrangements with titles like "Saturn" and "Ancient Aiethopia." By the 1960s, with albums such as *When the Sun Comes Out* (1963), Ra added space-centered chants, freely improvised lines, and odd timbres to his

already eclectic compositional language. The instrumentation of his ensemble also expanded to include traditional West African hand drums, shakers, and bells in addition to electronic instruments such as the MiniMoog, Wurlitzer, and electric violin. His stage persona also reflected his musical and conceptual eclecticism, through his donning of brightly colored dashikis, Egyptian headdresses, and antennae space helmets.

The political message of Ra's Afrofuturist music is exemplified in the composition "Myth Versus Reality (The Myth-Science Approach)" from the 1970 live album *It's After the End of the World*. The piece begins with Arkestra members June Tyson and Danny Davis asking the audience: "If you are not a reality, whose myth are you? If you are not a myth, whose reality are you?" This "Myth-Science Approach" can be understood as Ra's way of criticizing stereotypes about African Americans while also militating against a future that is too tied up in scientific progress at the expense of spirituality. Ra's political critique becomes apparent later in the composition as Davis explains: "I don't expect to be a citizen of this planet, it takes too long. So, I hereby proclaim you citizens of my greater uni-verse." Ra then begins an improvised MiniMoog solo that emulates the warm-up and eventual launch of a rocket. The piece begins by helping the audience to question its reality, then offering them an alternative and more equitable viewpoint, and finally launching the collection of new uni-versal citizens into space on Ra's musical craft. Indeed, Ra's 1974 film *Space is the Place* offers a dramatized version of this very narrative.

If Sun Ra established the core tenets of musical Afrofuturism, then George Clinton (born July 22, 1941) and Parliament-Funkadelic continued that futuristic tradition. Like the Arkestra, Parliament saw a direct linkage between the ancient Egyptian "secrets of the pyramids" and their futuristic "mothership." On their 1976 album *The Clones of Dr. Funkenstein*, Parliament lays out its own Myth-Science Approach as the concept album's protagonist, Dr. Funkenstein (one of Clinton's many alter egos), welcomes the listener into his lab with the lines: "Once a funk upon a time . . . the concept of specially designed Afronauts capable of funkatizing galaxies was first laid on man-child but was later repossessed and placed among the secrets of the pyramids." The collapse of mythic past and scientific future is self-evident here, with the update of the classic fairytale beginning that prepares the listener for a story of "sleeping beauties" and "secrets of the pyramids" side by side with "afronauts" and "clones."

The musical elements of Parliament's Afrofuturism are embodied on their signature tune "P. Funk (Wants to Get Funked Up)," wherein Clinton welcomes the listener to "the Mothership Connection, home of the extraterrestrial brothers" and its "five hundred thousand kilowatts of P-Funk power." The track features Bootsy Collins's star-shaped "space bass," which emerges, percolating up from the broader musical texture. The Mu-Tron processor through which Bootsy's bass tones move not only modulates the frequencies of the original sound waves, but also amplifies the intensity of his countermelodic lines. Like Jimi Hendrix's wah pedal and Zapp's vocoder, Collins's musical style highlights the unexpected synergy of soul and science that we might fittingly describe as

"hyperfunky." Although saxophonist Maceo Parker and trombonist Fred Wesley provided the horn arrangements in much the same punchy and syncopated style as they had while performing with James Brown's band, the pairing with Collins's now virtuostic, "spaced-out" style and Bernie Worrell's complement of synthesized keyboard sounds gave Parliament a unique sound. In this way, Parliament's music and space-age stage personae aesthetically embodied the legacy of Afrofuturist thought for the disco era.

Best known as Kool Keith, Keith Matthew Thornton (1965–), is an increasingly influential 21st-century artist who continues the Afrofuturist tradition of Sun Ra and George Clinton. It is his formulation of "robot voodoo power" that best reflects the Afrofuturist lineage of Ra's Myth-Science and Parliament's P-Funk. On the 1997 *Dr. Octagon* concept album, Keith raps of his return to Earth from the year 3000. He describes his time-traveling medical space expedition over a retro synthesizer beat with turntable scratches by DJ Q-Bert on the tune "Earth People" which includes the lines: "Supersonic, bionic, robot voodoo power . . . You may not believe livin' on the Earth planet. My skin is green and silver, bald head lookin' mean. Astronauts get played tough like a ukelele . . . Earth people: I was born on Jupiter." Keith, like Sun Ra, claims to be from another planet and also considers Earth as a galactic backwater unable to imagine the future through its outdated ideologies that are still concerned with skin color. The power of Keith's Afrofuturist episteme is its insistence on the absurdity of the myths that the U.S. media constructs about the future. His mention of a ukelele in the same phrase as astronauts makes sense in the context of the album as it highlights the 1950s sci-fi craze that accompanied a simultaneous Hawaiian craze in the United States. Although his aesthetic of oversaturation and ironic juxtaposition comes off as nearly indecipherable, the logic of his pastiche is striking.

On his 1999 concept album *Black Elvis/Lost in Space*, Keith again uses an alter ego from outer space to critique simplistic racial formulations. As the title implies, Keith is bringing racial formulations full circle in donning the alter ego of "Black Elvis." Here his character is of course a black man acting like a white man acting like a black man. But, he is not just another impersonator without a cause, but an artist who demonstrates considerable knowledge about the histories of authenticity, appropriation, and race in American music. In short, like the many Afrofuturists before him, Keith uses the future as a site to critique the present and past.

See also Appropriation of African American Music; Blues; Disco; Funk; Experimental Music; Hip Hop Culture; Jazz; Rap; Turntablism.

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J. Griffith Rollefson

Allen, Richard (1760–1831)

A preacher and hymnist, Richard Allen was the compiler for the first hymnal designed for use of an African American congregations. His collection, entitled *A Collection of Spiritual Songs and Hymns, Selected from Various Authors*, was published in 1801. This unique collection contained no musical notation, consisting only of song titles and lyrics. The names of the authors were not included either, but it is believed that Allen may have composed some of the lyrics. A new edition of the hymnal was published in 1808. Born a slave in 1760, Allen bought his freedom in 1777. He joined the Methodist church that same year and by 1784 secured a license to preach. His status as a minister rose consistently from that point, as he began preaching regularly as a minister with the Old St. George's Methodist Church. Allen and some of the black parishioners grew tired of some of the segregationist practices of the church and left the Old St. George in 1781. The group of believers that remained with Allen started the Bethel African Methodist Episcopal Church in 1794. Later, a few other organized bodies united to form the first African American Christian denomination in the United States, the African Methodist Episcopal Church. Allen was ordained as its first bishop in 1816. He published the first official hymnal for the church in 1818, the *African Methodist Pocket Hymnbook.*

See also Black Church Music—History; Black Church Music—Hymnists and Psalmists.

Richard Allen, bishop of the first African Methodist Episcopal Church. (New York Public Library)

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Horace J. Maxile, Jr.

Allen, William Duncan (1906–1999)

Concert pianist and accompanist, William Duncan Allen was born December 15, 1906, in Portland, Oregon. He came from a musical family: his mother was a pianist, his paternal aunt was a music graduate of Fisk University at Nashville, Tennessee, in 1907, and his sister Connie was an organist-pianist. He began piano study at the age of five. He obtained his musical education at the Oberlin

Conservatory in Ohio (bachelor's degree in music, 1928; master's degree in music, 1936), where he studied with Frank Shaw, and at the Juilliard School of Music (certificate, 1930), where he studied with Gordon Stanley and James Friskin. He studied further with Egon Petri (1935 in England, summers of 1937, 1939, in Poland). His teaching career included tenures at Howard University in Washington, D.C. (1929–1935), and Fisk University (1936–1943). During the years 1943–1953, he toured widely throughout the world as pianist and accompanist with Todd Duncan. Thereafter he settled in San Francisco, California, where he conducted a music studio, served as minister of music at the South Berkeley Community Congregational Church (1953–1979), and as music director of the Junior Bach Festival Association of Berkeley, California (1956–1976). He also continued his activity as pianist-accompanist; those whom he accompanied over the years included Adele Addison, Betty Allen, Gary Burgess, Charlotte Holloman, Elwood Peterson, Catherine Van Buren, John Miles, John Patton, George Shirley, Paul Robeson, and William Warfield, among many others. For many years he wrote music columns for San Francisco and Berkeley-Oakland newspapers and contributed articles to music journals such as *Music Journal*, *The Piano Quarterly*, and *The Black Perspective in Music*. His honors included civic and community and church organizations and an honorary doctorate from the Graduate Theological Institute in Berkeley. He died August 19, 1999, in Richmond, California. The African American Music Collection at the University of Michigan has a transcript of an interview with Allen (age 85 at the time of the interview) in which he discusses his life and career; the interview was conducted by James Standifer in Chicago, Illinois.

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Eileen Southern

Alston, Lettie Beckon (1953–)

A composer, Lettie Alston is the first African American to receive the doctorate in composition from the University of Michigan (1983). She is a noted pianist, having studied piano throughout her years as an undergraduate and graduate student. Alston has held teaching appointments at Wayne State University and Eastern Michigan University, and is associate professor of music at Oakland University. As a pianist and composer, she has been a featured artist at the University of Cambridge and at the Second Symposium on Black Women Composers (1999). Her works have premiered in New York and Salzburg, Austria, and have been recorded on the Albany, Videmus, Leonarda, and Calvin College labels.

Works such as the *Eleventh Hour* (1992) and *Biblical Women* (1992) have been performed by reputable national orchestras, including the Detroit Symphony Orchestra. Alston has composed for various instrumental combinations, ranging from traditional chamber groups to chorales to works that include synthesizers. Representative titles include *Diverse Imagery* for two electronic keyboards and sound modules (1995), *Love in Any Language* for electronic tape (1987), and *Cantata for Soprano and Piano* (2002). Her honors include being a finalist in the 1994 Unisys Composers Competition and a holder of numerous awards, grants, and commissions from such agencies as the Puffin Foundation, Oakland University, and the Music Study Club of Metropolitan Detroit. A champion of new works, she produces numerous concerts yearly featuring a wide variety of composers through Lettie Alston and Friends, a program she founded in 1995.

See also Concert Music—Composers and Repertoire.

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Horace J. Maxile, Jr.

American Federation of Musicians, The

During the first half of the 20th century, racially segregated locals of the American Federation of Musicians (AFM) operated in most major U.S. cities. (Notable exceptions include New York and Detroit.) Racial separation was not mandated by the AFM, however, and the reasons for such dual organization are complex. In fact, in the early part of the century, African American musicians in some communities organized separately with a view toward gaining more influence within the organization and providing better jobs for members through more competitive pricing.

The practice of racially segregated locals certainly was not confined to the musicians' union; in fact, some craft unions of the AFM's parent body, the American Federation of Labor (AFL), had whites-only clauses in their constitutions and their rituals for admission. Nevertheless, the AFM was notably slow to eliminate this practice of segregation during the 1950s and 1960s, when many other unions already had taken steps toward integration. (The Congress of Industrial Organizations [CIO], founded in 1935, never practiced racial segregation. Its formation was predicated on vertical organization within a particular industry, rather than craft structure; CIO unions embraced workers from the lowest paid to the most highly skilled.)

The first so-called colored local in the AFM, No. 208, was established in Chicago in 1902. Chicago's Local 10 had been established two years earlier, but African Americans were not welcomed within its ranks. Nevertheless, local president Thomas Kennedy invited the Eighth Illinois Colored Regiment Band, directed by Alexander Armant and George E. Dulf, to join. Inclusion of this

group—one of leading popular bands in the Midwest—potentially would increase the local's bargaining power and support a faction supporting Kennedy. Suspicious of Kennedy's motives, however, Armant and Dulf declined the offer, opting instead for separate organization. Local 208 was chartered on July 4, 1902 (Spivey 1984, 9–10). It became the largest black local in the AFM, wielding considerable influence within the national organization.

From 1913 through the early 1920s, the number of black locals increased dramatically. Boston's Local 9, for example, had been founded as a racially integrated union in 1897, but African Americans requested and obtained a charter for a separate local in 1915 (Local 535). In 1919, the AFM had 22 black locals; by 1925, the number had nearly doubled (Spivey 1984, 43). Several motivations prompted requests for separate organization. In some cases, black musicians had trouble passing entrance auditions designed for classical (white) musicians. In other cases, African Americans were denied basic privileges, such as access to rehearsal space or social activities at the headquarters (Keller 1996, 26). Organizing separately also offered black members greater influence within the AFM. Each local was entitled to send to the convention 1 delegate per 100 members (not to exceed 3 total) and to cast 1 vote per 100 members (not to exceed 10). Large locals, such as New York, occasionally (but unsuccessfully) protested the 3-member, 10-vote cap, noting that small locals could wield more influence than their size justified. Black musicians had little hope of being elected delegates within large integrated locals; but by organizing separately, they were guaranteed representation and voting rights at the convention. More important than any of these motivations, however, was the issue of wages. Pervasive discrimination in the U.S. labor market compelled most black unions (in all fields of employment) to set lower wage scales than competing white affiliates. If rates were equal, whites were preferentially hired. Because locals set their own wage scales, black affiliates could offer more competitive prices. In cities with substantial black populations, this dual wage structure normally did not cause serious problems as performance venues typically were separate—that is, whites and blacks rarely competed for the same jobs. In cities with smaller black populations, however, serious conflicts arose when venues that might have hired either black or white musicians employed black bands at a union scale lower than that of the larger white local union.

The black unions were chartered directly by the AFM, and the two locals in a given area were nominally equal. In practice, however, the (much larger) white unions exerted far more influence than their black counterparts. Once a "colored local" was established within any jurisdiction, black musicians residing in, or traveling to, the area were obliged to register with it, no matter how prominent they might be.

Relations between competing locals became particularly confrontational in San Francisco during the 1930s. Black Local 648 had been chartered in December 1923, during a healthy period of expanding employment for musicians in theaters and radio. (White Local 6 had successfully delayed establishment of this competing local since the black musicians' first request for a charter in 1916.) During the 1930s, the nation's economic depression, coupled with the introduction of sound-films rendering theater orchestras obsolete, created a dismal job climate throughout the country. By January 1934, 40 percent of Local 6's membership

was unemployed. The one bright spot in this depressed economy was the lifting of prohibition in 1933, which offered hope of new employment in clubs. Local 6 established a "night club committee" under the aggressive leadership of Secretary Eddie Love, which enforced wage rates throughout the city. San Francisco's small black population (0.6 percent in 1930), working at a reduced pay scale, competed successfully for the same jobs as Local 6 members. Furthermore, black bands from Local 648 proved highly popular with the public. In response to this competition, Love and his committee convinced AFM president Joseph Weber to declare all clubs and theaters in the San Francisco Bay Area "forbidden territory," making them off-limits to anyone but members of Local 6. After fruitless appeals to the AFM president, several members of Local 648 took the bold step of seeking a court injunction against Local 6, claiming they were being deprived of legitimate work. The court seemed positively disposed to their arguments, but as the judge was nearing a ruling, the plaintiffs abruptly withdrew their suit under the threat that Local 648 might lose its charter. A few weeks thereafter Local 6 brought a complaint against Local 648 and the AFM president revoked 648's charter anyway, transforming it into a subsidiary union. (A similar complaint from St. Louis's Local 2 had created a black subsidiary in that city in 1932.)

Subsidiary status was used rarely in the AFM and seriously disadvantaged black workers. Members of a subsidiary paid dues to the prevailing (white) local but enjoyed no voting rights or access to facilities. The black musicians in such subsidiaries were bound by the wage scales of the white organization and therefore suffered job losses resulting from racial discrimination in hiring practices.

In 1944, the AFM abolished subsidiary locals (12 at that time). The majority became independent "colored" locals. Thus, in 1946, the black musicians of San Francisco returned to their pre-1935 status, with two locals operating in the same jurisdiction (Local 6 and the new Local 669). Although relations between them seemed cordial, the separate status rankled black musicians, who requested amalgamation. In a vote for merger in 1956, however, Local 6 defeated the measure, 554 (yes) to 786 (no). Only 25 percent of Local 6's membership cast ballots.

With the civil rights movement gaining momentum and racially mixed bands increasingly common, Local 6's vote seemed particularly out of step with current social and political trends—and indeed the union was roundly condemned in the press. But in fact, Local 6 was not out of step with the AFM. At the time, 52 black affiliates were operating nationwide. The first merger of racially separated locals took place in Los Angeles in 1953, followed by Seattle (where amalgamation was authorized in 1956). In 1957, the now-integrated Los Angeles delegation introduced an antisegregation resolution at the national convention, requiring segregated locals to "take immediate steps to eliminate any membership restrictions based upon race, color, creed, religion or place of national origin." The resolution was opposed by a petition signed by 60 delegates—56 from black locals that feared loss of their independent voice or had discomfort about joining white locals that did not want them. The measure was effectively killed by referral to the office of President Petrillo.

In 1959, the California legislature passed a Fair Employment Practices Act that specified (among other things) that labor organizations could not refuse

membership on the basis of race, creed, color, national origin, or ancestry. Franklin Williams, West Coast executive secretary of the National Association for the Advancement of Colored People (NAACP), was appointed head of the attorney general's civil rights office. Williams wasted no time confronting the segregated musicians' unions in San Francisco and a merger was completed in 1960. Later the same year, mergers took place in Denver and Sioux City; the Cleveland branches amalgamated in 1962. But most dual locals did not merge until after the passage of the 1964 Civil Rights Act; and for some, the process extended well into the 1970s. The merger process was particularly rancorous in Chicago, but was finally completed in 1966.

Despite the AFM's increasing embarrassment over the existence of segregated locals in the 1950s and 1960s, the national organization showed reluctance to change course. Its commitment to local autonomy, combined with the objections of some of the more prestigious black locals, hindered efforts at consolidation. Ultimately, the rule of law (first in California, later nationally) was required to eliminate racial separation. Once amalgamation took place, however, the number of black delegates to AFM conventions declined significantly, as blacks lost elections in integrated unions. To combat this trend, in 1977, the AFM passed a ruling that granted merged locals the right to send an extra delegate to the convention "to be elected from the black membership of said local." That practice continues in the 21st century.

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Leta E. Miller

Anderson, Marian (1902–1993)

Concert singer Marian Anderson was born February 17, 1902, in Philadelphia, Pennsylvania. She came from a family of musical amateurs: her grandmother played house organ, her mother sang in church choirs as a girl, and her aunt sang in senior church choirs. Her nephew, James DePriest, became a symphony orchestra conductor.

She began singing in the junior choir at her church, the Union Baptist, when she was six years old and joined the adult choir when she was13. She first sang on a public recital at the age of 10, being advertised as "the baby contralto." She obtained her musical education in the public schools of Philadelphia, Pennsylvania. She began singing for local events in the community at an early age, accompanying herself at the piano, and traveled as far as New York to represent her choir on musical programs. When she was in her third year of high school a family friend, actor John Thomas Butler, arranged for her to study with Mary Patterson, who taught her at no charge. She later studied with Agnes Reifsynder, Giuseppe Boghetti (for many years), and Frank La Forge, among others; in London, England, she studied briefly with Raimund von Zur Miihlen, and with Mark Raphael and Amanda Ira Aldrich. She coached with Michael Rauscheisen in Berlin, Germany. The black community aided her career development: churches and other groups raised money for her voice lessons, and the Philadelphia Choral Society (of which she was a member) provided opportunities for her to perform, as did also the Martin-Smith School of Music in New York and the National Association of Negro Musicians, who gave her its first scholarship. Individuals also encouraged her and aided her early career, particularly Roland Hayes and R. Nathaniel Dett.

She began to sing professionally even before graduating from high school. With William ("Billy") King as her accompanist-manager, she toured the black colleges and the black churches, sang in theaters and school auditoriums under sponsorship of black fraternal organizations, local Y™ (formerly the Young Men's Christian Association) groups, and similar organizations, and appeared at such conventions as those of the National Baptist Convention and the National Association for the Advancement of Colored People (NAACP). In 1922, she made a debut as a concert contralto at Town Hall in New York, but she was underprepared and critical reviews were unenthusiastic. She continued to study and to tour, and in 1925, she won first place in a singing competition held by the New York Philharmonic Symphony for its summer concerts at the Lewissohn Stadium.

This time, her impressive performance in the summer concert won critical acclaim and led to increased engagements and professional management. During the next decade, she went abroad three times to study further and to give concerts. She sang in many places, but toured extensively in Scandinavia (1931, 1933–1934), where she acquired European management and an accompanist, Kosti Vehanen, who remained with her until the mid-1930s. On her second visit to Finland, she sang for Jan Sibelius, who told her, "My roof is too low for you." In 1935, she made her debut in Paris, France, to critical acclaim. Impresario Sol Hurok attended her third Paris concert in June and offered her a management contract. Later that year, she sang a concert at Salzburg, Austria, to which Arturo Toscanini came and afterward said, "Yours is a voice such as one hears once in a hundred years." In December 1935, she returned to the United States for a second concert at New York's Town Hall, this time as a renowned artist.

During the next three decades, she toured widely around the world and broke down many barriers of racial discrimination. Her growing fame during the 1930s did not protect her, however, from all discrimination. In 1939, she was denied

permission to give a concert in Constitution Hall by the Daughters of the American Revolution because of color. Public protest over the issue became so great that the White House administration arranged for her to sing an open-air concert on the steps of the Lincoln Memorial in Washington, D.C., and on Easter Sunday morning she sang before an audience of 75,000. She made her television debut, singing a program of sacred music, on the *Ed Sullivan Show* in 1952. In 1953, she made her first tour of Japan; on January 7, 1955, she became the first black artist to sing with the Metropolitan Opera Company, in the role of Ulrica in Verdi's *Un Ballo in maschera*; and in 1957, she toured in Asia as a good-will ambassador for the U.S. State Department and the American National Theater and Academy.

During the 1964–1965 concert season, she gave 51 farewell concerts across the nation, ending a 30-year career as "the world's greatest living contralto," with the final concert on Easter Sunday, April 19, 1965, at Carnegie Hall in New York. She had sung before royalty and elected rulers and concert audiences in most of the Western Hemisphere countries and Asia, she had sung on radio and television in coast-to-coast broadcasts, and she had recorded extensively.

In February 1977, the musical world assembled in Carnegie Hall to pay tribute to her on her 75th birthday. Rosalynn Carter, wife of former U.S. president James Carter, presented her with a Congressional Resolution of Praise, and Mayor Abraham Beame of New York awarded her the New York City Handel Medallion. Anderson's honors included decorations and citations by the governments of France, Finland, Haiti, Japan, Liberia, the Philippines, and Sweden; 23 honorary doctorates from education institutions; and achievement awards from many organizations, foundations, and institutions, including NAACP's Spingarn Medal (1939) and the Bok Foundation (1940). With the $10,000 she received from Bok, she established the Marian Anderson Fellowships in 1942, replenishing the fund from time to time. Numerous young musicians of all colors received scholarships, including McHenry Boatwright, Grace Bumbry, Gloria Davy, Mattiwilda Dobbs, Reri Grist, Louise Parker, Rawn Spearman, Camilla Williams, and many others who later achieved renown.

She also received awards for service to youth and to the community. In 1958, she served as a member of the U.S. Delegation to the General Assembly of the United Nations. Anderson's concerts typically consisted of lieder, French, and Italian art songs. But audiences would not release her until she had sung their favorites—Schubert's "Ave Maria" and Harry T. Burleigh's "Deep River." She died in Portland, Oregon, in 1993.

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Eileen Southern

Antebellum Period (1784–1860)

During the antebellum period (1784–1860), meaning before the American Civil War, free, indentured, and enslaved Africans participated in all types of music with their white counterparts. They participated as musicians, composers, and arrangers; as directors of instrumental and vocal groups; and as educators. They not only participated in all facets of music-making, but also participated in all genres of music such as: popular song, Western Art Music, Military Music, Psalms, and Anthems. African Americans created the new genres of music: Spirituals, shouts, and field hollers. Slave music had a distinctive *syncopation*, accenting or stressing typically considered weak beats, and *blue notes*, pitches that are slightly lowered in pitch. The clever use of *double entendre,* words that have one meaning for those outside of the community and a completely different meaning for those inside of the community continued the tradition of extempore poetry of the Africa griot and underlined their belief in trickster gods and "brain over brawn." The traditional dances such as the *ring shout* and subsequent dances such as the *cakewalk*, allowed slaves to continue the dances of their ancestors.

Music, an essential element of African life, carried the enslaved blacks through the Middle Passage. The singing of music kept slaves encouraged and hopeful on slave ships and allowed for passive physical activity. Physical activity strengthened bodies that could be sold for a higher price. Once in the Americas, slaves with musical talents were considered valuable in the same ways those with skills in carpentry, animal husbandry and metalworking were. Because of the increase in worth, they often were given more freedom than those who labored in the fields, their skills being leased out for community events, parties, and communal functions.

The educational training of black musicians varied. Some were not only trained but also found benefactors who supported professional training and subsequent performances. Other musicians taught themselves and continued inherited African traditions.

Black musicians performed in militia bands playing drums, fifes, and fiddles. They later lent their expertise to the woodwinds and brass instruments. Some, like Barzillai Lew (1743–1822), not only distinguished themselves as musicians and warriors, but also had children who went on to become musicians and music educators themselves. During times of peace, musicians like Francis "Frank" Johnson (1792–1844) became internationally known bandleaders, trumpeters, and composers. Johnson established an information school for black musicians and raised the level of band music from that of merely performing marches to the level of the symphony orchestra.

Black musicians moved with ease between sacred and secular music and between the genres of folk, popular and Western Art Music. Johnson composed and arranged music not only for his wind ensembles and bands but also for string and vocal groups. He is just one of the many African American composers gaining fame during the antebellum period. Protégés of Johnson include William Appo (ca. 1808–ca. 1871), who went on to become among the first to perform instrumental music in the African Methodist Episcopal Church, directing a seven-piece string ensemble. His compositions for band and glee clubs include the anthem *Sing unto God.*

Bostonian Henry F. Williams (1813–1903) also began his career with one of the Johnson bands. He composed popular songs, church anthems like *O, Give Thanks,* marches, and dances. In the South, pianist, Joseph W. Postlewaite (1827–1889) composed dances and marches for his bands and orchestras, and created piano arrangements.

Elizabeth Taylor Greenfield (ca. 1824–1876), called the Black Swan, was a member of the Philadelphia School of musicians. Her Quaker guardian arranged for her musical education. Under the management of Colonel J. H. Wood and with the patronage of the Duchess of Southerland and others, Greenfield toured Europe in the 1850s. Upon her return to the United States, she organized a black opera troupe. The brother and sister team of Thomas (ca. 1826–1885), the Colored Mario, and Sarah Sedgwick Bowers, the Colored Nightingale, benefited greatly from Greenfield's voice studio.

Justin Miner Holland (1819–1897) excelled in the classical guitar, standardizing the pedagogy for the instrument. The former slave, Newport Gardner, born Occramer Marycoo (1746–1826) was one of the earliest African Americans to publish a musical score in the New World, *Crooked Shanks* in 1764.

Black popular song was influenced by the music of street musicians and songs from the plantation. Popularized by white musicians from the United States and Europe, these Ethiopian songs were spread throughout the United States through minstrel shows, theater, and medicine shows. Unlike music composed in the Western art form, these original songs were also composed by self-trained musicians and by the community. The unique use of rhythm, syncopation, personification, hyperbole, and melisma would be copied, patterned, and recreated by professional composers of popular song like Dan Emmett (1859–1904) and Stephen Foster (1826–1864). Composer Richard Milburn (ca. 1817–date unconfirmed) was a street performer who composed one of the most enduring popular songs of his day. Though from Philadelphia, he was not a professionally trained composer. His song, "Listen to the Mockingbird," was sold to publisher Septimus Winner (1827–1902) for 20 copies of the printed song. This same song was subsequently published by Winner, under the pseudonym Alice Hawthorne, and then was sold to the minstrel team of Lee and Walker. In the 21st century, it is performed as a standard of both military bands and jazz groups.

During this early period of the United States, black musicians also were composing sacred music and editing hymnals for the use of their congregations. By the time Richard Allen died in 1831, he not only had founded the African Methodist Episcopal Church but also had composed hymns and edited the first hymnal by an African American for an African American congregation.

On the plantation, black musicians performed services as musicians for community functions, dances, and cotillions. They composed community-oriented secular music, as well as work songs and field hollers, dance music, and sacred music in the form of spirituals. Work songs, common to all cultures and nationalities, are songs that accompany the tasks associated with labor. They typically have rhythms and tempos that coincide with the task and are syllabic. Often performed a cappella, in some instances, elderly musicians, too old to work to perform manual

labor, were pressed into service providing music for the workers. The music assuaged fatigue and kept the team of workers working at a steady pace. This was already a tradition of Africans, working to the sounds of singing and drumming, the instruments of their labor (hoes and stamping sticks). Unlike the music of European workers, the work songs and the spirituals provided something more than a distraction from the heat, hunger, and pain. Both of these genres also provided for the workers valuable information regarding upcoming sales, news from other plantations, and training in the art of escaping slavery. Women who found themselves isolated from the main group also used these songs to draw more workers toward them in an attempt, though not always successful, to prevent rape.

A distinctive circle dance, the *ring shout* accompanied the singing of both sacred and secular songs. The ring shout allowed for all of the musical genres to be performed form field hollers, shouts, spirituals, work songs, hymns, and psalms. In this truly African form, for evidence of ring dancing is found throughout the African continent, was distinctive in its hand clapping and body slapping, called *pattin' juba*. This dance was performed in the United States well into the 1880s.

See also Black Church Music—History; Black Church Music—Hymnists and Psalmists; Griot; Reconstruction Period; Spirituals.

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Yolanda Yvette Williams

Antiphony (Call and Response)

This term is used to describe the practice of dividing a musical ensemble into subgroups that alternate spatially in their performance of the same piece. Most common is the alternation of two subgroups that is aimed at providing contrasts in

timbre, register, dynamics, and texture to produce a desired effect on the audience. When a musical piece is performed antiphonally, the distinct sections by the subgroups are not always viewed as oppositional entities. Rather, they may be considered related and complementary, and as such, the second subgroup's statement is often considered as a response to the antecedence of the first group. Hence, music in antiphonal structure also is described as responsorial. Related to antiphony is the term "call and response," a practice in which the first subgroup may be replaced by a lead singer or cantor who does the "call" while the chorus or all the singers perform the "response." While some Africanist scholars use antiphony and call and response interchangeably, folklorist Eileen Southern draws a distinction between these terms when describing the music of African America. Although this discussion is primarily on antiphony, examples of musical genres that are in call-and-response form will be discussed as well.

In spite of the ubiquitous presence of antiphony in a myriad of the world's musical styles, it is a defining characteristic of several African and African American music genres, ranging from sacred to secular, popular to artistic, vocal to instrumental, and accompanied solos to large ensembles with heterogeneous timbres. Slave work songs, folk spirituals and ring shouts, "lining out," funeral hymns, arranged spirituals, gospel, blues, jazz, group protest songs, and the music of African-derived religions (Vodou, Candomblé, and Santería) all contain distinctive or subtle forms of antiphony or call and response. The following are a few examples.

Lining out, a style of hymn singing, was practiced by early black Christians who attended white churches. After the lead singer (normally a deacon) sang a substantial length of a hymn, he was joined by the chorus (the black members of the congregation), who, although singing in unison, added minor individualistic nuances to the melody that eventually resulted in a heterophonic texture. Yet, Southern (1997, 453–457) notes an intensified continuation of this tradition after the formation and growth of the black folk churches, notably the holiness and sanctified denominations. She recounts how lining out became crucial in the singing of hymns written by Dr. Watts, especially when a ban on the use of musical instruments in the church did not allow for hymns to be introduced on a keyboard instrument, for example. Generally, the lead singer's role of selecting and intoning hymns and other songs in a suitable register is crucial in oral traditions. Furthermore, lining out is a classic example of how the procedures of call and response can be used for teaching new songs during performance contexts. Southern's (1997, 184) note of a variety of funeral hymns that slaves sang also underlies the lead singer's role in setting or changing the mood according to the dictates of the ritual or the emotional context.

An examination of the lead singer's role in Vodou, Candomblé, and Santería, for example, includes additional leadership demands. A lead singer, besides his or her musical capabilities, is a custodian of diverse repertoires and must know the tradition well to select the songs that correspond to the contextual needs of a particular deity, as suggested by the devotee or by the master drummer during worship (Mulira 1990, 44–48; Schechter 1999, 29).

The importance of antiphony in jazz has been noted by a number of scholars. As Southern writes, "Basie used riffs in the Kansas City style for full ensemble playing,

for antiphonal play between brasses and reeds, and for sectional support of soloists" (1997, 392; see also Maultsby 1990, 193). It follows that the antiphonal framework accommodates improvisation and allows for both individual and collective artistic expressions. Similar to the solo passages in swing, for example, singers of arranged spirituals individually take turns singing solo passages, whether unaccompanied or accompanied by humming, before returning to a refrain in tutti and full harmony.

Most hymns and songs that appear in a verse-and-refrain format grew out of the call-and-response structure in which the lead singer keeps varying his or her verbal texts while the chorus clings to a fixed refrain. An archetypal example is the body of harmonized traditional spirituals. Also, Southern (1997, 355) reports in a collection called *Singing Soldiers* that black soldiers sang in this framework. Additionally, some of the slave songs collected and transcribed by Alan Lomax are in this structure (Titon 2002, 165).

African American soloists, who sing and accompany themselves on instruments including the banjo, guitar, and violin, are known for treating their "instruments as partners" (Southern 1997, 453). Accordingly, they consider their accompanying instruments a second timbral subgroup within an antiphonal framework and therefore play instrumental passages that complement their sung declamatory phrases. Blues musicians are noted for this practice, which they inherited from the verbal art tradition of the jeli, who may alternate sung sections with florid instrumental passages on the kora or balo.

In oral traditions, members of the second subgroup rely on their aural skills either for repeating a portion of lead singer's phrase or for entry cues. Discussions of antiphony and call and response in African American musical traditions have been oversimplified. A critical study on their ramifications, creative determinants, and parallel dialogic interactions between performers and audiences during preaching, storytelling, and musical performance can be revealing.

See also "Lining Out"; Slave Music of the South; Work Songs.

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George Worlasi Kwasi Dor

Appropriation of African American Music

Nonblack composers of various nationalities and working in various musical genres and styles have adopted African American musical techniques (including its characteristic rhythms, melodic devices, and harmonic practices) at least since the late 18th century. At times, these composers parodied African American musical styles (for example, within the blackface minstrel tradition), while at other times composers used these styles to enrich their own musical language—especially with respect to its rhythmic character. Indeed, certain composers—ranging from Antonín Dvořák to George Gershwin—viewed African American music as the foundation for an American nationalistic idiom. African American music reached the pinnacle of its influence on international concert music in the first three decades of the 20th century when such prominent composers as Claude Debussy, Igor Stravinsky, and Alban Berg employed its musical resources within their compositions.

The roots of American minstrelsy go back to 1768 when Charles Dibdin began incorporating musical material inspired by African American spirituals and plantation songs into his performances. By the 1820s, a tradition of blackface minstrelsy (performances in which white performers applied burnt cork to their faces and performed parodies of African American behaviors and music) was emerging. Early performances of this type were limited to short skits or a few songs performed as an interlude between acts of a larger entertainment not performed in blackface. On February 6, 1843, at the Bowery Amphitheatre in New York City, the Virginia Minstrels performed the first show presented entirely in blackface. This group included the fiddler-composer Dan Emmett who wrote what became perhaps the most widely recognized minstrel song in 1859: "Dixie's Land," or, as it was called later, "Dixie."

The influence of African American music, however, was not limited to such parodistic forms. In 1885, Jeanette Thurber founded the National Conservatory of Music at which she hoped to foster a truly American style of musical composition; the school offered open admission to the impoverished and to African Americans. In June 1891, Thurber invited Antonín Dvořák to assume the post of artistic director and professor of composition. Dvořák accepted the offer. While working at the conservatory, Dvořák met an African American singer named Henry Thacker Burleigh who introduced the Czech composer to spirituals and plantation songs. Dvořák was fascinated by the rhythms, the pentatonic character of the melodies, and the flatted blues notes. On May 21, 1893, the *New York Herald* published an article entitled "Real Value of Negro Melodies." Although probably not authored by Dvořák himself, the article purports to represent his view that "in the Negro melodies of America I discover all that is needed for a great and noble school of music" (Beckerman 1993, 749). The article stimulated a surprising and varied response from such figures as Amy Beach, Anton Bruckner, and Anton Rubenstein. Dvořák went on to include melodies inspired by African American music in his *String Quartet No. 12 in F*, his *String Quintet in E flat*, and, most famously, his *Symphony No. 9: From the New World*. Indeed, the music of the slow movement of the symphony was later used as an ersatz spiritual entitled "Goin'

Home." Not surprisingly, some writers (subscribing to an extreme form of Social Darwinism) claimed that the "Negro" melodies were incapable of development and therefore unsuitable for "higher" forms of composition.

The turn of the century provided Parisians with opportunities to hear and learn about music outside of Europe—including African American music. Gabriel Astruc visited the Columbia Exposition in Chicago in 1893 and was struck by the ragtime music he heard there. He later had acquaintances send sheet music of ragtime compositions to him in Paris, including the white ragtime composer Kerry Mill's famous "At a Georgia Camp-Meeting." Astruc is probably the source of Eric Satie's first exposure to ragtime and its influence is evident in Satie's "Prélude de la Mort de Monsieur Mouche," written just before John Philip Sousa's first performance at the Paris Exposition of 1900. The latter event marked the first occasion for most Parisians to actually hear African American–inspired music. Sousa's program included (in addition to his own marches) instrumental rags, two-steps, and arrangements of "old Negro melodies." Another important infusion of African American music into Europe came through the performances of the African American dance team Williams and Walker who developed the cakewalk. Finally, various recordings of ragtime arrived on European shores via Victor Records. The combination of these forces led to the ragtime and cakewalk crazes of the early decades of the 20th century and made ragtime the first African American form of music to experience such widespread international distribution and fame.

Composers in Paris eagerly adopted ragtime and cakewalk into their compositions. Debussy closed his suite *Children's Corner* (1906–1908) with "Golliwogg's Cakewalk" and his second book of *Préludes* (1912–1913) includes "General Lavine—eccentric," subtitled "In the style and rhythms of a Cakewalk." The first book of *Préludes* (1909–1910) ends with "Minstrels," a piece that alludes to African American spirituals. Satie's *Parade* (1916–1917) features several pieces influenced by ragtime; indeed, the "Petite fille americaine" includes an allusion to the melody of Irving Berlin's "That Mysterious Rag." Stravinsky, then residing in Paris, wrote several pieces that utilize the rhythms and timbres of orchestrated ragtime. The three most prominent are *Histoire du soldat* (1918), *Ragtime for Eleven Instruments* (1918), and *Piano Rag Music* (1919). Stravinsky later claimed that he only knew ragtime music from reading scores sent to him in 1918 by Ernest Ansermet when the Ballets Russes returned from its American tour. However, given the prevalence of ragtime performances in Paris of that time, scholars now believe it to be highly unlikely that he had no aural knowledge of the music. Indeed, ragtime was so popular and its influence so pervasive in Paris that Jean Cocteau declared in 1920 that its usefulness in rejuvenating French music had come to an end.

Cocteau's proscription did little to dissipate the presence of African American music in Paris nightclubs and within new compositions. Darius Milhaud already had composed several works influenced by his engagement with the music of Brazil and he came into contact with the new jazz sounds first in London when he heard Billy Arnold's band and then again during a visit to New York City. It was after the latter trip that Milhaud composed his most famous jazz-inflected work: *La creation du monde* (1923).

African American music did not appear in German-speaking lands until shortly after the close of World War I, but its arrival ignited a craze for ragtime, foxtrots, and early jazz. German recording companies, including Deutsche Gramophon, issued American releases and, by the end of 1923, African American musical idioms were a mainstay of German radio. German composers soon began to utilize African American rhythms and harmonic resources in their own compositions. Paul Hindemith included a foxtrot in his *Kammermusik No. 1* (1921), and *Suite "1922"* included movements entitled "Shimmy" and "Boston" (after two popular African American dances of those names) as well as "Ragtime." Jazz also influenced German operatic production: most prominently Ernst Krenek's exceedingly popular "Zeitoper," *Jonny Spielt Auf* (1927), which featured an African American jazz fiddler as the eponymous hero.

In November 1927, the Hoch Conservatory in Frankfurt am Main announced it would provide formal instruction in jazz—the first institution in the world to offer such a program. This seeming permissiveness launched a spate of controversy, however, and with the rise of National Socialism, jazz became increasingly identified with racial inferiority and Jews. In 1935, the National Socialists banned jazz from the radio, and in 1938, the Reichsmusiktage staged an exhibition in Dusseldorf called "Entartete Musik" ("Degenerate Music"); the cover illustration for the exhibition's pamphlet featured a caricature of a black saxophonist wearing a Star of David and striking a pose borrowed from a poster for *Jonny Spielt Auf*.

African American music exerted a great deal of influence on several white composers in America who sought (obliquely following Dvořák's example) to create a nationalistic musical language. The first major American composition to demonstrate African American musical influence within a concert work was John Alden Carpenter's ballet, *Krazy Kat* (1921). Although Carpenter's ballet was viewed largely as a novelty, compositions written later in the decade by Aaron Copland and George Gershwin sparked a considerable debate over the suitability of the jazz idiom within "serious" music. Gershwin's *Rhapsody in Blue*, which premiered during Paul Whiteman's famous Aeolian Hall concert of 1924, was seen as the highlight of that evening and a successful compromise between jazz and orchestral music. However, his *Concerto in F* (1925) and Copland's *Music for the Theater* (1925) and *Piano Concerto* (1927) came under critical fire for the use of material supposedly unsuited for developmental forms. Gershwin's most famous and controversial use of African American music was his "folk" opera, *Porgy and Bess* (1935). Despite allegations of racism, *Porgy* proved to be Gershwin's most enduring work and the opera has served as material for important jazz albums by Ella Fitzgerald and Louis Armstrong as well as by Miles Davis.

See also Black Rock Music; Rock 'n' Roll.

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Chadwick Jenkins

Armstrong, Louis (1900–1971)

A jazz trumpeter, Daniel Louis Armstrong was born on July 4, 1900, in New Orleans, Louisiana. As a child, Louis Armstrong formed a quartet that sang on street corners and in cafes for pennies. He obtained his musical education in the public schools of New Orleans, Louisiana, and at the Colored Waifs' Home for Boys (1913–1914), where he studied with Peter Davis and played in the Home's brass band. He first played alto horn, then changed to cornet; after a short while, he was chosen by Davis to be bandleader. His early style development was influenced by men he heard perform in the community, William ("Bunk") Johnson, Charles ("Buddy") Bolden, Freddie Keppard, and Joseph (King) Oliver. Oliver took Armstrong over as his protégé, gave the boy an old cornet, gave him informal lessons on the instrument, and found playing opportunities for "Little Louis." Louis called him "Papa Joe." Armstrong played professionally for a short period when he was 15 in a local saloon-nightclub, but did not perform regularly until he was 17.

Armstrong formed a six-piece band with Joe Lindsey in 1917; after the band was dissolved, he played with various small groups until the summer of 1918, when he joined Edward ("Kid") Ory's band as a replacement for King Oliver, who had gone to Chicago, Illinois. During his tenure in Ory's band, he also played engagements with other groups and with the Tuxedo Brass Band under the leadership of Oscar ("Papa") Celestin. During the years 1919–1922, he played primarily with Fate Marable's bands on Streckfus Steam Boats, then went to Chicago in the summer of 1922 to join King Oliver (1922–1924). Thereafter he played with various groups—Ollie Powers (1924), Fletcher Henderson (1924–1925 in New York and on tour), Lillian ("Lil") Hardin Armstrong's Dreamland Syncopators (1925–1926), Erskine Tate (1926), Carroll Dickerson (1926–1927, 1928), and Clarence Jones (1927, 1928). During these years, he also led his own groups in 1927 and 1929 and made his recording debut with Oliver in 1923. Thereafter he recorded extensively with others and with his own groups, particularly the Hot Five and the Hot Seven, which performed only in the recording studio (1925–1928). The members of these groups included Johnny Dodds, Warren ("Baby") Dodds, and Johnny St. Cyr (all three of whom had played beside him in Marable's riverboat bands), his wife Lil Armstrong, his old bandleader Kid Ory, and Earl Hines, Lonnie Johnson, Fred Robinson, and Arthur ("Zutty") Singleton,

among others. The recordings attracted wide attention and brought him celebrity status.

During the 1930s, Armstrong toured extensively, generally with the support of bands he fronted rather than with his own groups; these included bands of Luis Russell, Les Hite, William ("Chick") Webb, Zilner Randolph, and the Mills Blue Rhythm Band. In 1932, he made his first trip to Europe, touring in England, and acquired his nickname, "Satchmo," from an editor of *The Melody Maker*. Thereafter he toured regularly in Europe, generally using European bands for accompaniment. By the 1940s, he had become a world-renowned figure. In 1947, he organized the first of his All-Stars groups, composed of Weldon ("Jack") Teagarden, Richard ("Dick") Cary, Sidney ("Sid") Catlett, Leon ("Barney") Bigard, and Arvell Shaw. Others who played in Armstrong's All-Stars groups over the years included Earl Hines, William ("Cozy") Cole, Joe Bushkin, Edmond Hall, and Milton Hinton, among others.

During the next two decades and more, Armstrong performed all around the world, from Iceland to Australia, from England to Indonesia; he played at the major jazz festivals and recorded extensively. In 1960, he toured in Africa under sponsorship of the U.S. Information Service (also known as the U.S. Information Agency), playing to an audience of 10,000 at Leopoldville, the Congo. He made recordings in collaboration with such figures as Oscar Peterson, Ella Fitzgerald, and Duke Ellington, among others. He performed on radio (with his own national network show); on television; in Broadway musicals, *Hot Chocolates* (1929) and *Swingin' the Dream* (1939); and in no fewer than 60 films (including documentaries), among them, *Pennies from Heaven* (1936), *Cabin in the Sky* (1943), *New Orleans* (1947), *The Glenn Miller Story* (1953), *High Society* (1956), *Satchmo the Great* (1956), *Jazz, the Intimate Art* (1968), and *Hello, Dolly* (1969).

Armstrong was as much entertainer as jazz-man; he was a superb showman; and his gravelly, growling vocal style influenced hundreds of popular singers of his time. His best-known performances included "Ain't Misbehaving," which he sang as well as played in *Hot Chocolates* (music by Fats Waller); "Hello, Dolly," "When It's Sleepy-Time down South," "Dipper Mouth Blues," "West End Blues," "On the Sunny Side of the Street," and "When the Saints Go Marching In," among many others. He received numerous awards from the music industry. Armstrong was the genius of jazz, the supreme improviser. He defined jazz cornet-trumpet (he changed to trumpet in 1928), and all trumpeters of his time were directly influenced by his style until the emergence of John Birks (Dizzy) Gillespie in the 1940s. Thereafter, he exerted indirect influence on the development of jazz trumpet and, as well, on jazz improvisation in total. No other jazzman was so widely imitated in regard to both instrumental style and vocal style. He died on July 6, 1971, in New York City. His nicknames Satchmo (a combination of "satchel" and "mouth"), Dipper Mouth, and Gatermouth referred to his large mouth and enormous grin.

Although 40 years have passed since Armstrong's death, his life and musical achievements continue to be honored and celebrated in a variety of ways. He was inducted into the Rock and Roll Hall of Fame in 1990. The Louis Armstrong House Museum, which opened its doors to the public in 2003, is supported by the

Louis Armstrong Educational Foundation. Items collected by Armstrong and collections of materials related to him are now accessible at Queens College in New York. Armstrong's name also remains well known in the public domain. The U.S. Tennis Association named one of its stadiums in New York after Armstrong. In 1995, the U.S. Postal Service issued a Louis Armstrong Commemorative Stamp.

See also Ellington, Duke; Fitzgerald, Ella; Gillespie, Dizzy; Henderson, Fletcher; Hines, Earl (Fatha); Oliver, King; Waller, Fats.

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Eileen Southern

Associations

See Organizations and Associations for African American Music and Musicians.

Atlanta Symphony Orchestra

See Concert Music—Conductors and Performers.

B

Badu, Erykah (1971–)

Neo soul artist Erykah Badu has a vocal style and delivery that has been likened to that of the late jazz singer, Billie Holiday. Born Erica Abi Wright in 1971 in Dallas, Texas, Erykah Badu's quality distinguishes her from contemporary singers and, perhaps, influenced the development of the introspective, yet innovative, articulations of neo soul singers that were to follow. "On & On," from her debut recording *Baduizm* (1997), provides a full display of her unique layering of smooth, earthy vocals over tight, understated grooves and a catchy refrain. Other chart-topping song titles include "Tyrone," "Bag Lady," and "Love of My Life." These songs and others fuse diverse musical influences into distinctive textures on which Badu layers highly personal and emotionally charged lyrics. Among those diverse artists who have collaborated with Badu in the studio or on stage include neo soul singer D'Angelo, Macy Gray, and hip hop artist Common.

See also Neo Soul.

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Horace J. Maxile, Jr.

Erykah Badu performs at New York's Radio City Music Hall. (AP/Wide World Photos)

Bailey, DeFord (1899–1982)

Country musician DeFord Bailey is considered one of the most influential harmonica players of the 20th century. Born the son of freed slaves, Bailey moved to Nashville in 1919. His talents were soon recognized by his employers and by the 1920s had become known throughout the city for his strong harmonica playing. His connection to the Grand Ole Opry and country music in general came by way of his guest appearance with the Possum Hunters, a local band who garnered regular appearances with two Nashville radio stations. George D. Hay, announcer for the WSM station, was so impressed with Bailey's performance that he asked Bailey to perform regularly. The "Barn Dance" program for which Bailey performed eventually was named the Grand Ole Opry and he became one of its first stars. By the end of the 1920s, he was a popular mainstay with the Opry, as the early years of the show featured black and white performers. Other African American acts such as the Jubilee Singers graced the Opry stage as visitors, but Bailey enjoyed a relationship with the program that lasted more than a decade. His tenure ended in 1941 amid contract disputes and copyrights issues surrounding his performing of nonoriginal work. Speculation and rumor surrounds his dismissal from the Opry, but his impact on country music during the first years of the Opry's existence is undeniable. Jaded by his experiences with the Opry, Bailey opened a shoeshine shop and developed a large multiracial clientele largely because of his local celebrity status. He rarely performed professionally after his involvement with

the Grand Ole Opry, but occasionally he did play tunes for customers and family members.

See also Country Music.

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Horace J. Maxile, Jr.

Baiocchi, Regina Harris (1956–)

Composer and poet Regina Harris Baiocchi is an eclectic composer who borrows from sources as disparate as spirituals and rap to modern compositional techniques. Her works are fresh and intriguing because she combines such disparate materials in inventive ways. Thus, mainstream Western models are sometimes wed with unusual instrumentation or unpredictable shifts in mood, feel, and texture such as her concerto for African hand drums and orchestra, *African Hands* (1997). Conversely, vernacular subjects may be treated with contemporary Western technique or in the fashion of a recitative for an opera. One such piece is "But for the Grace of God" from her opera, *Gbeldahoven: No One's Child* (1994–1996). Baiocchi composed the libretto for that opera as well, and it offers a political reading of the racial and social ills of American society. Set in the 1930s, she uses figures such as Langston Hughes, Alain Locke, and Zora Neale Hurston as characters, but drifts away from true biographical representations of these characters. The twists in plot, characterization, and musical nuance are hallmarks of this work. A Chicago native, Baiocchi's work can be heard in the city and surrounding areas. She is an active promoter of her work and the works of others, and she is highly recognized as an organizer of concerts.

See also Concert Music—Composers and Repertoire.

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Horace J. Maxile, Jr.

Baker, Lavern (1928–1997)

Rhythm and blues singer Lavern Baker was born November 11, 1928, in Chicago, Illinois. She sang in a church choir as a child and began performing professionally as a rhythm and blues singer during her high-school years. Her early professional experience was at the celebrated Club DeLisa on Chicago's South Side. At 17 she was well established on the nightclub circuit in Chicago and other Midwestern cities, calling herself "Little Miss Sharecropper." She made her recording debut in the late 1940s but failed to win wide recognition until 1955, when she recorded "That's All I Need" and "Tweedle-dee." Thereafter she toured widely, performing in theaters, concert halls, nightclubs, and on television shows in the United States and in Europe. She also recorded extensively. In her early career, she sang in the traditional shouting blues style of Gertrude ("Ma") Rainey, but later she employed more sophisticated arrangements, such as a female background chorus and strings. Some critics felt that her later style anticipated the Motown Sound of the 1960s. Her best-known performances, in addition to those just cited, included "I Can't Love You Enough," "I Waited Too Long," "I Cried a Tear," "Jim Dandy," and "See See Ryder." She died on March 10, 1997, in New York City. She received a Pioneer Award from the Rhythm & Blues Foundation in 1989 and was inducted into the Rock and Roll Hall of Fame in 1991.

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Eileen Southern

Bambaataa, Afrika (1960–)

Known as the "Master of Records" for his remarkable ability to recall and select certain choice breaks and sections on records, whether obsolete or prominent, Afrika Bambaataa reigns internationally as one of the superior DJs of numerous genres and the undisputed "Godfather of Hip Hop Culture." Born Kevin Donovan in the Bronx on April 10, 1960, he would rise as one of the most unrecognized and underappreciated world leaders of the late 20th and early 21st centuries. A young gang warlord affiliated with the Black Spades, Bambaataa

Afrika Bambaataa speaks at a news conference to launch "Hip-Hop Won't Stop: The Beat, The Rhymes, The Life," the first ever hip hop initiative at the Smithsonian's National Museum of American History in New York in 2006. (AP/Wide World Photos)

aided an entire generation, helping his peers turn away from gang violence and warfare to music, dance, and art.

The former Adlai E. Stevenson High School student with an amazing prowess as a DJ began throwing block parties in 1973. Influenced by Kool DJ Dee and DJ Kool Herc, Bambaataa used the new sounds of hip hop to inspire peace and unity. With the inception of his Bronx River Organization in 1973, a name he later shortened to simply "Organization" and which by 1974 had become the Universal Zulu Nation (influenced by the legacy of the South African Zulus and their king, Shaka Zulu), he led inner-city youth away from a life of violence through a particular philosophy and approach. In 1982, Bambaataa and his Soul Sonic Force gave birth to electro-funk with the single "Planet Rock," one of the most sampled records in the history of hip hop. Bambaataa's stage presence is most influenced by Sly and the Family Stone and "Uncle" George Clinton, although he often credits many artists for their legacy and influence. Besides the

generally accepted four elements of hip hop, Bambaataa has suggested a fifth element, captured in the slogan "Knowledge, Culture and Overstanding."

Through the Universal Zulu Nation, hip hop has spread to numerous nations around the world. Bambaataa also encouraged the adoption of November as Hip Hop History Month, as it was in this month in 1973 when he launched his organization, which united DJs, graffiti artists, b-boys and b-girls, and emcees.

See also Hip Hop Culture; Rap.

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Emmett G. Price III

Banfield, William C. (1961–)

Composer, musician, and scholar, Bill Banfield, born William C. Banfield, is one of the leaders of a younger generation of composers who are continuing the strong artistic and creative tradition of African American composers. His output includes symphonies, chamber pieces, art songs, opera, and works for chorus and concert bands. Banfield's works have been performed by orchestras including the National, Atlanta, Detroit, and Indianapolis symphonies. Among his honored and commissioned works are *Symphony No. 5: Five Shades of a Woman in Black* and *Symphony No. 3: Job's Song*. While versed in the handling of Western concert forms and performance media, Banfield is a highly respected jazz guitarist and composer. His works in both the concert and jazz genres have been performed by such notables as Leon Bates, Jon Fadis, Bobby McFerrin, and Regina Carter. As teacher and scholar, Banfield has been innovative and influential. He has served on the faculties of the University of St. Thomas and Indiana University where he developed the Undine Smith Moore Collection of Scores and Manuscripts of Black Composers, a special collection at the Archives of African American Music and Culture. Currently a professor at the Berklee School of Music (Boston), Banfield blends practical experience, social awareness, and historical considerations into engaging prose as demonstrated in his collection *Black Notes: Essays of a Musician Writing in a Post-Album Age*. He thinks of himself as an artist that uses "imagination, care, and excitement about people and life, to craft and construct works which connect and corroborate with, underline or make commentary on, things we all experience" (Banfield 2004, 160).

See also Concert Music—Composers and Repertoire.

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Horace J. Maxile, Jr.

Banjo

The banjo is a plucked lute with a hide- or plastic-covered sound chamber, five strings, and a bridge. This symbol of Appalachia is heard around the world, but Africans brought the *banjar* with them to America, and the banjo that developed from it eventually created the sounds used in American minstrel, ragtime, blues, jazz, old-time, country, bluegrass, and other musical styles. The banjo retained the short drone African thumb string of the banjar but replaced the gourd body with a cheese-box (or sometimes inset-rim) wooden sound chamber.

In previous times, African praise singers and memory keepers played the Mali *molo* and *ngoni*, the Jolas *akonting*, the Wolof *halam*, and other West African lutes for singing and dancing in local rituals. Enslaved Africans brought or made gourd banjars in the colony of Maryland by 1740 and in Virginia by 1744. In 1789 on the Wilderness Road near Knoxville in Appalachia, frontiersmen and women "danced around" to the music of black *banjies,* and the instrument was played on the banks of the Ohio in Wheeling, West Virginia, in 1806. For almost a century, only blacks seem to have played the banjar (built with a pole or sometimes a flat neck); it echoed their homeland traditions, inspired their improvised lyric songs, and paced their frolic dances. Field hands and river roustabouts from different African regions exchanged field hollers; shanties; rowing, corn shucking, and banjar songs; spirituals; and dance music. Later they worked on the railroads and in the mines. In a call-and-response structure with repeating riffs, banjar music is more rhythmically complex and less melodically intricate than Scots and Irish music. With special tunings, the Upland South banjar repertoire of lyric songs is conversational and often includes animal songs that celebrate a trickster (often a fox instead of Brer Rabbit) that are symbolic of survival during slavery and later.

Most of the black mentors of mountain and minstrel apprentices remain unidentified, but Picayune Butler influenced whites in New Orleans and remained famous for 25 years on the rivers to Cincinnati and even in New York City. Butler sang on the street and in competitions, and his banjo songs and journeys prefigure the traveling country bluesman. No later than the 1830s, whites (especially the Irish and Scots) took up the gourd banjar and its African American thumping playing style. By 1842, the Virginian Joel Sweeney, of Irish heritage, either popularized or invented the five-string, open-back, wooden-rim banjo that resulted from the black and white musical exchange. The African short thumb string already existed; his fifth string was added in today's fourth-string position to expand the banjo's possibilities for Celtic melodies.

The standardized fiddle, easy to carry and echoing the outlawed bagpipes, had arrived with the Scotch-Irish, Germans, and others during the 18th century. Soon

the banjo moved from local frolics and dances to court days and the circus and on to the minstrel stage. Early minstrels respected African American musicianship and soon put the Scotch-Irish fiddle and African banjo together; their musical exchange, like the cocreation of the banjo from the banjar, symbolizes American egalitarianism at work. The minstrels traveled widely, and their routines continued to explore black and white musical and social relations in the new country, but soon the routines became increasingly commercial and cruelly satiric.

After steamboat travel took off in 1850, enslaved African Americans (leased by their Southern masters) often worked side by side with Irish and German laborers. In the evenings, cabin boys played music, buck danced, and did the cakewalk. Blacks and whites played jigs and reels (for example, "Natchez under the Hill"), "jump up" songs, and old lonesome "breakdowns." During the Civil War regional exchange expanded. In waterfront dancehalls in Cincinnati, no later than 1876, black roustabouts and white longshoremen paired the banjo and fiddle. Twelve such songs played by African Americans are documented. Black and white exchange resulted in minstrelsy, at least three types of banjo songs, and the merging of the fiddle and banjo.

The downstroking ("thumping" or "clawhammer") style of old-time banjo peaked in the early 20th century among blacks (for example, Virginians Josh Thomas, Rufus Kasey, and Leonard Bowles) and white mountain songsters. African American makers of old-time banjos included the fathers of Kasey and fellow Virginian John Jackson. However, early in the 20th century, many blacks put down their banjos to set their songs with increasingly assertive commentary to the now readily available guitar to create the blues.

Two-finger, up-picking styles, acquired from African Americans before 1865, influenced minstrel styles in parlors and orchestral concert halls as the banjo was introduced to genteel society. After World War II, finger picking banjo and gospel singing laid the groundwork for the hard-driving bluegrass style and its industrial context. In the 1950s and 1960s, old-time banjo influenced the folk revival. The first Black Banjo Gathering took place in spring 2005 in an attempt to reclaim the banjo for African Americans and perpetuate its diverse traditions. From the arrival of the banjar in the United States to the present, the banjo has made an intense contribution to the country's indigenous music and its interaction with song and dance.

See also Blues; Minstrel Shows; New Orleans, Louisiana; Ragtime.

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Cecelia Conway

Basie, Count (1904–1984)

William James "Count" Basie was one of the most important jazz bandleaders from the 1930s until his death, and along with Duke Ellington, he is recognized as one of the two greatest jazz musicians.

Basie was born on August 21, 1904, at Red Bank, New Jersey. His father was a coachman for a wealthy family, and then later a groundsman. His mother taught him how to play the piano, and he soon became a drummer. In his teens he played in Harlem with Fats Waller, and by the 1920s, he was touring many parts of the United States. It was while playing at Kansas City, Missouri, that Basie was dubbed "Count" by a radio broadcaster who was comparing him to Duke Ellington.

In 1934 Basie established his own band, but later returned to the Bennie Moten Band, based in Kansas City, in which he had played earlier in his career. Moten died in 1935, and Basie formed a new band, drawing much talent from the Moten Band. Late in 1936 Basie's band moved from Kansas City to Chicago, and in October of that year a recording was made of the band, but had to be published under the name Jones-Smith Incorporated because Basie had already signed a business deal with Decca, although he did not record his first session with them until January 1937. After only a short time in Chicago, Basie's band moved to New York City where they continued to play until the 1950s.

During the second half of the Great Depression, many people were inspired by the upbeat jazz music of Basie, who became a celebrity in the United States and internationally. As well as his musical talent, he was also able to build up a band which included some of the greatest jazz musicians of the period. Even Billie Holiday was a vocalist for Basie in 1937–1938. The music that the band played was forceful, and the band collectively composed their music and then memorized it for performances so that they did not have to use sheet music.

Count Basie's band sold countless records during the late 1930s through the 1950s. By that time the band was quite different, included excellent sight readers, continued to draw great talent, and performed with many famous people, including Ella Fitzgerald and Frank Sinatra. In 1974 Basie and his band appeared in the Hollywood film *Blazing Saddles.* Basie suffered from diabetes and arthritis, but continued to insist on leading his band right up to a month before his death, on April 26, 1984.

See also Jazz; Kansas City, Missouri, and the Territories.

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Justin Corfield

Battle, Kathleen (1948–)

A soprano, Kathleen Battle is one of the most celebrated opera and classical music singers of the late 20th century. Her talent for singing was realized by teachers while she was young and she was encouraged to pursue many musical activities as a child. She was awarded a scholarship to continue her studies at the Cincinnati Conservatory of Music, and there she earned her bachelor's and master's degrees. Following her passion for teaching, Battle began teaching in public schools around 1971. At the urging of a friend, she auditioned for a lead part in a Brahms requiem in 1972 and won the part. Her performance of that role in Spoleto, Italy, in 1972 marked the beginning of her career as a singer. Two major debuts followed in that decade: as Susanna in *Le Nozze di Figaro* at New York City Opera (1976) and as Shepherd in *Tannhäuser* at Metropolitan Opera (1977). Her rise to prominence continued throughout the 1980s. She was featured in many international venues, including St. Peter's Basilica in the Vatican and the Royal Opera House in London. Battle also became a mainstay at the Metropolitan Opera during the 1980s, singing more than 125 performances. Battle sold many records during this period in her career and earned three Grammy Awards. Her status as one of the world's leading soprano singers continued into the 1990s. Although her tenure with the Metropolitan Opera ended in the mid-1990s, she continued to concertize and perform with other companies and artists. She is regarded as one of the great interpreters of spirituals and often includes pieces from that genre in recitals. Battle has shared the stage and studio with musicians from such diverse backgrounds as Alicia Keys, Al Jarreau, Grover Washington, Jr., and Bobby McFerrin. These collaborations are representative of the respect that many musicians have for her accomplishments on the concert stage and in opera houses.

See also Opera.

Opera star Kathleen Battle performs during the grand opening gala celebration for the Muhammad Ali Center in 2005. (AP/Wide World Photos)

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Horace J. Maxile, Jr.

Beach Music

This subgenre of rhythm and blues is also known as "shag" music for the dance style often associated with it. Beach music has its origins in African American gospel, blues, and doo-wop, but the style found its greatest popularity among white residents and tourists of the Carolina and Virginia beaches in the 1950s and 1960s.

Although much of the music popular with this audience initially included recordings by nationally known artists such as the Temptations and James Brown, a host of other African American performers, such as the Drifters and

Maurice Williams and the Zodiacs, remained favorites of beach music enthusiasts long after their wider popularity faded. Later groups, such as Billy Scott and the Prophets and the Chairmen of the Board, drew on their own local gospel traditions and the increasingly popular rhythm and blues styles of national African American music stars to create songs specifically targeted toward the local Southeast coastal audience.

The development of beach music in many ways parallels the rise of rock 'n' roll, with white youths embracing African American music and dance traditions and, eventually, appropriating them. Beginning in the 1940s and early 1950s, jukebox operators in the "whites only" clubs in Atlantic Beach, Myrtle Beach, and other coastal resort towns in the Southeast began adding to their machines rhythm and blues records that were popular in local African American dance clubs. The popularity of these records among the white youths and the lack of radio airplay in the South for African American artists encouraged the development of a white audience for local African American rhythm-and-blues acts. These bands were enthusiastically welcomed as performers in clubs that they could not visit as patrons. White fraternity parties also often provided these African American musicians with paying gigs, as the white youths sought to replicate their summer experiences during the school year.

These same young whites who were drawn to rhythm and blues were, likewise, attracted to African American dance styles. Imitating local African American youths, the white beachgoers developed the "shag," a slower version of the jitterbug and other "jump" dance styles. The shag became synonymous with beach music, as the dancers embraced the 4/4 rhythm, slow swing of rhythm and blues.

Beach music declined in popularity in the 1980s and 1990s, but a small group of white, affluent, largely middle-age fans supported local radio programs and dance clubs and helped keep performers such as The Tams and Bill Pinckney in business. Also in the 1970s and 1980s, predominantly white nostalgia acts such as The Embers and the Catalinas were formed and continued to enjoy local popularity covering earlier rhythm and blues songs. In 1984 a legislative act named the shag South Carolina's official dance, and in 2001 beach music was named the official popular music of the state.

See also Charleston, South Carolina, and Surrounding Areas.

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Stephen Criswell

Beale Street

The birthplace of the blues, this famous street in Memphis, Tennessee, has in the last 20 years become one of the state's most popular tourist attractions. Named after a military hero in 1841, this once prosperous area of Memphis served as the

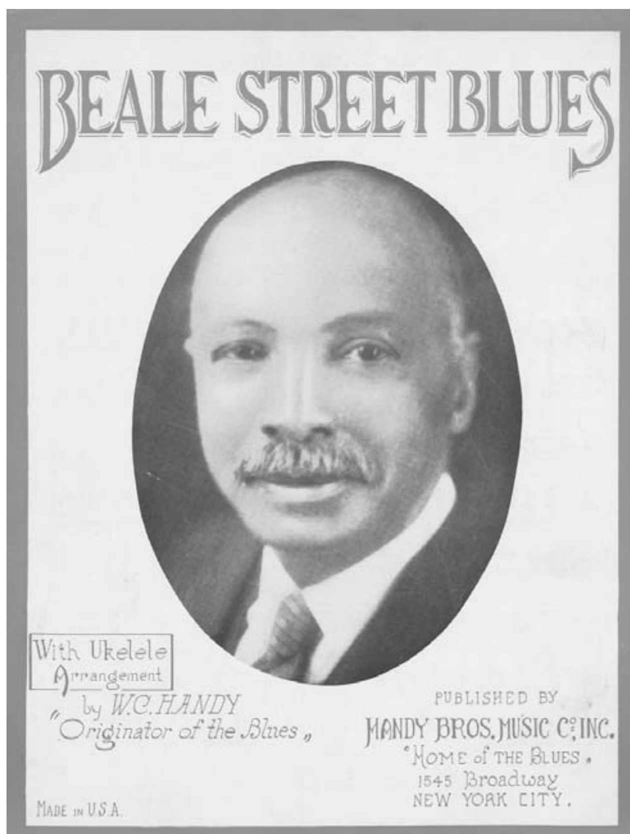
headquarters of Ulysses S. Grant during the Civil War. After the war, it was settled by freed African American slaves. At the beginning of the 20th century, Beale Street was best known for its gambling, drinking, and other vices. By the 1920s, it was also the home of a thriving nightlife of restaurants, clubs, and theaters. This setting gave rise to the blues, a rich blending of church music and African traditions. Enormously influential, the blues later shaped rock 'n' roll and soul.

The first blues song was written by William Christopher (W. C.) Handy in 1909 as a campaign song for E. H. Crump, the mayor of Memphis, and thus originally was known as "Mr. Crump" or "Boss Crump Blues." Handy rewrote the lyrics in 1912 and the piece was renamed "The Memphis Blues." With Handy's 1913 "St. Louis Blues" and 1916 "Beale Street Blues," the new musical style became wildly popular, especially in the South. The blues spread as jazz musicians in New Orleans and Memphis played the music, and the blues were fundamental to the development of jazz during this time. African Americans who moved to the cities of the North brought the blues with them and helped carry the music into mainstream American culture. The musical style was embraced by a long line of performers, including Bobby "Blue" Bland, Alberta Hunter, Albert King, Gertrude "Ma" Rainey," and Muddy Waters. In the 1940s the blues were further popularized by Riley "Blues Boy" King, known throughout the world as B. B. King. The music echoed the attitudes and experiences of the first generation of African Americans born out of slavery and explored the obstacles and opportunities confronting them.

While Beale Street was the site of race riots between Irish immigrants and African Americans in the years immediately following the Civil War, the blues were largely responsible for bringing together black and white musicians and audiences, even during the days of Jim Crow. This promoted business opportunities and fostered a lively conversation of ideas and aesthetics. The area prospered until the Great Depression of the 1930s, which affected Beale Street along with the rest of the country. Beale Street suffered in the decades that followed, and attempts at urban renewal led to the loss of several significant buildings in the 1960s. In 1966, Beale Street was added to the National Register of Historic Places, a move that helped preserve the area's cultural heritage. By the 1980s the area experienced an economic revitalization and witnessed significant investment. Older venues were renovated, while new clubs, shops, and restaurants flourished.

During the decline of Beale Street in the 1960s, the area surrounding it remained a vibrant home for music, largely because of the Stax and Hi record companies. Stax Records was founded in 1958 by Jim Stewart and Estelle Axton, while Hi-Records was created by Willie Mitchell. In the 1960s and 1970s, these companies promoted soul music and distributed the works of Al Green, Isaac Hayes, Wilson Pickett, Otis Redding, and other prominent artists. Though relatively small these studios also promoted racial integration, not only through their music but also through their business practices.

At the same time that Hi and Stax contributed to the growth and culture of the Memphis "Soulsville" neighborhood, some of the areas surrounding Beale Street



"Beale Street Blues." Words and music by W. C. Handy. (New York Public Library)

were cleared in an attempt to renew downtown Memphis. Beale Street suffered as a result, and its heritage was at risk. To help preserve and revitalize Beale Street, George B. Miller, Jr. formed the Beale Street Management Corporation in 1973. Muhammad Ali soon took an interest in the area, and in 1979, the Muhammad Ali Cinema was opened with the assistance of the famous sports legend.

Following the success of this initial effort, in 1982 the Beale Street Development Corporation leased a significant portion of the street from the city of Memphis in exchange for roughly $10 million of federal grant money. The Historic District was then managed by John Elkington, of Elkington and Keltner Properties, who was instrumental in developing the area. Under Elkington, the first club opened its doors in 1983. A series of businesses followed, and by 1997, the street was no longer threatened and became the most popular tourist attraction in the city. The entire downtown area of Memphis is now experiencing a period of revitalization and renewal. While the blues still thrive on Beale Street, tourists can hear a wide variety of music, such as reggae, rock, soul, and fusion jazz. The site of many concerts is Handy Park, named after W. C. Handy (1873–1958) and featuring a bronze statue of the famous musician and blues pioneer.

Beale Street is home of the Beale Street Music Festival, which began in 1986, and is close to the Center for Southern Folklore.

See also Blues; King, B. B.; Memphis Sound; Memphis, Tennessee.

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Bebop

See Jazz.

Bechet, Sidney (1897–1959)

A jazz saxophonist, Sidney Bechet was born May 14, 1897, in New Orleans, Louisiana; he died on May 14, 1959, in Paris, France. Two of his brothers, Leonard and Joseph, played musical instruments. He began clarinet study at the age of six with George Baguet. Later he studied with Lorenzo Tio and briefly with Louis ("Big Eye") Nelson DeLisle. He began playing with various local orchestras and brass bands when he was about 12; thereafter he played in his brother Leonard's band, the Silver Bells Band, and the Young Olympia Band (co-leader with Buddy Petit [born Joseph Crawford]). Later he played with John Robichaux, the Eagle Brass Band under Willie ("Bunk") Johnson's leadership (ca. 1911), and other groups. In 1914, he left New Orleans in a trio with Clarence Williams and Louis Wade to tour with a traveling show and remained on the road until 1917, although he did return to New Orleans occasionally to play. He settled in Chicago, Illinois, in 1917; thereafter he played with various groups or persons, including Lawrence Duhe (at the DeLuxe Cafe), Freddie Keppard, King Oliver, Tony Jackson (at the Pekin Theater), and Will Marion Cook's Southern Syncopated Orchestra (1918–1920), with which he performed in London, England, in 1919. When Cook returned to the United States, Bechet remained in Europe with a splinter group from the orchestra, performing in London, England, and in Paris, France. He returned to the United States in 1921 and thereafter played in New York with Ford Dabney, Edward ("Duke") Ellington (1924), and James P. Johnson. During the early 1920s, he also toured with shows, including Donald Heywood's How Come (1921–1923), The Black and White Revue (1923), Seven Eleven (1925), and Mamie Smith's show. He led his own groups, recorded extensively, and operated a nightclub, Club Basha, for a short period. In the fall of 1926 he sailed to Europe with the show La Revue Negre,

which included Claude Hopkins as the musical director and Josephine Baker in a leading role. The musical opened in Paris, France, at the Theatre des Champs Elysees, then toured in Europe. When the show closed, Bechet joined an orchestra that toured in Russia. For more than two decades thereafter he played with groups on both sides of the Atlantic, among them, Noble Sissle (during the years 1928–1938), William ("Willie-the-Lion") Smith, Tommy Ladnier, and Zutty Singleton, and led his own groups in Paris; Berlin, Germany; Amsterdam, the Netherlands; and other European cities. He also led groups in the United States in New York, Chicago, and Boston during the 1940s, playing in ballrooms, including the Savoy in the Harlem community, in nightclubs, and at jazz festivals. In 1951, he settled permanently in Paris. He was musically active until shortly before his death; using Paris as a base, he toured widely and returned to the United States in 1951 and 1953. He also performed on the vaudeville stage in Paris and appeared in films, including *L' Inspecteur connait la musique* (1955) and *Ah! Quelle equipe* (1956). Bechet was an important clarinetist in the second generation of the New Orleans school, along with Johnny Dodds and Jimmie Noone. His style was distinctive for its heavy vibrato and expressiveness, but it was as a soprano saxophonist that he made his largest contribution to jazz history. He was the pioneer who defined the role of that instrument in the jazz ensemble from the time of his permanent conversion to it in 1919.

See also Blues; King, B. B.; Memphis Sound; Memphis, Tennessee.

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Eileen Southern

Belafonte, Harry (1927–)

Folk singer and actor, Harold George ("Harry") Belafonte was born March 1, 1927, in New York, New York. Although best known as an actor and producer, he was a singer in his early career. He obtained his education in the public schools of Jamaica, West Indies (where he lived during the years 1935–1940), and New York, where he attended high school. After serving in the U.S. Navy (1944–the late 1940s), he enrolled in Erwin Piscator's Dramatic Workshop at the New School for Social Research in New York. He attracted favorable attention for a singing role, which led to engagements in New York nightclubs. He soon established himself as a top singer of popular songs, touring widely and recording regularly. In 1950 he left the field of popular music abruptly and turned to folk music. He developed a repertory of folk songs, pursuing research in the Library of Congress Archives of American Folk Song and drawing upon his experiences as a child in the West Indies; in 1951 he made his debut as a folksinger at the

Village Vanguard club in New York. Within a short time he won wide recognition as a folksinger of great stature. During the 1950s he toured widely on the nightclub circuit, appeared on numerous television shows, and sang in films, including the role of Joe in *Carmen Jones* (1954). He produced recordings in the mid-1950s that initiated the calypso fad in the United States, such as "Jamaica farewell," "Day-O (Banana boat song)," "Matilda," and "Come Back, Liza." He also sang Negro spirituals and other folksongs on his recordings and on his live concerts. During the 1960s and 1970s, he devoted more time to straight dramatic roles and to producing films and television shows, many of which treated the subject of black music history and black musicians. He established his own production company, Har Bel, as early as 1959. Later he was president of Belafonte Enterprises. He made an important contribution to the history of black music as folk singer and producer; he also aided the career development of young black performers, among them, Miriam Makeba and Hugh Masekela. He received awards from the theater industry and honorary doctorates from Park College (1968) and the New School for Social Research. In 1987, he was appointed a UNICEF (United Nation's Children's Fund) Goodwill Ambassador and has performed extensively to raise funds for UNICEF. He received the National Medal of the Arts in the United States in 1994.

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Eileen Southern

Berry, Chuck (1926–)

Vocalist, guitarist, composer, and lyricist, Chuck Berry is a rock 'n' roll pioneer. Known as the "Father of Rock 'n' Roll" and self-styled as the "Prime Minister of Rock 'n' Roll," Berry is central to the development of the genre in the 1950s. Charles Edward Anderson Berry was born in St. Louis, Missouri, to a middle-class family. Berry began singing at a young age and learned to play guitar as a teenager. His first taste of success was when he performed in his high school's student music show, and his performance of Jay McShann's "Confessin' the Blues" received rousing applause. In the early 1950s, he began playing professionally. In 1953, he began playing in the Sir John Trio (later renamed the Chuck Berry Combo) with pianist Johnnie Johnson (1924–2005), whom he would continue to play with for the next two decades. The trio became the house band at the popular St. Louis nightclub The Cosmopolitan Club. Country music was popular with white audiences in St. Louis, and Berry developed a style that fused country and western guitar with blues and R & B sounds to produce a black "hillbilly" hybrid that became his signature sound and which was popular with both black and white audiences at the club. This fusion laid the groundwork for

Berry's rock 'n' roll style. In 1955, Berry traveled to Chicago and met one of his idols, bluesman Muddy Waters (1913–1983). Berry wanted to know whom to talk to get a record deal, and Waters suggested he speak to Leonard Chess (1917–1969) of Chicago's Chess records. Chess was interested in Berry's work, but not as a traditional blues musician. He was taken with Berry's "Ida Red"—which had the country–R & B fusion that would become Berry's trademark sound. Chess signed Berry, and "Ida Red" was reworked into Berry's first single, "Maybellene," released in 1955. The song was an R & B chart-topper and went to number five on the Billboard pop charts, highlighting one of the key factors in Berry's success and importance—his breaking down of the racial barriers in "crossing over" and appealing to white audiences without losing his black audience. "Maybellene" was one of the first records by a black artist to outsell the white cover versions. His crisp vocal style, inspired in part by another of his idols, Nat "King" Cole (1919–1965), also appealed to his younger white audience, making the lyrics accessible. Berry was the first guitarist-singer to chart a hit song, and his emphasis on the guitar as a lead instrument, not just an accompaniment, is one of his most lasting impacts on the genre. Berry incorporated guitar solos and the interplay of the vocals and the guitar. The use of the guitar as central to the rock 'n' roll sound has continued even as the genre has developed beyond the typical 1950s sound.

In addition to his importance in developing the sound of rock 'n' roll, he was an architect of the youth-oriented rock 'n' roll lifestyle and stance. His lyrics addressed the concerns and interests of teens—fast cars, romance, school issues,

Chuck Berry, U.S. rock 'n' roll musician. (UPI/Bettmann/Corbis)

issues with parents—and focused on youth culture. In part, this accounts for his popularity with white teens even though he was close to two decades their senior. His lyrics crafted clever stories of teen life with memorable and catchy lines, rather than simply relying on formulaic boy-meets-girl stories of chaste teen love, garnering him the nickname the poet laureate of rock. "Johnny B. Goode" (1957) created a rock 'n' roll archetype—the unconventional and talented young guitar god dedicated more to his music than to schooling. Berry was also a true showman and entertainer, incorporating gestures, facial expressions, and dance moves, including his trademark duck walk, into his performances. His shows were dynamic and responsive to audiences.

Berry had more than two dozen Billboard Hot 100 hits and remains most known for his singles rather than for his albums as rock 'n' roll was largely a singles-driven medium during his heyday in the 1950s and 1960s. In addition to "Maybellene" and "Johnny B. Goode," Berry's hits include "Roll over Beethoven" (1956), "School Days" (1957), "Sweet Little Sixteen" (1958), "Nadine" (1964), and "No Particular Place to Go" (1964). His only number one single on the pop charts was 1972's "My Ding-a-Ling," a novelty song which Berry had originally performed as "My Tambourine." While this song did not represent the highest quality of Berry's work, it was one of his most lucrative songs because he owned the full rights to it. Berry recorded for Chess until 1966 when he moved to Mercury records. His years at Mercury were not particularly successful, and he returned to Chess in 1970. He recorded his last studio album to date, *Rockit*, on Atco Records. He has since released some live albums and compilations. Berry remains an active performer, touring throughout the 1980s and 1990s and occasionally in the 2000s. Since 1996, he has played monthly at Blueberry Hill, a club in St. Louis. Berry has also been featured in multiple television programs and films, including *The T.A.M.I. Show*, *Go, Johnny, Go!*, and *American Hot Wax*.

As the "Father of Rock 'n' Roll," Berry's influence is far-reaching and pervasive. He strongly influenced many of the British Invasion bands, including the Rolling Stones, Eric Clapton, and the Beatles. Keith Richards was profoundly influenced by Berry and served as musical director for *Hail! Hail! Rock 'n' Roll*, a documentary and concert tribute to Berry for his 60th birthday. Berry also influenced many American musicians like Elvis Presley (1935–1977) and the Beach Boys. Berry's songs have been frequently covered by a diverse group of bands. Bands who have covered Berry songs include AC/DC, the Beatles, the Beach Boys, David Bowie (1947–), Chubby Checker (1941–), Eric Clapton (1945–), the Doors, the Grateful Dead, Jimi Hendrix (1942–1970), Waylon Jennings (1937–2002), MC5, Elvis, and the Rolling Stones. His influence is not affected by boundaries of race, generation, or genre. His influence was so wide and so deep that when Berry started traveling without a band or backup musicians (Johnnie Johnson quit the band in 1973), the pickup musicians he played with in each town were simply expected to know his repertoire—and they did. His influence was so entrenched that many consider learning his songs simply part of becoming a rock musician. However, this insistence on traveling without a band and playing with pickup musicians he often had not met, and almost

never practiced with, contributed to a reputation for erratic live shows and for being difficult to work with.

Berry's reputation for being difficult to work with also is in part due to the legal battles he has been involved with—battles involving both his music career and other aspects of his life. These legal issues affected him both personally and as a businessman. Notable battles involving his music include a three-decade battle to reclaim the full rights to "Maybellene," a battle with the Beach Boys over "Surfin' U.S.A," and a lawsuit brought by Johnnie Johnson over royalties and composing credits. The battle for the rights to "Maybellene" stemmed from a deal Chess made without Berry's knowledge. Deejay Alan Freed (1921–1965) and the landlord of the Chess office, Russ Fratto, both received song-writing credit and royalties. The deal made with Freed was a form of payola and helped garner airplay for the single. In fact, Freed played the song for two hours one night on his show on radio station WINS in New York. After the legal battle, Berry won the full song-writing credit, but his view of the business and how to do business without being taken advantage of soured. In the 1960s, Berry successfully showed how "Surfin' U.S.A.," originally credited to Brian Wilson, had taken the melody and rhythm from Berry's "Sweet Little Sixteen" and added new lyrics. Berry was eventually given song-writing credit. In 2000, Johnnie Johnson sued Berry seeking a share of the royalties and co-composing credit for dozens of songs, including the hits "Sweet Little Sixteen" and "No Particular Place to Go." The songs had been credited to Berry alone. The lawsuit was dismissed by the judge on the grounds that too much time had passed between when the songs were written and when the suit was brought. These experiences, combined with an early experience with a crooked manager, contributed to Berry's insistence on managing his affairs closely, being paid before appearances, and adhering strictly to contract stipulations like performance length.

Berry has faced other types of legal troubles since early in his life. When he was 17, Berry was convicted, with two friends, of armed robbery. He was sentenced to 10 years and served his time at a youth reformatory until he was released on his 21st birthday. His most serious criminal charge was in the 1960s. In 1961, Berry was convicted of violating the Mann Act and was sentenced to three years in federal prison and a fine. The charges stemmed from an incident involving 14-year-old Janice Norine Escalanti, a minor whom Berry had employed as a hat-check girl in his St. Louis Club Bandstand. Berry had met Escalanti who was from Yuma, Arizona, in Juarez, Mexico, and invited her to work for him in the club. He soon fired Escalanti, and when she complained to police, Berry was charged under the Mann Act's prohibition on taking girls across state lines for prostitution or other "immoral purposes." Berry was actually tried twice; the first conviction was thrown out on appeal due to the presiding judge's racial comments during the trial, but the second trial upheld the conviction. Berry served 20 months and was released in October 1963. Many now view these as trumped-up charges based in large part on racism. During his imprisonment, Berry continued to write songs, such as "Nadine" and "No Particular Place to Go," which were both hits in 1964. In 1979, Berry was convicted of tax evasion and served a five-month

sentence. The tax evasion investigation stemmed in part from Berry's practice of demanding to be paid in cash for his appearances. Berry's most recent legal trouble was a class action lawsuit in 1990 brought by women who claimed that Berry had been filming them without their knowledge in the bathrooms at his restaurant The Southern Air and at his amusement park Berryland (which he opened in 1961). He settled out of court with the suit's 59 plaintiffs.

Despite these issues, the damage to his reputation caused by the erratic quality of his live shows, and his reputation for being somewhat moody and difficult and demanding to work with, Berry has achieved many honors and awards. In 1979, just days before being sentenced in the tax evasion case, Berry played at the White House at the invitation of President Jimmy Carter in a celebration of the Black Music Association. He received the 1984 Grammy Lifetime Achievement Award, and in 1987 he was given a star on the Hollywood Walk of Fame. In 1986, Berry was inducted into the Rock and Roll Hall of Fame in its first group of inductees. He played for President's Clinton inauguration in 1993 and was a Kennedy Center honoree in 2000.

Berry's innovative style, clever and playful lyrics, and ability to shatter the race divide to reach white and black audiences profoundly affected the history of American music and American culture by ushering in the age of rock 'n' roll. His musical and lyrical influence reaches down the generations of rock musicians, and his focus on teen life helped create an enduring American youth culture. While it is difficult to sum up the career of the father or prime minister of rock 'n' roll, John Lennon probably came the closest when he said: "If you tried to give rock 'n' roll another name, you might call it 'Chuck Berry'" (Kennedy Center 2010).

See also Appropriation of African American Music; Rock 'n' Roll.

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Jessica Parker

Big Bands

During the "swing era" (roughly 1935–1945) hundreds of big bands, playing in styles both sweet and hot, were active across the United States. They had, on average, about 14 or 15 players who were organized in four sections: a rhythm section (piano, guitar, string bass, and drums), reeds (saxophones, doubling clarinets), trombones, and trumpets. Such bands were that decade's most characteristic

musical ensemble. In distinction to the smaller "jazz combos," who played almost entirely in an improvised manner, the music of the big bands required a greater degree of coordination, and would meld improvisatory passages with others that were strictly written-out, or otherwise "prearranged."

Nearly every leader of a swing-period big band also performed as a player within his ensemble or as its featured soloist. Benny Goodman (on clarinet) and Chick Webb (on drums) are prime examples. Other leaders not only played, but also composed. Duke Ellington, Glenn Miller, Benny Carter, and Artie Shaw illustrate this. On occasion, a leader was a singer—for example, Cab Calloway; on rarer occasions, only a conductor. This was the case with Bill McKinney and with Paul Whiteman in the 1920s, and with Kay Kyser and Jimmy Lunceford in the swing era.

During that era, big bands frequently toured, although some in only a limited way geographically. These were called "territory bands." Many also had regular radio programs—and sometimes these programs had a nationwide audience. Duke Ellington, for example, became widely known during the years 1928–1931 through broadcasts of his orchestra from Harlem's "Cotton Club"—broadcasts that introduced the nation to the remarkable cast of soloists in the band, and also Ellington's unparalleled genius as a composer. The popularity of these broadcasts prepared the way for his many successful (and wide-ranging) tours in the years immediately following, including tours of Europe in 1933 and 1938.

Something similar happened in the career of Benny Goodman. Primed by radio broadcasts, fans went wild when they were finally able to hear Goodman's band live during its 1935 transcontinental tour. Historians have sometimes found it useful to date the beginning of the swing era to the August 21, 1935, performance of Goodman's band at the Palomar Ballroom in Los Angeles, so explosive was the crowd reaction. Among Goodman's major arrangers in the late 1930s were Jimmy Mundy and Fletcher Henderson as well as Edgar Sampson, who earlier did work for his own band and also for Chick Webb.

To a large degree, the black and white bands during the swing era were forced to play separate venues. This was due to the chilling presence of Jim Crow laws in the South and "unlegislated" racial barriers elsewhere. This was true even for Ellington, who, more than any other bandleader, created music that appealed fairly evenly across America's racial divide. So intense was that divide that only the merest handful of swing-era bands dared any degree of integration. Perhaps the earliest attempt was made by Charlie Barnet. The most celebrated effort was made by Benny Goodman, who hired Teddy Wilson in 1935 as pianist for his trio (with Gene Krupa on drums). Perhaps the most courageous act of integration was Artie Shaw's hiring of the singer Billie Holiday in 1938, and then going on tour with her and the band in the South. The experience was painful for Holiday, however, resulting in her leaving Shaw's band.

Yet despite social barriers, overt or implied, many young white Americans traveled eagerly to inner-city venues to dance to the bands of Count Basie, Jimmy Lunceford, Duke Ellington, and Chick Webb. Thus the big bands were not only significant in the history of music, but also had a role to play in creating

new attitudes in American social life—helping to propel the movement toward racial equality.

Among the finest white bands were those led by Benny Goodman, Artie Shaw, Tommy Dorsey, Charlie Barnet, and Glenn Miller. From a sociological viewpoint, it is notable that they tended to have less "crossover" appeal than the best African American bands—for relatively few African Americans were drawn to their music. Ironically, many of these white bands had African American arrangers working for them "behind the scenes." Fletcher Henderson wrote for Benny Goodman; Sy Oliver for Tommy Dorsey; Don Redman (on and off) for both Tommy Dorsey and Harry James; and the young Dizzy Gillespie for Woody Herman. Benny Carter, who had written for the British bandleader Spike Hughes as early as 1933, relocated to England in 1935, where (until 1938) he was staff arranger for the BBC's dance orchestra, directed by Henry Hall. Returning to the United States, he led a series of big bands through the 1940s.

Whether white or African American, all the major big bands of the swing era had arrangers and composers on staff to create their "signature sound" and to bring diversity to their repertoire—that is, their "book." Less famous bands, with tighter budgets, often were forced to rely on inexpensive (and often unimaginative) "stock arrangements." A third option (often favored by African American bands in the Midwest, who were poor yet musically adventurous) was to use "head arrangements." Never written down, such arrangements arose spontaneously during rehearsals and performances of a piece. Based on audience response, or the approbation of fellow players, various riffs invented in the heat of improvisation would then become "fixed" features in all later performances. This procedure was particularly appropriate for blues-based compositions. Several of the works played by the swing-era Count Basie band were created in this manner, though supposedly the most famous of these—"One O'clock Jump"—was, in fact, written by Eddie Durham in 1928 (this, according to another of Basie's arrangers, Buck Clayton).

The Basie band was one of the swingingest of the era. Like the Ellington orchestra, which functioned continuously until the maestro's death in 1974, Basie's band (with only brief periods of inactivity) also remained popular far beyond the swing era. (Basie died in 1984.) The Basie band was formed in Kansas City in 1935 at the death of Benny Moten. Most of its members, including Basie himself, had been members of Moten's band, and several others (including saxophonist Lester Young) had earlier been part of Walter Page's "Blues Devils"—another Kansas City band. The characteristic "Kansas City" style of swing music had, in embryo, already begun under Page and Moten. That style was blues oriented yet up-tempo; it was often orchestrated in waves of ever-changing riff patterns. And it tended to be antiphonal: that is, it tended to proceed by having its various instrumental sections in "call and response" relation to each other. Central in establishing that style were two excellent arrangers Moten hired in the early 1930s: Eddie Barefield and Eddie Durham. One way the "Moten" sound and the "Basie" sound differed, was in the strong presence, under Basie, of "boogie-woogie" rhythmic patterns.

Other important swing-era Kansas City–based bands were Andy Kirk and His Twelve Clouds of Joy (with Mary Lou Williams as its most important arranger)

and, somewhat later, Jay McShann's big band. Charlie Parker, who in the early 1940s would spearhead the "bebop" revolution that would overturn swing, played with McShann as a young man.

If Kansas City created one kind of big band—oriented toward the raw energy of popular dance—New York tended to create another: highly sophisticated, and full of surprising and almost "orchestral" color. There were many reasons for this. From the early decades of the 20th century on, New York's bandleaders (and their musicians and arrangers) often were called upon to do work in the theater and also to provide music for "more polite" dances in "high society." Jazz was welcomed, but not to the exclusion of other musical possibilities.

Thus, for example, Paul Whiteman had a band. A violinist, Whiteman appreciated the power of jazz and tried to incorporate it. He hired the innovative trumpeter Bix Beiderbecke, and later the Dorsey brothers, Eddie Lang, and Jack Teagarden. He also commissioned Gershwin in 1924 to compose *Rhapsody in Blue*. Whiteman's was a kind of "symphonic" jazz, and the orchestra was correspondingly large. Bill Challis's 1927 arrangement of Walter Donaldson's song "Changes" made use of 19 players (four of them violins) and six singers.

African American bandleaders in New York also had a foot in both musical worlds. In the early decades of the 20th century, Will Marion Cook was the composer of Broadway's first all–African American show (*In Dahomey*, in 1903) and James Reese Europe was leader of Harlem's famed Clef Club Orchestra. Both musicians took their ensembles overseas in 1918, and in the process, they raised great interest in Europe in the hot new music coming from America. Cook's band, "New York Syncopated Orchestra," included the great jazz clarinetist Sidney Bechet—then just a teenager, but already an awesome musical genius. The Swiss conductor, Ernest Ansermet, hearing Bechet, was so impressed by his improvisations that he compared his creativity and musicality to no less an iconic figure than Bach.

The most important New York "big band" of the 1920s (although it had only 11 players most of the time) was directed by Fletcher Henderson. It is hard to overestimate the impact of this band and its music: every important arranger and composer, from Jimmy Mundy to Edgar Sampson to the young Duke Ellington, strove to learn from it. As the great early critic of jazz Eli Siegel said, poetically, in his "Hymn to Jazz and the Like": "Fletcher Henderson, when you brought scholarship to the new joyous earth-turning in America, you did something for Jazz and destiny's certificate."

The Henderson band hit its stride during the period (1924–1925) when Louis Armstrong played with it and Don Redman was its principal arranger. Armstrong brought his unconquerable sense of swing, which Redman attempted to translate to the ensemble as a whole: at first awkwardly, and then with increasing aplomb. But it was not only a sophistication of rhythm that distinguished the Henderson band. Redman's sense of harmony and musical texture were highly adventurous. He could begin a piece in one key, and end a distant tritone away—*Copenhagen*—and still make the whole completely convincing. Together with Fletcher Henderson (who also composed for the band), Don Redman planted the seeds

for nearly all of the primary "arranging techniques" used later by swing-era composers.

Among these "stylistic norms" were the following. Few compositions for swing-era big band were "through-composed." (A notable exception is Ellington's 1940 masterpiece *Concerto for Cootie.*) Instead room was made for solo improvisation—sometimes extended, but more often in short four or eight bar units. The rhythm section would play continuously, while the other instrumental sections were placed in contrapuntal relation to each other. Sometimes that relation was of "call and response." At other times, one section would be assigned the melody; another, the harmony; the third a series of short, irregular figures meant to punctuate the texture and propel the entire arrangement rhythmically forward.

Rarely, however, were these roles fixed; a skilled arranger would swiftly reverse the roles played by the various sections, and also make liberal use of "harmonized soli"—passages in which a single section would play in rhythmic unison. The lead player would have the melody, and the others, beneath, would provide a rich (and ever-changing) harmony.

Redman left Henderson in 1927 and became musical director for "McKinney's Cotton Pickers," where he fostered the talent of the young trumpeter and arranger John Nesbitt. Benny Carter became Henderson's principal arranger in 1930 and was a central force in the perfecting of those patterns of "big band swing" just described. Another important arranger who worked with Fletcher Henderson was his younger brother, Horace.

If Henderson's band set the pattern, Duke Ellington's exceeded it. Although his band also was capable of powerful and graceful swing rhythms, this was not its sole strength. In keeping with his theatrical experience at the Cotton Club, Ellington explored a far larger emotional range than any other big band composer. He could write a piece illustrating a high-speed train ride (*Daybreak Express*) yet also communicate the subtlest of blues (*Sepia Panorama*). He could be driving and harsh (*Ko-Ko*) yet sustainably thoughtful ("A Sermon" from his *Symphony in Black*), or wryly humorous (*Pretty and the Wolf*). And he could "swing hard," as witnessed (among other places) by his 1940 masterpiece *Cottontail*, with Ben Webster soloing on tenor sax.

Throughout his career, Ellington placed a high value on unusual and striking musical colors. At one point, he even made use of the Australian didgeridoo—in his 1971 album *The Afro-Eurasian Eclipse*. And as early as the late 1920s his drummer, Sonny Greer, regularly would make use of gongs, timpani, tubular bells, and Chinese woodblocks, as well as the traditional jazz drum set. And his trumpeter from the same period, Bubber Miley, was the greatest master of "jungle-style" brass growls and mutings.

Without question, Ellington made use of the richest and most diverse harmonic vocabulary of any big band composer; and it is fair to say that no American composer, of any style whatsoever, created a larger body of masterpieces. Among Ellington's masterpieces are *The Mooche*, *Harlem Airshaft*, *Jack the Bear*, *Sophisticated Lady*, and *Ko-Ko*—all in standard "three-minute form," and the important extended compositions *Harlem* and the *Far East Suite*. Together with

his younger colleague and musical collaborator Billy Strayhorn, Ellington also did a jazz reinterpretation of Tchaikovsky's *Nutcracker Suite*. Strayhorn contributed many standards to the band's book, including its "theme" music: *Take the 'A' Train*.

As the 1940s drew to a close, changing musical styles led to a severe reduction in the number of big bands operating in the United States. Even so popular a leader as Count Basie suspended his big band from 1950–1952. Nevertheless, some important leaders at this time deserve mention, including Woody Herman, Billy Eckstine, Claude Thornhill, Stan Kenton, Boyd Raeburn, and Dizzy Gillespie. Gillespie, in particular, attempted to create a new "bop-oriented" big band sound. He also was one of the first to innovate with the merger of jazz and Latin music, and welcomed instruments like the conga drum into his ensemble.

Among the many important big bands in more recent jazz history are those led by Tadd Dameron, Gil Evans, Charles Mingus, Maynard Ferguson, Thad Jones, Sun Ra, Toshiko Akyioshi, and David Berger. Many universities also have maintained excellent big bands as part of their education programs, and in recent years, arts centers also have done so. The most important of these big band programs is the Jazz at Lincoln Center Orchestra under the direction of Wynton Marsalis.

See also Antiphony (Call and Response); Basie, Count; Bechet, Sidney; Eckstine, Billy; Ellington, Duke; Gillespie, Dizzy; Henderson, Fletcher; Jazz; Mingus, Charles; Sun Ra.

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Edward Green

Black Arts Movement

The black arts movement was initiated as a response to the assassination of El-Hajj Malik El-Shabazz, formerly known as Malcolm Little and best known as Malcolm X, on February 21, 1965. Leading artists and black cultural nationalists such as LeRoi Jones and Larry Neal led the clarion call for artists to join the black liberation movement in whatever manner or form they felt able to participate. Institutions such as the Black Arts Repertory Theater/School (BART/S) in

Harlem, New York, stood as testament to artists of various modes of expression joining together in the political, economic, social, cultural, and artistic movement. The movement would diminish in fervor by the mid-1970s as numerous leaders would change their ideology and approach to fighting for liberation. The movement was greatly affected by the closing of numerous publishing houses and venues for the performance and exhibition of the works created during the period.

The Force of Jazz

One of the most visible signs of the role of jazz within the black arts movement was the March 28, 1965, live concert at the Village Gate to mark the opening of BART/S. Recorded and released by Impulse under the title *New Wave in Jazz*, the concert featured the John Coltrane Quartet, Sun Ra and the Arkestra, Albert Ayler, Granchun Moncur, Archie Shepp, and a host of other leading names in black expressive music of the period.

During May 1965, Muhal Richard Abrams, Phil Cohran, Steve McCall, and Jodie Christian founded the Association for the Advancement of Creative Musicians (AACM) as a nonprofit organization to serve as an umbrella organization for a number of Chicago-based musicians and performance groups. In addition to performing around the Chicago area, they hosted community-based events, taught music lessons to youth, and by 1969, had established the AACM School. Other socially conscious, politically aware and culturally grounded groups emerged or became prominently active (as their origins predated 1965) during the period, including the New York Contemporary Five, the New York Art Quartet, the Jazz Composers Guild, the Jazz Composers Orchestra (later known as the Jazz Composers Orchestra Association), the Underground Musicians Association (later known as The Union of God's Musicians and Artists Ascension), the Black Arts Group in St. Louis, Detroit's Creative Musicians Association, the Artists Workshop, and the Organization of Black American Culture.

Concert Music

With the Supreme Court decision against the practice of separate but equal, 1954–1955 proved a watershed year in civil rights history and music history. On January 7, 1955, when the curtain rose at New York City's Metropolitan Opera House (the Met), contralto Marian Anderson (1902–1993) appeared as Ulricha the sorceress in Verdi's opera *A Masked Ball*. This marked the first time in Met history that a black singer was cast (dancers appeared earlier). Anderson's conductor, Maestro Dimitri Mitropoulos, miscued the orchestra, stopped and restarted. The audience gasped. Although years before the black arts movement, Anderson and baritone Robert McFerrin (1921–2006), who was the first black cast in a lead role at the Met, paved the way for other African Americans, such as spinto-soprano Martina Arroyo (1937–), who sang in Verdi's *Don Carlo* (1959); Mary Violet Leontyne Price (1927–), who debuted as Lenora in Verdi's *Il Travatore* (1961); and Jessye Norman, Hilda Harris, Leona Mitchell, Florence Quivar, George Shirley, Seth McCoy, and Simon Estes.

Although these artists sang European music, a number of black composers who contributed to the black arts movement are worthy of recognition. David Baker, in *The Black Composer Speaks* (1978) surveys these composers. Chief among them is Thomas Jefferson Anderson (1928–), who studied with Darius Milhaud, orchestrated Scott Joplin's opera *Treemonisha*. Atlanta Symphony Orchestra premiered Joplin's opera to critical acclaim (1972). Anderson wrote three operas: *Soldier Boy, Soldier*; *Walker*; and *Slip Knot*. Anderson is a prolific composer who writes solo, chamber, and orchestral music.

Ulysses Kay (1917–1995) was a composer who switched his major from liberal arts to music, as urged by William Grant Still. Kay's circle of friends included William Warfield, Mark Fax, Jimmy Rushing, and Count Basie. Kay wrote 140 works for soloists, chamber ensemble, orchestra, concertos, ballets, chorus, film, television, and opera, including *Jubilee* (1974–1976) and *Frederic Douglass* (1979–1985). When he was criticized for writing "white music," Kay's uncle, jazz musician King Oliver, defended his right to follow his musical voice.

Julia Amanda Perry (1924–1979) taught at Florida A&M University (1967–1968) and Atlanta University (1968–1969). Her neoclassical music reflects extensive study with Nadia Boulanger (France) and Luigi Dallapiccola (Italy). Perry's symphonic, operatic, and choral works reveal Greco-Roman, 20th-century elements as well as African American idioms. Compare, for example, *Stabat Mater* (1951)—written for Marian Anderson and recorded by Columbia University; *Symphony No. 10* (*Soul Symphony*); an opera *Cask of Amontillado*; and *Four Spirituals* for orchestra.

Cellist Kermit Moore (1929–) studied at Cleveland Institute (bachelor's degree), New York University (master's degree), Paris Conservatory (artist's diploma), and Juilliard, as well as in Paris with Nadia Boulanger. He enjoys an international reputation as cellist, composer, and arranger with classical, pop, and Broadway production credits. Moore co-founded the Symphony of the New World in 1964.

Dorothy Rudd Moore (1940–) studied with Mark Fax at Howard University, Nadia Boulanger in Paris, and Chow Wen-Chung in New York. Moore is a poet, vocal coach, and composer who taught at New York University, Harlem School of the Arts, and Bronx Community College. *From the Dark Tower* (1970) is her Black Power song cycle that uses poetry of Countee Cullen, Langston Hughes, Herbert Johnson, and Arna Bontemps, affirming black creativity, anger, and frustration. Opera Ebony in New York commissioned and premiered her 1981 opera, *Frederick Douglass*. Moore also was commissioned by Buffalo Philharmonic and the National Symphony.

Dorothy and Kermit Moore co-founded the Society of Black Composers (SBC) in 1968 to ensure public knowledge of black composers. Defending their right to compose "Eurocentric" music, the 30-member SBC said, "Because we *are* black, we are making *black* music!"

Hale Smith (1926–2009) is a composer, SBC member, and Cleveland Institute alumnus—where he received a master's degree under the tutelage of Marcel Dick. Smith is a gifted jazz pianist who worked with Melba Liston, Betty Carter (recorded his "I Love Music"), Dizzy Gillespie, Randy Weston, and Oliver

Nelson. Smith's 1974 *Somersault* is a 12-tone staple with symphonic bands. *Contours* (1961) and *Ritual and Incantation* (1974) are among his orchestral compositions performed regularly. Smith edited music for E. B. Marks, C. F. Peters, Frank Music, and Sam Fox; served as expert witness in plagiarism lawsuits; taught at University of Connecticut and Xavier University (New Orleans); and was artistic director of Columbia College Chicago's Black Music Repertory Ensemble. Smith's spirituals appear on a Deutsche Grammophon recording by Jessye Norman, Kathleen Battle, and the New York Philharmonic directed by Maestro James Levine.

George Theophilus Walker (1922–) and his sister Frances Walker Slocum (1924–) trained as concert pianists. George received a bachelor's degree from Oberlin (1941 valedictorian), studied at Curtiss Institute, and studied in France with Nadia Boulanger. On his first European concert tour, Walker became ill. Unable to pursue his piano career, he obtained a doctorate from Eastman School of Music. He held professorships at Dillard, New School, Smith, and Rutgers; all the while writing nearly 100 compositions. His music garnered many accolades including the 1996 Pulitzer Prize for *Lilacs* (tenor and orchestra). Boston Symphony commissioned *Lilacs* to commemorate Roland Hayes.

Despite a fire that badly burned her right arm, Frances Walker Slocum is a powerful organist and pianist. She received a bachelor's degree with honors from Oberlin (1945), studied at Curtiss, and earned a master's degree from Columbia (1952). Slocum taught and performed at Tugaloo College in Mississippi, Third Street Settlement School in New York, Carnegie Hall (on a number of occasions including a Concert of Music by Black Composers), Lincoln University in Pennsylvania, Rutgers, and Oberlin.

Olly Wilson (1937–) spoke eloquently on writing music that is "not black enough." Wilson's music includes *Sometimes for Tenor and Tape*. This arrangement of "Sometimes I feel like a Motherless Child" is a strong example of African Americana meets electronic music. Wilson's *Symphony No. 3: Hold On* is based on the spiritual. His music has been performed by Chicago Symphony and New York Philharmonic orchestras. Wilson taught at Florida A&M University, Oberlin, and University of California–Berkeley.

Publications crucial to examining black concert music include works by Samuel Floyd (*International Dictionary of Black Composers,* 1999), Dominique de Lerma (*Black Composers Series*, Columbia Records, 1972–1978), Eileen Southern and Josephine Wright (*Images: Iconography of Music in African-American Culture,* 2000), Helen Walker-Hill (*From Spirituals to Symphonies,* 2007). The leading 20th-century musicologist who specialized in black music was Eileen Jackson Southern (1920–2002). Southern earned a master's degree from University of Chicago and a doctorate in musicology from New York University under the renowned Gustave Reese. Southern blazed a trail in enthnomusicology, bringing black studies to the fore of several historically black colleges and universities, City University of New York, and Harvard's music school. Dodd Mead published *Famous Black Entertainers of Today* (1974) and *Blacks in Classical Music: A Personal History* (1977) by Raoul Abdul (1929–). The former profiles luminaries in music,

dance, film, theater, broadcasting, and recording. Abdul's publication credits relative to poetry and literature reflect service as Langston Hughes's assistant. Abdul writes for *New York Amsterdam News.*

Southern and her husband Joseph co-founded the *Black Perspective in Music* (BPIM) in 1973. *BPIM* came on the heels of several Southern publications, including *The Music of Black Americans* (1971). Other titles include *Biographical Dictionary of Afro-American and African Musicians* (1982) and *African-American Traditions in Song, Sermon, Tale and Dance* (1990).

Sacred Music

Louis Armstrong, Ma Rainey, and others established Chicago as home of the blues. Ma Rainey's pianist was Chicago-based Thomas Andrew Dorsey (1899–1993). Inspired by the death of his wife and son in childbirth, Dorsey wrote "Precious Lord, Take My Hand." As minister of music for Pilgrim Baptist Church, he wrote, directed, and nurtured great gospel musicians, including Mahalia Jackson, Clara Ward, Albertina Walker, and the Caravans. Folk spirituals, blues-tinged chords and bass lines, shouts, and glissandi serve as gospel's foundation. Although Charles Albert Tindley's 1916 *New Songs of Paradise* (a 37-song collection) predates Dorsey's *Precious Lord* and *Peace in the Valley,* Dorsey is regarded as the "Father of Gospel Music."

Dorsey's niece, Lena Johnson McLin (1929–), cut her musical teeth in his church and earned degrees from Spelman College (bachelor's degree) and the American Conservatory of Music (master's degree). McLin worked as composer and choral conductor (Kenwood Academy; McLin Opera Company), mentored Whitney Houston and R. Kelly, as well as gospel, classical, and pop singers. McLin wrote "Gwendolyn Brooks," "Free at Last," "Little Baby," and many spirituals. She is founding pastor of Chicago's Holy Vessel Baptist Church.

Many musicians contributed to the black arts movement canon. The vast roster includes C. L. Franklin, Aretha Franklin, Barrett Sisters, James Cleveland, Betty Jackson King, Noel Da Costa, Roger Dickerson, Howard Swanson, Robert Harris, Yusef Lateef, Rahsaan Roland Kirk, Margaret Bonds, Florence Price, and Undine Smith Moore, as well as many soundtrack composers.

Soundtracks and Theme Songs

In 1955 most families owned a radio, yet few owned a television. By 1960, most families gathered around their television sets to watch the Kennedy-Nixon debate, and by 1968, Diahann Carroll made history—portraying a widow, mom, and nurse. Carroll was the first black star of her own television show, *Julia*. Although preceded by *Amos 'n' Andy* (1951–1953), *Beulah* (1950–1952), and the *Nat King Cole Show* (1956–1957), *Julia* was the first television show with a black star. Bill Cosby shared top billing as co-start in *I Spy* (1965–1968). Other shows include *Mission Impossible* (co-star Greg Morris, 1966–1973), the *Bill Cosby Show* (1969–1971), and *Room 222* (Lloyd Haynes; Denise Nicholas, 1969–1974). In 1977, *Roots*, based on Alex Haley's novel, was a well-viewed award winning mini-series

with an acclaimed cast of black actors and actresses. It dramatized an American tracing his African ancestry. *Roots'* soundtrack was scored by Quincy Jones and Gerald Fried.

Other black composers of soundtracks and theme songs include William Grant Still, Oliver Nelson, Melba Liston, and Curtis Mayfield. Liston and Mayfield wrote the *Superfly* soundtrack. Nelson's television credits include *Ironside, Night Gallery, Columbo, Six Million Dollar Man, Bionic Woman, Death of a Gunfighter,* and *Longstreet.* One composer emerged as the most prolific: Quincy Delight Jones.

Quincy Delight Jones (1933–) is one of the most powerful moguls in 20th- and 21st-century music. He played trumpet with Lionel Hampton and Dizzy Gillespie; studied composition with Boulanger and Messiaen; and led his own band on a European tour that left him penniless and homeless. Vowing never to revisit misfortune, Jones gigged his way back home. Producing the hit *It's My Party* (1963) for 16-year-old singer Leslie Gore was a pivot point in Jones's career.

Jones penned 30 soundtracks, including *Slender Thread, Pawnbrokers, In the Heat of the Night, Come Back Charleston Blue, Guess Who's Coming to Dinner?* and the *Sanford & Son* theme song. Years of award-winning hits include collaborations with Michael Jackson, Ray Charles, Ella Fitzgerald, Sarah Vaughan, Betty Carter, Frank Sinatra, Sammy Davis, Peggy Lee, and many more. Jones's international publishing and production companies issue music, books, magazines, videos, and industrial films.

The end of the black arts movement is perhaps marked by the rise of blaxploitation films, a neologism created by fusing "black" and "exploitation," hence telegraphing the films' nature. These caricature movies (*Coffey, Mandingo, and Welcome Home, Brother Charles*) often were produced by whites.

Two Renaissance men who affected the film industry as directors, producers, and composers were Melvin Van Peebles (1932–) and Gordon Parks (1912–2006). Van Peebles's first successful movie, *Watermelon Man* (1970), is about a white bigot who wakes up black. He followed this film with *Sweet Sweetback's Baadasssss Song* (1971); but major studios refused to release it. Van Peebles produced, directed, and scored the film featuring Earth, Wind & Fire's music. Van Peebles's credits include *Sunlight* (1957), *The Story of a Three-Day Pass* (1967), *Don't Play us Cheap* (1973), *Identity Crisis* (1989), *Gang in Blue* (1996), and *Memories of an Ex-Dufus Mother*, as well as Broadway productions and an impressive discography.

Gordon Parks is known for his arresting photographs that graced *Life* magazine covers. His motion picture hits include *Learning Tree* (1963), *Shaft* (1971), *Shaft's Big Score* (1972), *Super Cops* (1974), and *Lead Belly* (1976), His documentaries include *Soul in Cinema* (1971), *Malcolm X: Make it Plain* (1994), *All Power to the People* (1996), and *Soul Man: Isaac Hayes* (2003).

Metro Goldwyn Mayer released *Shaft* (1971) featuring Stax recording artist Isaac Hayes (1942–2008). When Hayes accepted his Oscar, he floated on stage atop a grand piano, head shaved, wearing dark shades and a vest of loosely-woven chains revealing his nakedness: a tacit Black Power statement recalling slave shackles. Hayes reinvented his R & B career and became a crossover artist, composer, actor, and DJ.

Despite obvious inroads, many black movies flew under Hollywood's radar. Commercial success eluded Charles Burnett's *Killer of Sheep* because it lacked Hollywood distribution and advertising support. Other independent films in this category include *Bush Mama*, *Passing Thru*, *Luta Continuum,* and *Losing Ground*.

Other Music

One white response to black artists' success was the British Invasion: the Beatles, Rolling Stones, and knock-offs of the knock-offs, such as the Monkees. These groups used R & B and soul as their foundations. As Eileen Southern put it, "When they imitated and claimed our music as their own we reinvented ourselves; and that is as it should be."

See also Appropriation of African American Music; Concert Music—Composers and Repertoire; Concert Music—Conductors and Performers; Jazz; Movies; Television.

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Regina Harris Baiocchi

Black Church Music—History

Music of the Black Church: 1861–1919

The ancestry of the black church movement goes back to the 1760s and 1770s when blacks began to respond to the call of religious revival of the period. This movement was the precursor to the independent black church, which included the Black Baptist, African Methodist Episcopal, and Black Methodist denominations. The black church has remained the most important communal institution in the African American community. In 1861, which marked the beginning of the American Civil War, the music of the black church was firmly rooted in American history. The music of the black church may have been quite different based on denomination. For example, black churches that were a part of Euro-African denominations—meaning those black-populated churches affiliated with the Catholic, Methodist, Presbyterian, and Lutheran denominations—concentrated on the authenticity of the musical liturgy of the respected denomination and allowed only music considered "negro worship music" for special

services or events that occurred outside of the regular church service, such as teas or banquets. The structure of the musical liturgy for the Euro-African church was to mirror the music of the European church without much alteration.

The independent black church, however, had a different approach to the music included within their church services. The general approach was the outright abandon of the music of their European slave masters and the embrace of music that strictly was created out of their own history and struggle. Music was of extreme importance to the structure of the black church service. The music added balance, allowed for transition for one portion of the service to the next, and aided in the "movement of the spirit" of the congregants. Although the presence of black slaves in North American colonies came during 1619, the first form of black church music did not arrive for another 100 years. The first form of black religious music was the folk spiritual or Negro spiritual.

The folk spiritual or Negro spiritual was the earliest form of indigenous music formed by blacks during slavery. This music was sung a cappella and included the melodies, chord progressions, and rhythms of West African music. It also included bible stories and bible verses taught to the slaves during their conversion into Christianity. This music became a mainstay in black church worship as it found its place being sung while the slaves worked in the fields and also was used to send messages to other slaves. For example, if an escape to the woods for prayer and worship was being organized, a voice might begin singing "Steal Away to Jesus." This particular song also may also been used to tell of a slave's plan to escape. The words include the following:

Steal Away, Steal Away, Steal Away to Jesus
Steal Away, Steal Away home
I ain't got long to stay here . . .

The Negro spiritual played an important role in the development of black church music as it is seen as the catalyst to all black music both religious and secular.

The ring shout or "running spirchil" was a form of the Negro spiritual that included dancing and singing. Although singing in church was common, the practice of dancing in church was practiced almost exclusively by the congregants of the black church. Because of the familiarity of blacks to the practice of song and dance in their cultural histories, the inclusion of dance was commonplace during worship. This was not encouraged by the white Christian establishment of the time and was seen as profane.

The music of the ring shout includes repetition of words and melodies, handclapping, and a fast driving tempo. The ring shout was used at the point in the church service were the preacher "moved the spirit" or excited the congregants. The men and women arranged themselves in a ring. The music started, perhaps with a spiritual, and the ring began to move, at first slowly, then with quickening pace. The same musical phrase was repeated over and over for hours. This

produced an ecstatic state. Women screamed and fell. Men, exhausted, dropped out of the ring. It was a survival of primitive African dance.

The arranged spiritual constituted the next form of religious expression of the black church. The arranged spiritual would be pivotal to the church because it stood as the first form of black religious music that would be reproduced as sheet music rather than handed down orally like its predecessor the Negro spiritual. The arranged spiritual gave the black church the opportunity to perform the songs that had become favorites of the black church without the labor of improvisation or guessing the words to the songs. The arranged spiritual was made famous by the Fisk Jubilee Singers beginning in 1871. The Fisk Jubilee Singers were a singing group formed from the black college, Fisk University. The Fisk Jubilee Singers began a fund-raising tour using the route of the Underground Railroad, which took the Negro spiritual from the church to the concert stage. This lead to a greater sense of curiosity about the black church.

Harry Burleigh became the first person to arrange the spiritual for solo voice, and he is considered the first black ethnomusicologist, that is, one who studies and preserves the music of a particular culture or ethic group. His contributions to the spiritual cannon have proven to be historical with regards to the preservation of black church music. Thanks to his contributions, the music of the black church evolved into a more structured and programmatic expression with the inclusion of the arranged spiritual on sheet music.

The hymn always had been an important part of the American church service. Although the black church rejected many things European within their church services, the hymn was never completely abandoned.

A hymn can be defined as a song of adoration and praise to God and derived from the Gregorian chant. These songs, usually written in three- or four-part harmony, were intended for singing among the congregation. The black church, however, used most of the lyrics of the hymns and changed harmonies and rhythms to suit their preferences. These "made-over" hymns were passed down orally from congregation to congregation. Black hymn writers, that is, those trained to write and reproduce music in print, did not emerge until the beginning of the 20th century.

Charles Tindley

Charles Tindley (1856–1933) was among the first hymn writers. Born of slave parents, in Maryland, Tindley began his career as an itinerant preacher and camp-meeting singer. In 1902, he founded in Philadelphia the East Calvary Methodist Episcopal Church. Tindley was one of the most noted black hymn writers and is still acknowledged in the 21st century for his contributions to black church music. He also was the pastor of the Tindley Temple United Methodist Church in Philadelphia, Pennsylvania. Tindley's gospel hymns defined a new genre with its basis from the Negro spiritual. Tindley included folk images, proverbs, and biblical allusions well known to black Christians for more than 100 years. "I'll Overcome Someday" is the hymn that was transformed into the

greatest freedom song of the civil rights era, "We Shall Overcome." Another example of Charles Tindley's great work is "Leave It There," which ends with the refrain "Take your burden to the Lord and leave it there."

African American life revolved around the black church, which not only was the center of worship, but also the focal point of all communal activities—social, business, political, and even educational. The church became the pivotal survival institution. The music of the black church has given its contributors the space and freedom to express their historical backgrounds. The beginning of the music of the black church found with it the development of the folk or Negro spiritual, which evolved into a more structured version of itself, the arranged spiritual. The Ring Shout gave black church music excitement and inspiration. The "made-over" hymn continued to reach to the historical past of the black slave and led the way to further development of black church music.

Music of the Black Church: 1919–1942

As the early 19th century saw the evolution of the Negro spiritual within the black church, the early to mid-20th century witnessed the evolution of the hymn in the black church. With the hymn arrangements and compositions of Dr. Charles Tindley having become a mainstay in the church services of the black church, other hymn writers became noteworthy as the "made-over" hymn became a famous component of the black worship experience.

Deriving from the Gregorian chant, the hymn evolved into a song of adoration and praise to God sung communally and played a key role in the Christian worship services of most denominations in England as well as America. As blacks came to develop their own churches, the hymn evolved to suit the tastes of the congregants within these black churches.. This style of hymn included the same melodies as their predecessors, but with rhythm variation and the addition of improvisation, these hymns sounded different from the original hymns from which they derived.

Charles Tindley, composer of "I Shall Overcome" later rearranged into the freedom song "We Shall Overcome," made significant contributions to this style of hymn and is noted as the most prolific contributor to the made-over hymn. As the 20th century progressed, this style of hymn became known as the gospel hymn.

"Lift Every Voice and Sing," often called "The Negro National Hymn" or "The Black National Anthem," was written as a poem by James Weldon Johnson (1871–1938) and then set to music by his brother John Rosamond Johnson (1873–1954) in 1900. Singing this song quickly became a way for African Americans to demonstrate their patriotism and hope for the future. In calling for Earth and heaven to "ring with the harmonies of Liberty," they could speak out subtly against racism and Jim Crow laws and especially the huge number of lynchings accompanying the rise of the Ku Klux Klan at the turn of the century. In 1919, the National Association for the Advancement of Colored People (NAACP) adopted the song as "The Negro National Anthem." By the 1920s, copies of "Lift Every Voice and Sing" could be found in black churches across the country, often pasted into their existing hymnals.

By the 1930s the Negro spiritual had maintained its popularity for more than 100 years and still was highly regarded as a part of the black worship experience. The popularity of the Negro spiritual and the arranged spiritual still held a firm place in the black worship service, and the solo arranged spiritual held a place of pride within the black church services of the well educated. The arranged spiritual also was performed outside of the church on the concert stage by black classical singers, such as Marian Anderson and James Roberson. But a new style of worship music emerged that is firmly planted within the black worship service in the 21st century. This new style was gospel music.

Gospel music grew out of its two most substantial predecessors, the Negro spiritual and the made-over hymn or gospel hymn. From 1900 to 1930, three forms of gospel music seemed prevalent: the gospel hymn style brought to popularity by Charles Tindley in Philadelphia, the rural gospel style, and the Holiness-Pentecostal style of the Church of God in Christ.

These three styles of gospel music seemed to accompany the church services of many church congregations who moved collectively from the South to the North. The rural gospel style referred to music whose counterpart was rural blues. This music usually is sung by a solo voice and accompanied by a single instrument, usually a harmonica or guitar. It is simple in style with few chord changes and a basic rhythmic structure. Artists who made this genre famous were Blind Willie Johnson and Blind Mamie Forehand. Rural gospel also is called "country gospel" and grew into what is now considered Southern gospel, the religious music normally performed by white musicians of the Southern Christian gospel tradition.

The Holiness-Pentecostal style of gospel was created by the newly formed Church of God in Christ denomination, which William J. Seymore started during the early 1900s. The music of this denomination mirrored the Negro spiritual and the ring shout. This music accompanied a style of worship service that was highly spirited and exuberant. Following is an example of a song used in a Holiness-Pentecostal church service.

Jesus on the main line, tell Him what you want
Jesus on the main line, tell Him what you want
Jesus on the main line, tell Him what you want
You can call Him up and tell Him what you want

The accompaniment was the primary difference between the Holiness-Pentecostal gospel style and the Southern Negro spiritual. The accompaniment of the Southern Negro spiritual was much less complicated in nature than the highly spirited, polyrhythmic accompaniment characterizing the Holiness-Pentecostal gospel style. Arizona Dranes (1891–1963) was a major contributor to the Holiness-Pentecostal gospel style of music. Her recordings cover the years from 1926 to 1928 and her driving ragtime piano and highly energized vocals envelop the force of the genre of Holiness-Pentecostal gospel.

The 1940s brought with it the popularity of traditional gospel. A summation of secular and sacred traditions of the South, traditional gospel has remained a mainstay of the black church and effectively combined all three early forms of gospel music, including the gospel hymn, rural gospel style, and the Holiness-Pentecostal style. Although many musicians shaped traditional gospel during its early development, Thomas A. Dorsey is commonly referred to as the "Father of Gospel Music." Born July 1, 1899, in Villa Rica, Georgia, Dorsey was a leading blues pianist known as "Georgia Tom" earlier in his life. Hoping to earn a living as a professional musician, Dorsey migrated to Chicago. After a life-changing experience, he became the music director at Pilgrim Baptist Church in Chicago 1932. His best-known composition, "Take My Hand, Precious Lord," was born out of a personal tragedy. Dorsey lost his first wife in childbirth along with their son. The resulting composition remains one of the most famous of all gospel songs. Suggesting its appeal, "Take My Hand, Precious Lord" was a favorite of Rev. Martin Luther King, Jr. It was performed at a civil rights rally the night before his assassination and also was performed by Mahalia Jackson at Reverend King's funeral per his request. Dorsey's historic song also was a favorite of President Lyndon B. Johnson, who also requested that it be performed at his funeral.

Given the extent of his contributions and longevity of his career, which ended with his death in 1993, Dorsey influenced other Chicago-based gospel artists such as "Queen of Gospel" Albertina Walker and the Caravans. Dorsey provided structure for the practice and dissemination of gospel music by opening the first black gospel publishing company. He also established his own gospel choir and served as founder and first president of the National Convention of Gospel Choirs and Choruses. His influence was not limited to African American music, as white musicians also followed his lead. "Precious Lord" has been recorded not only by Mahalia Jackson, Aretha Franklin, and Clara Ward, but also by Elvis Presley, Roy Rogers, and Tennessee Ernie Ford, among hundreds of others. Dorsey wrote "Peace in the Valley" for Mahalia Jackson in 1937, which also became a gospel standard. He was the first African American elected to the Nashville Songwriters Hall of Fame and also the first to be inducted in the Gospel Music Association's Living Hall of Fame. The works of Thomas A. Dorsey may be found in the hymnals of virtually all American churches and of English-speaking churches worldwide.

By the 1940s, when traditional gospel took center stage, the music of the black church had experienced a unique evolution that included three unique expressions rivaling the Negro spiritual in church and on the concert stage: the gospel hymn, rural gospel, and Holiness-Pentecostal stylization. Because of the enduring appreciation for Dorsey's contributions and those of his contemporaries and successors, traditional gospel music has continued to develop since its initial popularity in the 1940s.

Music of the Black Church: 1942–Present

The music of the black church has changed drastically over the past 60 years. From the initial incorporation of the Hammond organ by Kenneth Morris at

Chicago's Spiritualist First Church of Deliverance in Chicago to the emergence of church orchestras and church worship bands utilizing digital and synthesized sound, much has changed.

During the 1940s as Dorsey's gospel choir and gospel chorale movement continued through the various metropolises, generational battles ensued. Elders not ready to depart from the spirituals, the "raised hymns" and the church music of their generation had mixed feelings for the rising popularity of the blues-sounding gospel of Dorsey. Many churches had multiple choirs to ensure that the diversity of music was used in ministering to the multitude of generations. Senior choirs would often sing anthems, arranged hymns, and other chorale selections, while the gospel choir used the newest sheet music provided through the gospel music publishing companies and conventions. Down South, the traditions of the spirituals and lined-out hymns continued as the new gospel sound was a little slower to catch hold. Although numerous quartets and small ensembles arose as prominent fixtures in the community, their contribution to the church often was relegated to afternoon programs as they often were not the main feature for Sunday morning service.

During the 1950s, the rise of the gospel choir and gospel chorale continued as the popular sounds of gospel music through recordings and traveling performance groups further influenced the sounds of Sunday morning worship. The church now was firmly established as the grooming ground for young talent who would be faced with the option of whether they would stay within the black church or venture into the music industry to record and perform externally from the church. Many did both, whereas some straddled back and forth between both realms. The rise of the civil rights movement also lead to a unique nationalistic charge that always existed in the performance practice but that now was more apparent in the content and context of the hymns, composed and arranged selections, and the spirituals which often now were lead by deacons at the forefront of the worship service to set the tone and tenure for what was to occur. The Hammond organ as well as the pipe organ continued to grow in prominence within many mainline traditional congregations, whereas the upright piano remained the main instrument of choice in many charismatic, rural, and often smaller congregations.

During the height of the 1960s, the black church served as the major epicenter for many approaches to the freedom movement. As a result, many of these churches were bombed, dishonored by violence, and attacked by opponents of freedom and equality. In response, the black church recharged itself through communal and collective singing. Although some of the old repertoire was revisited, many new songs were composed, arranged, and spontaneously created to speak specifically to the times and the tenor of the situation. The music of the black church during the 1960s was a source of strength, a source of power, and a tool for encouraging the populations of individuals (both Christian and non-Christian) who had one eye on survival and the other on hope for a better tomorrow.

During the 1970s, as the Jesus movement permeated many white churches, a unique movement of new songs by a new crowd of contemporary gospel composers and artists invoked a new presence within gospel music. The songs of Andraé Crouch, the Hawkins Family (led by Edwin), Thomas Whitfield, and numerous

others were able to integrate some of the current sounds of popular music. This new wave also introduced the electronic keyboard, synthesizer, and electric guitars and other instruments not previously associated with music of the black church into the church. During this period, the compositions and arrangements of Rev. James Cleveland further established the sound not only of the gospel choir and gospel chorale but also of the black church. Many churches moved from sheet music to recordings as source material for Sunday morning worship repertoire.

The 1980s witnessed a rise in the growing gospel music industry as recorded gospel music emerged as source material for Sunday worship. This reality further increased the various tensions between the traditional sounds of the black church rooted in the spirituals, congregational hymn singing, and composed and arranged choral selections and the contemporary sounds and performance practices that traded in traditional choir robes for colorful individualistic attire as well as a repertoire that might be heard on gospel radio stations before entering the sanctuary on Sunday morning. Within congregations, tensions rose between various choirs responsible for specific material. As the social, political, and economic context of black life in the United States continued to change, the black church's ability to cater to the needs of a multigenerational population of varying class, varying political affiliation, and other potentially polarizing determinants became increasingly difficult, especially as new denominational structures and approaches to collective worship emerged. In many ways, these new structures decentralized the power of the church within the black community as realized during the 1950s and 1960s. These tensions were most easily recognized and in many ways sparked by the growing diversity and versatility of black church music.

During the 1990s, three major developments permeated the black church: the rise of mass choirs, the transition from deaconate devotions to the rise of praise and worship, and a growing departure from congregational hymn singing as a foundational essence of the Sunday morning worship experience. As the megachurch movement changed the landscape of the black church, numerous churches (mega and smaller) moved toward the mass choir, which often combined the rosters of the various choirs of the church into one. Many argued that this not only removed the diversity of the repertoire but also created less opportunity for the traditional sounds of black church music in favor for the contemporary. Other major changes included the emergence of praise teams as well as the praise and worship section of a service being lead by a new team of worship leaders instead of by the deacons. In many congregations, deacons had represented the traditions of previous generations of the black church. With the rise of the mass choir movement and the praise teams, black churches saw a continued departure from congregational singing. The heterogeneous sounds of the spirituals, the "raised" hymns, and the power of communal hymn singing diminished as congregations listened and were moved by the singing of mass choirs and praise teams. The participatory nature once essential in the black church diminished during this and subsequent periods.

The 21st century has witnessed a tremendous departure from the heterogeneous congregational singing that established the black church as a major location for communal singing. The different approaches to worship and the growing

number of denominations has lead to diminished congregational singing and the usage of hymnals in favor of more musical worship led and performed by small teams of worship leaders. The use of digital accompaniment also signals a tremendous change in the role and function of the church musician. Although many of the churches (both small storefronts and large megachurches) still use musicians, many of the musicians are not as firmly rooted in the historic legacy and expansive repertoire of past generations as previously was the case.

See also Black Church Music—Hymnists and Psalmists; Dorsey, Thomas; Gospel Music; "Lining Out"; Spirituals.

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Shana Mashego and Emmett G. Price III

Black Church Music—Hymnists and Psalmists

African American contributions to sacred song literature go back more than two centuries. In 1801, Richard Allen, founder and first bishop of the African Methodist Episcopal (AME) Church, published, and included at least one of his own

Thomas A. Dorsey at the piano with his band, the Wandering Syncopators Orchestra, in 1923. (AP/Wide World Photos)

compositions in, the first denominational hymnbook expressly for use by an African American congregation. Throughout the 19th century, African American church leaders and hymnists such as Bishop Daniel Payne and Revs. Benjamin Franklin Wheeler, F. M. Hamilton, William G. Rosborough, and William Howard Day wrote within the metrical, thematic, and musical conventions of white Protestant hymnists, such as Issac Watts, John Newton, and Charles Wesley. African American hymns, however, expressed a deeper sorrow and despair, faith, and hope—distinctive responses to centuries of chattel servitude and political and economic deprivation.

By the early 20th century, African American hymnists and gospel songwriters such as Charles Albert Tindley, Edward C. Deas, Charles Price Jones, Lucie Campbell, and Charles H. Mason employed everyday vernacular to express the emotions of their forebears and the belief that life in the present could be made better through belief in the power of Jesus. The latter was an important thematic departure from African American hymnody and spirituals, which focused on life in eternity as the solution to life's travails.

As the 20th century progressed, the gospel hymn overtook the spiritual and British hymnody as the preferred worship music in many African American churches. Compositions by Thomas Dorsey, Kenneth Morris, Rev. William Brewster, Roberta Martin, Doris Akers, James Cleveland, Cleavant Derricks, and Andraé Crouch gained such universal appeal that they crossed denominational boundaries. It was not unusual to find the Baptist *Gospel Pearls* in a Methodist or Pentecostal church, or hear a Dorsey song sung by a Catholic congregation. Gospel songs ultimately were anthologized in denominational hymnbooks, alongside the classic hymns of the past two centuries.

Mahalia Jackson, "Queen of the Gospel Singers," practices a new song in her Chicago apartment, August 30, 1955. With no musical training and only a few years of formal education, Mahalia Jackson would go on to perform at the Newport Jazz Festival, Carnegie Hall, and the White House. Jackson was inducted into both the Gospel Hall of Fame and the Rock and Roll Hall of Fame, and received a Lifetime Achievement Grammy Award. (AP/Wide World Photos)

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Robert Marovich

Black Hymnists and Psalmists: 1861–1919

Black sacred music at the close of the antebellum period included sacred harp singing, music for camp meetings or revivals, an expansion of spirituals, new hymns, and the beginnings of a contemporary sound that was to become gospel. Participation by black worshippers includes the mainstream Protestant, Methodist, Episcopal, and Baptist churches; black separatist mainline churches, including the African Methodist Episcopal (AME), African Methodist Episcopal Zion (AMEZ), Colored Methodist Episcopal (CME), and Primitive and Missionary Baptist Churches; and new denominations, including the Church of God (Holiness) USA and the Church of God In Christ (Holiness) USA.

Sacred harp singing, alternatively called shaped-note singing and fa-sol-la singing, began in the 1700s as a response to the poor singing of congregants. Rather than singing by lining out, worshippers were taught four shapes that identified pitch and duration. In effect, congregants learned to read music, rather than to learn music by rote. Africans participated in not only singing hymns and psalms using this technique but also in the development of singing schools that taught the method. Later they also would compose songs in this method. Sacred harp conventions began to appear in the South as early as 1892 throughout Mississippi and Alabama. The earliest identified shape-note hymn compositions by an African American are those of Judge Jackson (1883–1958).

In the camp meetings, audiences both white and black of all denominational backgrounds met in communities and in fields to worship together. Evolving as an effect of the Second Great Awakening (1790–1840), and response to the scarcity of churches and pastors, camp meetings and revivals crisscrossed the southern frontier. Itinerant evangelists often traveling in pairs provided biblical teaching through word and music. The songs used were short and repetitive partially because of the illiteracy of the attendees, but also because of the lack of proper lighting and because carrying hymnbooks was prohibitive.

Published collections of camp meeting songs began to appear in the 1850s. These collections included the standard hymns of composers like Isaac Watts and Richard Allen, adapted hymns (standard hymns with new lyrics or whose form has been altered, adding a new chorus or refrain), spirituals, and plantation songs. The newly composed camp songs were called spiritual songs.

Say Brothers Will You Meet Us offers an example of an adapted hymn. The white song leader, William Steffe (1830–1890) is at times considered its composer at other times only a collector of the song. Its melody with the familiar chorus, "Glory, Glory Hallelujah" became the foundation for one of the favorite songs of the Civil War. Composer Julia Ward Howe (1819–1910) penned the poem *The Battle Hymn of the Republic* (1862) to be sung to this melody. During the war, anonymous soldiers both white and black added their own verses to this melody, including those that honored John Brown: "John Brown's body lies a'mouldring in the grave."

Although all camp meetings allowed for a looser organization of the service, black participants expanded on this. Their periods of extended singing included multiples hymns, wandering refrains, song composed on the spot, exhortations,

and prayers. These upbeat songs were rhythmically close to their dances. At the close of the camp meeting, African campers danced a dance around the encampment. These elements were noted by John Fanning Watson (1779–1860) in his publication denouncing camp meeting practices, *The Methodist Error; or Friendly Christian Advice, to Those Methodists, Who Indulge in Extravagant Religious Emotions and Bodily Exercises* (1814). With this publication, we have examples of the divergent worshipping styles of blacks and whites in the South. The practices of wandering refrains, improvised melodies and lyrics, sung prayers, dance rhythms, and "holy" dancing followed African Americans from the fields and into the churches.

The first collection of revival songs (now termed spiritual songs) by a black editor was by Dr. William Marshall Taylor (1846–1887). His hymnal, *A Collection of Revival Hymns and Plantation Melodies* (1883), was the second hymnal produced by an African American for African American worshippers. Unlike the hymnal of Richard Allen, whose publication was for the African Methodist Episcopal Church, Taylor's collection was for black worshippers within the predominantly white Methodist Episcopal Church. The son of former slaves, Taylor obtained his license to preach in 1868 and was ordained in 1872. Members of Taylor's family and congregation (Union Chapel in Ohio) contributed to the collection, selection, and arrangement of the hymns.

The collection was so popular that it sold out in its first printing and was reprinted shortly after. This collection differs from the Allen hymnal in another way. Many of the songs were transcribed from actual performances. Instead of the standard four-part hymn arrangement, most of Taylor's arrangements were in two-part harmonic form: soprano and bass.

In addition to music for worship that was gleaned from folk music, new hymn writers in the style of Richard Allen begin to appear. Rev. Charles "C. P." Price Jones, Sr. (1865–1949), pastor of the Tabernacle Baptist Church in Selma, Alabama, was one of the new writers who composed music not specific to the Baptist or Methodist ideology. Like many black worshippers, Jones was dissatisfied with both the Baptist and the Methodist denominations, and a new budding path emerged as the holiness movement. This movement was born out of dissatisfaction with the decline of discipline found among mainline denominations. After the Civil War, this movement was revitalized and, in 1867, the National Camp Meeting Association for the Promotion of Holiness was formed. Along with Charles Harrison Mason, Jones founded The Church of God In Christ (Holiness) U.S.A. in 1906, but separated in 1907 naming his denomination, Church of Christ (Holiness) U.S.A. After receiving a call from God to compose hymns as a way to further his teachings, Reverend Jones wrote more than 1000 hymns, including *Deeper, Deeper* (1900), *Jesus Only* (1899), and *His Fullness* (1897).

Hymnody traditions in the early 20th century began to deviate from the traditions established by the earlier generation. Composing in a style that presented the struggles and victories of the Christian life in a context that extended beyond scriptural references, Rev. Charles Albert Tindley (1851–1933) provided a blueprint for the emergence of gospel music and generation of hymnists. He

published his first hymns as early as the late 1890s, premiering them in concerts of sacred music. He wrote his first songs in the 1900s and, following the stream of published hymns, he published a collection of his compositions called *New Songs of Paradise* in 1916. Some of his best-known hymns include "I Will Overcome Some Day" (1901), a song that, in a revamped form, would serve as the anthem of the civil rights movement, "We'll Understand It Better By and By" (1901), and "Stand By Me" (1905). In the years following Tindley's death, the hymnody tradition would develop prolifically with the growing influence of various denominations, especially the National Baptist Convention, USA, which by the early 1900s was the largest black denominational convention.

See also Camp Meeting Songs; Spirituals.

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Yolanda Yvette Williams

Black Hymnists and Psalmists: 1919–1942

During the prewar period, African American Protestant congregations sang traditional hymns by prominent British composers and 19th-century white evangelical hymnists. Particularly in the urban North, many ministers of established

Protestant churches were so committed to demonstrating that African Americans were an advanced people, intellectually and socially equal to their white brethren, that they replaced the spirited congregational singing of their forefathers with formal musical presentations by senior choirs directed by classically trained musicians. Choirs presented religious literature by Western European classicists, such as Bach, Handel, Mozart, and Haydn. What African American compositions these congregations did sing were limited to spirituals arranged in the Western European tradition by such musicians as Edward Boatner, Harry T. Burleigh, and R. Nathaniel Dett.

Methodist churches in particular were woefully out of step with the times musically. Slow to publish new hymnals for their congregations, African Methodist, African Methodist Zion, United Methodist, and Christian Methodist Episcopal church leaders clung to the Wesleyan hymn tradition of the mother church, Dr. Watts's Baptist long-meter hymns, and compositions by white evangelists such as Philip Bliss, Ira Sankey, and Fanny Crosby.

Although classical choral works and British hymns may have appealed to the older African American settlers and staunch assimilationists, they did little for the Southern migrant who sought social and economic freedom in Northern urban centers during the first half of the 20th century. The new city-dweller preferred the Southern folk tradition of spirited, emotional singing. Unmoved by the dispassionate pageantry of senior choirs and soloists rendering highbrow oratorios and arias, some migrants retreated to the local sanctified churches, where spirited "old-time" preaching, praying and congregational singing of the revival hymns were familiar and more spiritually enriching.

As the tide of migrants swelled Northern cities, well-established Protestant churches had little choice: incorporate the soul-stirring revival or "gospel" hymns popular with the new settlers, or risk alienating this group altogether, a fatal mistake from an evangelistic and economic perspective.

Charles Albert Tindley (1851–1933)

Although the prewar period did not produce the quantity of African American hymnists or psalmists that the late 19th century and post–World War II did, several African American hymnists were popular at this time. One was Charles Albert Tindley. A United Methodist, Tindley was born July 7, 1851, in Berlin, Maryland. He is the author of 50 known hymns, most arranged by F. A. Clark of the African Methodist Episcopal Church. A large number of Tindley's hymns, especially "We'll Understand It Better By and By" (1901), "Stand By Me" (1905), and "Leave It There" (1918) became standards in Protestant, Pentecostal, and Holiness churches of the time. Tindley died on July 26, 1933.

Edward C. Deas (unknown–1944)

A contemporary of Tindley, Edward C. Deas was a hymnist, arranger of spirituals, music publisher, and music authority for the AME Church. Deas's hymns, such as "Big Business in Glory" (1921) and "Shine for Jesus" (1925), reflect the simplicity

and usage of common language characteristic of the 19th-century revival hymn. Deas also wrote the book *Songs and Spirituals of Negro Composition* (1928).

Charles H. Pace (1886–1963)

Born in Atlanta, Georgia on August 4, 1886, Charles Henry Pace worked as an arranger for Chicago's first African American publishing company, Lillian M. Bowles's Music House. In addition to arranging the work of other hymnists and songwriters, Pace wrote his own sacred and secular compositions. He eventually left Bowles to focus on his own music studio, the Pace Music House (later the Old Ship of Zion Music Company).

In the mid-1920s, Pace organized a small, mixed-voice ensemble called the Pace Jubilee Singers out of the Beth Eden Baptist Church Senior Choir. The Pace Jubilee Singers presented programs throughout Chicago, sang on radio station WGN, and recorded dozens of sides for the Victor and Brunswick companies. Although it did not record its founder's compositions, the Pace Jubilee Singers were among the first to record a Tindley hymn ("Stand By Me," 1928).

Pace hit his stride as a composer of religious songs after leaving Chicago to become music director of Pittsburgh's Tabernacle Baptist Church. Between 1935 and 1958, Pace composed 104 hymns, including "Bread of Heaven" (1941), "Hide My Soul" (1943), "He is Real" (1944), and "Oh, Yes, He's Mine" (1944). Pace died on December 16, 1963.

Thomas Andrew Dorsey (1899–1993)

Born in Villa Rica, Georgia on July 1, 1899, Thomas Andrew Dorsey began his professional music career as a blues and jazz pianist in Atlanta and Chicago. He also served as music director and pianist for vaudeville blues artist Ma Rainey, composed and arranged secular songs, and recorded dozens of blues sides. Dorsey was moved to write his first sacred composition, "If I Don't Get There," after hearing Rev. A. W. Nix render E. O. Excel's "I Do, Don't You" at the 1921 National Baptist Convention in Chicago. Two of Dorsey's earliest compositions, "If I Don't Get There" and "We Will Meet Him in the Sweet By and By," were added to *Gospel Pearls* and the *National Baptist Hymnal* respectively.

During the 1920s, Dorsey also wrote "If You See My Savior," "How About You," "Someday Somewhere," and some lesser-known hymns, but for the most part, he remained dedicated to blues and jazz. After the sudden death of his wife Nettie and day-old son, Thomas Jr., in August 1932, however, Dorsey dedicated his life to writing and publishing gospel hymns, and teaching his songs to choirs, groups, and soloists.

Dorsey composed more than 800 gospel hymns, many anthologized in hymnals and songbooks in black and white churches worldwide. Some have become religious standards: "Precious Lord, Take My Hand" (1932), "There'll be Peace in the Valley for Me" (1938), "Remember Me" (1939), "Hide Me in Thy Bosom" (1939), and his arrangement of the spiritual, "The Old Ship of Zion." Dorsey died in Chicago on January 23, 1993.

Lucie E. Campbell (1885–1963)

Campbell was born April 30, 1885, in Duck Hill, Mississippi. During the week, she taught English and history in the Memphis public school system, but during the weekend, she was a powerful force behind the musical output of the National Baptist Convention, USA, Inc. Starting as music director of the Baptist Training Union Congress in 1916, and sitting on the music committee of the National Baptist Young People's Union, Campbell had a say about what songs would, and would not, be published in National Baptist Convention songbooks and sung at the National Baptist Convention. She served on the Sunday School Publishing Board Music Committee that released *Gospel Pearls.*

Campbell was also a prolific composer of gospel hymns. One of her first remains her most enduring: "Something Within" (1919). Other popular Campbell compositions were "Just to Behold His Face" (1923), "Touch Me Lord Jesus" (1941), "Jesus Gave Me Water" (1946), and "In the Upper Room" (1947). According to gospel historian Horace Clarence Boyer, Campbell introduced one new song per year at the National Baptist Convention from 1919 to 1962. Campbell died January 3, 1963, in Nashville, Tennessee.

Cleavant Derricks (1910–1977)

Born May 13, 1910, in Chattanooga, Tennessee, Cleavant Derricks wrote some of the most enduring hymns of the early twentieth century, including "We'll Soon Be Done with Troubles and Trials" (1934), "When God Dips His Love in My Heart" (1944), "Oh and Lord, Stand By Me" (1948). He also wrote the internationally beloved "Just a Little Talk with Jesus" (1937), the latter which has been sung by black and white church congregations. Derricks was the first African American hymnist to have his work published by the white Stamps-Baxter Publishing Company, which released his early hymns in a 1934 folio called *Pearls of Paradise.* Later, Derricks joined Lillian Bowles's Music House in Chicago. He died on April 14, 1977.

Stylistic Differences of Prewar Hymnists

What distinguished the compositions of Charles Albert Tindley, Edward C. Deas, Charles H. Pace, Thomas A. Dorsey, Lucie E. Campbell, and Cleavant Derricks from British hymnody were the lyrics that spoke of modern society and reflected the everyday language and colorful idiomatic expressions familiar to African Americans. Additionally, British hymns were composed primarily of verses; gospel hymnists incorporated choruses in their compositions, which encouraged spirited congregational participation. Thematically, gospel hymns refashioned Jesus from an authority figure into a friend and protector who helped the common man navigate the myriad challenges of the 20th century.

The performance aesthetic of the gospel hymn also varied from the British hymn by emphasizing improvisation as well as the camp meeting tradition of handclapping, extemporaneous vocal shouting, instrumental and rhythmic accompaniment based

on secular musical styles, and heavily ornamented and dynamically diverse solo singing that was more an expression of a folk preacher's cadence than the staid English hymn.

A business relationship that opened the floodgates for a postwar boom in African American hymnody occurred in 1940 when Sallie Martin and Kenneth Morris established the Martin & Morris Music Studio with seed money provided by Rev. Clarence H. Cobbs, founder and pastor of Chicago's First Church of Deliverance (Spiritualist) and a gospel hymnist himself ("How I Got Over," "I'm So Glad Jesus Lifted Me"). In addition to publishing the works of established hymnists, Martin & Morris gave newcomers a chance to get their "song poems" set to music, published, printed, and distributed locally and nationally.

See also Black Church Music—History; Blues; Jazz; Vaudeville and Tin Pan Alley.

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Robert Marovich

Black Hymnists and Psalmists: 1943–1968

The postwar period witnessed a renaissance of African American hymnody as the ways for which composers gained exposure for their religious songs expanded greatly. Previously, hymnists marketed their songs through sheet music, inclusion in hymnals and song folios, and artists' appearances. Now, their hymns also could be heard when artists sang them on phonograph recordings and on radio broadcasts. The diversification of marketing resources, along with a general

postwar religious music boom, particularly in gospel music, sparked an explosion of young hymnists.

As the century progressed, a more formal and musically complex African American hymnody developed from the creative minds of the Hawkins, Winans, and Clark/Moss families, and classically trained composers such as Lena Johnson McLin and Margaret Pleasant Douroux. Eventually, ecumenical hymnals were published, such as the *African American Heritage Hymnbook*, *African American Catholic Hymnal*, and the Church of God in Christ's *Yes, Lord!* These books incorporated the works of hymnists from the Protestant, Pentecostal, Holiness, and Spiritualist traditions, with some compositions becoming standards in white Protestant and Catholic churches, as well.

Among the most important hymnists whose creativity peaked between 1943 and 1968, and whose work has been anthologized in latter-day African American hymnals, are W. Herbert Brewster, Kenneth Morris, Roberta Martin, Doris Akers, James Cleveland, Andraé Crouch, and Margaret Aikens Jenkins.

W. Herbert Brewster (1897–1987)

Like Lucie Campbell, African American hymnist Rev. W. Herbert Brewster, born July 2, 1897, was a recognized leader in the Memphis religious community. Pastor of East Trigg Baptist Church, Brewster was a prolific writer of gospel hymns and plays. Brewster also hosted a weekly radio broadcast, called "Camp Meeting of the Air," on Memphis's WDIA.

Like Dorsey, Campbell, and Tindley, Brewster wrote lyrics that spoke directly to the everyday challenges African Americans faced in mid-century America. Not surprisingly, then, the first gospel records to sell a million copies—Mahalia Jackson's "Move On Up a Little Higher" (1947) and the Ward Singers' "Surely God is Able" (1949)—were Brewster compositions. Among Brewster's other gospel hymns are "I'm Leaning and Depending on the Lord" (1941), "Lord, I've Tried" (1945), "How Far am I from Canaan" (1946), "Let Us Go Back to the Old Landmark" (1949), and "These are They" (1949). His songs were popularized by the Brewsteraires, a mixed-voice ensemble that performed in churches, auditoriums, and on radio and records; and by the Ward Singers, whose publishing house sold his songs. Brewster died on October 15, 1987.

Kenneth Morris (1917–1989)

Kenneth Morris was born August 28, 1917, in Jamaica, New York. He succeeded Charles H. Pace as arranger for publisher Lillian Bowles and, like Pace, eventually left her employment to start his own music publishing business, joining forces with Sallie Martin to form the Martin & Morris Studio of Music in 1940. While Martin traveled the country promoting the firm's growing catalog, Morris remained in Chicago to handle the business end of the enterprise as well as arrange, co-author, print, and distribute songs by unknown composers who paid a fee for the privilege of tapping the estimable power of Martin & Morris.

Morris's most lasting compositions, however, are wholly his own: "Does Jesus Care" (1943), "Jesus Steps Right In" (1945), "Christ Is All" (1946), and "Dig a Little Deeper in God's Love" (1947). Morris also arranged and introduced the classic hymn "Just a Closer Walk with Thee" (1940). While in Kansas City, gospel artists Robert Anderson and R. L. Knowles heard William B. Hurse sing the unknown song, and brought it home to Morris who arranged and published it in 1940. "Just a Closer Walk with Thee" can be found in the hymnals of many 21st-century church denominations. Gospel historian Horace Clarence Boyer notes that Morris's lyrics were characterized by their problem-solution structure: they posed a problem to which many could identify, and resolved the issue with a call to prayer and belief in the power of Jesus. Morris died in Chicago on February 1, 1989.

Roberta Martin (1907–1969)

Roberta Evelyn Martin was one of the postwar era's most popular and beloved gospel hymnists, arrangers, publishers, and musicians. Born Roberta Winston in Helena, Arkansas, on February 12, 1907, Martin was trained in classical piano. In 1932, she auditioned for Thomas A. Dorsey and Theodore Frye to accompany the newly formed Junior Chorus at Chicago's Ebenezer Baptist Church. While at Ebenezer, Martin became immersed in the embryonic modern gospel music industry. In 1933, she organized the Martin and Frye Singers from male members of the Junior Chorus. She renamed the group the Roberta Martin Singers in 1936.

Martin's most popular compositions—made famous worldwide by appearances and recordings by her Roberta Martin Singers—include "Didn't It Rain" (1939), "Try Jesus" (1943), "God's Amazing Grace" (1946), and "God is Still on the Throne" (1959). Her Roberta Martin Studio of Music, organized in 1939, published and sold the work of hymnists whose music was featured by the Roberta Martin Singers. She also published and recorded gospel hymns written by members of her ensemble, including Eugene Smith ("I Know the Lord Will Make a Way, Oh Yes He Will," 1941), Lucy Smith ("He's My Light," 1951), Willie Webb ("He's All I Need," 1951), and Gloria Griffin ("God Specializes," 1958).

Martin's compositional style reflected her middle-class Baptist upbringing and her classical training. She developed a delicate and timeless ensemble style that has influenced gospel hymnists and arrangers ever since; gospel promoter and announcer Joe Bostic once described Roberta Martin's style as "rich, restful, and righteous." Martin died on January 18, 1969; more than 50,000 mourners attended her memorial service.

Doris Akers (1923–1995)

Doris Mae Akers was born May 21, 1923, in Brookfield, Missouri, and moved to Los Angeles in 1945. She sang with and accompanied the Sallie Martin Singers until 1948 when she formed the Simmons-Akers Singers with fellow Sallie Martin Singer Dorothy Simmons. Among the group's first recordings was one of Akers's first compositions, "I Want a Double Portion of God's Love" (1947).

Akers's hymns, like Roberta Martin's, were melodically and harmonically exquisite and steeped in the fundamentals of hymn composition. They were popular with musicians from Brother Joe May to Elvis Presley. Songs such as "Lead Me, Guide Me" (1955) and "Sweet, Sweet Spirit" (1962) have been included in a number of hymnals, the latter even giving title to the *African American Catholic Hymnal*, published in 1987. Among the best-known Akers songs are "You Can't Beat God Giving" (1957), recorded by the Caravans, and "Lord, Don't Move the Mountain," a hit in 1972 for Inez Andrews. Akers died on July 26, 1995.

James Cleveland (1932–1991)

Born in Chicago on December 5, 1932, James Cleveland was an early disciple of Thomas A. Dorsey, singing soprano in the Pilgrim Baptist Church Gospel Choir. The quintessential gospel music impresario, Cleveland wrote, arranged, recorded, produced, sang, and directed gospel music, founded the Gospel Music Workshop of America, and even started his own church, Cornerstone Institutional Baptist Church of Los Angeles. His recordings with Detroit's Voices of Tabernacle and the Angelic Choir of Nutley in New Jersey in the early 1960s inaugurated a three decades-long era in which the gospel choir regained its position of prominence from the gospel quartets that swept the country during the 1940s and 1950s.

One of the most prolific African American gospel hymnists in history, Cleveland wrote approximately 500 songs over four decades, including "Grace Is Sufficient" (1947), "One More River to Cross" (1955), "Saved" (1955), "Take Me to the Water" (1956), and "Lord, Do It" (1967). Every top gospel artist has, at one time or another, sung a Cleveland-penned song, drawn to their simple but emotionally charged lyrics and instantly memorable melodies. Known as the "Crown Prince of Gospel," Cleveland died on February 9, 1991.

Andraé Crouch (1942–)

A product of the Church of God in Christ of which his uncle, Rev. Samuel Crouch, was an early leader and the first African American preacher to appear on radio. Born Andraé Crouch, on July 1, 1942, in Los Angeles, he transformed the sound of African American sacred music by blending traditional gospel with jazz, folk, soul, and rock. He wrote one of his most popular songs, "The Blood Will Never Lose Its Power," when he was 14. It was first recorded in the early 1960s by the Church of God in Christ (COGIC), a gospel group that featured Crouch and his twin sister, Sandra.

In the 1960s and into the 1970s, Andraé Crouch and the Disciples won over young churchgoers with their secular-sounding, contemporary style. Many of Crouch's songs eventually became church standards, including "My Tribute" (1971), "Through It All" (1971), "Jesus Is the Answer" (1973), and "Soon and Very Soon" (1976), the latter enjoying tremendous popularity in churches of all races and cultures.

Margaret Aikens Jenkins (1925–2009)

Although she is better known as a member of the Ladies of Song (with her sister Celeste Scott and Robbie Preston Williams), Margaret Aikens Jenkins, born in 1925 in Lexington, Mississippi, has written dozens of sacred songs over a period of 50 years. In Chicago, she and Ollie Lafayette formed Aikens-Lafayette Publishers to distribute their work. The company also had a record label, Mag-Oll, on which artists, including the Helen Robinson Youth Choir and the Meltones, performed Jenkins and Lafayette compositions. Among Jenkins's best-known hymns are "A Brighter Day Ahead" (1958), "The Only Hope We Have" (1960), "City in the Sky" (1960), and "A Spring in Galilee" (1961) recorded by Mahalia Jackson. Jenkins died on March 6, 2009.

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Robert Marovich

Black Hymnists and Psalmists: 1968–Present

A number of gospel music scholars and enthusiasts consider Edwin Hawkins's 1969 hit "Oh Happy Day" a progenitor of contemporary gospel. Beside the crossover appeal that engaged nonchurch markets and consumers, the song embraced elements of popular genres contemporary with the times. Contemporary gospel is thus considered as post-1970s gospel song that utilizes instrumentations and exhibits attributes of popular musical styles such as R & B, jazz, and funk. This development in the areas of musical influence and performance forces obviously affected performance practice, as a more varied and complex palate prompted modifications in the nature of instrumental accompaniment and the dynamics of vocal arrangements.

Along with advances in recording technologies for popular styles during this contemporary period, recordings of gospel music grew and continue to grow in popularity. The recording replaced sheet music and songbooks as the primary

means of dissemination, but the written tradition of gospel music continued on a smaller scale and still exists in modern anthologies and hymnals. Hymnbooks such as *Songs of Zion* (1981); *Yes, Lord* (from the Church of God in Christ, 1982); the *New National Baptist Hymnal* (21st Century Edition, 2001); *African American Heritage Hymnal* (2001); and *Zion Still Sings* (2007) contain songs by contemporary writers as well as traditional songs. Some songwriters recognize the importance of songbooks and folios, as they still are distributed by agencies such as N-Time Music (based in Charlotte, North Carolina). These current hymnals, anthologies, and collections contain works by composers such as Margaret Pleasant Douroux, Mattie Moss Clark, Richard Smallwood, Walter Hawkins, Kirk Franklin, and V. Michael McKay. These artists have contributed to contemporary sacred music songs that traverse denominational lines, move into modern worship motifs such as praise and worship, and afford strong prospects toward a continued black hymnody.

Mattie Moss Clark (1925–1994)

Pioneering choir director and composer, Mattie Moss Clark had a major impact on the development of the gospel choir and the gospel music industry on the whole. She began piano lessons as a child and eventually played for Sunday services in Methodist parishes, led by her mother, in her early teens. Through her work in the jurisdictional and national levels of the Church of God in Christ, worship music repertoires and resources expanded, new singers were introduced to gospel music markets, and refinements in choral techniques were explored and accepted by many church choir directors. She is credited with being among the first to record a gospel choir and to exploit the full potential of three-part harmony. According to gospel historian Horace Boyer, she is remembered for "certain temperamental qualities" but still is celebrated as one of the most influential women in gospel music, as practitioners sought her training, direction, and guidance until her death.

Artists such as the Hawkins Family (Edwin, Walter, and Tremaine), Andraé and Sandra Crouch, Rance Allen, and Hezekiah Walker are known to have benefited from musicals and other concerts that were under Moss's direction. She has recorded with James Moore and Vanessa Bell Armstrong, among others. Daughter Elbertina "Twinkie" Clark, of the influential and highly touted Clark Sisters, is a songwriter whose works are beginning to appear in hymnals ("A Praying Spirit" and "I Can Do All Things through Christ"). Mattie Moss Clark penned more than 100 songs and among the notables are "Saved Hallelujah" (1962), "Sanctify Me, Holy" (1964), "Praise the Lord" (1964), and "Salvation is Free" (1965).

Margaret Pleasant Douroux (1941–)

Hymnist Margaret Pleasant Douroux is a respected leader in the gospel music community. Born to an esteemed pastor, Douroux began to play the piano at an early age. She matriculated through graded positions in the music ministry at

her father's church, beginning as an accompanist for the children's choir and becoming the accompanist for the Sunday School Training Union and the Young Peoples Choir. Her formal education led to the completion of the doctoral degree at Beverly Hills University and a 13-year career with Los Angeles City Schools. A noted composer, performer, and historian of gospel music, Douroux is still in demand as a clinician and workshop leader.

A prolific and award-winning composer, Douroux has been recognized by the Gospel Music Workshop of America, Inc. for her outstanding contributions. Her songs have been performed by many notable gospel singers. Among those who have performed her songs are James Cleveland, Shirley Caesar, Keith Pringle, Helen Baylor, Vanessa Bell Armstrong, the Gospel Soul Children, and Kelly Price. Perhaps, her best-known piece is "Give Me a Clean Heart" (1970), which has been included in a number of hymnals. Other noteworthy titles by Douroux are "What Shall I Render" (1975), "Day and Night Praise" (1984), and "High Praise" (1989).

Walter Hawkins (1949–)

For more than 30 years, Walter Hawkins has been in the company of gospel's greatest songwriters and performers. His first offerings in music ministry came in the late 1960s and early 1970s as a member of his brother's (Edwin Hawkins) touring group. Upon a commission from his pastor, Hawkins founded the Love Center Church in 1973, and the Love Center Choir recorded its first album *Love Alive* in 1975. *Love Alive* was a hit and garnered some crossover appeal. Other significant albums in the *Love Alive* series were recorded in 1978, 1990, and 1993. Hawkins also recorded with Donald Lawrence and with the Mississippi Mass Choir as guest artist. Although revered as a gospel great, he has remained true to his pastoral calling, expanding the physical space and ministries at the Love Center Church, which now boasts a membership of more than 2,000.

Honors for his songwriting and performances include Dove Awards, Grammy Awards (1981), and Stellar Awards. As psalmist, singer, and producer, he has influenced and worked with such notables as Mary Mary, Yolanda Adams, Donny McClurkin, Kurt Carr, Daryl Coley, and Byron Cage. His impressive catalog of compositions includes "Changed," "Goin' Up Yonder," "Jesus Christ Is The Way," "Be Grateful," and "Marvelous."

Richard Smallwood (1948–)

Songwriter, pianist, and singer Richard Smallwood is best known for his distinctive compositional voice that blends nuances of Western concert music (or classical music) with the vocal and piano styles of the traditional black church. Smallwood began to play piano by ear at an early age and began to study formally by age seven. He continued his formal education at Howard University and also continued to develop as a gospel musician, helping found the Howard Gospel Choir. The Richard Smallwood Singers were founded in 1977 and their self-titled debut album, released in 1982, spent more than 18 months on Billboard's spiritual chart.

Smallwood and the Singers continued to record through the 1980s and into the 1990s with successful albums. In 1996, he formed Vision, a larger choir, and recorded *Adoration*. Perhaps his greatest song, "Total Praise," is on this recording.

Smallwood and Vision followed *Adoration* with more chart-topping recordings. Nominated for multiple Grammy and Stellar awards over the past two decades, he offers a consistent, creative voice that remains among the most distinctive in the gospel music industry. Notable examples of his work include "Center of My Joy" (1987, words written by William and Gloria Gaither along with Richard Smallwood), "The Glory of the Lord" (1988, words written by William and Gloria Gaither along with Richard Smallwood), and "I Love the Lord" (1990) and "Total Praise" (1996). These songs and others by Smallwood have been sung by artists such as Whitney Houston, Yolanda Adams, and Donnie McClurkin.

Thomas Whitfield (1954–1992)

Affectionately remembered as the "Maestro," Thomas Whitfield left an indelible mark on contemporary gospel music. Encouraged by his mother and local musicians in Detroit, the young Whitfield flourished early on keyboard instruments. He completed formal music studies at the Detroit Conservatory of Music and became a well-known pianist and organist in the city's music circles. Whitfield began his rise to national prominence during the late 1970s because of his contributions to James Cleveland but his most prolific period as producer, composer, and musician was during the 1980s. During that decade, he released *Hallelujah Anyhow*, *I'm Encouraged*, and . . . *And They Sang A Hymn* and also collaborated with Vanessa Bell Armstrong, Keith Pringle, Douglas Miller, and Paul S. Morton.

In addition to the list of gospel singers he inspired, Whitfield influenced gospel music production. He was among the first in the 1980s to fully explore the possibilities of synthesizers and musical instrument digital interface (MIDI) technology in album production. His recorded virtuosic displays on piano and organ are just as influential for modern gospel enthusiasts and instrumentalists alike. Whitfield's legacy continues in the 21st century as a number of artists have rerecorded his songs. Among those newly recorded songs are "We Need a Word from the Lord" (Vickie Winans, 2003), "In Case You've Forgotten" (Byron Cage, 2005), and "Nothing But the Blood" (Bishop Paul S. Morton, 2006).

V. Michael McKay (1952–)

Much like W. Herbert Brewster, songwriter, essayist, and clinician V. Michael McKay is more known for his songwriting than for his performances. Like many contemporary songwriters who have the resources to create their own ensembles for their music, McKay's success has come by way of his writing for various artists. He is a Dove Award winner and an inductee in he Gospel Music Hall of Fame. His prominent contemporary work has been recorded by Yolanda Adams ("The Battle Is the Lord's" and "Through the Storm") and the Gospel Music Workshop of America. His catalog of published work, however, also

contains such gems as "The Potter's House" (1990), "The Lamb," and "Anticipation" (2006).

John P. Kee (1962–)

Considered a leading innovator in contemporary gospel with a traditional sound, John P. Kee has one of gospel music's most recognizable voices and is among its most talented songwriters. Teaching himself how to play piano at an early age, Kee became a proficient keyboardist. His formal studies include tenures at the North Carolina School of the Arts and Yuba College Conservatory. He honed his performance skills outside the church, as he performed with the R & B band Cameo and jazz great Donald Byrd. Life outside the church brought personal challenges and tragedies to Kee, and he eventually returned to the church. He formed the New Life Community Choir in the mid-1980s, and they served as a test group for many of his original works. A breakthrough with James Cleveland and the Gospel Music Workshop of America Mass Choir in 1985 was the beginning of his being nationally recognized. He released his first album *Wait on Him* in 1987 and continued to produce a steady stream of successful albums as a solo artist and with the Victory in Praise Seminar Mass Choir. Kee was most prolific during the 1990s, and his string of outstanding recordings included *Wash Me* (1991), *Never Shall Forget* (1991), *We Walk By Faith* (1992), *Show Up* (1995), *Stand* (1996), *Strength* (1997), and *Not Guilty* (2000). These recordings contain such mainstays as "Stand," "He's Able," "It Will Be Alright," and "Jesus Is Real." Kee is the senior pastor of the New Life Christian Center in Charlotte, North Carolina, and continues to produce quality work that is respected throughout the gospel music industry.

Kirk Franklin (1970–)

As the leading voice in contemporary gospel music, Kirk Franklin has made a significant impact on sacred music as a producer and songwriter. Realizing his talents at an early age, he was "minister of music" at his church by age 11. Following an early teen period of being away from the church, he returned during his late teens and seriously focused on music. Although the traditional sounds of the church were in his heart, the secular sounds of the day were in his ear, as he was influenced by pop, rock, and R & B artists. He assembled a band and choir in the early 1990s, the Family, and they released *Kirk Franklin and the Family* in 1993. The hit single "Why We Sing" crossed over to secular markets and received much airplay on R & B stations. Crossover success continued into Franklin's next ensemble venture, God's Property. *God's Property from Kirk Franklin's Nu Nation* topped the charts with the 1997 hit single "Stomp." While he enjoyed success in the mainstream, Franklin's work was met with some resistance by more traditional voices in the church and industry. The resistance was more an issue of method than message, as Franklin used hip hop, rap, and other secular forms as the backboard for his message. Just as Dorsey and Hawkins withstood opposition, however, so too did Franklin.

As a solo artist, Franklin's stature as a leading figure in gospel remains in tact. Sensational projects, such as *The Nu Nation Project*, *The Rebirth of Kirk Franklin*, and *Hero*, reveal his relevancy for younger generations, and he has collaborated with popular and gospel artists such as Shirley Caesar, Rance Allen, Donnie McClurkin, Mary J. Blige, Bono, and Fred Hammond. A multiple Grammy, Dove, and Stellar award winner, Franklin's notable compositions include "Till We Meet Again" (1992), "Now Behold the Lamb" (1995), "My Life Is In Your Hands" (1996), and "Hosanna" (2001).

Other notable contemporary gospel songwriters include Kurt Carr, Byron Cage, Shirley Caesar, Smokie Norful, Donald Lawrence, and Marvin Sapp. These artists, among others, find their inspiration in both the traditional styles of church music and popular music sources, such as rock and hip hop. African Americans also have contributed significantly to contemporary Christian music, which is delineated from gospel because of its strong allegiance to pop and rock styles, industry designation, and its mostly nonblack consumer market. Among the notable contributors are Ron Kenoly, Alvin Slaughter, and Nicole C. Mullen.

See also Black Church Music—History; Funk; Jazz; R & B (Rhythm and Blues).

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Black Hymnists and Psalmists: Conventions, Associations, and Societies

The music divisions and conventions of several Protestant denominations and gospel music conventions provide opportunities for African American hymnists and psalmists to demonstrate their latest compositions. Among other activities, these events bring together songwriters with a ready-made audience for whom to demonstrate their latest compositions. Ministers of music, choir directors, singers, groups, and musicians travel across the country and around the world to attend the conventions, learn new songs, and teach these songs to their choirs, congregations, and groups. The best hymns and psalms make their way from church to church, with some becoming national hits and even standards as a result.

Although diverse in structure and purpose, these organizations share several common characteristics: they meet regularly, provide workshops and performance opportunities for new hymns and psalms to be heard, encourage attendees to teach the songs to their local chapter and congregation, and make live performances of mass choirs and soloists available in recorded and sheet music formats.

National Association of Negro Musicians, Inc.

The National Association of Negro Musicians, Inc. (NANM) is, according to the organization's promotional materials, the "country's oldest organization dedicated to the preservation, encouragement and advocacy of all genres of the music of African Americans." Founded in Chicago in 1919, the NANM facilitates the exchange of ideas and musical works among African American musicians and music teachers, especially those who work within the classical music tradition.

Its early membership included several musicians who arranged, taught, and conducted sacred music: arrangers of spirituals John W. Work, R. Nathaniel Dett, and Edward Boatner; and Professor J. Wesley Jones (NANM president, 1928–1930), director of Chicago's award-winning Metropolitan Community Church Choir.

For the price of annual membership—a mere $5 in the beginning—African American church musicians, hymnists, and arrangers working within established Protestant churches can share their compositions with classically trained musicians throughout the country. An annual convention brings together the best and brightest African American musical talent for solo, ensemble, choral, and instrumental performances.

National Baptist Convention USA, Inc.

The National Baptist Convention USA, Inc. is the oldest and largest religious convocation of African Americans in the United States, with an estimated membership of 7.5 million. It was formed in 1895 from a merger of separate Baptist conventions. Held annually in a different city, the convention is part religious ceremony, part educational opportunity, and part social gathering.

Under the leadership of gospel hymnist and organizer Lucie E. Campbell, who was named the organization's director of music in 1916, the National Baptist Convention developed into an indispensable showcase for African American hymnists and gospel songwriters. To "demonstrate" one's songs, or get them heard at the convention, was essential for a sacred songwriter, especially before the era of mass-produced, mass-marketed sound recordings. Campbell herself wrote one song each year for the convention's 1,000-voice choir. Furthermore, the Convention's Goodwill Singers, led by Professor J. Earle Hines, traveled the country performing and recording gospel hymns that had earned the convention's imprimatur.

Sometime during the late 1940s, the National Baptist Music Convention, a subset of the larger organization, was launched. If an advertisement in the *Chicago Defender* for the September 1953 Convention, held in Miami, Florida, was any indication, it was graced by the era's top African American religious singers

and songwriters. Composers reported to have attended included Rev. William Herbert Brewster, Geneser Williams Smith, Roberta Martin, Mollie Mae Gates, Clarence Hatcher, and Robert Anderson. Songwriter and publisher Kenneth Morris was executive secretary of the convention at the time. Such a gathering of gospel music luminaries demonstrated just how far the National Baptist Convention had come since the early 1930s, when it initially considered Dorsey's gospel songs far too modern and secular-sounding for its conservative taste.

African Methodist Episcopal Quadrennial Conference and Music and Christian Arts Ministry

The African Methodist Episcopal (AME) Church conducts a quadrennial conference at which music ministers and church hymnists and psalmists collaborate and learn new hymns and arrangements from one another through performance and networking. Resolutions to compile, publish, or update denominational hymnals are made at quadrennial conference business meetings.

In addition to the conference, the AME Music and Christian Arts Ministry (MCAM) was organized "to promote Music and Christian Arts used for Worship in the AME Church, educate the leadership, and preserve the musical heritage and tradition of the AME Church." For an annual membership fee, music ministers receive a membership directory, a subscription to the *Journal of Christian Education*, and notices about special meetings and workshops for musicians.

Church of God in Christ Music Department and Convocations and Conventions

Members of the Church of God in Christ (COGIC) make an annual pilgrimage to the denomination's headquarters in Memphis, Tennessee, for the International Holy Convocation. Among the convocation's many workshops are the activities of its International Music Department. During the convocation, as well as at the annual Auxiliaries in Ministry (AIM) conference, COGIC music ministers, hymnists, choirs, groups, and soloists learn new songs, hymns, and arrangements from one another. Perhaps more than any other religious denomination, the COGIC has a high regard for the role of music in worship. The International Holy Convocation reflects this by integrating sacred music throughout its annual program.

Church of Christ Holiness National Music Workshop

Each year, the Church of Christ Holiness USA (COCHUSA) conducts a National Music Workshop to teach music ministers an appreciation for the vast hymnic output of its founder, Charles Price Jones, as well as to teach newly written hymns and psalms by emerging composers. Like the Gospel Music Workshop of America, the COCHUSA National Music Workshop produces a live recording of its mass choir and soloists, and provides accompanying sheet music.

National Convention of Gospel Choirs and Choruses

Colloquially referred to as the "gospel singers' convention," the National Convention of Gospel Choirs and Choruses (NCGCC) was founded in August 1932 and held its first annual convention in Chicago in 1933. Its principal organizers were Magnolia N. Lewis-Butts, Thomas A. Dorsey, and Theodore A. Frye. Like the National Baptist Convention and the National Association of Negro Musicians, the NCGCC was held annually in a different U.S. city. The NCGCC not only became a gathering of gospel choruses from around the country, but also served as a site for gospel hymnists and psalmists to demonstrate their latest works. If a composition caught the interest of attendees, it would be brought back to churches and taught to gospel choruses throughout the country. This resulted in sheet music sales and, later, phonograph recordings. The NCGCC celebrated its 75th anniversary in 2008.

The Gospel Music Workshop of America

Taking plenty of cues from the National Baptist Convention and NCGCC, in which he served as a youth department organizer and active participant, James Cleveland founded the Gospel Music Workshop of America (GMWA) in Detroit, Michigan, in March 1967. The GMWA was organized to perpetuate and promote gospel music around the world.

The first division Cleveland created was the Performance Division. According to GMWA historian Dr. Charles F. Reece, the Performance Division gave musicians and songwriters an opportunity to teach their compositions to other gospel musicians and singers present at the convention. In the 21st century, this division encompasses the primary means of disseminating new gospel hymns among the membership: the GWMA National Mass Choir, James Cleveland Gospel Chorus (for traditional gospel enthusiasts) and the Thurston G. Frazier Memorial Chorus (for musicians who can read music and wish to explore works outside of the gospel genre). The New Music Seminar developed within the GMWA was another venue for composers to demonstrate their latest works to fellow gospel music artists and performers.

The GMWA presented new gospel hymns and compositions in much the same way as the National Baptist Convention and the NCGCC: members were expected to teach songs they learned at the convention to their home congregations, choirs, and other local singing groups. When the local chapter system was established in 1972, GMWA local chapter representatives and their choirs were responsible for demonstrating new music and arrangements at the annual convention and bringing songs they learned back to share with local groups.

The Music and Arts Seminar and Love Fellowship Conference

The first Edwin Hawkins Music and Arts Seminar was held in San Francisco in 1979 to teach musicians the history of gospel music and foster an appreciation of gospel music as an art form. Recordings of the Music and Arts Seminar choirs

and soloists introduced congregations of many denominations to compositions by emerging African American hymnists and psalmists. In 1988, the Love Fellowship Convention was developed by pastors in Atlanta, Georgia, as an ecumenical platform for fellowship across denominational boundaries. Bishop Walter Hawkins was named to lead this convention. Six years later, the two Hawkins brothers combined their respective programs to create the Music and Arts Love Fellowship Conference. Like the Gospel Music Workshop of America and the NCGCC, the Conference is a formal venue that fosters the sharing of new and old hymnody and psalmody via printed music and performance activities.

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Black Rock Music

Black rock is a genre created by a core of black musicians that invites artistic individuality, exploration, and innovation. The genre is an expression of the hybridity that has came to define a segment of black youth in the late 20th century. Black artists in the 1960s, such as Chuck Berry, Little Richard, Bo Diddley, and Ike Turner pioneered rock 'n' roll. As the music industry successfully disassociated rock 'n' roll from the black tradition, black participation in rock floundered.

Musical group Living Colour. Left to right: Muzz Skillings, Corey Glover, Vernon Reid, Will Calhoun. (Photofest)

Political and social changes in the 1960s and record industry practices continued to assign artists to musical genres based on race. As a new generation of black youth came of age in post–civil rights America, they also became uncomfortable with the narrow boundaries imposed on their creativity by the recording industry. Striving to remain true to the cultural legacy inherited from the 1960s black nationalist generation, while also embracing the full spectrum of the African American experience in America, black rock was born.

The core of black musicians that formed the genre sought not only to reclaim the rock genre as a viable form of black expression, but also strove to break free from the aesthetic boundaries imposed by genres and the recording industry. In some ways, black rock could be thought of as an artistic movement in addition to being a genre of music. These musicians define themselves as rockers because they are committed to the genre's innovation and freedom; they utilize the qualifier "black" to define the locus that informs the music-making process. Valuing innovation and synergy, black rock musicians borrow from jazz, blues, hip hop, avant-garde, and varying rock styles to express themselves in a way that cannot be categorized or confined to any singular genre.

The term black rock was first used in the advent of the release of James Blood Ulmer's *Blackrock*. The music on the album could not be confined to any singular genre. Ulmer used influences of many genres to create an experimental music that was distinctive in its sound. It would not be until 1985, however, that black rock began to be used as a term to define a separate genre.

Historical Overview

Labeled as "race records" before *Billboard* magazine's renaming of black music to rhythm and blues (R & B) in 1947, the stylistic tendencies of musical tracks held little influence over their categorization. All music produced by black artists was categorized as R & B, which demonstrates the coded social messages that accompany genre labeling. Conveying specific relationships between performer, producer, and audience, genres are embedded with messages from society concerning race, gender, and class. These delineations were used to reinforce racial boundaries and were used to market the music to specific audiences of a particular race. In the early 1950s, the term rhythm and blues was a catchall term for all black popular music. Popular artists of the time such as Bo Diddley, Ike Turner, and Chuck Berry made the guitar the lead instrument, marking a slight departure from previously produced songs. At this time rock 'n' roll was used interchangeably with R & B to describe the music produced by these musicians. Closely related to other black genres, R & B and rock 'n' roll was written in form; it typically discussed such issues as courtship, material possessions, and other touchstones of daily life.

From its inception, rock 'n' roll was a genre that grew out of rhythm and blues, although white musicians became the trustees of the genre, such as Elvis Presley and Jerry Lee Lewis. Adhering to both legal and de facto racial policies of the 1950s, record labels sought out white artists who could mimic the black style of performance and marketed them as rock 'n' roll. The general attitude of R & B was appropriated by white artists who worked to embody the attitude, style, and sexuality of black artists. Through marketing tactics, black-identified R & B was shifted toward white rock 'n' roll. Elvis Presley was a central figure at the beginning of rock 'n' roll's appropriation. As the sound was spread to communities in Europe, youth in England began to play the music and identify with it as well. During this time, the term "rock 'n' roll" was shortened to "rock" by *Rolling Stone* magazine in 1969. The shortening of the genre's name marked a distinct change in the music. As the racial connotations of rock 'n' roll shifted, the guitar became ever more prominent. Despite any social progressions made during this time, record companies continued to classify music along racially stratified boundaries. White artists were classified as rock artists, whereas black artists playing the same music were still classified as R & B artists. Rock became the center of popular music among white youth.

Jimi Hendrix (1942–1970)

Hendrix is one of the most important fixtures in the development of black rock. Hendrix rose to solo fame during the 1960s. Accepted by white America for his

talent and showmanship, he was not embraced by the whole of black America because he chose to play a genre of music identified with "the other." His innovative guitar playing and experimentation with distortion, which mimicked the sounds of the electric blues, symbolizes the cutting-edge work that future generations of black rockers would hope to create. Marginally popular among the black community as a solo artist, Hendrix's refusal to participate in racial discussion, which dominated much of the discourse at the time, played a role in his limited appeal among blacks. During interviews in which he was asked about how he felt about race relations in America, Hendrix was hesitant to take any solid stance. More focused on music, its universality, and its ability to transcend race and ethnicity, Hendrix differed from some of the more politically charged soul artists of the day. Hendrix's refusal to be a part of this aspect of the struggle placed him on the fringes of the black aesthetic ideology as contemporary black rock musicians find themselves on the fringes of acceptance because they resist cultural norms that confine them artistically. Hendrix also embodied the belief that the music, like people, should be judged by content and not by ethnicity.

Along with Hendrix were such performers as Labelle (Pattie LaBelle, Nona Hendryx, Cindy Birdsong, and Sarah Dash), Shuggie Otis, Sly and the Family Stone, Betty Davis (former wife of jazz musician Miles Davis), and a host of others. These artists performed rock tunes and utilized technology to create new and complex sounds that would be integrated into their music.

Bad Brains and Punk Rock

Also important in the development of black rock is the group called Bad Brains. Originally formed in 1979, the Washington, D.C.,-based band members of H. R., guitarist Dr. Know, bassist Darryl Jenifer, and drummer Earl Hudson formed what is considered to be the first hard-core punk rock group. Punk is a style of rock featuring stripped down, hard and fast instrumentation and lyrics geared toward antiauthoritarian ideologies. Heavily influenced by Rastafarianism and reggae, Bad Brains was originally founded as a jazz-fusion band called Mind Power. For many, these stylistic developments are contrary to the black aesthetic ideology. Essentialist notions of what it means to be black prevent many from divorcing narrow definitions of black authenticity and perpetuate the dismissal of the work of black punk musicians, such as Bad Brains. In their vast corpus of work the song "I Love I Jah" (1982) stands as an example of Bad Brains' effort to produce lyrics that speak specifically to an issue: questioning young black sisters as to why it is so difficult to accept black men such as themselves that do not easily fit the generally accepted code of blackness. Lyrically, the music of the Bad Brains focused on correcting what they considered to be the ills of society and keeping a positive mental attitude. In one interview, Daryl A. Jenifer stated, "And don't mistake them for just a band, for they were a clan, always living their daily lives under the premise of PMA (positive mental attitude); concepts derived and practiced by cats like Andrew Carnegie and the Rockefellers during the industrial age."

Living Colour

The band Living Colour is one of the first black rock bands to achieve mainstream success. Formed in New York City in 1983 by guitarist Vernon Reid, lead singer Corey Glover, bassist Doug Wimbish, and drummer Will Calhoun, Living Colour grew out of the efforts of the Black Rock Coalition (BRC). They were signed to Epic Records in 1987 and released their first album *Vivid* in 1988. Living Colour's music is a blend of heavy metal, funk, guitar-based rock, free jazz, hardcore punk, and hip hop. Their hit "Cult of Personality" won a Grammy Award for best hard rock performance in 1989. They were also named Best New Artist at the 1989 MTV Video Music Awards.

Fishbone

Fishbone is a significant band in the development of black rock. The band was formed in 1979 in South Central Los Angeles and was composed of vocalist and saxophonist Angelo Moore (Dr. Madd Vibe); guitarist Kendall Jones; bassist John Norwood Fisher; drummer Phillip Fisher (Fish); vocalist and trumpeter Walter A. Kibby II (Dirty); and trombonist and keyboardist Chris Dowd. The band's sound combines a blend of funk, rock, ska, reggae, and heavy metal. Performing in clubs since 1979, Fishbone did not release their first record until 1985. Although the band has not won any significant mainstream awards, their contribution to black rock is felt through their notoriety and appearances on popular television shows like *Saturday Night Live*.

The Black Rock Coalition

Founded by Vernon Reid, Greg Tate, and Konda Mason in New York in 1985, the BRC is a conglomeration of black musicians who do not wish to be confined to musical categories established along stringent racial boundaries. In addition to reclaiming the right to rock, the goal of the BRC is to support, promote, and provide venues for the performance of black rock musicians. The organization has grown since its inception and now has chapters in New York and Los Angeles.

Contemporary Black Rock

Wicked Wisdom was formed in Los Angeles in early 2003 and emerged as a neo soul, R & B, funk fusion band. The band features Jada Pinkett-Smith (Jada Koren) as the lead singer, along with guitarist Pocket Honore, bassist Rio, and guitarist and keyboardist Cameron Graves (Wirm). Leaning more toward heavy metal in their album releases, the band's "Bleed All Over Me" made it to number 55 on the U.S. singles charts.

Among the most successful 21st-century female rock musicians is punk rocker Tamar-kali. A Brooklyn native, Tamar-kali opened her own production company in 2005 and later released the Geechee Goddess Hardcore Warrior Soul EP. Tamar-kali has also been featured on tracks by hip hop artists OutKast and Fishbone.

Hip hop artist, spoken word poet, rapper, singer, actor and self-proclaimed black rock musician Saul Williams has been among the most prolific black rock musicians to have emerged in the late 1990s. Williams was born in Newburg, New York, and is a graduate of Morehouse College. In 2001, he released *Amethyst Rock Star* to much acclaim. Since that time, Williams has toured with rock bands such as Nine Inch Nails, and has performed with hip hop artists such as the Fugees and De La Soul.

German-born singer, songwriter, rapper, bassist, and multi-instrumentalist, Meshell Ndegeocello (Michelle Lynn Johnson) is an eclectic musician whose music features elements of funk, soul, hip hop, reggae, R & B, rock, and jazz. Ndegeocello, who was raised in Washington, D.C., was signed to the Maverick recording label in 1993, but parted with the label, in part, because of their inability to appropriately market her music. Of the five releases on that label, each represents a different style, making it difficult to categorize her in any particular genre. "If That's Your Boyfriend" peaked at number 74 on Billboard's music charts in 1994. Several other dance hits have been added to Ndegeocello's list of accolades, including "Leviticus: Faggot" (1996), "Stay" (1997), ". . . Boyfriend" (1994), and "Earth" (2002).

One of the few mainstream black rock musicians to emerge in the 1980s is Lenny Kravitz. Born in New York to an Ukrainian-Jewish father and a Bahamian-American mother, Kravitz debuted in 1989 with "Let Love Rule." Initially offered recording contracts by multiple labels, Kravitz was asked to change his style because he did not conform to the stereotypes superimposed on other black musicians. Refusing to adhere to industry pressure, Kravitz has earned three gold, two platinum, and two double platinum albums, as well as one triple platinum album to his credit. Additionally, Kravitz has also won the Grammy for Best Male Rock Vocal Performance five consecutive times (1998, 1999, 2000, 2001, 2002).

Formed in 1992, in California, by "MC Gift of Gab" (Timothy Parker) and DJ and producer "Chief Xcel" (Xavier Mosley), Blackalicious is a hip hop duo that classifies themselves as black rock musicians. The duo is most noted for their innovative approach to hip hop. Of the three albums released by the duo, only *Blazing Arrow* (2002) appears on a major recording label, MCA Records. The other two, *Nia* (2000), and *The Craft* (2005), appeared on independent labels.

Black rock's influences on hip hop have begun to manifest as such artists as Jay-Z (Shawn Corey Carter) and the Shop Boyz (Demetrius "Meany" Hardin, Richard "Phat" Stevens, and Rasheed "Sheed" Hightower) have released tracks that place hip hop lyrics over rock instrumentals. Jay-Z's "99 Problems" (2003) features a recurring heavy metal guitar rift that cannot be mistaken for anything other than rock. The Shop Boyz's "Party Like a Rockstar" (2007) features a heavy hip hop bass line, over an electric guitar, and the song glamorizes hanging out with rock superstars like Ozzy Osborne and supermodel Pamela Anderson, and crowd surfing (which happens when one is raised in the air and passed around by a concert audience).

The female presence among black rock musicians continues to grow, with many of the genre's big name acts being female headliners. Twenty-first-century black

rock musicians emphasize their mission to reclaim the right to rock, insisting that, because of its roots, rock music is a black cultural product and a viable means of black cultural expression. Black rock stands alongside hip hop as one of the soundtracks of generation Xers (those born between 1965 and 1984). Because it does not lend itself to definition, black rock embodies rebelliousness, innovation, and a celebration of the hybridity that has shaped African American culture.

See also Appropriation of African American Music; Funk; Hendrix, Jimi; Ndegeocello, Meshell; Neo Soul; Race Music and Records; Rock 'n' Roll.

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Brandon Darnell Houston

Black-Owned Music Publishing Companies

As the popularity of black music grew in the years following emancipation and Reconstruction, control over the dissemination of that music became increasingly important. In time, many black entrepreneurs turned their attention to the publication and eventual recording of this music. Although recordings became increasingly important in documenting and disseminating musical culture throughout the 20th century, publishing houses were the first to be instrumental in documenting musical trends and disseminating them to the larger public.

Although a number of entrepreneurs worked in the 19th century, it was not until 1905 that the first permanent black-owned publishing house appeared. The Gotham-Attucks Music Company not only was significant because it was the first black-owned publishing house, but also was instrumental in moving the focus of black-written music away from the "coon song" stereotypes that were dominant in the late 19th century. The company was the result of a merger between the smaller firms—the Attucks Music Company and Gotham Music Company. The Attucks Music Publishing Company, named after Crispus Attucks, opened in 1904 at

1255 Broadway in New York City. Shepard N. Edmonds (1876–1957) ran the day-to-day operations, which consisted of a writing staff composed of a number people who had been involved with music and show business for years, including Bert Williams, Jesse Shipp, Alex Rogers, and Tom Lemonier.

The Gotham Music Company was started in 1905, but little is known about the company. What is clear is that James Reese Europe, Tom Lemonier, and Will Marion Cook all had some relationship with the company in its short history, which lasted only six months. Of the three, Cook had more of his music published by the firm than any other publishing house. On June 6, 1905, the two companies merged forming Gotham-Attucks Music Company.

The company boasted a writing staff, which consisted of a who's who of black show business, including Ford Dabney, R. C. McPherson, Will Marion Cook, Henry Creamer, Bert Williams, and Jessie Shipp. Although the company signed Bert Williams and George Walker to an exclusive contract that gave them rights over their popular show tunes, the company fought to maintain its roster of songsters and against competing companies who had the ability to publish multiple versions of songs in different formats. Its most productive year was 1908, with a total of 12 copyrights being filed. After that year, however, many of the firm's biggest names began to disappear from its roster. The company's last year as a legitimate song publisher was 1911, as the company was sold that year to a song shark that purchased the company's name to hide his fraudulent business practices with songwriters. The purchase of Gotham-Attucks by Ferd E. Mierisch marked the end of its chapter in African American history.

Although the company was short-lived, its cover art made a significant contribution to American popular music culture. Most published black music until this time featured figures that reinforced black stereotypes of blacks as criminals and lazy, among other things. Although many companies continued to publish songs and covers that reinforced these stereotypes, Gotham-Attucks sought to elevate the content and images of black popular songs.

One of the most enduring of early black publishing houses was the Pace and Handy Music Company. Founded in 1912 in Memphis, Tennessee, by Harry Herbert Pace (1884–1943) and composer and bandleader W. C. Handy (1873–1958), the company was instrumental in shaping the blues market in the years preceding the recording boom of the 1920s. The idea for the company originated with Handy's desire to publish his own works. In 1911, the composer, who is most noted for his early arrangements of the blues, formed Handy Music Company to publish his famous composition, "Memphis Blues." The success of the work and its dissemination deepened the collaborative relationship between Handy and Pace, which had begun with the writing of several songs. Both took on distinct roles in the company, with Pace providing the money and business contacts and Handy running the day-to-day operations and composing most of the music.

The company's first publication was Handy's "Jogo Blues" (1913). Less than one year later, the composer's "St. Louis Blues" and "Yellow Dog Rag," which would be renamed "Yellow Dog Blues," would establish the company as a formidable disseminator of the blues. One of the things that helped propel the success of

the company was the eventual recording of many of Handy's compositions by a number of bands. In its early years, however, the firm depended heavily on Chicago jobbers for distribution and advertising primarily done through ads in black newspapers like the *Chicago Defender*. Nevertheless, Pace and Handy Music Company continued to grow in its influence and, by 1917, had earned enough revenue to move to Chicago. But it would not remain there. By 1918, the firm moved again—this time to New York, where it became a specialty house in Tin Pan Alley. It was here that the company cemented its place in music history. Located in the Gaiety Building at 1547 Broadway, the firm's catalog and notoriety grew. Their publication of Eddie Green's "A Good Man Is Hard to Find" (1918) became a signature song of Sophie Tucker. The catalog also included Bert Williams's 1918 recording of Clarence A. Stout's "O Death Where Is Thy Sting," which scored big with audiences. Money generated by the recording of many of their publications allowed the firm to once again move two more times in ensuing years. At the height of its activity, the firm's staff included such notables as composer William Grant Still and Fletcher Henderson, whose arrangements would become the foundation of the big band jazz boom of the 1930s. But, in 1921, Pace sold his interest to Handy and departed the firm to start the recording company Black Swan Records. Handy would continue with the business turning it into a family venture and renaming it Handy Brothers Music Company. Even after his death in 1958, the company continued to operate.

Despite the domination of larger, white-owned publishing firms in field of popular music, a number of companies devoted to the publication and dissemination of black sacred traditions dates back to the 19th century. It was during this period that Richard Allen, founder of the African Methodist Episcopal Church, published the first hymnal used by the all-black denomination. While other congregations followed with their own compilations and songsters, few affected black sacred traditions as much as subsequent works released by the Sunday School Publishing Board associated with the National Baptist Convention, USA. At the turn of the century, the National Baptist Convention was the largest of all the black denominations. It sought to define the theological and liturgical order of the church through this entity. But the board's influence extended beyond the publication of theological materials to include music. One of the earliest publications associated with the publishing board was the "National Jubilee Melodies," which is thought to date from 1916. But the most significant musical publication of the early 20th century would be *Gospel Pearls*. When published in 1921, it was the first collection of religious songs to use the term "gospel" to designate a specific genre of music and a different type of performance practice than that associated with spirituals and hymnal singing. In addition to *Gospel Pearls*, the press also published *The Baptist Standard Hymnal* (1924; updated in 1961) and *The New National Baptist Hymnal* (1977). One of the prominent gospel composers associated with the National Baptist Convention was Lucie Campbell (1885–1963), who served on the selection committee for the denomination's songbooks and hymnals and as music director of the Sunday School and Baptist Training Union from 1916 until 1963. Campbell not only published most of her works through the denominational press, but also allowed the firm to control the rights and profits to her works.

Other denominations followed with their own publications, including the Church of Christ (*His Fullness Songs,* 1977), the Church of God in Christ (*Yes, Lord!* 1982) and the Christian Methodist Episcopal Church (*The Hymnal of the Christian Methodist Episcopal Church*, 1987). As significant as these publishing firms were in documenting the hymnal tradition in the black church, individual publishing houses, which emerged first during the 1930s, were instrumental in promoting black gospel traditions. These publishing houses not only provided customers with the most current compositions, but also did so more affordably than the denominational press, which focused on costly hymnals.

The first influential publishing house dedicated to black gospel music was opened in Chicago in 1932. The Dorsey House of Music was opened by composer and pianist Thomas A. Dorsey (1899–1993), who would become known as the "Father of Black Gospel Music." The firm's importance in establishing gospel music as a popular genre increased when he organized the National Convention of Gospel Choirs and Choruses. Until the emergence of Dorsey's publishing company, the religious publishing industry was built entirely around the selling of expensive hymnals. But Dorsey's sales of sheet music of the most contemporary gospel songs redefined the publication and dissemination of religious music. The combination of business partner Sallie Martin's (1895–1988) ingenuity and Dorsey's grassroots advertising, which included song demonstrators that traveled to churches across the country, earned the composer considerable profits, which he lived on throughout his life. The company primarily published the works of Dorsey, which during the height of its activity amounted to some 500 of the composer's songs. It was so instrumental in cementing the style and performance practice of gospel music that any song, regardless of author, that mirrored this style was called a "Dorsey." Although Dorsey's music established the gospel sound, it was Sallie Martin's business sense that provided the blueprint for the gospel music industry that would derive from it. The two often disagreed on certain aspects of the business, however, and Martin was known for having a prickly personality. Following an argument in 1940, Martin split from Dorsey and began etching out her own place in gospel music history.

Although Sallie Martin was significant in the performance of gospel music in the early years of the genre, she is most known for her role in the Martin and Morris Music Company. In 1940, Martin joined with Kenneth Morris, who had come to the city first as a jazz musician. Health issues eventually derailed his jazz career, and Morris soon joined the staff of a publishing company owned by Lillian Bowles (1884–1949). Hoping to enter the field of publishing gospel music, Bowles hired Morris as an arranger and songwriter. Morris worked at Bowles's Music House from 1934 until 1940, replacing gospel composer Charles Pace, who launched the Old Ship of Zion Music Company in 1936 in Pittsburgh, Pennsylvania. Morris's association with Bowles eventually led to him meeting Rev. Clarence H. Cobbs, who was the pastor of the First Church of Deliverance. Cobbs convinced Morris to direct his choir, which led to him meeting Sallie Martin. He and Martin decided to tap into the market of gospel songs and composers that Dorsey's publishing house ignored. In time, Martin and Morris

Music became the leading publishing company in Chicago and boasted a roster of songwriters that included Alex Bradford, Sam Cooke, W. Herbert Brewster, Lucie Campbell, and Dorothy Love Coates. Martin primarily promoted the firm's music by traveling with her singers and performing, while Morris remained in Chicago arranging, composing, and transcribing music. He and his wife Necie managed the day-to-day activities of the company. The company was significant in publishing a number of gospel standards, including Morris's "Yes God Is Real" (1944), "Christ is All" (1946), and "Come Ye Disconsolate" (1948). During the 1950s, the company changed its name to Martin and Morris Studio of Music and expanded its operation to include music instruction. In 1973, Martin sold her share of the business to Morris, who continued to run the company until his death in 1988. At the time of his death, the company was the only surviving black sheet music distribution house in the nation.

Chicago and the surrounding area was also home to a number of publishing houses. Singer and pianist Roberta Martin opened Roberta Martin Studio of Music in 1939. Unlike Dorsey, she published works by other composers, but only those performed by her group, the Roberta Martin Singers. James Cleveland, Alex Bradford, and Dorothy Norwood were among the composers published by Martin. Although she published a number of gospel standards, including "He Knows How Much We Can Bear" (ca. 1941), her most famous publication was the group's theme song, "Only a Look" (1948). Robert Anderson, an alumnus of Martin's group, formed the Good Sheperd Music House in Gary, Indiana in 1942 after departing the group to launch a solo career. He published a number of songs, including his compositions "Oh Lord Is It I?" (1953) and "Nothing Shall Disturb My Faith" (1954).

As a center of gospel, Philadelphia became home to a significant publishing firm, Ward's House of Music. Opened in 1953, the company was primarily focused on the production and promotion of the original compositions of Clara Ward and W. Herbert Brewster, two individuals that completely redefined gospel music during the years following World War II. Although the company began as a disseminator of sheet music, it eventually expanded its inventory to include recordings, the first gospel souvenir tour books, and greeting cards. The company's staff of arrangers included Dorothy Pearson, Berisford Shepherd, and Mary Wiley. Ward's sister Willa managed the company, which publicized its inventory through performances and circulars. Despite the success of the company in its early years, by the early 1960s the company fell into decline, and it closed in 1965. But the company's importance in promoting the music of W. Herbert Brewster cannot be overstated. His collaborations with Ward led to him being one of the most influential composers of post–World War II gospel music. Although a number of gospel publishing firms appeared on the west coast and Miami, the scarcity of composers in these areas made these companies dependent upon companies in the Midwest and East for their inventory. Nevertheless, the numerous small publishing houses that emerged out of the growing popularity of black gospel music in the years following World War II were significant in shaping the repertory and performance practice of the music until the focus of the industry moved away from the production of sheet music to recordings.

The success of gospel music publishing houses also influenced how black entrepreneurs approached the dissemination of black popular music during the postwar years. Many focused their efforts on the recording industry and the growing dominance of small independent labels, but some recognized the importance of songwriting copyrights and the publishing rights of the songs being recorded. One of the most popular examples of this is Berry Gordy's Jobete Music, which served as the publishing company associated with Motown Records. Formed in 1958, the Jobete Music publishing house extracted its name from the names of Gordy's three children—Joy, Berry, and Terry—and was founded to oversee the licensing of the label's songs. It was one of a conglomerate of businesses that controlled every facet of the music, images, and profits generated by the label. These companies included Motown Record Corporation; Hitsville, USA; Berry Gordy, Jr. Enterprises; and International Talent Management, Inc.

Artists who signed to the label as performers or songwriters signed agreements for their works to be published through Jobete, which meant that artists who wrote material would have their songwriting royalties used to cover the cost incurred in the production of their records. All of the label's songwriters, including Smokey Robinson and Holland-Dozier-Holland, were required to sign distribution and copyright agreements with the company, which gave Gordy complete control over the use of the material. Jobete's catalog grew to be influential and lucrative. All of the hits of the label recorded during Golden Age (1963–1970) were controlled by Jobete. Throughout the 1960s, the company was consistently named Broadcast Music Inc.'s top publishing company and, with the crossover success of Motown, it was one of a few companies not adversely affected by the British Invasion. The company's policies did not escape scrutiny, however, and eventually artists and songwriters Holland-Dozier-Holland left the label over royalty disputes. Despite the controversy, Jobete still has one of the most lucrative catalogs in popular music history.

Gordy was not the only person who understood the importance of owning publishing rights. Artists Sam Cooke and Ray Charles, two of the earliest purveyors of soul music, would form their own publishing companies that would provide them with the autonomy achieved at that time only by a few white performers and a number of black gospel performers and composers. Cooke launched Kags Music in 1958 with business partner J. W. Alexander. Kags along with his record company Sam, Alex & Roy Records (also known as SAR records) would provide Cooke with the control he desired over his sound and image. Most of the songs he wrote between 1958 and his death in 1964 were licensed, with Kags making him the only artist black or white to own his own record and publishing company. Only two years later, in 1960, pianist and singer Ray Charles—who had come to prominence with the Atlantic Record label—created his own publishing company, Tangerine Music. Signed to an unprecedented deal with ABC-Paramount that gave him total control and ownership of his music had sparked Charles's decision. The creation of the company meant that, unlike his early hits with Atlantic, all royalties from airplay and record sales would be paid directly to Tangerine, thus increasing his profits. Much like Cooke and Gordy,

Charles eventually expanded his operation to include the Tangerine Record Corporation, Crossover Records, and Racer Personal Management. Although Charles wrote most of his material, he did employ other songwriters to the Tangerine staff. One of the most notable was Percy Mayfield, who had been an R & B artist in the early 1950s but had had his career sidetrack by an accident. Mayfield wrote a number of hits for Charles, including "Hit the Road Jack" (1960, recorded in 1961), which became one of his most requested songs from this period. With his growing popularity and expansion into many different genres of music, Charles became one of popular music's most influential and wealthy performers. And for years Tangerine generated profits from the use of his music in commercials, radio play, and covers by other artists.

Artist-owned publishing companies became a rare phenomenon as the 20th century progressed, but artists like Stevie Wonder (Black Bull Music) and Michael Jackson sought to still control their music through unprecedented contracts. Jackson provides one of the most important lessons about the importance of publishing rights. In 1985, he bought a portion of ATV music's catalog, including most of the Beatles' songs. The transaction gave Jackson control over thousands of important copyrights, which generated huge profits for the artist. Although music publishers began as publishers of sheet music for commercial use, by the end of the 20th century, they had become primarily responsible for ensuring that both songwriters and composers receive payment for the commercial use of their music. As of 2010, five companies primarily controlled the licensing of commercial popular music: EMI Music Publishing, the world's largest firm; Universal Music Publishing Group; Bertelsmann Music Group; Sony/ATV Music Publishing; and Warner/Chappell Music.

See also Black Church Music—Hymnists and Psalmists; Black-Owned Record Labels; Dorsey, Thomas A.; Gordy, Berry; Motown Sound; Race Music and Records; Recording Industry.

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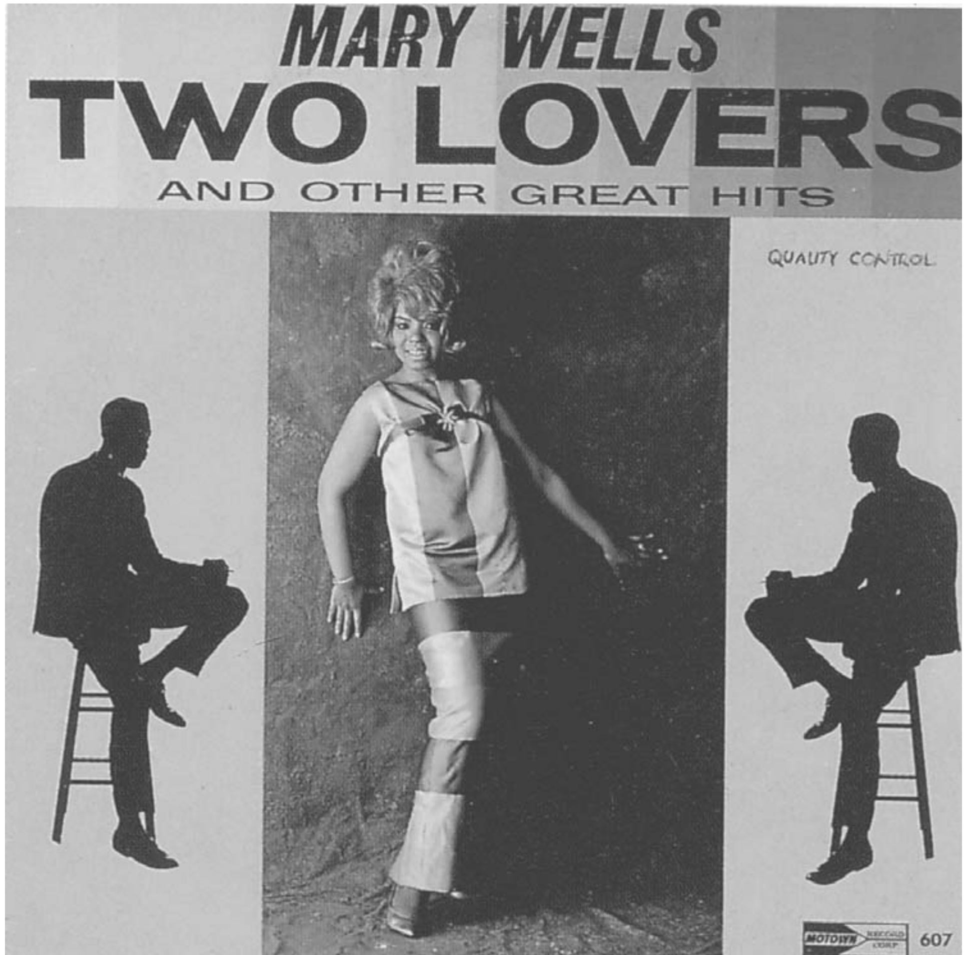
Tammy L. Kernodle

Black-Owned Record Labels

Black-owned and operated record labels began to appear in the early 20th century (ca. 1919). They featured recordings of not only music, but also comedy routines and political speeches as well. The labels provide an interesting provocative view into black life, as one can identify the types of recordings that were deemed important to those who produced the recordings and also to the communities that supported the recording companies. Compellingly in contrast to the mainstream white record companies, black-owned record companies typically were staffed and



Mary Wells Two Lovers and Other Great Hits *on the Motown label. (Photofest)*

run by active performers, rather than sole businessmen. Their recordings presented more than marketable music, as they sought to preserve the music and spoken words of the black community. Black-owned and -operated record labels, in some cases, also operated as talent agencies and informal music unions.

In the 1920s, the popularity of blues spawned the Race Record craze. Black performers, composers, and arrangers participated in the production of Race Records by owning their own labels and serving as music directors and talent scouts for other labels both large and small. Examples of these include the Pace Phonograph Company of Henry Pace and W. C. Handy. Berry Gordy's Motown and Tamla labels, which became synonymous with the soul-infused pop sounds of the 1960s and 1970s. Seventies soul artists like Curtis Mayfield left their mark on the industry by forming independent labels that produced music with a unique black message. During the 1970 and 1980s, the record industry realized a major increase in black-owned labels. From Malaco records focusing on Gospel Music to Sugar Hill Records leading the rap music revolution into the rise of the hip hop moguls exemplified by the Bad Boy Records (Diddy), Def Jam Records (Russell Simmons), and No Limit Records (Master P), black-owned record labels have taken an increasing position of leadership within the greater music industry. During the early years of the 21st century, record labels are struggling with the public's increasing accessibility to low-priced, high-impact technology, which enables everyday people to produce and record quality products, in turn making the record labels less and less popular.

Yolanda Yvette Williams

Black-Owned and -Operated Record Labels before 1942

African Americans began founding independent record labels in the early 1900s. They relied heavily on the relationships between their music businesses, the composers, and arrangers of the day and black performers. Though beginning in small, cramped spaces, their legacy provides an aural history of black participation in all genres of music.

Broome Special Phonograph Records

The first black-owned record label for which we have documentation is Broome Special Phonograph Records, which was organized in 1919. Its advertised location was 23 Clayton Avenue in Medford, Massachusetts. George W. Broome began the manager in charge of sales for Roland Hayes (1887–1977), black concert tenor and original member of the Fisk Jubilee Singers. Hayes sold by mail order the release he recorded for Columbia Records. Broome's releases under his label originally were sold by mail order through advertisements in black newspapers such as *The Crisis: A Record of the Darker Races*, the magazine of the National Association for the Advancement of Colored People (NACCP) beginning in 1919. Some of his products were derived from existing masters from the

Gennett (Starr Piano Company) and Columbia Personal Record pressings. His original work includes the recordings of concert artists Henry "Harry" T. Burleigh (1866–1949), Florence Cole-Talbert (1890–1961), and others. Other versions of this label appeared in the form of the *Brown Seal Record* and one in blue print in the 1920s. Although still in operation in 1923, no recordings produced beyond that year have been located, although surplus pressings were available as late as the 1940s.

See Bee

One of the most obscure of the early black-owned record labels is the See Bee label. Organized around 1922, See Bee produced about nine releases. One of the most historic of its releases is the only surviving recording of Marcus Garvey (1887–1940), entitled *Explanation of the Objects of the Universal Negro Improvement Association*. See Bee additionally issued recordings of Christian music and popular music performed by New York dance bands.

Pace Phonograph Company

In February 1921, after having dissolved a partnership with W. C. Handy (1873–1958), Harry Herbert Pace (1884–1943) set up the Pace Phonograph Company. His Black Swan label, named for operatic singer Elizabeth Taylor Greenfield (1824–1876), was organized under the laws of the state of Delaware for the borrowed capital of $30,000. His board of directors included such luminaries as Dr. W. E. B. Du Bois (1868–1963), John Nail (1884–1947), and Emmet Scott (1873–1947). Its advertising slogan was "The Only Genuine Colored Record. Others Are Only Passing for Colored" (Macee 2005, 21). His music staff included recording manager James Fletcher Henderson (1897–1952), a former song plugger for the Pace Handy Publishing Company. Also hired was composer William Grant Still as musical director. These staff members presented a balance of knowledge and talent of artists from both the veins of popular music and the concert music. Because of the exclusionary practices of some white-owned record companies, Pace's New York offices had to send their masters all the way to Port Washington, Wisconsin, for pressing. Black Swan's studio musicians were some of the finest New York had to offer. For marketing purposes, a group of studio musicians traveled the nation in vaudevillian touring shows. Label vocalists, the Black Swan Troubadours, were accompanied by the studio instrumentalists, the Black Swan Jazz Masters. These tours, as well as strong songwriting from Creamer and Layton, Higgins and Overstreet, and Sissle and Blake, established Black Swan as a major label. At its greatest height in popularity, the label employed as many as 30 people in its offices, an eight-man orchestra, seven regional managers, and more than 1,000 district managers in places as exotic as the Philippines. Pace purchased part ownership of a processing plant in April 1922. This allowed for further growth and expansion of the label's offerings and mission, which was to introduce music in every genre, including

concert music. The label became famous for its production of blues. Among its singers were those who would become significant figures were Alberta Hunter (1895–1984), Trixie Smith (1895–1943), and Ethel Waters (1896–1977), and a long line of female vocalists who would experience limited success. Bessie Smith (1895–1937), who would go on to earn the title the Empress of the Blues, actually was rejected by this label because her tone was considered too rough to be appreciated by New York palates.

The decline of the Black Swan label can be traced to several factors. One was the broken promise Pace made to produce only performances of black artists. Pace used the name of Fletcher Henderson as well as pseudonyms for recordings made of white orchestras. The popularity of black artists also made it difficult for Pace to be successful in the bidding wars that ensued. Finally, the Pace Phonograph Company was not able to compete with the larger labels of Okeh, Paramount, and Columbia.

In 1923, the Pace Phonograph Company reorganized as the Black Swan Phonograph Company, but it produced no new records. Bankruptcy was declared in December 1923. Paramount announced that it would begin to lease the Black Swan catalog in 1924.

Although the company was short-lived, its impact on the recording industry as well as on black music is undeniable. It made large white-owned record labels aware of the commerciality of black performers. This, then, provided black artists with more avenues for performance. Because some of the significant gains made by the Pace Phonograph Company were the result of its publishing schemes, white-owned labels had to spend increased portions of their advertising budgets on black newspapers to remain competitive with black audiences.

Chicago Record Company

Promoter, songwriter, and manager Mayo "Ink" Williams (1894–1980) founded the Chicago Record Company in 1927. Its label, Black Patti, was named in honor of black opera star Matilda Sissieretta Joyner Jones (1869–1933). Born in Pine Bluff, Arkansas, Williams attended Brown University where he excelled in track and football. During the 1920s, he played professional football for the National Football League, only one of three black athletes to do so. In 1924, Paramount Records hired Mayo as a talent scout, supervising the Race Record recordings of Ma Rainey (1886–1939), Papa Charlie Jackson (1890–1938), and Blind Lemon Jefferson (1893–1929), among others.

The short-lived Black Patti label (1927) released recordings of jazz, blues, vaudeville, gospel, and sermons. Frankie "Half Pint" Jackson (alternate spelling, Jaxon, 1895–1970) and Charles "Cow Cow" Davenport (1894–1956) were two of the artists featured. After this label failed, Williams moved on and began to work for the subsidiary label of Brunswick Records, Vocalion. In the 1930s, Williams was hired as the head of the Race Records division at Decca, which recorded Mahalia Jackson, Alberta Hunter, and Boy Fuller. Williams later formed Ebony Records in Chicago in 1946, where he recorded the young Muddy Waters.

Leon and Otis René were born into a musical family. Though Leon had little formal training, he learned piano from a cousin and progressed so quickly that he was asked to perform for parties. He honed his skills as a performer as a pianist in Covington, Louisiana, for movie houses. The two brothers collaborated on several songs, including "Sleepytime," which became one of jazz trumpeter Louis Armstrong's signature tunes. The family moved to California after World War I, where they founded the labels, Exclusive and Excelsior, to produce the songs they wrote. They also owned their own pressing plant, but the market standard changed from 78 rpm to 45 rpm. Unable to press records at the faster speed, this label went out of business. Later, their Class label and the Rendezvous Record Company produced many of the rhythm and blues hits by Leon's son Rafael René and Bobby Day, "The Original Rockin' Robin." Day's hit by the same title later became a hit for the Jackson Five.

Sunshine Records

Sunshine Records, a small label based in California, was founded by Benjamin Franklin "Reb" Spikes (1888–1982) and his brother John. As musicians, their careers began with a traveling minstrel show. Their next major performance opportunity was with McCabe's Georgia Troubadours (1913). Advertised as the "World's Greatest Saxophonist," Reb Spikes landed in San Francisco, performing with Sid le Prottis' So Diff'rent Jazz Orchestra, with a number of performances at Purcell's So Diff'rent Club. In 1919, the brothers moved to Los Angeles where they opened the first jazz record store and publishing company, Spikes Bros and Carter—The So Diff'rent Music House.

Ostensibly intended to cater to the black community, the Spikes realized that a market also existed for their records among wealthy white patrons. During an interview in 1951, Reb recounted, "The richest folks in Hollywood would pull up their limousines and send their chauffeurs to buy the 'dirty music'" (Floyd 1951). They contracted the recording and production of records by Edward "Kid" Ory's band from the Creole Café and local blues singers Ruth Lee and Roberta Dudley to the Nordskog Record Company. When the records returned from the Arto Plant in New Jersey, the Nordskog label and catalog numbers were featured and not those of Sunshine Records. The Spikes' relabeled the records and advertised the relabeled records in the *Chicago Defender*. The lack of substantial sales and a Los Angeles County Superior Court ruling against the brothers for failing to pay for the 5,000 pressings ultimately led to the label's demise. The two tracks presented on that recording, however, represent the first recordings of jazz by a black band and of the first jazz recording by a black-owned record label.

Black-Owned Record Labels: 1942–Present

Despite the short-lived success of Black Swan Records, small independently owned record labels were hardly a phenomenon during the years before World

War II. However, with diminishing revenues caused by the Depression, the war, and a recording ban launched by the American Federation of Musicians (AFM), the recording industry experienced considerable changes in subsequent years. Of the many factors that contributed to the redistribution of power within the recording industry, the 1942–1944 recording ban had the greatest impact. Besides resolving royalty issues, the biggest contribution of the recording ban was the emergence of an environment through which smaller, independent recording labels, called "indies" could come to prominence in shaping the postwar popular music culture. As a result, these smaller labels usurped the power of major labels like Columbia, Paramount, RCA-Victor, and others. Without the tenacity of these labels, many of the regional styles that came to define popular music in the subsequent years would not have been recorded. Two types of independent labels (indies) emerged in the second half of the 20th century. First were the labels that were largely white owned, but specialized in various forms of black music. Representative of this type were King, Atlantic, Chess, Specialty, and Stax, even though the latter was largely an experiment in social and musical integration. Second were black-owned labels, which like their white counterparts concentrated on regional musical styles or specific genres of black music. Such labels include DC (started by Lillian Claiborne), Peacock, and Vee-Jay in the years following World War II.

Vee-Jay

Of these labels, Vee-Jay was one of the most successful black-owned labels of the 1950s and early 1960s. DJ Vivian Carter and her husband James Bracken launched the label in 1953 in Gary, Indiana. Using their first initials as the company's name, the duo turned a $500 loan into one of the powerhouse R & B labels of the 1950s. Vee-Jay quickly earned the distinction as the biggest black-owned label of its day with its first releases making the top 10 on the national R & B charts. Its roster included bluesmen John Lee Hooker, Jimmy Reed, and Memphis Slim along with Jerry Butler, Gene Chandler, and Billy Preston, as well as, in the early 1960s, Little Richard, who rerecorded his early hits on the label. But Vee-Jay did not limit itself to urban blues and R & B styles; jazz musicians Lee Morgan, Wynton Kelly, and Wayne Shorter also recorded on the label. Notably, the label also released an early Beatles single in 1962, and the album *Introducing the Beatles* in 1963 before their famed tour of America in early 1964 and the launch of American Beatlemania. Those early records initially were not successful, but following the Beatles' American appearances, they sold in record numbers. Without doubt, Vee-Jay provided a blueprint for Berry Gordy's Motown, as it was successful for many years in producing hit records, including Jerry Butler and the Impressions' "For Your Precious Love" (1958), Hooker's "Boom Boom" (1961), and Gladys Knight and the Pips' early hit "Every Beat of My Heart" (1961). In 1966, the label experienced cash-flow problems and was forced to file for bankruptcy in August of that year. Eventually the label's holdings were purchased and an important era in recording history ended.

Duke-Peacock Records

Don Robey's Duke-Peacock Records, founded in 1953, was one of Vee-Jay's biggest rivals. The label scored one of its biggest hits with the release of Big Mama Thorton's "Hound Dog" in 1953. Little Richard, Memphis Slim, and jazz vocalist Betty Carter also recorded for the label. But after the early 1960s, Duke-Peacock focused exclusively on recording gospel music. For years, they recorded some of the most notable gospel groups, including the Dixie Hummingbirds, the Sensational Nightingales, and the Five Blind Boys of Mississippi. Throughout the 1960s and early 1970s, a number of subsidiary labels were launched by Robey, including Song Bird Records, which was devoted to gospel music, Back Beat, and Sure Shot. In 1973, Robey sold Duke-Peacock and the other labels to ABC, but he remained a consultant until his death in 1975.

LuPine and Flick

In the 1960s, black-owned labels had limited independence and short life spans due to the fact that they were generally undercapitalized and small. Many labels projected this trend, but Detroit-based labels LuPine and Flick stand out because of how their roster of talent would go on to affect the R & B scene of the 1960s. Founded by Robert West in the late 1950s, LuPine and Flick focused on a gospelized R & B style. The roster consisted of a number of upstarts, including the Primes (who would later became known as the Temptations) and their sister act, the Primettes (the future Supremes). Despite some early hits with some of its acts, LuPine folded when its distributor, an independent black-owned firm called B&H, was implicated in the payola scandal of the 1960s. But Detroit soon would find its place in music history forever cemented with the emergence of Motown Records.

Motown Records

Motown is largely identified as the most successful black-owned record label, but it did not avoid its own set of problems and scandals. Started in 1959 through a $500 loan, the label came to personify the crossover of black music to the mainstream. Its success during the last four decades of the 20th century was unprecedented and it set a standard for subsequent major and independent labels in respect to the recording and marketing of black music. Berry Gordy's success with Motown was centered on his ability to capitalize on young regional talent while creating a distinct "house" sound that in the 1960s came to define the Northern soul aesthetic. The years 1963–1968, often identified as the Golden Age of the label, marked Motown's dominance of the nationwide charts. The label's move to Los Angeles in 1968 signified a new chapter in its history, which would be defined in the introduction of new acts like the Jackson Five and the revamping of existing acts like the Supremes without Florence Ballard and the Temptations without David Ruffin and Eddie Kendricks. Motown's music, through the efforts of Stevie Wonder and Marvin Gaye, also became more politically and socially

conscious, something that Gordy had shied away from during the label's early years. Gordy expanded Motown's influence on popular culture with the move into the production of movies and television shows. The company became significant in creating films that provided opposite readings of black life from the popular blaxploitation films of the time. *Lady Sings the Blues* (1972), a biopic of Billie Holiday's life, was the company's first venture. Starring Diana Ross as the title character, the film, despite inaccuracies regarding Holiday's life, was critically acclaimed with the actress earning an Oscar nomination. Subsequent projects would include an inner-city rag-to-riches love story called *Mahogany* and a kung fu film called *The Last Dragon* (1985).

Philadelphia International Records

Although Motown continued the chart with hit albums from Stevie Wonder, Rick James, the Temptations, and Smokey Robinson during the 1970s, it never dominated in the manner it had in the previous decade. The 1970s soul sound was influenced and shaped more by Philadelphia International Records (PIR). PIR came to signify black entrepreneurship. The brainchild of songwriters Keith Gamble and Leon Huff, PIR documented the evolving identity of the black community in the years following the civil rights and Black Power movements. Their "symphonic soul" brought a message and consciousness to black R & B that resonated not only with black listeners, but also with whites. Like its predecessors and rivals, PIR built a successful formula that was centered on a core set of musicians and songwriters. Acts like the O'Jays and Harold Melvin and the Bluenotes featuring Teddy Pendergrass scored hit after hit. PIR continued to dominate the charts in the 1980s with acts like Phyllis Hyman, Teddy Pendergrass, and Patti LaBelle. But the dominance that the early indies had over the dissemination of black music disappeared in the late 1970s as major labels drew talent way from the rosters of black labels with the institution of Black Music Divisions, which welded more marketing power and larger budgets.

Enjoy Records

By the 1980s, however, a new genre of music was beginning to define youth culture. With the emergence and growing popularity of hip hop, the recording and marketing of black music underwent some radical changes. The first labels to record early hip hop in New York initially were R & B labels, but they all recognized the growing influence the music had on the cultural life of inner-city youth. Enjoy Records, started in 1951 by Booby Robinson, had boasted a roster that included Gladys Knight and the Pips and King Curtis. Robinson's nephew Spoonie Gee, one of the early emcees of the New York club scene, fueled his interest in hip hop. The label is credited with "discovering" Grandmaster Flash and the Furious 5 as well as Funky Four Plus One, a group that featured one of the earliest and influential female emcees. The label also produced some of the earliest rap records, including *Super Rappin' Part I and II* by Grandmaster Flash

and the Furious 5 (1979) and Funky Four Plus One's *Rappin' and Rocking the House* (1979). The label also was home to the Treacherous Three, featuring LA Sunshine, Kool Moe Dee and Positive K, and Spoonie Gee. Although Enjoy's rival Sugarhill Records is credited with mainstreaming rap music, Robinson was significant in documenting the earliest emcees who defined the genre.

Winley Records and Sugarhill Records

Winley Records, started by Paul Winley in 1956, had acquired an interest in rap music by the 1970s. Although the label was home to a number of acts, its biggest contribution to early hip hop was the recording of what many hip hop scholars and artist acknowledge as the first rap record to gain notoriety through radio play *King Tim III (Personality Jock)* by the Fatback Band. *Rapper's Delight* is credited with being the first rap record to achieve mainstream success through radio play, but this is based solely on its worldwide commercial success, whereas *King Tim* achieved success through regional radio play. With the mainstream success of *Rapper's Delight,* Sugar Hill Records came to personify what a successful rap label was in the early 1980s. Unlike its rivals Enjoy and Winley, Sugarhill was the first record label fully devoted to rap music. Founded by Sylvia and Joe Robinson, the label, before its demise in 1985, was responsible for signing and recording many of the major pioneers of rap. Their roster included the Sugarhill Gang; Sequence, the first female group to make rap records; and many of the acts that initially had recorded on Enjoy and Winley, including Grandmaster Flash and the Furious Five, the Treacherous Three, Funky Four Plus One, and Spoonie Gee. But for their dominance of the charts and importance in cementing the popularity of rap music in the early 1980s, the label's financial situation was in decline. By 1985, contract disputes along with $3.5 million in loans and advances with its distributor MCA consumed the label's profits. It was forced into bankruptcy and 10 years later its back catalog was bought by Rhino Records.

Rap Labels

By 1985, a number of rap labels had emerged, each with its own approach to production and marketing. Cold Chillin'/Prism Records became influential in defining the east-coast rap sound with its in-house producer Marley Marl and a roster that included Biz Markie, Roxanne Shante, Big Daddy Kane, MC Shan, and Kool G Rap and DJ Polo. The label was distinguished from others through its extensive use of sampling—especially the use of James Brown riffs. Uptown Records, founded by Andre Harrell, became one of the most influential hip hop and R & B labels of the early 1990s. It became the "birthplace" of hip hop soul with artists like Mary J. Blige, Jodeci, Christopher Williams, and Soul 4 Real. New jack swing also found a home there when Guy, featuring Teddy Riley, was signed. The label's most successful act, however, was Heavy D and the Boyz, which also was the first group to sign with Harrell. Bad Boy Records started by former Uptown intern and Harrell protégé Sean "Puffy" Combs continued to

expand the fusion of hip hop and shifted rap's attention back to the East Coast following the explosion of west-coast rap. Combs created a style that fused samples from 1980s R & B with vocal hooks and lyrical raps that advanced notions of a ghetto-fabulous lifestyle of expensive cars and high fashion. Death Row Records, started by former N.W.A. ("Niggaz with Attitude") member Dr. Dre and former bodyguard Suge Knight, emerged as a rap music powerhouse in the early 1990s. With a house sound centered on funk samples from the 1970s and lyrics that spoke of a gang and drug culture of the West Coast, Death Row dethroned New York from being the center of rap music. Suge Knight's predilection for violence eventually sparked the departure of Dr. Dre and the East Coast–West Coast rivalry that ended in the deaths of Tupac Shakur and the Notorious B.I.G. Suge Knight's subsequent legal and financial problems lead to the label being seized and its holdings being auctioned off in 2009.

Death Row's success, however, lead to emergence of other regional styles of rap and the companies to produce and market them. New Orleans–based rapper Master P tapped into Southern "gangsta" rap with his No Limit Records. His label became significant in establishing the "Dirty South" as the third coast of rap music. Cash Money Records also came to personify the Southern rap movement of the 1990s.

But of all of the labels to emerge during this period, Def Jam has been the most enduring and successful. Founded by Russell Simmons and Rick Rubin, Def Jam created a successful formula that promoted the music without stifling the artist's vision or personality. During its early years, the label was home to Whodini, Stetasonic, and the Beastie Boys. But its roster came to include LL Cool J, 3rd Bass, Slick Rick, Public Enemy, DMX, Method Man, and Jay-Z. It also spawned other subsidiary labels, including Def Jam West, which attempted to tap into the west-coast gangsta rap scene; Def Soul, which focused on artists such as Kelly Price, Musiqsoulchild, and the neo soul movement of the late 1990s; Murder Inc (Irv Gotti); Roca-Fella Records; and Boodline.

Gospel Labels

Although not the focus of early record labels in the manner of some of these other genres of music, gospel also became central to the history of black-owned labels. One of the first labels to establish a reputation for recording Southern gospel traditions as well as R & B and soul was Malaco. Tommy Crouch and Wolf Stephenson started the enterprise as an extension of their business of booking bands at the University of Mississippi. In 1967, the duo opened their recording studio in Jackson, Mississippi, which remains the home of the company to this day. Although the company initially was successful in recording R & B and soul, in 1975, it turned its focus to gospel music. The first gospel group recorded during this time was the gospel quartet group, the Jackson Southernaires. Their recordings were so popular that other gospel artists signed on, including the Soul Stirrers, the Sensational Nightingales, the Williams Brothers, the Truthettes, and the Angelic Gospel Singers. The Southernaires' Frank Williams became Malaco's director of gospel

LL Cool J's G.O.A.T. Featuring James T. Smith: The Greatest of All Time *on the Def Jam label. (Photofest)*

operations, producing virtually every Malaco gospel release until his untimely death in 1993, and the label became known worldwide for its cultivation of Southern black gospel.

Stylistic shifts in gospel music were well-documented in the 1990s and early 2000s by two prominent labels—Gospo Centric and Verity. During the past 15 years, both labels have battled for the distinction of the number one gospel label. Gospo Centric Records was launched by Vicki Mack Lataillade and her husband Claude in 1993. Less than two years later, the label was ranked the number four gospel label in the world by *Billboard*, and in 1996 it reached number one. Gospo Centric has been a leader in producing and marketing contemporary gospel music and the newest artists. Its first signee, Kirk Franklin, has served as one of the leading figures in the contemporary gospel music genre. The label is also significant in the nontraditional methods it has taken in marketing its artists. In 1999, it produced the first gospel pay-per-view concert (Kirk Franklin). It also had the first gospel video to receive heavy rotation on MTV (Kirk Franklin, "Stomp") as well as the first album of all-new, original gospel

music written for a motion picture (*Kingdom Come*, 20th Century Fox). The label is home to some of contemporary gospel's leading artists, including Dorinda Clark-Cole, Byron Cage, and Kurt Carr and the Kurt Carr Singers. With the success of Gospo Centric, Latilliade launched the imprint B-Rite Music, which features artists Trin-i-tee 5:7 and God's Property to name a few, and was conceived as being an avant-garde label. In 2001, the two labels were merged. Although Latilliade sold Gospo Centric to the Zomba Music Group in 2008, she remains active in the gospel music industry and still serves as president of the company.

Verity Records, Gospo Centric's leading competitor, was launched in 1993 with two artists on its roster—John P. Kee and Vanessa Bell Armstrong. Its first release was John P. Kee's solo album *Colorblind* (1994). It struck a chord with audiences, but paled in popularity to Kee's subsequent release with the New Life Community Choir entitled *Show Up* (1994). The album was seen as setting the standard for Contemporary Gospel Choirs. In the 21st century, the label is responsible for 42 percent of all sales in black gospel music and is home to some of the genre's biggest names, including Daryl Coley, Ben Tankard, Fred Hammond, and the Canton Spirituals.

The last decade of the 20th century and the first five years of the new century marked a period of continuous growth in terms of black-owned record labels. Although many were subsidiaries of larger companies, such as Dre's Aftermath (Interscope) or LA Reid and Babyface's LaFace Records (Arista), they all continued in the same vein of those early indies in recognizing the importance of regional styles in spurring the evolution of American popular music.

See also Black-Owned Music Publishing Companies; Motown Sound; Philadelphia Sound; Race Music and Records; Recording Industry.

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Tammy L. Kernodle

Blake, Eubie (ca. 1883–1983)

A phenomenal pianist and organist noted for his tremendous contributions to ragtime and musical theater, Eubie Blake was both a performer and composer of more than 350 songs and a contributor to more than 10 musicals. James Hubert Blake was born in Baltimore, Maryland, on February 7, 1883, to former slaves. Although he was famous for living to the age of 100, he might not have truly reached that milestone. Some sources give 1883 as his birth year, but records of the 1900 census and a 1937 application for a Social Security card show February 7, 1887, as his date of birth.

Nicknamed Eubie (short for Hubert), Blake began study of the piano and organ at the age of four. Although his religious parents did not approve of ragtime, he learned to play it and earned his first paying gig at age 15. Soon he was a mainstay at Baltimore clubs. In 1899, Blake composed and performed his first rag, "Sounds of Africa," which later would be published in 1919 as "Charleston Rag." In 1915, while performing with Joe Porter's Serenaders, Blake met bandleader and songwriter Noble Sissle, with whom he later formed a partnership. The two played in James Reese Europe's Society Orchestra in 1916 and ventured out on the Keith circuit as the Dixie Duo in 1919, boasting no blackface and a piano as the only stage prop.

While attending a 1920 National Association for the Advancement of Colored People benefit in Philadelphia, Blake and Sissle met and befriended veteran black entertainers Flournoy E. Miller and Aubrey Lyles. The foursome created the first musical written by blacks and featuring an all black cast. *Shuffle Along* not only brought jazz dance to Broadway but also launched careers for Florence Mills, Josephine Baker, Paul Robeson, Hall Johnson, and numerous other talented black artists. Instead of the standard blackface or funny costumes, the show presented black entertainers dressed in tuxedos and speaking standard English. Blake continued performing, composing, and scoring musicals during the 1920s and 1930s. During World War II, Blake toured Europe with the United Services Organization (USO) and eventually retired from all professional activities in 1946, around which time he attended New York University, earning a degree in musical composition.

By the 1950s, Blake was one of the last surviving innovators of ragtime. During the 1950s and 1960s, Blake largely lectured and performed loosely until record producer John Hammond recorded a double album featuring Blake performing and answering questions in an interview format. The record was a huge hit and sparked a ragtime revival. Blake returned to a demanding schedule of concerts, festivals, and university appearances. In 1978, the musical *Eubie* was released on Broadway, celebrating and honoring the legend. The recipient of numerous

awards, including the 1981 Presidential Medal of Freedom and five honorary doctorates, Blake made his last public appearance at the Lincoln Center on June 19, 1982. Blake died on February 12, 1983, in New York, and he was posthumously honored with a 1995 U.S. postage stamp.

See also Black Theater and Musicals; Sissle, Noble; Vaudeville and Tin Pan Alley.

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Emmett G. Price III

Blakey, Art (1919–1990)

A jazz drummer and bandleader of the Jazz Messengers, Art Blakey was known for his hard bop style of drumming and mentoring younger jazz musicians. Blakey was born in Pittsburgh, Pennsylvania, and started playing professionally as a teenager. During his early career, he was influenced by the drumming style of Chick Webb, and he toured with the Fletcher Henderson (1897–1952) and Billy Eckstine (1914–1993) big bands. His reputation was formed through his work with jazz greats like Charlie Parker (1920–1955), Dizzy Gillespie (1917–1993), and Thelonious Monk (1917–1982) as well as through his own band's recordings. He was Monk's drummer on several recordings. He was a house drummer for Blue Note records. Blakey reported that he went to Africa in the late 1940s and was exposed both to polyrhythmic African drumming and to Islam. He adopted the name Abdullah Ibn Buhaina (and the nickname Bu) after this trip. Also in the late 1940s, he formed the first incarnation of the Jazz Messengers, a 17-piece practice big band. In 1954, he recorded an influential live album at Birdland for Blue Note records with Horace Silver (1928–) on piano, Lou Donaldson (1926–) on alto saxophone, Clifford Brown (1930–1956) on trumpet, and Curly Russell (1917–1986) on bass. In 1955, he and Silver co-founded the Jazz Messengers quintet. Silver left the band in 1956, and Blakely continued to lead the band under the Jazz Messengers name, with a rotating group of musicians, until his death. Blakey's drumming style was marked by a driving rhythm that not only kept time but also responded to and guided the playing of the other band members and for his signature two and four beat on the hi-hat cymbal.

The Jazz Messengers were known for their straight jazz style throughout Blakey's career, even through periods like the 1970s when many jazz artists were experimenting with fusion styles and the addition of electronic instruments. Important Jazz Messengers songs include "Moanin," "Along Came Betty," and "Blues March" (all recorded on the 1958 album, *Moanin'*). The latter was played over the airport intercom in Tokyo in 1960 when the Jazz Messengers

arrived for the first tour of Japan by an American jazz band. They also are known for their recording of Gillespie's "Night in Tunisia" (1942). As important as Blakey was as a drummer, he was equally important for fostering the careers of younger jazz musicians by including them as members of the Jazz Messengers. He fostered the careers of such musicians as pianists Bobby Timmons (1935–1974), Cedar Walton (1934–), and John Hicks (1941–2006); trumpeters Clifford Brown and Freddie Hubbard (1938–2008); and saxophonists Benny Golson (1929–), Wayne Shorter (1933–), Keith Jarrett (1945–), Chuck Mangione (1940–), and Wynton Marsalis (1961–). He fostered the younger musicians both as players and as composers and arrangers. Timmons composed several of the Jazz Messengers songs, such as "Moanin'" during his time in the band. The Jazz Messengers were a kind of jazz university with Blakey as the professor. Many of the musicians whose careers he fostered went on to lead their own bands. Through his dedication to the straight hard bop style and to mentoring the younger generations, Blakey influenced six decades of American jazz.

See also Eckstine, Billy; Gillespie, Dizzy; Henderson, Fletcher; Jazz; Marsalis, Wynton; Monk, Thelonious; Parker, Charlie.

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Jessica Parker

Blind Boys of Alabama

The Blind Boys of Alabama is a gospel group that was formed at the Talladega Institute for the Negro Deaf and Blind in the 1940s and much later experienced a surge of popularity and critical recognition in the first decade of the 21st century. Clarence Fountain, Jimmy Carter, and George Scott were placed by their respective parents in the school near Birmingham, Alabama, in 1937. All blind, they were between the ages of 6 and 10 at the time and were to be trained to make furniture. However, the school also taught them to sing, which was considerably more appealing to the boys. By the time they were teenagers, they had gathered the six best male singers at Talladega and formed the Happy Land Jubilee Singers, which performed in area churches. The group included, along with Fountain, Carter, and Scott, students Johnny Fields, Velma Bozman Taylor, and Olice Thomas.

The Happy Land Jubilee Singers went on the road in 1944. Scott was only 15 at the time, and all of the young men were unsophisticated, but they were

determined to make their living singing gospel. Only one left the group. Within a couple of years, they had made a recording, *I Can See Everybody's Mother But Mine*, in a basement recording studio. The record sold well and gave the group a reputation on the gospel circuit. In 1947, a New Jersey promoter staged a competition between the Happy Land Singers and another group called the Jackson Harmoneers, from Jackson, Mississippi. He advertised the event as the "Five Blind Boys of Mississippi versus the Five Blind Boys of Alabama," and it was hugely successful, leading to a change in the group's name. For several years, the two groups appeared regularly in this "sing-off" format. The Blind Boys of Alabama had another hit record, *Stand By Me, Oh Lord*, and they thrived in the world of gospel music well into the 1950s.

The coming of rock 'n' roll eroded the gospel fan base, and for the next three decades, life was difficult for the Blind Boys of Alabama. At one point, the group even split. Then, in 1983, they were chosen to perform in the play *The Gospel at Colonus*, a retelling of the Oedipus story set in an African American church. Clarence Fountain played a speaking role as the older, blinded Oedipus, and the group as a whole sang. The show, also starring Morgan Freeman and James Earl Jones, went on to Broadway, where it was both popular and influential.

The Blind Boys began touring and recording again. In 1992, they recorded *Deep River* for the Nonesuch Explorer label, performing songs somewhat beyond the usual gospel repertoire, such as "I Believe in You" by Bob Dylan. Less successful were two albums for the House of Blues label. Then-producer John Chelew took the group to Real World Records, where they made *Spirit of the Century* in 2001. The highlight of the album was a rendition of the lyrics of "Amazing Grace" set to the tune of the blues song "House of the Rising Sun." The Blind Boys agreed to do the song because the lyrics were still gospel, but the result was a crossover hit that sparked another stage in their career.

Spirit of the Century won the Grammy Award for best traditional soul gospel album in 2001. Their next album, *Higher Ground*, won the same award in 2002, and *Go Tell It on the Mountain* made it three in a row in 2003. *There Will Be a Light*, released in 2004, entered the Billboard gospel album chart in the number one position in the United States, France, and Italy, the number three position in Switzerland, and the top 10 in Australia and Portugal. It also received three Grammy nominations.

See also Gospel Music.

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Kathleen Thompson

Blues

Including

- **Delta Blues/Country Blues**
- **Classic Blues Period**
- **Piedmont Blues**
- **Chicago Blues**
- **Kansas City Blues**
- **Urban Blues**
- **Jump Blues**
- **West-Coast Blues**
- **Blues Revival**

"Blues" generally conveys one of three interrelated meanings: (1) a sense of melancholy or dejection, as in "having the blues," an expression that seems to have entered the American vernacular shortly after the Civil War; (2) a genre of secular music developed in Southern African American society around the turn of the 20th century and quickly disseminated north with the Great Migration; and (3) a composition based on the highly variable but recognizable harmonic progression typically employed within the genre of the blues but also commonly found in jazz, folk, rock, and other popular music.

The blues as a genre depends on a certain amount of improvisation, facilitated by the reliance on stock harmonic patterns. Although the blues form began as a highly variable collection of harmonic progressions, the 12-bar form came to predominate. Singers generally utilize lyrics constructed of three-line stanzas (AAB) where the first two lines are identical and the third is different but rhymes with the preceding lines. The typical 12-measure progression with the AAB lyric structure can be diagrammed as follows (the Roman numerals represent chords built on the first, fourth, and fifth degrees of the diatonic scale):

Typical 12-Measure Progression

		A				a				b	
I	(IV)	I	I	IV	IV	I	I	V	(IV)	I	I→V

The exact link between the blues and music of the African continent continues to be the subject of heated scholarly debate, but the genre reveals traits of African musical ancestry (particularly with respect to rhythm and melodic inflections, such as "bent" or "blue" notes) and the European musical tradition (with respect to harmony) that its originators encountered in America. The direct antecedents of the blues include the responsorial work songs sung on the plantation before

emancipation and the field hollers that became more typical following the end of Reconstruction.

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Chadwick Jenkins

Delta Blues/Country Blues

Also known as "down-home blues," the Delta blues is one of the earliest forms of the blues and has been the formative influence in the development of the majority of the later blues styles. Although the style developed before the turn of the 20th century, the earliest recordings of the Delta blues date from the mid-1920s; thus, the earliest stages of the style's development are known only through anecdotal evidence. The recordings generally feature a solo singer accompanying himself on guitar, although live performances often featured larger performing forces. The soloist incorporated the call-and-response format of responsorial work songs by filling in the measures in between vocal phrases with guitar improvisations, sometimes featuring the bottleneck or slide guitar technique. Partly owing to the fact that these were solo performances, the recordings exhibit an unpredictably free approach to structure.

The Delta blues gets its name from the area of flat, fertile farmland on either side of the Mississippi River that stretched roughly from Memphis, Tennessee, to Vicksburg, Mississippi. This region was one of the richest cotton-producing areas in the nation and had a greater concentration of African Americans than anywhere else in the South, outnumbering the white population by three to one. Aside from cotton, the area boasted a robust lumber industry. Although the terms "country blues" and "Delta blues" typically are used interchangeably, this early style of blues seems to have developed in three areas: the Delta, east Texas, and the Piedmont.

The emancipation of the slaves following the Civil War did not lead to the dismantling of the plantation economy but rather to its restructuring. The majority of the black population became tenant farmers or sharecroppers. Emancipation, however, vouchsafed individuals greater freedom of movement; thus, sharecroppers typically moved frequently in search of better income. This situation provided for two factors that were integral to the development and dissemination of the Delta blues style. First, the sharecroppers and tenant farmers worked Monday through Saturday and therefore looked to Saturday evenings for relaxation, creating a frequent demand for musicians and allowing these musicians to attain semiprofessional status. These dances were held at homes, outdoors, and, later, at so-called juke joints. Second, the fluid nature of the community brought musicians from different plantations together, thus spreading the style of music throughout the Delta region and beyond.

The Delta blues reinforced the oral tradition of African American society with the musicians acting as oral carriers of the culture. These musicians drew on the traditional song forms of 19th-century ballads and employed common proverbs and folk sayings in their lyrics. Moreover, the blues seems to have developed out of responsorial work songs and the field hollers that largely replaced them after the Civil War. Indeed, many blues composers (such as McKinley Morganfield "Muddy Waters") claimed that they made up many of their lyrics while working in the fields and first performed them as field hollers to pass the time. The music moved away, however, from the traditional square dances and fiddle-tunes that earlier generations performed during Saturday night dances (tunes such as "Old Grey Mare" and "Little Lisa Jane") toward the blues and a more intimate form of dancing between couples. The guitar and harmonica replaced the fiddle and banjo. Thus, the blues performers simultaneously embraced and broke with folk tradition.

The lack of adequate documentation makes it impossible to determine with any accuracy the exact development of the musical forms associated with the Delta blues. Judging from the reports and transcriptions of blues lyrics from the turn of the century, early Delta blues employed a great variety of forms, including (among others) a two-line stanza (AB) set to roughly eight measures of music, a single-line repeated twice (AAA) set to roughly 12 measures of music (for instance, "Big Bill" Broonzy's recording of "Joe Turner," a tune Broonzy believed to be the foundation for all later blues compositions), and the familiar three-line stanza where the first two lines are identical and the third is different but rhymes with the preceding two lines (AAB) set to roughly 12 measures of music.

When the Delta blues was first recorded in the 1920s, the latter was the most prevalent form, but that does not necessarily mean that it was the most prominent of the forms during the genre's inception. Indeed, the 12-measure, three-line stanza seems to be a crystallization of the great variety available to early blues performers. This form often included either a few extra or a few less measures per stanza because performers (often doubling as both singer and accompanist) took great liberties with the exact dimensions of the form.

The flexibility of the forms and the high level of repetition within the verse structure allowed performers the freedom to improvise (both with respect to the lyrics and the instrumental "fills" employed in a responsorial manner) and to adjust the length of compositions to suit their functional purpose as the accompaniment to social dances. Despite the variety and the heightened individuality among the performers, certain stylistic traits are prevalent. These include the moaning quality and relatively rough timbre of the vocals, the occasional use of falsetto, the percussive aspect of the guitar playing, the restriction to three primary harmonies (the tonic and the chords built on the fourth and fifth degrees of the scale, or, in Roman numerals, I, IV, and V), a heavy reliance on syncopation against a fairly pronounced beat, an alternation between duple and triple subdivisions of the beat, and the use of "blue" notes—that is, slightly flattened pitches on the seventh, third, and sometimes the fifth degrees of the scale. Occasionally, the guitar player used smooth metal or glass surface (typical materials

were bottlenecks and knife blades) as a slide to imitate vocal sounds with the guitar.

The lyric content of the Delta blues runs the gamut from difficulties in romantic relationships (Sonny Terry's "The Woman Is Killing Me") to tales of violence (Roosevelt Sykes's "44 Blues") and visions of death (Charley Patton's "Prayer of Death") to the desire for escape and expressions of humor (Memphis Slim's "Just a Dream") to sexually charged double entendres (Johnny Temple's "Lead Pencil Blues") and protests against social injustice (Broonzy's "Black, Brown, and White").

One of the earliest proponents of the Delta blues was Charley (or Charlie) Patton (1891–1934), sometimes referred to as the "Father of the Delta Blues." In 1900, his family moved to the huge Dockery plantation outside of Drew, Mississippi, where he learned the emergent blues style from Henry Sloan. (Sloan was never recorded, so his individual approach to the blues is lost.) Patton soon became an extremely popular bluesman, performing across the Delta region on various plantations and in taverns. He was a consummate performer, dressed flamboyantly, and sometimes played the guitar behind his back or between his legs. He was the first true blues star and was extremely influential on such successors as Son House and Robert Johnson.

Eddie James "Son" House, Jr. (1902–1988) studied to be a preacher as a youth, taught himself guitar, and performed with Charley Patton. He mastered the slide technique but only made a few field recordings in the 1930s and 1940s. He then retired from performing, working for the railroad, until he was "rediscovered" during the 1960s blues revival. His style features a strong rhythmic drive, rough vocal timbres, and a heavy reliance on repeated figures in between the vocal lines executed with the slide.

Although male performers predominate most accounts of Delta blues, females also were important purveyors of the style. Perhaps the most important and influential was Memphis Minnie (1897–1973). A phenomenally gifted musician, Minnie often demonstrated her toughness in the bars and juke joints where she played by cursing, chewing tobacco, and engaging in bar fights. She had early hits in 1929 with "Bumble Bee" and "When the Levee Breaks." More mysterious was Geeshie (or "Geechie") Wiley who recorded eight songs with another female blues guitarist, Elvie Thomas, for Paramount in 1930 and 1931. Aside from these recordings, little is known about Wiley.

Perhaps the most famous Delta blues performer (whose reputation was given a huge boost by the release of a box set of his recordings in 1990), Robert Johnson (1911–1938) remains a figure of mystery. His precocious mastery of the guitar and references to the Devil in his lyrics gave rise to legends that he had sold his soul in exchange for his performing prowess (a legend perpetuated by Son House). He only recorded two sessions' worth of music (three days in November 1936 in San Antonio, Texas, and two days in June 1937 in Dallas). His compositions, however, most prominently "I Believe I'll Dust My Broom" and "Crossroad Blues," have influenced later performers of the blues (such as Elmore James who had a huge hit with the former) and rock performers such as Eric Clapton, Led Zeppelin, and the Rolling Stones.

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Chadwick Jenkins

Classic Blues Period

The classic blues period encompasses a time frame roughly spanning 1902 (when Gertrude Pridgett "Ma" Rainey maintained she first began incorporating the blues into her performances) to the early 1930s, when the style fell into obscurity, in part because of the Great Depression. "Classic blues" typically is used to signify a style of blues that features a female vocalist fronting a small ensemble (usually a jazz band but sometimes a jug band) and singing a variety of tunes (including but not exclusively composed of the 12-bar blues structure) in various vaudeville houses, theaters, and tent shows. The classic blues was the first style of blues to be preserved in acoustic recordings. Although scholars tend to mark a strict division between the classic blues and the country or Delta blues, important connections can be made between the two traditions. Important proponents of the classic style include Rainey, Bessie Smith, Victoria Spivey, Ethel Waters, Mamie Smith, Ida Cox, Sippie Wallace, and Lucille Hegamin.

Traditionally, scholars have presented the classic blues in sharp distinction from the Delta blues. Whereas the Delta blues artist was typically (but not exclusively) male, the classic blues singer was female. The Delta musician was a self-accompanying singer, whereas the classic blues singer fronted a small ensemble. The Delta musician performed traditional or self-written songs, whereas the classic blues singer performed material largely written by professional composers who were not, strictly speaking, part of the blues tradition but rather employed the blues style among others to create finely crafted, popular compositions. Delta blues is said to be a folk tradition, whereas the classic blues is a form of popular (commodified) music. Classic blues was performed in the theater, while Delta blues was performed informally. Additionally, some scholars contrast the rough timbres of the Delta singers with the smoother delivery of the classic singers (Titon 1994, xvi–xviii).

Crazy Blues. *Words and music by Perry Bradford.* (New York Public Library)

Certainly such strong dichotomization clarifies the distinctions between the two traditions, but it effaces the strong ties between them and ignores the roots of the classic style in the Delta tradition. Both traditions had an enduring connection to the vaudeville stage and minstrelsy. Both featured professional and semiprofessional performers; furthermore, the distinction between smooth and rough timbres is not borne out by the recordings of the two most celebrated classic singers, Ma Rainey and Bessie Smith, both of whom famously employed rougher timbres in their singing as part of their signature sounds. Finally, the composers and performers of the classic blues style consciously drew on the folk tradition of the Delta blues as the material for their compositions and the basis of their performance styles.

Nevertheless, the classic blues style did indeed arise within the context of the second companies of big circuses (tent shows), as well as vaudeville and famous traveling minstrel shows, such as Tolliver's Circus and Musical Extravaganza, and the Rabbit Foot Minstrels. Black minstrel performances were among the most popular forms of entertainment in the late 19th and early 20th centuries within the African American community. These shows would tour the South each season, stopping at various plantations as well as lumber and coal camps. In addition

to the singers, these performances included juggling, wrestlers, comics, novelty acts, and so-called jungle scenes. During the first years of the 20th century, such shows had an increasing presence within theaters (usually owned and managed by white businessmen). Many of these shows were managed by the Theater Owners' Booking Association (T.O.B.A.).

African American female singers often were featured as stars of the T.O.B.A. circuit and other vaudeville shows. The singers were given various titles; for instance, "Ma" Rainey was the "Mother of the Blues" or the "Gold Necklace Woman of the Blues" (in honor of her necklace composed of gold pieces, purportedly worth $20 each), while Bessie Smith was the "Empress of the Blues," and Mamie Smith was known as "America's First Lady of Blues." Advertisements often featured the singers in crowns, sequins, and gaudy jewelry—perhaps as a burlesque parody of opera divas.

The growing influence of the vaudeville circuit was reinforced by the rising prominence of Tin Pan Alley. At the turn of the 20th century, the primary source of income for composers was the sale of sheet music. The largest publishing firms maintained offices that were concentrated on 28th Street in New York City between Broadway and Fifth Avenue; this area became known as "Tin Pan Alley," a term supposedly coined by newspaperman Monroe Rosenfield to characterize the cacophony of so many pianos playing different songs at once as composers fashioned their latest tunes. In 1909, Congress passed the first copyright law in the United States and soon after, in 1914, the American Society of Composers, Authors, and Publishers (ASCAP) was founded to collect royalty fees and distribute the income appropriately. Thus, music publishing became an increasingly profitable and prominent business.

Many Tin Pan Alley composers, among them African Americans such as Ben Harney and W. C. Handy, contributed songs to the vaudeville tradition, in which the classic blues singers worked. Handy is the most famous of these composers; he regularly employed song structures borrowed from the rural blues tradition (often mixing those structures with other forms such as the tango featured as the B-section in "St. Louis Blues"), including such widespread compositions as "Memphis Blues," "Yellow Dog Blues," and the wildly popular "St. Louis Blues."

A late-coming form of support for the classic blues—indeed the medium through which the style achieved its greatest prominence—was the so-called race record. Harlem composer, bandleader, and singer Perry Bradford brought Mamie Smith to the studios of Okeh Records and convinced recording manager Fred Hager to allow Smith to replace Sophie Tucker (who had taken ill) during a recording session. They recorded two of Bradford's compositions (neither a blues), "That Thing Called Love" and "You Can't Keep a Good Man Down." The recording sold well and Smith was brought back to the studio later that year to record two Bradford blues, "Crazy Blues" and "It's Right Here For You." The August 1920 release of "Crazy Blues" inaugurated the "blues craze" of the early 1920s, selling 75,000 copies within the first month and more than 1 million within the first year. Okeh and other recording companies realized the potential profits to be earned

from such recordings, and they initiated what were termed "race" records (a term supposedly coined by Okeh's Ralph Peer)—a series of recordings made by African American performers for consumption primarily by African Americans.

Gertrude "Ma" Rainey began her stage career when she was 14 and began touring with the Rabbit Foot Minstrels. Rainey heard a woman singing a new style of music in 1902, and she began to emulate it in her shows; she claimed to have coined the term "blues" to describe the new approach. Rainey signed with Paramount Records and recorded more than 100 songs between 1923 and 1928.

Bessie Smith joined a traveling minstrel show in 1912 at the age of 18. In 1923, Columbia records invited her to New York City to audition for a recording contract, and her first recordings were released just as America was struck by the "blues craze." She became a huge success. T.O.B.A. gave her a contract that made her the highest paid African American performer of her time; she even bought her own railroad car for her tours.

The classic blues tradition began to wane in the late 1920s, owing to numerous factors, including the weakening of the T.O.B.A. circuit (which increasingly lost ground to the radio and talking motion pictures), the saturation of the market with recordings in the style made during its heyday, and the Great Depression, during which the opulence reflected by the classic singers seemed increasingly out of place. The legacy of the classic blues is contested. On the one hand, the "blues craze" allowed for a remarkable promulgation of the music, but on the other hand, the continual production of tunes in the style led to a homogenization of structure and style that was rather impoverished in comparison to the rich variety of the folk tradition.

See also Delta Blues/Country Blues.

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Chadwick Jenkins

Piedmont Blues

The Piedmont is a geographic region of the eastern United States; an upland plateau extending from the Hudson River southwest to central Alabama, bounded by the Blue Ridge Mountains to the west and the Atlantic coastal plain to the east. The Piedmont blues style named for the region is neither confined to the region nor do all the blues of the Piedmont region conform to the Piedmont style.

Practitioners of the Piedmont blues style did not, until recently, use this term to describe the music they played; it is a descriptive term devised not by the musicians themselves or the community for whom they traditionally performed, but by white fans and scholars who came to the study of the blues decades after their emergence and widespread popularity with both black and white Southerners.

Several researchers visited the region before the 1960s—most notably Samuel Charters's visit to see Pink Anderson and Baby Tate in South Carolina—but the first systematic attempt to study east-coast blues was conducted by Bruce Basin and Pete Lowry in the 1960s and 1970s. Building on their work, important contributions to the study of Piedmont blues have been made by Kip Lornell, Barry Lee Pearson, and Charles Perdue, among others.

Blues performance in the Southeastern states was primarily a community function; it was performed at home and at neighborhood functions—such as the "frolic," a good-time local gathering that usually happened at someone's house and included food and alcohol—often to accompany dancing, both set and flat foot varieties. It evolved as a component of the larger string band tradition shared by white and black musicians. Local communities throughout the South developed their own distinct versions of the blues, and the Piedmont region was characterized by an exciting diversity of blues styles from the 12-string guitar work of Robert "Barbecue Bob" Hicks with its use of slide as both drone and ornament to his fellow Georgian Peg Leg Howell's raucous string band blues.

This stylistic diversity is evident in the commercial phonograph records made of musicians from the Piedmont region in the 1920s, the first decade of blues record production. The early commercial success of certain musicians, especially Blind Blake, led to the dominance of a specific way of playing the guitar in the Southeastern states. This guitar style, later to be known as the "Piedmont blues," became the singular focus of commercially recorded blues music of the Southeast.

Little is known about Blind Blake. Thought to be from Florida, perhaps named Arthur Phelps or Blake, Blake was an itinerant musician who worked the Southeast but who also has been recalled playing in the Mississippi Delta and elsewhere. For a period, he made Chicago his headquarters and, between 1926 and 1932, he recorded 84 songs under his own name and numerous others as accompanist for the Paramount label. Blake's ragtime piano-influenced guitar playing was the first, and many feel finest, recorded occurrence of the Piedmont style of guitar playing. Blake's brilliance in this style has not been surpassed, and his influence has been felt by all the guitarists of the region—and many beyond—who followed him.

The Piedmont guitar style, at its most simple, involves the alternating use of the index finger of the picking hand up-picking the melody on the higher strings

and the thumb down-picking rhythm and bass on the lower strings. This alteration—derived, in part, from traditional ways of playing the banjo—sets up a regular pattern, referred to by Virginia guitarist John Cephas as the "Williamsburg lope." In addition to the melody, the fretting hand contributes to the rhythm with its lively chord changes. At its most elaborate, such as in the hands of master musicians such as Blake, South Carolina's Blind (later Reverend) Gary Davis, and Willie Walker, the Piedmont style involved the use of additional fingers to pick elaborate ragtime-influenced patterns and produce extraordinary guitar runs.

In the early 1930s, the popularity of three guitarists, Buddy Moss, Josh White, and Blind Boy Fuller established the Piedmont guitar style as the primary commercial vehicle for blues from the Southeastern states. Eugene "Buddy" Moss, born in Jewel, Georgia, in 1914, learned to play harmonica as a child. In 1928, Moss moved to Atlanta and joined its bustling blues scene. He worked with Curley Weaver and Barbecue Bob Hicks with whom he recorded as one of the Georgia Cotton Pickers in 1930. His superb guitar playing—influenced especially by the recordings of Blind Blake and Texan Blind Lemon Jefferson—was featured on his first record in 1933. His records sold well until he ceased recording after being imprisoned on a murder charge. He recorded again in 1941 but was unable to rekindle his career. "Rediscovered" in the 1960s, Moss recorded again and performed for a new audience. He died in Atlanta in 1984.

Joshua Daniel "Josh" White was born in Greenville, South Carolina, in 1914. As a young man, White worked with older musicians including Blake, Walker, and Blind Joe Taggart. In 1932, White recorded his first of many records, which were released under the name of Joshua White or as "Pinetop Tom." Though his blues records sold well, by 1940, White had moved to New York City and had become involved in the racially mixed, politically progressive, folk music revival scene, and his music and subsequent recordings changed accordingly. His later recordings (as Josh White) were of little interest to his native community, but they sold well to the international folk music market. White became a well-known entertainer, appearing on radio, television, film, and in theater. He died in 1969.

Following White's voluntary and Moss's involuntary removal from the Southeastern blues community, Blind Boy Fuller became the most popular and influential blues musician of the Piedmont blues tradition. Born Fulton Allen in Wadesboro, North Carolina, in 1907, and totally blind by 1928, Fuller had to depend on his guitar and welfare for support. Influenced by Gary Davis (with whom he later recorded) and the records of Moss, Blake, and others, Fuller played for the laborers at the Durham tobacco warehouses. He first recorded in 1935 and continued to record until shortly before his death—from complications related to a bladder infection—in 1941, producing 129 titles. Fuller was so popular that, after his death, manager J. B. Long recruited another master of the Piedmont guitar style, Walter Brown "Brownie" McGhee (1915–1996), to record as "Blind Boy Fuller #2," playing Fuller's National Steel guitar and emulating his sound.

Playing for the laborers at the tobacco warehouses and textile factories was an important source of income for musicians. Because the workers were both white and black, the most successful musicians developed varied repertoires of songs

and styles that would appeal to both races. This tendency toward a more integrated music—incorporating elements derived from both African and European antecedents—had characterized the music of the Southeast even before the emergence of the blues. Scholars have speculated that racial oppression was less harsh, race relations more amiable, and cross-racial fraternization more common in the Southeast than in other parts of the South.

No discussion of the Piedmont blues should be made without mention of the idiosyncratic brilliance of Georgia's Blind Willie McTell (1901–1959). McTell—who first recorded in 1927 and recorded last in 1956—was a master of many styles and of the 12-string guitar. His instrumental, vocal, and song-writing abilities are justifiably legendary. Although McTell does not readily fit into the Piedmont style, he was a true blues genius from the region.

Scholars have not focused on the Piedmont harmonica style as they have the guitar, yet a distinctive style of harmonica playing—closer to the preblues mimicry of animals, machines, and the human voice, and often accompanied by hollers and yelps—characterized the Piedmont tradition. Saunders "Sonny Terry" Terrell (1911–1986), the preeminent harp blower of the region, teamed with Fuller and later McGhee and with the latter became a fixture on the folk music revival circuit. Other players of the Piedmont harmonica include Moss, Neal Pattman, Buster Brown, and Phil Wiggins.

After World War II, unlike the Delta blues, which transformed itself into an electrified band version of itself, Piedmont blues lost favor with its public to be replaced by rhythm and blues. Although some Piedmont traditionalists continued to record for small labels (for example, Gabriel Brown's excellent records on the Joe Davis label), the interracial roots of Piedmont blues—and its continued incorporation of ideas from white musicians—encouraged new directions, and the Piedmont became the primary source of the new music with innovators like Little Richard Penniman, James Brown, and Ray Charles taking the Piedmont blues in entirely new directions.

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Fred J. Hay

Chicago Blues

During World War II, an urbanized and energetic style of blues emerged in Chicago that featured electric guitar, bass, drums, and sometimes keyboards and harmonica or saxophone. Progenitors of the style include "Big" Bill Broonzy,

Howlin' Wolf, U.S. blues singer, guitarist, and harmonica player. (Hulton Archive/Getty Images)

Memphis Minnie, Elmore James, Howlin' Wolf, Sonny Boy Williamson, Little Walter, and Muddy Waters; many of the recordings that launched the Chicago blues were produced at Chess Records. The term sometimes is used interchangeably with "urban blues" and "city blues," although the latter two terms arguably have a wider applicability. The Chicago blues was integral in launching what would become known as rock 'n' roll.

Although at the turn of the century, approximately 90 percent of the African American population still lived in the South, increasing numbers of individuals began to move to the North with the onset of World War I. In part, they were lured by the promise of less prejudice, higher wages, and greater opportunities for work. These migratory African Americans settled in cities such as Detroit, Chicago, Baltimore, and New York. Many musicians also moved north. Those in the Mississippi Delta region mostly moved to Chicago, bringing with them the Delta blues style, which they then adapted to suit the new urban environment.

Chicago offered a number of advantages to performers looking to establish their reputations. By 1920, only Harlem in New York boasted a larger African American community. Between 1916 and 1920, the black population more than doubled, jumping from 50,000 to 109,000. This fact, coupled with the political influence of the underworld (allowing for easy access to alcohol even during the

Prohibition), made Chicago a major center for entertainment (again second only to New York), and the community supported numerous theaters, cafes, cabarets, and dance halls. Chicago became a center for recording African American music, with the industry reaching its peak in the 1920s with so-called race records constituting 5 percent of all records sold in the United States. Following the Depression, record sales fell precipitously. Companies promoted only established artists, and recordings exhibited a greater tendency toward repeating successful formulas. This may have contributed to the standardization of Delta blues forms that allowed for larger groups of people to perform together—an important feature of what would become the Chicago blues. One of the most popular Chicago musicians in the late 1920s and 30s was Big Bill Broonzy.

William Lee Conley "Big Bill" Broonzy (1893/1898–1958) was born in Mississippi. A successful semiprofessional fiddler, he came to Chicago in 1924 and learned to adapt his violin skills to guitar under the tutelage of "Papa" Charlie Jackson. In the mid-1930s, Broonzy became one of the first to use a small band in his recordings (many of these recordings were released under the moniker Big Bill and his Chicago Five). Blues promoter John Hammond asked Broonzy to substitute for Robert Johnson (who had just been murdered) for the first "From Spirituals to Swing" concert held at Carnegie Hall in New York City. By 1942, Broonzy was using electric instruments and thus inaugurated (along with Memphis Minnie) what would become Chicago blues. Many of Broonzy's later recordings, however, feature him playing in the Delta blues style. Broonzy was a pioneer not only in recording with a backing band and the use of electric instruments but also in his strikingly modern approach to the guitar, as his recording of "Guitar Shuffle" demonstrates. Broonzy builds this instrumental number, performed on acoustic guitar, out of a thudding, steady rhythm that serves as the foundation to numerous short, repeated melodic figures and daring harmonies (including a dominant seventh with a raised ninth).

Memphis Minnie (1897–1973) and Kansas Joe McCoy (1905–1950) made Chicago their base in 1932, and Minnie's virtuosity on the guitar immediately attracted attention. The duo soon adopted a more urban sound in their recordings of the 1930s, employing trumpet, piano, bass, and, by 1937, drums. Minnie's wide-ranging style and successful ability to play various genres earned her many adherents. Sometime in the early 1940s (the exact date is a point of contention), Minnie adopted the electric guitar in her live performances. Langston Hughes delivered a memorable description of her aggressive approach to this instrument in the *Chicago Defender* in 1943. Unfortunately, these pioneering performances were not recorded.

The style of the Chicago blues emerged with the greatest clarity in the work of McKinley Morganfield who went by the name Muddy Waters (1915–1983). Born in Issaquena County, Mississippi, Waters began playing guitar as a teenager during Saturday night dances and fish fries. He emulated two of the most popular Delta bluesmen of the time, Son House and Robert Johnson, taking his vocal inflections from the former and his virtuosic approach to the guitar from the latter. Alan Lomax came to Stovall, Mississippi, where Waters ran and performed in a juke joint, during the summer of 1941 to record the Delta blues for the Library of Congress.

Lomax recorded Waters that year and the next. Waters moved to Chicago in 1943 to become a professional musician and, by 1945, he was playing the electric guitar.

In the spring of 1947, Evelyn and Charles Aron decided to start a record company with another couple; they called the venture the Aristocrat Recording Corporation and decided to specialize in pop and race records. Later that year, Leonard Chess, who owned and ran the Macomba Lounge in Chicago, became involved with the company. Not long after that, Muddy Waters recorded at Aristocrat as a sideman to Sunnyland Slim. In April 1948, Waters returned to the studio and, among other songs, sang two with only the bass and his guitar as support; Aristocrat released these songs as a 78-rpm single. This initial release (Aristocrat 1305) featured two traditional Delta blues tunes, "I Can't Be Satisfied" and "I Feel Like Going Home," but with Waters's electric guitar and vocal delivery, the familiar tunes were revitalized. The recording sold exceedingly well.

In 1948, Aristocrat Records became Chess Records (with Leonard and his brother Phil at the helm) and Waters had his first major hit with "Rollin' Stone." At first, Waters did not record with his live band, but by the early 1950s, his recordings featured one of the strongest ensembles of the era—Little Walter on harmonica, Jimmy Rogers on guitar, Ernest "Big" Crawford on bass, Elgin Evans on drums, and Otis Spann on piano—and this became the established sound of the Chicago blues. Waters had a string of hits, many of them written by the composer and bassist (and producer at Chess Records) Willie Dixon, including "Hoochie Coochie Man" and "I'm Ready," both released in 1954. The lyrics featured hypermasculine machismo and the instrumental support was equally aggressive.

In the mid-1950s, members of Waters's band began to leave to form their own groups. His popularity on the wane, Waters traveled to England and reverted to the Delta blues style. In the late 1970s, however, with the help of guitarist Johnny Winters, Waters staged a remarkable comeback with the album *Hard Again* (1977), released on Blue Sky Records.

Elmore James (1918–1963) was born in Richland, Mississippi, and began playing guitar at a relatively young age. He played with such prominent figures as Sonny Boy Williamson and Robert Johnson; indeed, the latter probably taught James his composition, "I Believe I'll Dust My Broom," which later became James's signature tune. During World War II, James joined the Navy and was stationed in Guam. Upon his return, he resumed performing but now began playing an electrically amplified guitar, which, in combination with his aggressive slide technique (in emulation of Johnson and others), gave James his characteristic sound. He began recording with Trumpet Records (based in Jackson, Mississippi) in 1951 first as a sideman and then as a session leader. His recording of "Dust My Broom" that year became a hit and launched James as a recognizable figure among the bluesmen of his generation.

James is a particularly fine example of the continuity between the Delta blues tradition, in which he was raised, and the Chicago blues sound of the post–World War II era. James performed updated versions of several tunes from the older tradition (including, in addition to "Dust My Broom," tunes like "It Hurts Me Too") and recorded other tunes, such as "Shake Your Moneymaker"

that clearly looked ahead to rock 'n' roll. James's individual style was wildly influential on later guitarists (especially among members of the British blues boom in the 1960s). It featured a pared-down, forceful approach to melodic lines articulated with slide technique, the tendency to build larger sections of instrumental solos out of a few short motives with distinctive rhythmic profiles, and a plaintive but cleanly articulated singing style.

The Chicago blues style and Chess Records were foundational in the early development of rock 'n' roll. The sound of the amplified backing band and the prominent, upfront sound of the drums on the recordings of the Chicago blues would come to be characteristic of rock 'n' roll as well. Furthermore, Chess Records was the first to record, on the recommendation of Muddy Waters, one of the forefathers of rock 'n' roll, Chuck Berry. Berry quickly became one of the most valuable assets Chess Records had with such hits as "Maybellene" (1955), "Sweet Little Sixteen" (1958), and "Johnny B. Goode" (1958).

See also Delta Blues/Country Blues.

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Chadwick Jenkins

Kansas City Blues

Although Kansas City, Missouri, has a long history of blues performances, "Kansas City blues" typically is used to refer to a style of blues mixed with elements of jazz that flourished in Kansas City and the surrounding area during the 1920s and 1930s. (Owing to its hybrid nature, the style is referred to also as "Kansas City jazz.") This was a hard-swinging form of blues that exhibited a heavy reliance on riffs (short melodic gestures that were repeated throughout a performance) and often featured a "blues shouter," such as Jimmy Rushing and "Big" Joe Turner. Important bandleaders in this style include Benjamin "Bennie" Moten, Walter Page, Andy Kirk, and William "Count" Basie. The boogie-woogie aspect of this style of blues (particularly, as heard in the piano playing of Pete Johnson) made it a precursor to early rock 'n' roll.

The hybrid of jazz and blues (with a strong infusion of boogie-woogie) that constituted the Kansas City blues style developed gradually over a period of several decades before it came to full fruition in the 1920s and 1930s. The roots of the style go back to the last decades of the 19th century and the music of prominent pianists such as John William "Blind" Boone.

Blind Boone performed a variety of styles, including spirituals, plantation songs, classical music, ragtime, and his own compositions. Boone and the contractor John Lange, Jr. formed the Blind Boone Concert Company in 1880. The company provided musical concerts across the country; from 1897 to 1916, it was based in Kansas City. Boone's 1909 composition, "Blind Boone's Southern Rag Medley No. Two: Strains from the Flat Branch," mixes jazz and blues elements and is the first published example of a walking bass (a bass figure that outlines the tones of the chord it supports in groups of four or eight notes to the measure, typical of the boogie-woogie style). This rhythmic device altered the stress patterns in the meters employed in compositions in this style from the strong accentual stress on the first beat of each measure (as in the march-like meters of ragtime and early New Orleans jazz) to a more evenly distributed accentual stress on all four beats of the measure; this smoother, flowing approach to the rhythm is a necessary condition for the rise of the "swing" feel.

The politics of Kansas City helped foster this particular blues style. At the turn of the 20th century, Jim Pendergast's political machine controlled Kansas City's working-class ghettos. Pendergast, who was a liquor wholesaler in addition to a politician, promoted gambling and prostitution within the city with the tacit protection of the police. In 1910, his younger brother Tom Pendergast became the political boss of the ward. Under his regime, the city's red-light district thrived and, even during Prohibition, the city's entertainment industry flourished until Pendergast was convicted for income tax evasion in 1938. Kansas City's prosperity under Pendergast's corrupt machine made it attractive to migrant African Americans, particularly the entertainers. By 1930, 15 percent of the population was African American, and they had established a thriving neighborhood in the vicinity of 18th and Vine that bolstered a sense of community not unlike that in Harlem in New York City. The relative liberality of the law and the high concentration of performance venues made Kansas City a popular center for musicians throughout the 1920s and 1930s.

Early local bands were formed by Dave Lewis, George E. Lee, and, most famously, Bennie Moten. Bennie Moten was raised in the 18th and Vine area and he learned piano first from his mother and, later, from Thomas "Scrap" Harris, a student of Scott Joplin. Moten formed his first band in 1918 and soon developed a reputation for his strong business acumen and his ability to assemble the finest musicians. Moten's orchestra made its successful radio debut over WHB in March 1923, which was followed seven months later by the first recordings the group made on Okeh Records. During the session, Moten's group accompanied two local singers in the classic blues idiom, Ada Brown and Mary Bradford. Although highly talented rivals constantly challenged his position, Moten largely maintained his dominance of the Kansas City music scene until his death in 1935, in part by poaching talent from the so-called territory bands such as Walter Page's famous Blue Devils.

In the 1920s, myriad musical ensembles were formed as territory bands. These bands covered huge swaths of the Midwest, playing for a short period at one venue before moving on to another. Territory bands performed a wide variety of

music (ranging from polkas and waltzes to blues and jazz) to cater to the diverse audiences within their territory. One of the most prominent of the territory bands was Walter Page's Blue Devils. This group included numerous outstanding improvising soloists, such as Oran "Lips" Page on trumpet, Henry "Buster" Smith on alto saxophone and clarinet, and Jimmy Rushing on vocals. Count Basie joined the unit in July 1928. One of the most important musical advances of the Blue Devils involves Walter Page's use of the double bass in the place of the more typical brass bass instrument (such as the tuba). Whereas the tuba, owing to the physical limitations of the instrument, usually played only on the first and third beats of the measure, the string double bass could perform walking bass lines (already employed in the Boone composition discussed above) and thereby could create more evenly flowing rhythmic structures, facilitating a "swing" feel.

Because so many musicians and bands converged on Kansas City to participate in performances, battle-of-the-bands competitions, and after-hours jam sessions, the blues became an important musical form in the area. The chord progression of the blues was familiar to the diverse players that traveled to the city; the blues can be played at a variety of tempos to convey different moods and can easily accommodate a mixture of ensemble playing and improvised solos. The Kansas City players devised a format wherein the performance would begin and end with the full ensemble playing a melody (often composed of repeated riffs); the internal choruses were then given over to improvised solos, while the orchestra supported the soloist with interjections of the riff. Thus, the riffs were both melody and accompaniment; they served to unify performances and add interest to the orchestral support given to soloists. This format simultaneously emphasized individual creativity and precision ensemble performance.

Andy Kirk and his Twelve Clouds of Joy were a popular territory band that based themselves in Kansas City in 1929, after playing an extended engagement at the Pla-Mor Ballroom on Main Street. Although not yet an official member, Mary Lou Williams (1910–1981) played the piano for the band occasionally. More important, she composed and arranged many of their tunes, including "Little Joe from Chicago"—one of the first big band arrangements to feature the boogie-woogie rhythm. Her compositional approach was soon in demand and, in 1937, she penned another boogie-woogie tune, "Roll 'Em," for Bennie Goodman.

Prominent among blues musicians in Kansas City were the blues shouters. In accordance with the new style, singers cultivated a more boisterous and raucous vocal approach. The two most important blues shouters were Jimmy Rushing and "Big" Joe Turner, both natives of Kansas City. Rushing performed with the Blue Devils, Moten's band, and, after Moten's death, with Count Basie's orchestra. Turner worked as a bartender and singer at various clubs in Kansas City with the virtuoso boogie-woogie pianist Pete Johnson. By 1933, they were established at the Sunset Crystal Palace (managed by Walter "Piney" Brown, a great supporter of musicians in Kansas City).

Shortly after Moten's death, Count Basie organized his own group featuring former Moten players and, later, the saxophonist Lester Young. Producer John

Hammond heard the group during a radio broadcast in 1936 and brought them to New York. Similarly, Hammond persuaded Big Joe Turner and Pete Johnson to come east to perform in his "From Spirituals to Swing" concert at Carnegie Hall.

With the departure of some of its most popular musicians and the collapse of the Pendergast regime, the Kansas City blues ceased to be a distinct style and many of its characteristic elements were absorbed into the national swing movement. Count Basie's band inspired other groups to adopt a lighter and more agile rhythm section, as well as an emphasis on the blues. Through Charlie Parker, who played with Jay McShann in Kansas City, the blues maintained its prominence in the burgeoning bebop style. Finally, Big Joe Turner brought his style of singing to the rhythm and blues idiom and had a hit in 1953 with "Shake, Rattle, and Roll," a song that would play a role in the development of rock 'n' roll.

See also Territory Music, Theater Owners' Booking Association (T.O.B.A.).

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Chadwick Jenkins

Urban Blues

As many African Americans moved from rural to urban environments during the 20th century, they expressed the hopes, opportunities, and conflicts found in their new communities through their principle secular music, the blues. The stories told in the blues sung in cities exclaimed the hopes of newly found freedoms, the opportunities of steady employment, and the conflicts of racial inequity that could not be escaped by leaving the farms and plantations. The music was transformed as well, as urban instruments replaced the rural ones, and arrangements became increasingly sophisticated. Such musical developments were necessary, for the blues found a new audience when transplanted to the city, an audience that encountered the music through records, radio, and live performances that took place in large nightclubs, as opposed to the intimate setting of the rural juke joint. Ultimately, this move from the plantation to the city allowed the blues to evolve in an infinite variety of ways and introduced the

Chicago blues guitar legend Buddy Guy is considered the electric blues' greatest living guitarist and the most influential roots stylist of the rock generation. (AP/Wide World Photos)

music to the world at large. Thus, as rural blues told the stories of the Mississippi Delta region, urban blues was shaped by the African American experience in Chicago, Kansas City, Memphis, and dozens of other cities where people forged a new life in the 20th century.

The migration of African Americans from plantations to towns and cities was one of the most crucial factors affecting the evolution of urban blues. This movement began immediately after the Civil War, with black migration escalating in the years surrounding World War I and World War II. Often, a family would leave their home and go first to a Southern city, such as Mobile, Dallas, or Memphis, exchanging a life of sharecropping for work in a factory. Eventually, untold numbers of people left the South entirely for the urban centers of the North, settling into Harlem, Chicago, Detroit, Kansas City, and dozens of other cities where their lives were changed, new communities were formed, and African American music evolved to meet these demands.

It is impossible to know exactly how many people migrated north during this time, but the process was certainly transformative for the United States as a whole and the blues in particular. For example, in the years after the Civil War, the black population of Chicago doubled every decade, reaching more than

100,000 by the turn of the century. More than 1 million left the South for the urban North in a phenomenon known as the Great Migration, inspired by the Northern need for industrial production during and after World War I. Kansas City's black population tripled from 1912–1930, and similar figures are seen in all Northern cities. In 1890, around three-quarters of the black population lived in rural areas. By 1930, half were living in cities. With the population explosion came new opportunities for blues musicians to reach wider audiences and to make a music that connected with the shared experiences of the new arrivals. Factory jobs meant a steady income, and the urban African Americans now had the buying power to purchase sheet music and recordings, and to see live performances.

The vaudeville shows were the first places where a style of blues connected to urban life appeared. Vaudeville companies like the Theater Owner's Booking Association (T.O.B.A.) created touring circuits that took them through the cities, and they were particularly popular in the cities of the South and Midwest. These shows featured a different type of blues than that found on the plantation. The singers usually were female, and they dressed in spectacular fashion. Their furs and jewels were a part of their stage presence, for now the blues was a theatrical show. The music changed as well, to meet the demands of the urban audience. Professional composers and arrangers were hired, and song forms became standardized and more sophisticated. A full band now often accompanied singers, including pianists and horn players who gave to the music stylistic idioms adopted from urban jazz. Whereas country blues singer Son House would accompany himself on guitar, and might sing a blues song that could be expanded or contracted as he saw fit, the blues performed in vaudeville shows utilized complex arrangements to appeal to a larger audience, who now had more entertainment options from which to choose.

As the blues musicians and composers encountered the larger audiences of the cities, they took advantage of the possibilities of mass distribution, first in the publication of sheet music, and then through the recording industry. The music publishers followed closely the vaudeville singers and their arrangers in their search for new hits, and by the early 1910s, the sales of blues songs in sheet music arrangements exploded, including the most famous blues songs based on urban themes, "Memphis Blues" and "St. Louis Blues," by W. C. Handy. The relationship between vaudeville and music publishing thus enabled the blues to travel to the urban South and, ultimately, to the North as well.

By the early 1920s, millions of African Americans had left the plantation for urban centers, and a million or more had arrived in the North. When factory work replaced sharecropping as a means of employment, blacks possessed a new economic power that was soon discovered by the recording industry. Mamie Smith's 1922 recording of "Crazy Blues," and its resulting commercial success, demonstrated to the recording industry the financial possibilities of a certain type of blues—that is, the style that was deeply connected to vaudeville and that used jazz instruments, arrangers, and female singers. These recordings brought a sophisticated form of blues into the homes of people who could not play the music

themselves, as the sale of millions of copies directly coincided with the Great Migration and the economic expansion that preceded the Great Depression.

As the blues became urbanized, the poetry evolved to express the hopes and fears engendered by urban living. Many songs specifically addressed the process of urban migration, such as "Jim Crow Blues," recorded by Charles "Cow Cow" Davenport (1894–1956):

> I'm tired of this Jim Crow, gonna leave this Jim Crow town
>
> Doggone my black soul I'm sweet Chicago bound . . .

And since the urban blues of the 1920s and 1930s so often were sung by women, a new feminist voice was now free to be expressed. Perhaps Violet Mills (also known as Julia Moody) spoke for thousands of women, who had left their families only to encounter a whole new set of problems in the city, when she sang in "Mad Mama's Blues,"

> Give me gunpowder, give me dynamite [twice]
>
> Yes I'm gonna wreck the city, gonna blow it up tonight.

During the years surrounding World War II, another wave of African American migration occurred, brought about by the expansion of Northern factories, and the increasing mechanization of the cotton industry that lessened the South's reliance on sharecropping. At the same time, the Fender and Gibson guitar companies began to produce electric guitars, basses, and amplifiers, which brought more volume and new possibilities of expression through the use of electronic distortion. The result was a new type of blues, as musicians originally from Mississippi arrived in the North, amplified their instruments, and added a rhythm section to play in larger clubs. Musicians such as Muddy Waters (1915–1983) and Howlin' Wolf (1910–1976) transplanted their rural blues style, with its expressive vocalization and vivid poetry, to the city, and used amplification to enhance the timbre and rhythms of the Mississippi sound.

During the 1950s, the urban blues was transformed in countless ways, aided by worldwide distribution through recordings and radio play. Chicago, Kansas City, Memphis, and Texas each produced its own variety of the blues, with unique communities of musicians, radio stations, record producers, and, of course, listeners. In 1956 one could hear, live, on record, or on the radio, the electrified Mississippi Delta blues of Chicago, the jump-and-shout rhythm and blues of Kansas City, and boogie-woogie all through the South. The music was now crossing racial barriers, as white teenagers were tuning into radio stations playing a type of rhythm and blues that was being called rock 'n' roll. By the late 1950s, the blues was an international phenomenon, heard particularly in England, where young guitarists attempted to imitate the master musicians recorded in Chicago and Memphis. By the early 1960s, the urban blues belonged to the world.

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Marc Rice

Jump Blues

Ascertaining the origin of musical genres can sometimes be a futile enterprise. To a significant degree, the very notion of such categories seems antithetical to music-making, and it can be argued that the phenomenon emerges more out of the minds of marketers than from the sensibilities of musicians. Nonetheless, generic terminology attaches itself to specific bodies of performances, and the point in time at which these works began to assemble some critical mass can be determined as well as the individuals who created them.

In the case of jump blues, the designation attaches itself to a considerable amount of material produced by small ensembles of predominantly African American musicians that emerged before the music industry adopted the more familiar designation rhythm and blues for a specific portion of black popular music production. (The introduction of the latter term is attributed to *Billboard* magazine around 1949, and some say it was coined by the legendary record producer Jerry Wexler [1917–2008], then an employee of the publication.) While most of the musicians associated with jump blues possessed long and productive careers, the heyday of the phenomenon remains the 1940s. The convergence of a set of factors led to its emergence: the impact of a war economy; the emergence of an array of independent record companies; and the determination to concoct an up-tempo, high-energy, audience-friendly form of expression that could allay the fears of global conflict and attract couples to populate the dance floor.

The advent of World War II indisputably brought about global turmoil, yet at the same time it triggered a transformation of both the performance and the promotion of African American popular music. For one thing, the very size of musical congregations became reduced. The rising cost and increasing scarcity of fuel led not only to the curtailment of existing tour schedules but also made the continuation of longstanding big bands more or less untenable. Ensembles consequently became leaner and their compositional palette less elaborate. Energy and excitement had to be maintained without depending on such an array of instrumentalists or the technical finesse of fine-tuned arrangements. Multichaired sections of

sidemen gave way to the self-contained combo. Soloists became even more a focal point of attention for audiences, as they called on techniques that could automatically engage a crowd. One of these formats associated with jump blues was the honkin' sax: performers on the instrument employed repetitive riffs or explored extreme ends of the acoustic spectrum to induce an ambience of frenzied abandon. The lyrics that accompanied these performances rarely exhibited the melancholy or poetic expressiveness sometimes associated with blues as a format. Instead, they were light-hearted, often intentionally juvenile; less an expression of the woes of the human condition than an exhortation to let the good times roll.

The audiences drawn to jump blues were predominantly urban and, in many cases, found among the influx of migrants from rural portions of the nation brought about by high-paying jobs in military-affiliated industries. They congregated in venues found in racially segregated areas, such as Los Angeles's Central Avenue. As the armed conflict drew to a close, entrepreneurs in the music industry recognized the commercial possibilities in this material, more or less overlooked by the major labels of the day. Numerous independent record companies were launched and their catalogs dominated by jump blues artists. These firms proliferated across the nation: King (Cincinnati), Modern and Specialty (Los Angeles), Chess (Chicago), and Herald and Atlantic (New York). Most were owned by white businessmen who recognized a good thing, but a few were controlled by African Americans: Duke/Peacock (Dallas) and Bronze (Los Angeles). Not many survived the decade, and ironically success could prove to be their fatal downfall: called on to manufacture sufficient copies of a hit tune to meet the public's interest, they sometimes lacked the necessary capital and collapsed more or less overnight.

Some credit the origins of the form to the heated-up grooves of Lionel Hampton's (1909–2002) chart-topping instrumental "Flying Home" (1942) that featured a frenetic solo by Illinois Jacquet (1922–2004). Certainly, the vocalist-bandleader who provided a benchmark for the style and even crossed over repeatedly to occupy the pop record charts was Louis Jordan (1908–1975). Songs such as "Five Guys Named Moe" (1943), "G. I. Jive" (1944), and "Caldonia" (1945) sold in the millions. Jordan's material also was covered extensively by other, often white, musicians. He even had a presence on the screen, although in films produced specifically for the black theater circuit. Other black bandleaders followed in his wake, such as Joe Liggins (1915–1987) with "The Honeydripper" (1944), Roy Milton (1907–1983) with "R. M. Blues" (1945), and Tiny Bradshaw (1905–1958) with "The Train Kept a-Rollin'" (1951). The era even saw the unusual white front man who directed multiracial ensembles, such as Johnny Otis (1921–), whose "Harlem Nocturne" (1945) initiated a career that has stretched over several decades.

Some instrumentalists attached to the format achieved solo careers, particularly the honkin' specialists like Big Jay McNeely (1927–) best known for "Deacon's Hop" (1949) or Paul Williams, whose "The Hucklebuck" (1949) gave him his professional moniker. Women as well occupied the limelight, often accompanying themselves on piano like Nell Lutcher (1912–2007) and Hadda Brooks (1916–2002). Male vocalists were among the genre's most successful

participants, including Wynonie Harris (1915–1969) whose "Good Rockin' Tonight" (1948) was penned by the equally popular Roy Brown (1925–1981) of "Rockin' at Midnight" (1949).

By and large, jump blues acknowledged its roots in blues, swing, and boogie-woogie by remaining an acoustic format. One of the distinguishing features that separates it from rhythm and blues is the technological transformation brought about by amplified instruments as well as the even more rapid-fire tempos that seemed somehow consonant with the electrical augmentation. Also, the young white working-class musicians that would inaugurate rock 'n' roll admired these predecessors and often emulated their styles. On more than one occasion, they even cut new versions of established repertoire: Elvis (1935–1977) reprised Harris's "Good Rockin' Tonight" (1955) and Johnny Burnette (1934–1964) and the Rock and Roll Trio did the same with Bradshaw's "Train Kept a-Rollin'" (1956).

At the same time, the ascendance of rhythm and blues and the eventual domination of rock 'n' roll would minimize the role and eventually almost altogether obliterate the careers of these artists. What once came across as an exhilarating clarion call of audacity now seemed old-fashioned and out of step. For a brief moment, however, attention was once again drawn to the repertoire, when in 1970 Johnny Otis, himself at the time experiencing a career reprieve, resurrected the presence and acknowledged the achievements of his peers, including Roy Milton and Roy Brown, at the Monterey Jazz Festival. A splendid live recording illustrates how untrammeled they were by time and the fickle character of fame, although, subsequently, the limelight continued to evade them even if accolades like induction into the Rock and Roll Hall of Fame or receipt of a Pioneer Award from the Rhythm and Blues Foundation made up for years of neglect. Jump blues may be a relic, remembered best for its influence on its successors rather than the caliber of its own achievements as one of the seminal forms of African American popular music.

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David Sanjek

West-Coast Blues

The west-coast blues developed as a distinct style of blues during the 1940s in Los Angeles. From there it spread up the west Coast through a circuit of nightclub districts that were established in African American communities from San Diego, California, to Portland, Oregon. To a greater extent than other regional styles of the blues, west-coast blues was one of the major influences on the development of rhythm and blues as a distinct style.

A massive movement of African Americans out of the South during World War II, seeking employment in wartime industries and a more tolerant social environment, precipitated the development of a west-coast blues scene. The routes of migration of African Americans out of the South followed the main railroad lines. From the Southwestern states (Texas, Arkansas, Louisiana, and Oklahoma), the main railroad lines led through Texas to Los Angeles. The majority of African American immigrants to the West Coast came from these states, and they brought with them their preferred musical styles, including the Texas blues. A jazz scene had existed in Los Angeles since the early 1900s and, with the influx of blues artists, blues and jazz began to mix in the nightclubs on Central Avenue. The blending of jazz and blues increased as jump blues—up-tempo jazz-inflected blues with shout-style vocals—emerged as a national musical style during the 1940s. Jump blues, which adapted a big band (or swing) sound to a smaller ensemble, heavily influenced the development of west-coast blues, particularly the work of Texas blues artist "T-Bone" Walker who relocated to Los Angeles in the early 1940s.

Aaron Thibeaux "T-Bone" Walker (1910–1975) began his musical career in Texas as a guitarist and singer in the Texas country blues style. During the 1930s, he performed on electric guitar with territory bands playing swing throughout the Southwest. In 1935, Walker relocated to Los Angeles and, by the early 1940s, had developed a jazzy, fluid style of playing the electric guitar that featured big band style accompaniment in small group settings. The commercial success Walker had with recordings in the 1940s encouraged many African American musicians from the Southwest to relocate to California. Walker's singing and playing style was an important influence on Urban blues performers, particularly in California and Texas, but also nationally. B. B. King, the most prominent performer of the urban blues performers, names Walker as his primary influence. T-Bone Walker was also famous for his wild performance style, often playing his guitar behind his head or back, thrusting it through his legs and ending his shows by falling into a split while playing his guitar.

Another style that emerged from the intermingling of blues and jazz in Los Angeles during the 1940s was a ballad style of piano blues (also known as club

blues and cocktail blues), which drew on Texas blues, boogie-woogie, and big band swing. This style was developed by a number of pianists who had relocated to Los Angeles, including Cecil Gant of Tennessee (1913–1951), who had the first national hit in this style, and Texans Ivory Joe Hunter (1914–1974) and Charles Brown (1922–1999).

Charles Brown, the most influential figure in the development of this musical style, worked as pianist and vocalist for Johnny Moore's Three Blazers during the 1940s. The relaxed vocal style of jazz artist Nat King Cole, whose trio was popular in Los Angeles nightclubs, was a major influence on Brown who became the best-known practitioner of the ballad style piano blues. His recording "Driftin' Blues" sold close to a million copies in 1946. Numerous performers—including Cecil Gant, Percy Mayfield, Amos Milburn, Floyd Dixon, and Ray Charles—who would make significant contributions to the development of R & B—were strongly influenced by Brown's vocal and piano styles.

Los Angeles–based songwriters were instrumental in introducing changes in the blues song form that were part of the development of rhythm and blues (R & B). Most early R & B songs used the blues song form with its AAB lyrical structures. This form was extended in the early 1950s by the addition of a bridge section. Los Angeles–based songwriter and performer, Percy Mayfield (1920–1984) was a pivotal figure in popularizing this song structure. His "Please Send Me Someone to Love"—also recorded by many other R & B artists—used this song structure and was one of the most influential R & B songs of the early 1950s. Mayfield's use of gospel themes in his songwriting also had a significant impact on other R & B songwriters and performers.

Although more associated with other parts of the country, some Los Angeles–based artists were experimenting with a harder blues style that soon would be included under the label R & B. Some Los Angeles–based artists, such as Johnny Otis and Roy Milton, were important innovators of this hard-edged style. R & B combos that performed in this harder style also put a high premium on showmanship, featuring synchronized moves and frantic stage routines. This style of performance, though not new among blues artists, would cause a major sensation in the mid-1950s as R & B became popular with young white listeners and a new offshoot of R & B, rock 'n' roll, became a national sensation.

The other major blues center on the West Coast was the Oakland/Richmond area of Northern California. The area was home base for Lowell Fulson (1921–1999), who moved from Oklahoma to Northern California in the early 1940s. Like T-Bone Walker, he was a significant influence on the development of the modern urban blues style of artists, such as B. B. King, Little Milton, and others. In Northern California, more rural styles of the blues were a more prominent part of musical life than they were in Los Angeles. This seems to have been due to a variety of reasons, including the background of the people who migrated there, the less urban nature of the area, the lack of a significant jazz scene, and the fact that the single record producer who recorded the blues in the area was a Texan who preferred Texas country blues. As in Los Angeles, some of the blues that came out of Oakland/Richmond during the late 1940s moved toward what

later would be labeled a rock 'n' roll style. Most prominent among such artists was bandleader Jimmy McCracklin (1921–).

By the 1960s, the blues was in serious decline throughout the country as it lost favor in the black community and was replaced by other musical styles, such as rhythm and blues, soul, and funk. Some California blues artists left the business; others tried to adapt to the current styles. The blues scene in Los Angeles largely died out. In the Bay Area, a few clubs survived and, in the 1970s, they began to attract an increasing number of white listeners. A few artists from the 1940s remained active, such as Jimmy McCracklin and Johnny Otis, and a second generation of artists came on the scene, many who had paid their dues playing with the older blues artists. The most prominent of the second generation of west-coast blues artists were Bay Area guitarist and singer Joe Louis Walker (1949–) and Robert Cray (born in Virginia in 1953), who were the most influential blues artist to emerge during the 1980s.

See also Los Angeles, California, and the West Coast.

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Jeffrey Callen

Blues Revival

The blues revival label applied to blues music in the 1960s, a period much more complex and multifaceted than the term would suggest, the roots of which date

back to the 1920s, and the influences of which are still felt in the 21st century. Propelled by the popularity of R & B and rock 'n' roll in the 1940s and 1950s and by the broader folk music movement, the era was also driven by a trans-Atlantic musical exchange between European and American musicians, collectors, and scholars and a long-time interest in jazz by European and American enthusiasts and writers.

American Festivals

The highly influential Carnegie Hall From Spirituals to Swing concerts produced by John Hammond in 1938 and 1939 exposed the blues, boogie-woogie, gospel music of Big Bill Broonzy, Pete Johnson, Meade Lux Lewis, Albert Ammons, Mahalia Jackson, and others to the American public, sparking the commercial boogie-woogie craze, fueling the folk music revival, and priming young whites to embrace R & B. Starting in 1954 and 1959, respectively, the annual Newport Jazz and Folk Festivals also showcased blues talent, expanding the audience for blues. One of the first festivals focused specifically around blues music, the 1960 St. Louis Blues Festival, was organized by and for blacks as was the Washington, D.C., blues festival which began in 1970 with the goals of bringing blues music back to the black community and providing support for black blues musicians. The success of the first national-level blues festival in Ann Arbor in 1969 led to similar festivals in Berkeley, California; Memphis, Tennessee; Chicago, Illinois; Beloit Wisconsin; and many other cities.

European Tours

Black American artists touring Europe introduced European—particularly British—musicians and audiences to various styles of blues as well as folk music and jazz. Singer-guitarists Huddie "Lead Belly" Ledbetter in 1949, Josh White in 1950, and Lonnie Johnson in 1952 opened the door for William "Big Bill" Broonzy, who made several trips to Europe between 1951 and 1957 and was the most influential and popular of these early visitors. In 1958, following close on Broonzy's heals, guitar-harmonica duo Brownie McGhee and Sonny Terry revived their folk blues sound for European audiences. That same year, Muddy Waters and Otis Spann took their urban Chicago blues to Europe, followed by one-man-band Jesse Fuller, pianists "Champion" Jack Dupree and Speckled Red (also known as Rufus Perryman), Memphis Slim (also known as Peter Chapman), Eureal "Little Brother" Montgomery, and Roosevelt Sykes, and blues shouters Joe Turner, Jimmy Rushing, and Jimmy Witherspoon. The brainchild of German jazz critic, Joachim-Ernst Berendt, the legendary American Folk Blues Festival (AFBF) and its multiperformer shows toured Europe annually from 1962 to 1970. Instrumental to the success and impact of the AFBF tours, Chicago bassist and prolific songwriter-producer Willie Dixon recruited a diverse group of performers representing various styles and generations.

(Re)Discovery and Revival

Southern field trips in search of rural blues date back to the late 1920s and early 1930s when record company talent scouts like Ralph Peer tried to duplicate the

commercial success of vaudeville blues records. Beginning in the late 1930s with funding from the Library of Congress, folklorists John and Alan Lomax traveled the South documenting African American music and recording black musicians performing blues and other folk music. A tradition by now, in the 1950s and 1960s, white aficionados, record collectors, and scholars—many coming from Europe—journeyed west, east, north, and south seeking out "living legends" and bringing out of obscurity black folk blues musicians, some of whom had earlier recording careers, and others who were being recognized for the first time. Collectors went in search of the artists they heard on old 78 records—older rural blues musicians, many with only local reputations and regional record sales back in their day, and many inactive when "rediscovered." Most achieved more recognition in this era than they had earlier. Revived artists include Francis "Scrapper" Blackwell (1958), Walter "Furry" Lewis, Sam "Lightnin'" Hopkins (1959), "Sleepy" John Estes, Yank Rachel (1962), Mississippi John Hurt (1963), Bukka White (1963), Eddie "Son" House, Nehemiah "Skip" James (1964), and Arthur "Big Boy" Crudup (1967). Newly "discovered" and recorded artists included Robert Pete Williams (1959), Fred McDowell (1959), Mance Lipscomb (1960), and John Jackson (1965). The reissuing of old recordings, which had been going on in a limited way since the 1940s, increased exponentially in the 1960s with numerous small labels springing up all across Europe and the United States.

Scholarship and Journalism

Before the 1960s, most of the scholarship and journalism on the blues came from European and American jazz specialists and aficionados, largely white and male. In the 1960s, with the rediscovery and revival of folk blues, a field of blues scholarship and journalism emerged separate from jazz, also dominated by British and white American writers. The first journal in English devoted specifically to blues, *Blues Unlimited*, began publication out of the United Kingdom in 1963. Australia, Holland, Sweden, New Zealand, and Austria quickly followed suit, and in 1970, the first American blues journal, *Living Blues*, emerged out of Chicago. Focused on early rural blues, white blues scholars such as Paul Oliver and Samuel Charters viewed the blues as a dying tradition that needed to be preserved and documented. Generally speaking, white revivalists and scholars considered early rural blues to be *the* "authentic" blues. Rural, "rough-hewn," acoustic guitar-dominated, and sung by old black men born into poverty in the South became the defining features of "real" blues. For most black scholars and musicians, however, the blues continued to exist across a broad continuum that included jazz, gospel, and soul. In the 1960s, black critics-scholars and artist-activists such as Leroi Jones (also known as Amiri Baraka), Nikki Giovanni, and Phyl Garland paid homage to musicians from Bessie Smith to John Coltrane, invoking "the blues aesthetic" and consciously incorporating blues-like structures, language, themes, and perspectives into their prose and poetry.

Folk Blues and Blues Rock

Inspired by blues-influenced folk artists like Bob Dylan, following in the footsteps of Woody Guthrie, Pete Seeger, Lead Belly, and Josh White, a substantial number of predominantly young, white, middle-class, and male blues enthusiasts began studying with the "masters," collecting and transcribing old recordings, and recreating in performance and on record traditional folk blues songs and styles. Similar to white rock 'n' roll artists in the 1950s (albeit for different reasons), the goal of many of the white folk blues artists was to duplicate every detail of the records of the early masters, who themselves likely would not have performed any song the same way twice.

It was the British audiences, however, who first responded en masse to American blues, and British musicians who first incorporated the influence of black American blues artists into their own music. Unlike many white American "folkies," young Europeans listened to and appreciated a wide variety of styles and genres of African American music. In the early 1960s, while American collectors, artists, and scholars fixated on the folk blues of a bygone era, young British musicians and audiences so thoroughly embraced the urban blues they heard in the first AFBF tours that Howlin' Wolf's "Smokestack Lightnin,'" Jimmy Reed's "Shame Shame Shame," John Lee Hooker's "Dimples," and Sonny Boy Williamson's "Down and out Blues" all reached the British pop charts in 1964.

In 1963, the Beatles became the first Europeans to take American-influenced R &B and rock 'n' roll back to America in the form of highly original music and a distinctive style that was enthusiastically received. They inspired Bob Dylan to "go electric," which he first did at the Newport Folk Festival in 1965, upsetting folks who equated electricity with pop commercialism and vapid lyrics. Riding the wave of the Beatles' success in America, British blues rockers like Eric Clapton and John Mayall brought urban Chicago blues to the attention of white America through their performances and recordings with idols Muddy Waters and John Lee Hooker. In the latter half of the 1960s, American blues rock groups like Canned Heat also performed and recorded with John Lee Hooker, Muddy Waters, and Memphis Slim. In contrast to the folk blues imitators, white blues-influenced folk rock bands like the Band created highly original songs and arrangements that also paid homage to various traditions.

Jimi Hendrix with his blues-drenched original music was one of the most influential and enduring artists of the era. Bassist Chas Chandler, "discovered" Hendrix in a New York nightclub in 1966. Recognizing the import of Hendrix's music, Chandler brought him to London where he quickly rose to fame. Hendrix was not "discovered" by white America until he came back to the United States and played Monterey in June 1967. At the same time, many blacks felt Hendrix had sold out because he embraced psychedelic rock and the frivolous excesses of the hippies.

Soul Blues

To suggest, as many writers have, that the audience for the blues moved from working-class blacks to young middle-class whites in the 1960s grossly

oversimplifies the dynamics of the era. Blacks did not abandon the blues, but they did update it—as they always have done—to fit the times. Also, with the growth of the black middle class, a stylistic split emerged along class lines. And there *was* relatively little interest in the revived folk blues artists among the blacks who originally had supported them "back in the day" because they had "been there done that" and now were drawn to the exciting new dance music of Aretha Franklin, Nina Simone, Sam Cooke, and especially James Brown that resonated anger, pride, and cultural unity. Still, there *was* (and still is) a dedicated though less "visible" audience of primarily working-class, middle-age blacks in both cities and rural areas who regularly listen(ed), dance(d) to, and perform(ed) contemporary traditional blues. B. B. King had been performing for 20 years to enthusiastic black audiences when in 1966 he was "discovered" and brought into the mainstream where he remains the most visible and well-known blues musician in the 21st century. Jimmy Reed's accessible yet gritty urban slide blues had widespread appeal and influence in the early 1960s up until his premature death in 1963. Etta James and Little Milton were top hit makers for Chess throughout the 1960s and have maintained their broad appeal into the 21st century. The immensely popular Ike and Tina Turner recorded several albums of traditional blues during the 1960s (along with rock covers designed to cross over), and Turner's gutsy gritty singing, anchored in the blues, inspired subsequent generations of (black) blues women. Because the music of these artists had been influenced by soul music, however, white revivalists and scholars labeled it soul blues to keep it separate from "traditional" blues. Even in the 21st century, the Blues Music Awards have three designations—traditional blues, contemporary blues, and soul blues.

See also Basie, Count; Coltrane, John; Handy, W. C.; Hooker, John Lee; Johnson, Robert; King, B. B.; Ledbetter, Huddie; Memphis Minnie; Rainey, Ma; Smith, Bessie; Smith, Mamie; Wallace, Sippie Waters, Ethel; Waters, Muddy; Wolf, Howlin'.

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Maria V. Johnson

Blues Revival

See Blues.

Boogie-Woogie

Although its roots may stretch back as far as the late 1800s, boogie-woogie came to fruition in the second quarter of the 20th century through performances by pianists in honkytonks and during rent parties. The genre developed out of a particularly pianistic approach to the blues that emphasized the percussive qualities of the instrument, the exhibitionistic performing abilities of its proponents, and some surprising harmonic and rhythmic effects. Unlike other contemporaneous types of blues, boogie-woogie exuded a raucous ebullience. The most characteristic feature of a boogie-woogie approach is the independence of the two hands; the left hand tends to outline a chord through some kind of repetitive figure, while the right hand plays chordal figures, trills, or other patterns in a contrasting rhythm. This gives rise to the striking cross rhythms that are typical of the style. The first use of the term "boogie-woogie" to describe such music appears to have been the 1928 Vocalion recording, "Pinetop's Boogie-woogie" by Clarence "Pinetop" Smith. Boogie-woogie attained its greatest prominence in the late 1930s and 1940s through the promotional efforts of John Hammond and the virtuosic performances of Albert Ammons, Meade "Lux" Lewis, and Pete Johnson. By the 1950s, however, boogie-woogie as an independent genre fell into decline and its most characteristic elements were absorbed into early rock 'n' roll and the Chicago blues.

By the turn of the 20th century, the logging industry had become a prominent source of work for blacks living in the South. The logging camps consisted of several shacks that converted into boxcars for easy transportation. In each camp, a shack was set aside to house entertainment, including gambling, drinking, music, and dancing. Such shacks were called "barrelhouses." Itinerant musicians, many of them self-taught, performed the piano in these barrelhouses to accompany dancing. Similar establishments could be found in the juke joints of the nearby turpentine camps and mill towns. It was in this environment—with its proximity to the railroad, its demand for joyous entertainment, and the constant need for suitable if not highly trained pianists—that the boogie-woogie style emerged. Not surprisingly, the approach these pianists took to the blues

reflected the social function their music served. The thumping and steady rhythms of the left hand maintained a constant pulse suitable for dancing, whereas the fast-paced tempi and exuberant performing styles (often laced with imitations of trains) pierced through the ruckus of the crowds gathered in the barrelhouses. The pianists called out to the dancers to guide their movements—a practice that is in evidence on the early recordings of the genre by performers such as Clarence Smith or Romeo Nelson. Indeed, in Smith's spoken recitation during his 1928 recording, he used the term boogie-woogie to refer to both the tune he is playing and the dance that the tune supports.

Innumerable left-hand patterns were used to outline the blues progressions. The two most prominent were the "doubling" of the bass (in which the performer alternated between the coupling of the root and fifth of a chord and the coupling of the root with a sixth above—for example, C and G as a dyad alternate with C and A), and a walking bass figure (a pattern that plays the notes of the chord as an arpeggio, often with an added sixth—for example, C-E-G-A-B-flat). Walking basses supposedly arose just before the turn of the century in performances by ragtime pianists; the first published example is a 1909 composition by John William "Blind" Boone entitled "Blind Boone's Southern Rag Medley No. Two: Strains from the Flat Branch." These patterns offered a simple alternative to the difficult stride basses that later ragtime pianists developed and quickly were learned by the unschooled pianists of the barrelhouses.

The right hand of the barrelhouse pianists tended to focus on repeating chordal patterns, single note passages (often in triplet eighths), passages in parallel thirds, sixths, and octaves, and a variety of riffs. Each chorus typically introduced a new pattern. Later pianists (particularly Lewis, Ammons, and Johnson) concentrated on the cohesion of their compositions by introducing recurring motives and right-hand figures with a stronger melodic sense. These pianists also emphasized the independence of the hands and introduced a surprising amount of dissonance by playing clusters of adjacent notes and by using simultaneities more for their timbral effect than their harmonic content.

Unfortunately, the earliest recordings of the boogie-woogie style date from the late 1920s. Therefore, it is impossible to assess precisely how the first blooming of the style sounded. While the recordings of Clarence "Pinetop" Smith and Charles "Cow Cow" Davenport may have carried forward elements of the older style, these men were already immersed in the more urbanized approach to boogie-woogie that could be heard in bars and rent parties throughout cities such as Chicago, Kansas City, and St. Louis. Smith, Davenport, Jimmy Yancey, and Hersal Thomas (all based in Chicago) became important fixtures on the T.O.B.A. (Theater Owners' Booking Association) circuit, and their work in theaters and as accompanists imbued their performances with greater sophistication and polish than would have been heard in the barrelhouses.

Urban rent parties became an increasingly prominent venue for boogie-woogie performances in these cities. To cover the rent, some tenants would throw parties with liquor, entertainment, and a small entrance fee. Because the piano took up relatively little room and the boogie-woogie style was designed to cut

through the noise of a crowd, boogie-woogie pianists were an ideal source of entertainment at rent parties. Many such parties included "cutting sessions," during which boogie-woogie pianists informally would compete in virtuosic displays for the approbation of the audience (as well as bragging rights).

Boogie-woogie owes its period of greatest prominence (and perhaps even its commercial decline) to the efforts of John Hammond. In the mid-1930s, Hammond became enamored of a relatively rare Paramount recording by Meade "Lux" Lewis called "Honky Tonk Train Blues." Impressed with Lewis's virtuosity, Hammond began a prolonged search for the pianist, finally discovering him washing cars for a living in Chicago. With Hammond's assistance, Lewis rerecorded the composition along with three others for England's Parlophone (no American recording company would accept the risk). The recordings gained immediate notice and soon were issued in the United States. Lewis's minor celebrity was not yet sufficient to sustain a performing career.

Hammond's next move changed that situation temporarily. On December 23, 1938, Hammond held a concert featuring important African American musical artists called "From Spirituals to Swing." Hammond hoped to realize two major goals through this project. First, Hammond, with the sponsorship of the American Marxist publication *The New Masses*, sought to demonstrate that authentic African American music was superior to the derivative popularized versions of it promulgated by certain white musicians. Indeed, booking Carnegie Hall for the performance was largely a symbolic gesture through which Hammond hoped to demonstrate that this music was on par with other serious music and deserved to be listened to with a level of attention commensurate with its quality.

Second, Hammond recently had bought interest in the newly opened Café Society in Greenwich Village, and he found himself in charge of booking the musical entertainment. Café Society was the first fully integrated nightclub in the United States and quickly became the favored venue of New York's leftist intellectuals and artists. The owner of Café Society, Barney Josephson (a Latvian-American shoe salesman from Trenton, New Jersey), envisioned it as a venue where whites and blacks worked together on a fully integrated bandstand while entertaining a fully integrated audience. The liberal atmosphere of the locale was emphasized by doormen dressed in ragged suits that idly watched as patrons opened the doors for themselves, murals painted by leftist figures such as Ad Reinhardt, and its slogan: "the Wrong Place for the Right People." Part of the impetus behind the Carnegie Hall concert was to promote the kind of music Hammond wanted to feature at the nightclub.

The first half of "From Spirituals to Swing" culminated in a "cutting session" enacted on stage by the three great boogie-woogie pianists of that generation, soon to be known as the Boogie-Woogie Trio: Lewis, Ammons, and Johnson. The audience was in awe of their performance. This appearance (along with several further performances at Café Society) sparked the boogie-woogie craze that lasted from 1938 to about the middle of the following decade. During this time, performances and recordings by these three pianists were in high demand. Furthermore, the excitement surrounding this music gave rise to numerous imitators.

Nearly all jazz orchestras began to include a few "boogie-woogie numbers" in their repertoire (Benny Goodman even hired Mary Lou Williams, the composer and arranger for the Twelve Clouds of Joy, to write a boogie-woogie composition for his use). Numerous ersatz boogie tunes also gained popularity, including the hugely successful wartime tune, sung by the Andrew Sisters, "Boogie-Woogie Bugle Boy (of Company B)." The song was written by Don Raye and Hughie Prince and introduced by the Andrews Sisters in 1941.

The three members of the Boogie-Woogie Trio found it increasingly difficult to book performances by the late 1940s. Ammons, for instance, tried to perform more jazz standards in his sets, but all three pianists were viewed as proponents of an outmoded musical craze. They each drifted back into obscurity. Meanwhile, the techniques of boogie-woogie (particularly the propulsive but relatively simple bass figures) were absorbed into R & B and, eventually, into early rock 'n' roll.

See also Blues; Jazz; Rock 'n' Roll; Theater Owners' Booking Association (T.O.B.A.); Williams, Mary Lou.

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Chadwick Jenkins

Booker T. and the MGs

Booker T. and the MGs, a pioneering Southern soul instrumental group, began their career as the house band at Stax-Volt Records in Memphis, Tennessee, in 1962. The group collaborated with and backed such artists as Otis Redding, Sam and Dave, and Wilson Pickett and appeared on more than 600 Stax-Volt recordings through 1968. Members include organist Booker T. Jones (1944–), guitarist Steve "The Colonel" Cropper (1941–), drummer Al Jackson (1935–1975), and bassist Donald "Duck" Dunn (1941–). Lewis Steinberg (1933–) was the group's bassist until stepping down in 1965). Booker T. and the MGs (the MG stands for "Memphis Group") broke ground as a racially integrated group; their trademark "Memphis sound" infused country, rock 'n' roll, and blues influences with funk and soul.

In addition to their work as a backing band, they were a successful group in their own right, recording 10 albums and 14 instrumental hits, including their most well-known soul classic, "Green Onions" (1962). The song, a 12-bar blues anthem popular with both black and white audiences, reached number one on

Billboard's rhythm and blues chart and number three on the pop charts. "Green Onions" currently is number 181 on *Rolling Stone*'s list of the top 500 songs of all time. The recognizable hit can be heard extensively on radio, film, and television, including the films *Get Shorty, The Sandlot,* and *Chicken Run*. Other important recordings include the singles "Hip Hug-Her" (1967), "Soul Limbo" (1968), and "Melting Pot" (1971).

In 1968, with the sale of Stax Records, the band disintegrated into a more casual entity. In 1975, Jackson was fatally shot by intruders upon returning home from the Joe Frazier–Muhammad Ali fight. The remaining members continued on with a variety of collaborative and independent work. Cropper and Dunn were members of the Blues Brothers band that was started by John Belushi and Dan Aykroyd and portrayed themselves in the 1980 film, *The Blues Brothers,* bringing Booker T.'s classic songs to a new generation. Booker T. and the MGs was the house band for Bob Dylan's all-star, 30-year anniversary show in 1992 and they backed Neil Young on his 1993 tour. They released their first album in 20 years, *That's the Way It Should Be*, in 1994, and in 2004, they were the house band for Eric Clapton's Crossroads Guitar Festival.

The music of Booker T. and the MGs continues to influence contemporary music. They were inducted into the Rock and Roll Hall of Fame (1992) and the Musician's Hall of Fame (2008). Steve Cropper was inducted into the Songwriters Hall of Fame in 2005, and in 2008, both Steve Cropper and Donald Dunn toured with Australia's multiplatinum artist, Guy Sebastian. Booker T. Jones released a solo album, *Potato Hole,* in 2009. Fans can visit the Stax Museum of American Soul Music in Memphis, Tennessee, where Booker T. Jones's organ from "Green Onions" is on display.

See also Memphis, Tennessee; Soul Music.

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Kim Kennedy White

Boyer, Horace Clarence (1935–2009)

College professor Horace Clarence Boyer was born on July 28, 1935, in Winter Park, Florida. He obtained his musical education at Bethune-Cookman College in Daytona Beach, Florida (bachelor's degree, 1957), and at the Eastman School

of Music in Rochester, New York (master's degree, 1964; doctorate, 1973). His teaching career included tenures in the public schools and Brevard Community College of Cocoa, Florida (1957–1963, 1965–1969); at Albany State College in Georgia (1964–1965); Florida Technological University in Orlando (1972–1973); and at the University of Massachusetts in Amherst (1973–1999). As a youth he and his brother James toured as a gospel duo with Alex Bradford, Mahalia Jackson, and Rosetta Tharpe. He also toured with his brother independently in the Famous Boyer Brothers duo. His master's thesis was a study of gospel music, and his doctoral dissertation was an investigation of black church music. He toured widely with the gospel choirs he organized at the institutions where he taught. He also toured as a lecturer, giving special emphasis to the subject of gospel music, conducted choral workshops, and published articles in such professional journals as *The Music Journal* and *The Black Perspective in Music* as well as *Black World* and *First World*. He was active as an organist-choirmaster during his service in the U.S. Armed Forces (1958–1960) and later in a church at Macedon, New York (1969–1972). During the years 1973–1977 he was director of the Voices of New Africa House Workshop Choir. He recorded gospel-music albums, including *Mine Eyes Have Seen the Glory* (1973). His honors included Ford Foundation Fellowships (1969–1972). During the years 1985–1987, he served as curator of musical instruments at the National Museum of American History, Smithsonian Institution. His numerous awards include an honorary doctorate from the University of Colorado (1996) and the Lifetime Achievement Award from the Society for American Music (2009). A prolific scholar, he authored numerous articles on gospel music as well as an authoritative book on the subject, and appeared as a commentator in the films *Too Close to Heaven* and *Flight to Freedom*. He died on July 21, 2009, in Amherst, Massachusetts.

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Eileen Southern

Boys' Choir Movement, The

See Educators, Schools, Colleges, and Universities.

Brass Bands

While there are brass bands all over the world, in New Orleans musicians are known for creating a unique brass band tradition. The New Orleans brass band has cornets (or trumpets), trombones, a sousaphone or tuba, a snare drum, and a bass drum with a cymbal. In the early 1900s, clarinets and alto or tenor saxophones

were added. While the instruments in the New Orleans bands are not different from those in other brass bands, the music they make is. That music is, not surprisingly, the combination of a variety of influences and is the result of the city's rich history. While most scholars trace the beginnings of the New Orleans brass-band tradition to the 1880s, there are certain indications that it began much earlier.

Inspired by Turkish bands, European brass bands originated in the late 1700s and were military bands. The emperor Napoleon was much taken with this new form of music and promoted brass bands throughout his colonies, including Louisiana. In the early 19th century, there was an enormous influx of both enslaved and free people from Cuba and Saint Domingue who brought their Afro-Caribbean music with them. The major ingredients for the style were in place: the standard brass band; African, European, and Afro-Caribbean musical forms; black musicians; and a diverse audience willing to listen to them. It is this time period that historian Curtis D. Jerde points to as the beginning of black band music. By the 1840s, a band in New Orleans was advertising its services as a brass band, a military band, and a dance band. Emancipation and Jim Crow laws both acted to spur the development of the brass band tradition. As a result of the broader impact of segregation and enforced Jim crow laws, the black community created social-aid societies and other organizations to provide for the needs of black citizens, and at many of their annual socials and signature events, music was a prominent fixture.

The funeral march of the New Orleans brass band is slow, dirge-like, and solemn on the walk to the graveyard. On the return from the graveyard, the music is fast, uplifting, and joyful. Showing elements from both African and Afro-Caribbean folk traditions, this is a celebration of the soul's entrance into heaven. Funerals were not the sum of the New Orleans brass band, however. The other events where the brass bands played (for example, Mardi Gras, picnics, political rallies, dances) also helped create the tradition. The variety of both venues and audiences demanded that a certain musical complexity would develop. In his essay "The Clave of Jazz," Christopher Washburne wrote, "Because of the multiethnic population of New Orleans, stylistic flexibility was required. . . . Musicians needed to play music which would appeal to the tastes of African American, European American, Creole, French, English and Spanish audiences." The backgrounds of the band members themselves added to the mix. One member of a New Orleans brass band might well have been a trained musician from the *gens de couleur* (free persons of color) who had been taught the European tradition of quadrilles and concert music. Another might be a former slave who brought knowledge of improvisation, African percussion, spirituals, and work songs.

The 1880s heralded the brass band explosion in New Orleans, and the famed bands that began in that era included the Excelsior Brass Band (1880–1931), the Onward Brass Band (1885–1930), and the Reliance Brass Band (ca. 1892–1918). They defined what is now recognized as the brass-band tradition, and their music became a cornerstone in the development of jazz. Among the many legendary jazz musicians who received their early training in a brass band are King Oliver and Louis Armstrong, who were both members of the Onward

Brass Band. Now regaining popularity, modern brass bands include the Young Tuxedo Brass Band and the Dirty Dozen Brass Band. Most recently, the Rebirth Brass Band and the Soul Rebels Brass Band have combined the brass-band tradition with rap and hip hop.

See also Military Bands; New Orleans, Louisiana.

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Hilary Mac Austin

Brown, James (1933–2006)

R & B and soul artist James Brown is remembered for his distinctive voice, funky band arrangements, and electrifying stage presence. His career began in the mid-1950s as singer with the Famous Flames and hit singles, such as "Please, Please, Please" and "Try Me." He began to achieve iconic status after his landmark album, *Live at the Apollo* (1963). This album marked Brown's growing penchant for tight and sparsely orchestrated grooves, which featured signature play between his vocal jabs and the ensemble. This call-and-response element along with other timbres and collective ensemble treatments that evoke a strong vernacular presence virtually eschewed the harmonic and formal conventions of popular music during that time. Brown continued to explore the more unconventional route in song composition and production through the 1960s and early 1970s, sometimes aurally transmitting the details of his songs to band members. Brown's political activism was overtly stated in his hit "Say It Loud, I'm Black and I'm Proud" which became an anthem of awareness and affirmation for many African Americans during the late 1960s and the turn of the following decade. His political positions did not preclude his production of funky dance hits, which were accompanied by hit singles, such as "Mother Popcorn" (1969), "I Got The Feelin'" (1968), and "Super Bad" (1970). His string of chart-topping hits ended in the mid-1970s with "Get Up Offa That Thing." Brown was reintroduced to the mainstream and to a new generation of listeners by way of his appearance in the film, *Blues Brothers.* That reemergence during the 1980s reached its pinnacle with two hit singles

James Brown, the "Godfather of Soul," greets fans during a ceremony honoring him outside the famed Apollo Theater in the Harlem neighborhood of New York in 1994. (AP/Wide World Photos)

"Living in America" and "I'm Real." Known by other monikers such as the "Godfather of Soul" and "The Hardest Working Man in Show Business," Brown's influence is realized in contemporary popular music by way of hip hop samples and the groove-based forms of house and go-go music.

See also Soul Music.

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Horace J. Maxile, Jr.

Brown, Oscar, Jr. (1926–2005)

Entertainer and composer Oscar Brown was born October 10, 1926, in Chicago, Illinois. He began his professional career as a child actor and entered music relatively late, although he wrote songs and poetry from childhood on. In 1952

his song "Brown Baby," attracted wide notice when it was sung by Mahalia Jackson. His performance of the song on the demonstration record called attention to his singing ability and launched him into a career as an entertainer. He toured widely on the nightclub circuit and appeared on television and radio programs. In 1962 he was host for a television series "Jazz Scene USA" and in 1980 for the series "From Jumpstreet: A Story of Black Music." He also produced television specials. During the 1960s–1970s he gave more attention to writing music, although continuing his activity as an entertainer. The musicals he wrote and produced, some in collaboration with others, included *Kicks and Company* (1961), *Joy* (1970), the opera *Slave Song* (with Alonzo Levister, 1972), and *In Da Beginning* (1977), among other productions. He received awards from the theater industry. In 1972 he was artist-in-residence at Howard University in Washington, D.C. He hosted *From Jump Street: The Story of Black Music* for PBS in the 1980s; a documentary of his life, *The Story of Oscar Brown Jr.*, aired on PBS in 2007. He died in May 2005 in Chicago, Illinois.

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Eileen Southern

Brown, William Albert (1938–2004)

Concert and opera singer William Albert Brown was born March 29, 1938, in Jackson, Mississippi. He obtained his musical education at Jackson State University in Mississippi (bachelor's degree in music education, 1959), where he studied with Robert Henry; at Indiana University in Bloomington (master's degree, 1962), where he studied with Charles Keillman and Paul Mattheu; at Peabody Conservatory in Baltimore, Maryland (1966–1968), where he studied with Carolyn Long. He also studied with Alice Duschak. In 1961 he made his debut as a concert tenor in Handel's *Judas Maccabeus* with the Fort Wayne [Michigan] Symphony Orchestra; in 1967 he made his New York debut with the Little Orchestra Society's concert performance of Busoni's *Turandot*. In 1962 he made his operatic debut with the North Virginia Opera Company, singing the role of Rodolfo in Puccini's *La Boheme*. In 1968 he made his debut with the New York City Opera in Weisgall's *Nine Rivers from Jordan*. During the years 1970–1971 he toured with the Goldovsky Grand Opera Theater. He also toured widely as a concert singer, appearing with major symphony orchestras of the United States and abroad, and performed with opera companies and on television programs,

including the world premiere of John LaMontaine's opera *Shephardes Plave* performed by the Washington Opera. His best-known operatic performances were as Feste in David Amram's *Twelfth Night,* Nero in Monteverdi's *Incoronazione di Poppea,* and Nate in William Grant Still's *Highway I, U.S.A*. He made his recording debut in 1973 and thereafter recorded regularly; his best-known recorded performances were of Olly Wilson's "Sometime" and arias from operas by Still and Samuel Coleridge Taylor. As a concert artist he attracted wide attention for his all black-composer programs. His teaching career included tenures as an Affiliate Artist at Augustana College in Rock Island, Illinois; at Eckerd College in St. Petersburg, Florida; and as professor at the University of North Florida in Jacksonville (1972–2004). He received awards from the recording industry. He also received the Distinguished Professor Award from the University of North Florida in 1993. He continued to perform with various symphonies and opera companies throughout the United States and abroad until late 2002. His papers are held at the Center for Black Music Research (Columbia College Chicago). Brown died on October 20, 2004.

Eileen Southern

C

Caesar, Shirley (1939–)

A gospel singer, Shirley Caesar is hailed as the "Queen of Gospel Music" and considered to be the most famous gospel singer since Mahalia Jackson. She had an early introduction to gospel music by way of her father who was a lead singer in a quartet. She was performing by age 12 as "Baby Shirley Caesar" and in 1958 became a member of the legendary group, the Caravans. Perhaps the most popular all-female gospel-singing group of the 1950s, the Caravans boasted a number of great singers such as Inez Andrews, Dorothy Norwood, and Albertina Walker. Caesar left the Caravans in 1966 to pursue her preaching ministry and a career as a solo artist. She then produced albums with the Hob and Roadshow labels, which produced hits such as "Faded Rose." Over her career, Caesar has recorded more than 40 albums and received a host of industry and organizational awards, including 12 Grammy Awards and induction into the Gospel Music Hall of Fame. Along with her strong alto voice that is equally at home with soft or full-throated passages, she is revered for being one of the best storytellers in the history of gospel music. Whether in a sermonette that serves as prelude or a spirited ad lib over a closing vamp, Caesar's ability to connect with audiences through stories and personal testimonies contribute to her being one of the all-time greats in gospel music. Many of her recordings feature traditional gospel styles, forms, and instrumentations, but she has collaborated with contemporary gospel artists, such as Tonex, Tremaine Hawkins, and Kim Burrell. Caesar's more popular songs and sermonettes include classics such as "Hold My Mule," "I Remember Mama," "Jesus, I Love Calling Your Name," and "He's Working It Out for You."

See also Gospel Music.

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Pastor Shirley Caesar performs at BET's (Black Entertainment Television) Eighth Annual Celebration of Gospel concert. (AP/Wide World Photos)

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Horace J. Maxile, Jr.

Calloway, Cab (1907–1994)

Jazz bandleader and singer Cabell ("Cab") Calloway was born December 25, 1907, in Rochester, New York. He came from a musical family: his mother was a church organist and his brother Elmer and sister Blanche became professional musicians. When he was six, his family moved to Baltimore, Maryland, where he studied with Llewelyn Wilson at the high school. He also studied voice privately with Wilson and with Ruth Macabee. He sang in a church choir at an early age. He also began singing in local nightclubs during his high school years and played drums in a local group. His early style development was influenced by

William ("Chick") Webb, who performed in Baltimore during Calloway's formative years. In 1927 he began singing professionally, joining the musical revue *Plantation Days,* in which his sister Blanche was performing. When the show closed in Chicago, Illinois, he remained in the city; he attended Crane College for a short while and began singing in local nightclubs. By 1929 he had formed his own band, the Alabamians, which toured for a period, then went to New York, where it made its debut at the Savoy Ballroom in the Harlem community. The group was disbanded, however, within two weeks after its opening, and Calloway toured with the *Hot Chocolates* musical in a singing role. He was then invited to lead the Missourians, a group originally from Kansas City, Missouri, but then playing in New York. In the spring of 1930 his band went into the celebrated Cotton Club as a replacement for Edward ("Duke") Ellington. During his two-year association with the club, the band changed personnel, becoming in reality his band; he broadcast every night from the club. In 1931 he made his recording debut and began writing his own songs, including one that became the theme song of his band, "Minnie the Moocher." Within a short time he was firmly established as a successful bandleader.

He toured widely with his big bands at home and abroad, recorded extensively, and appeared in numerous films, including *Ali Baba Goes to Town* (1937), *Dixie Jamboree* (1944), and *Stormy Weather* (1943), among many others. In 1947 he was forced to disband his big band for economic reasons; thereafter he worked with small groups, although he occasionally led a big band for special engagements, as in 1951. In 1952 he began a new career as a singing actor; he toured with Gershwin's folk opera *Porgy and Bess* (1952–1954), the Harlem Globetrotters (1965, as a halftime show), and the Broadway musical *Hello, Dolly!* (1967–1971). Between acting engagements he toured widely with a small group in Europe, South America, the Caribbean, and the United States. He continued to be active musically through the 1970s, singing in theaters, nightclubs, and resort areas; in the mid-1970s he toured with a show, *Sounds of the Forties.* Calloway was an important big band leader of the 1930s and 1940s; those who played in his groups included many who would later become celebrated, among them, Chuck Berry, Dizzy Gillespie, Danny Barker, Milton Hinton, Tyree Glenn, Jonah Jones, Benny Payne, Hilton Jefferson, Cozy Cole, Ben Webster, and others. Although not the first to use "scat singing," he helped to popularize it with his "hi-de-ho." In 1976 he published his autobiography with Bryant Rollins, *Of Minnie the Moocher and Me.* He received the National Medal of the Arts in 1993. He died November, 18, 1994.

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Eileen Southern

Camp Meeting Songs

Between 1780 and 1830, camp meetings flourished in the religious life of America's frontier communities. Its participants were common people, black and white, of all Protestant denominations involved in a continuous religious service spread out over several days, often an entire week. These meetings were held in wooded areas or in large tents where participants prayed and sang the traditional religious songs of the time.

A number of scholars and participants in the tradition have noted the significant contributions of African Americans to the form and functions of camp meetings, although, during the years of segregations, African Americans and whites were separated at numerous meetings. Despite the segregation, the African American presence was felt in emotive singing and dancing, and in the insistence in long repetitive choruses that modified the rhythms and metrical divisions of standard sacred song. These nuances were, of course, based in an African heritage. The impact of the vernacular influence on the sacred song and its overarching influence in religious communities caused some to attempt to mark distinctions between sacred and secular performance styles—a line that is at best a blurred one.

In comparison to the popular music of black musicians in the South, contributions to camp meeting songs were just as significant because they offered a powerful vehicle for cultural identity in organized religions and denominations in the South. Furthermore, research suggests that the African American contributions to camp meeting songs signaled a reaction against conventional psalmody of the religious establishment and called for more simple and spontaneous songs that feature the form and technique of call and response. Because of this reaction and insistent performance style, camp meeting songs experienced dramatic changes: the nonreliance on hymnals perpetuated the emphasis of the oral approach to singing traditions and the continued use of simpler songs that invited more communal participation.

Although there were retentions of cross-cultural influences in camp meeting songs during the early decades of the 20th century, deep cultural, social, and philosophical differences persisted between the races and those differences even reached into religious ideologies and contexts of musical influence. For example, American composer Charles Ives evokes the camp meeting in his third symphony, but like many Americans during that time, denied the weight and significance of African American music in the defining of an American musical tradition.

See also Antiphony (Call and Response); Black Church Music—History; Black Church Music—Hymnists and Psalmists; Slave Music of the South; Work Songs.

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Lorenzo Santoro

Carter, Betty (1929–1998)

Jazz singer Betty Carter stands with Ella Fitzgerald as one of the greatest scat singers ever. Scholars and fellow musicians consider her to be an evolutionary marker in jazz singing, as she, more so than many of her contemporaries, applied the aesthetic and musical principles of bop and postbop jazz styles to the vocal instrument. Born Lillie Mae Jones in 1929 in Flint, Michigan, she was introduced early into professional jazz circles. As a teen, she performed with bop musicians such as Charlie Parker when they performed in Detroit and eventually landed a steady job with the Lionel Hampton band before her 20th birthday (1948). During the 1950s, Carter performed with notables such as Dizzy Gillespie, Max Roach, and Miles Davis, while maintaining a position with the Hampton band. She made her first recordings during this decade, but they were not well received. Developing a reputation as a nonconforming artist, Carter's reputation among musicians was stellar. Her radical approach to melody and improvisation were not as marketable, however, and, thus, she was not popular with booking agents and record companies. Carter toured with Ray Charles during the 1960s, and their collaborations resulted in one of Carter's first commercially successful recordings, *Ray Charles and Betty Carter* (1961). She also continued to work and record with her trio and released acclaimed albums such as *Finally Betty Carter* (1969). She founded her own record company in 1971, and critics believe that much of her best work shows on these albums; they include *Now It's My Turn* (1976) and *The Audience with Betty Carter* (1979). A firm believer in apprenticeship and education through practical experience, Carter helped launch the careers of many jazz musicians through the 1970s and 1980s. Among those who have worked in her trios are pianists Mulgrew Miller, Benny Green, and Cyrus Chestnut. Her most notable albums during the 1980s and 1990s include *Look What I Got* (1988) and *Feed the Fire* (1993). She continued to tour after the release of *Feed the Fire* and added the Jazz Ahead program to her legacy. Jazz Ahead was an education outreach program that brought aspiring jazz musicians to New York to study for one week and always ended with a weekend of concerts.

See also Jazz.

Jazz singer Betty Carter belts out a song at her Brooklyn, New York, home in May 1978. Carter is known as the "Godmother of Jazz." (AP/Wide World Photos)

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Horace J. Maxile, Jr.

Charles, Ray (1930–2004)

Born Ray Charles Robinson on September 23, 1930, in Albany, Georgia, his family moved to Greenville, Florida, when he was an infant. When he was three years old, he was given access to a piano in the neighborhood cafe, and he

Legendary soul pioneer Ray Charles is shown in this March 16, 1979 photo. (AP/Wide World Photos)

taught himself to play, inspired by the proprietor, Wylie Pitman, a boogie-woogie piano player. He began going blind when he was five years old and within two years was totally blind. He obtained his musical education at the State School for the Blind in St. Augustine, Florida. He left school when his mother died, and at 15, he began his professional career.

He first played piano in bars and clubs of Jacksonville, Florida, then moved to other cities in the state. When he was 18, he settled in Seattle, Washington, where he organized his own group, the McSon Trio. His early style development was influenced by Nat King Cole, both as singer and pianist, and his first group imitated the Cole and Charles Brown sound. The trio played regularly in local places and on radio and television programs. He wrote arrangements for his group and for others; in 1948, he made his first recordings, and he dropped the Robinson from his name. In 1950, he settled in Los Angeles, California. His trio had difficulty in finding engagements, and within a short period, his management sent him on tour as a single with Lowell Fulson (1950–1952). After leaving Fulson, he toured as a soloist, and he then formed a seven-piece group in 1954, for which he wrote and arranged the music as well as played piano and alto saxophone, and sang. He developed a distinctive style, combining elements of spirituals and blues in the songs he wrote. His group toured widely, particularly in the South, playing on the black theater circuit. He made his recording debut as a

bandleader in 1954 and occasionally played for such artists as Ruth Brown. Eventually, he established himself as the leading entertainer of his time, whose versatile group could perform jazz, blues, rhythm and blues, or gospel with authority.

In 1959, he attracted wide attention for his so-called secularized gospel; in 1962, he combined gospel elements with country and western music, as in the albums *Modern Sounds in Country* and *Western Music*. In 1976, he combined yet two other styles, transforming patriotic songs into gospel. He toured widely throughout the world with his show, which included a female vocal group, the Raeletts, specialty acts, and a big band (sometimes large orchestras with strings, particularly for recordings). He performed on television shows and in films or on film soundtracks, including *Ballad in Blue* (1964) and *The Cincinnati Kid* (1965). Charles exerted enormous influence on others as a bandleader, composer, and performer. He is credited with having developed the concept of soul, the merging of gospel, rhythm and blues, country music, and popular music into a musical entity

Among his hits were "I Got a Woman" (1954); "The Right Time" (1956); "Georgia on My Mind" (1960); "Unchain My Heart" (1961); "Hit the Road, Jack" (1961); I Can't Stop Loving You" (1962); "Born To Lose" (1962); "Busted" (1963); "Crying Time" (1965); "America the Beautiful" (1972), which he later rerecorded after the September 11, 2001, terrorist attacks; and "Rainy Night in Georgia" (1972). His final album, released two months after he died, *Genius Loves Company*, featured duets with such singers as Willie Nelson, Norah Jones, B. B. King, Gladys Knight, and others, and won multiple Grammy Awards.

He received numerous awards from the music industry. In 1978, he published his autobiography, *Brother Ray*, with David Ritz (which was revised and published in 2004). Among the many honors Ray Charles received in his life were 17 Grammy Awards, including the Lifetime Achievement Grammy in 1987; Kennedy Center Honors for Lifetime Achievement in 1988; the National Medal of Arts in 1993; and *Rolling Stone* magazine placed him at number 10 in their "100 Greatest Artists of All Time" in 2004 and at number two in their "100 Greatest Singers of All Time" in 2008.

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Eileen Southern

Charleston, South Carolina, and Surrounding Areas

Charleston, South Carolina, a major slave port, was in near ruin in 1862. Cotton monoculture had ended with war and military occupation. Trading chickens and vegetables along the coast from Savannah and Beaufort to Georgetown brought enterprising individuals to Charleston; others left near destitution and landlessness to seek their fortune in the city. The river routes from inland brought migrants from the Low Country of South Carolina and Georgia to the city. Those who passed through the Jenkins Orphanage (founded 1891) often made a mark in the Jazz Age.

African American Music in Charleston, South Carolina, and Surrounding Areas: 1862–1919

Education

College education was largely undertaken outside the state—St. Helena Island's first doctor graduated from Howard University in 1900—but the city had numerous schools by 1890. Education for older children was at Avery (founded in 1865), Morris Street (founded in 1867), and John Dart's industrial school (founded in 1894). Away from the city, students attended Claflin College, in Orangeburg (founded in 1890), which offered a music program, and the Browning Home, in Camden (founded 1887 and renamed Mather Academy).

Parade bands included the Chicora (1878) and Greenville's Union Star (1891). The city's German community employed African American bands at the annual *Schutzenfest*. Music was heard at picnics, in traveling shows, and always in the churches. Tuition included violin lessons (Francis Eugene Mikell, 1885–1932), the piano (William Lawrence, 1895–1981, whose father was a church organist), and informally—meaning the absence of tuition (songwriter Chris Smith, 1879–1949)—as well as from books purchased by mail. Joshua Blanton, of Vorhees Institute in Denmark (1897), was active musically and encouraged his daughter Carol (born on St. Helena Island, 1911–1974) to study the piano and composition, sending her to Spelman College in Atlanta, Georgia.

Avery Institute, headed by Fisk graduate and ex–Jubilee Singer Benjamin Cox from 1914 to 1936, employed tutors J. Donovan Moore, Goldie Bolden, and James R. Logan. Moore's tuition enabled Lawrence to play in recitals in New York and England. Bolden's music teaching included a choir that sang the classics.

Musicians in Europe

Charleston-area musicians began traveling to Europe as early as the late 19th and early 20th century. From research based on U.S. passport applications, these

musicians have been recently identified and current research continues to learn about them, including their death dates. Some of these musicians included Thomas James who performed in Austria in 1906, and singer Henry Norris Jackson (born in Charleston, 1871) who performed in Copenhagen, Denmark, in 1899, and in Sweden and Germany in 1904. Peter Jackson (born in Charleston, 1890) was a stage artist in Norway in 1913 and Berlin in 1914, on his way to Russia. Song-and-dance acts by black men and women were popular across Europe despite the language barrier. Emma Elizabeth Harris (born in Augusta, 1875) performed in Berlin in 1903 on her way to Russia. Harry Gravely Davenport (born in Savannah, 1875) had been singing in Europe since 1895, which also took him through Berlin to Russia, in 1900. From 1890 into 1905, guitarist Joseph Carter, who also was from Savannah (ca. 1869), worked in Europe and received excellent reviews. Edward Claude Thompson (born in Beaufort, 1878) was a female impersonator who performed as Modjesko or the Creole Patti in Norway, Sweden, Russia, France, Germany, Hungary, and Austria between 1901 and 1911.

Lucy Jackson from Charleston (b. 1867) left America in the Black America Company in 1896. A solo act in 1899 Berlin, she toured Poland, Finland, Austria, and Hungary from 1901 to 1905. Performing as Smith and Bella Jackson, she sang and danced with William Smith (born in Philadelphia) from Germany to Greece and Egypt in the 1910s. She performed Tyrolean yodeling songs in Germany in 1905.

Joseph Beckles (born in Charleston, 1875) performed in Europe beginning in 1897 and used music in his act as the American Negro Comedian. He danced the cakewalk in Denmark and Norway in 1904, in present-day Ukraine in 1906, and in Hungary in 1907.

It is difficult to know exactly what propelled these men and women to Europe. Those, like guitarist Carter, who married whites, never could return to South Carolina and Georgia. Once away from the "hellhole" of Charleston (as respected Fisk choir leader, Ohio-born global traveler Frederick J. Loudin described the city in 1898) many were unlikely to return.

Notable African American Musicians in South Carolina

Gary Davis (born in Laurens, 1896–1972) attended the South Carolina School for the Blind. A blues and gospel singer-guitarist, Davis influenced many musicians in the 1960s. South Carolina provided almost no financial support for welfare and education of African Americans until the 1900s, and the early institutions were founded and funded by Northern philanthropy or the church, assisted by local donations.

In 1891, Daniel Jenkins (born in Barnwell County, 1862–1937) established a home for orphans. The city of Charleston provided $200 in 1897—for Jenkins ran the only black orphan home available—rising to $1,000 annually from 1905. He cared for more than 500 children, with eight teachers.

The Orphan Aid Society was generally known as the Jenkins Orphanage. Like most black institutions (other than theology schools), a practical education formed a large part of his program, to ensure that the children could earn a living when they left. Music teaching was included: Logan's carpenter brother Peter also had considerable responsibilities. Mikell taught music at the orphanage, which had girl singers and brass bands touring in the summer, seeking support outside Charleston. Jenkins took a band to England in 1895 and a girl trio to England in 1906. By 1898, Jenkins was the sole U.S. agent for band instruments made by Abraham Collins of London. As one of the only black entrepreneurs importing European musical instruments in the 1890s, his impact was tremendous not only to South Carolina, but to the musical innovation in the state. Jenkins's institution occupied the Old Marine Hospital in central Charleston and, for wayward children, Jenkins had a reformatory farm at Ladson.

Music instruction at the orphanage was formal. Orphans learned to read musical notation and to construct harmonic structure and proficiency on instrumental techniques as opposed to learning music by rote. The Jenkins alumni could all read music and play their instruments in different keys. Mikell, Logan, William Leroy Blake, and Alonzo Mills taught reading, harmony, singing, and the instruments. Concerts were presented; the bands played in the street and at picnics, and gave recitals as far as James Island. One choir was named the Suwanee River Company (ca. 1913). The bands gathered one-quarter of the funds needed to keep the operation going.

Many of the youngsters were active in jazz from the 1920s. Achievements in other musical activities such as composition, band leading, and music shop keeping, all essential to the world of music-making, have been overlooked by numerous scholars over the years. Pianist Thomas Delaney (1889–1963) wrote "Jazz Me Blues" and other popular compositions, Alonzo Hardy (b. 1889) directed bands in New York into the 1930s, and Horace Holmes (b. 1901) studied at Morehouse in Atlanta and ran a music store in New York from the 1920s.

Jenkins's son Edmund Thornton (1894–1926) went from Avery to Morehouse where he played the violin and studied music with Kemper Harreld. He led an orphanage touring band most summers. In 1914, he went with a band to London where, billed as the "Famous Piccaninny [*sic*] Band," they played at the Anglo-American Exposition from May to September. Edmund Jenkins then studied at the Royal Academy of Music for seven years, majoring in composition, adding oboe and bassoon to the clarinet, which he taught at the academy, as well as winning medals, prizes, and scholarships. In 1919, his "Charlestonia" was performed in London: one of its themes was a Charleston fisherman's song.

Charleston's street cries were the subject of Hariette Leiding's book in 1910, but little or nothing is known of blues and other secular singing in Charleston and the Low Country. The boys at Jenkins Orphanage came from out-of-town as well as the city, and they would have heard these cries in the streets of the city in the years before they entered the institution.

Jenkins alumni worked for James Reese Europe's orchestra, which was the top black band in America. Mikell was a sergeant with Europe's Hell Fighters army band, and trombonist Amos Gilliard and drummers Stephen and Herbert Wright also were in that group, touring in France from 1917 to 1918. Europe and his band returned in triumph to New York and toured into 1919. Brothers Jacob (trombone) and Ed Patrick (cornet) who had entered the orphanage in 1908 worked with Will Marion Cook's Southern Syncopated Orchestra in England from 1919. George Thayer (French horn) started a career in minstrel and theater shows in 1919 after touring with the orphanage band from 1913.

In spite of their socieconomic situations, these musicians made tremendous contributions to the living legacy of African American music.

Jeffrey Green, Rainer E. Lotz, and Jack A. McCray

African American Music in Charleston, South Carolina, and Surrounding Areas: 1919–1942

Continuing social repression and the awareness of opportunities away from South Carolina, encouraged by war, prohibition, and the growth of public dancing, led Charlestonians to leave the city, taking their music with them.

Folk Blues

Singer Bertha "Chippie" Hill (1905–1950) was born in Charleston and moved to New York as a child, recording in Chicago with Louis Armstrong. Gary Davis moved to North Carolina, working with Blind Boy Fuller, settling in New York in 1944 and touring in Europe as a holy blues guitarist. Joshua D. "Josh" White (born in Greenville, 1908) learned guitar technique from the blind men and eventually would initiate a recording career in New York in 1932. Bluesman Pink Anderson (1900–1974) was born in Laurens and raised in Spartanburg. He worked in medicine shows, and began a recording career in 1928. The blues-influenced trumpet of James "Bubber" Miley (1903–1932) was born in Aikenand emerges as a major player in the Edward "Duke" Ellington orchestra from 1924 to 1929. Henry Johnson (born near Spartanburg, 1910) sang on WSPA Spartanburg and WBCU Union in the 1930s. In 1927, Julius Daniels (1901–1947), born in Denmark, was the first South Carolina bluesman to record. A disc of spirituals was made in 1929 by the South Carolina Quartette for Paramount. Numerous discs also were made by Victor/RCA in Charlotte (then Rock Hill) between 1927 and 1938, including string players and vocal quartets. Entertainer Ethel Waters employed Delaney as her manager: his "Down Home Blues" was a hit for her in 1921.

Nicholas Ballanta-Taylor visited and published *Negro Spirituals of St. Helena Island* (1925). Because he came from Sierra Leone, he was aware of the linguistic and cultural links between Gullah and Sierra Leonean Africans via dance, language, and song.

Jenkins Orphanage Alumni

Orphanage-trained musicians moved away, largely to New York. The Aiken (or Aitken) brothers Augustine "Gus" and Eugene "Buddy" worked with Fletcher Henderson in 1921 and then for Charlie Johnson's band. They recorded with Perry Bradford in 1923. Gus (b. 1902) was in Louis Armstrong's trumpet section in the 1930s. Brothers Thomas "Tommy" and William "Bill" Benford worked in dancehalls in New York, playing drums and tuba. In 1928, they recorded with Jelly Roll Morton alongside another orphanage alumnus, trombonist Julius "Geechie" Fields (ca. 1903), who played in a band with them, and Savannah-born guitarist Lee Blair (1903–1966).

Emerson Harper taught at the orphanage from 1912 to 1914, was a clarinetist in London in 1914, worked in New York, and played with LeRoy Smith's orchestra from 1918 to 1933 and with other bands as well. Amos White (b. 1889) worked in New Orleans with Mamie Smith in 1927 and worked in California starting in 1934. Drummer Joseph "Traps" McIntosh's technique was greatly admired in New York in the 1920s. Trombonists Joseph Williams and Jacob "Jake" Frazier recorded jazz-dance music in the 1920s. Frederick "Freddie" Bennett moved to New York in 1936, where he played trombone with Luis Russell. Alonzo Hardy (b. 1889) attended South Carolina State College and then directed an Elks band in New York into 1937. Herbert "Peanuts" Holland (1910–1979) played the trumpet in Jimmie Lunceford's and Alphonso Trent's bands in the 1930s. William "Willie" Smith (1910–1967), associated with the Orphanage, played the saxophone with Lunceford from 1929 to 1942. Cladys "Jabbo" Smith (1908–1991) worked with Charlie Johnson from 1925, recording with Ellington and Thomas "Fats" Waller, and his own Rhythm Aces in Chicago (1929). His brilliant trumpet playing supported the record company's belief that he might challenge Armstrong. He was with Claude Hopkins playing the trumpet 1936 to 1938, and recorded four of his own compositions for Decca in 1938.

St. Julian Bennett Dash (born in Charleston, 1916–1974) was educated at Avery, moved to New York, and in 1938 joined Erskine Hawkins often playing the Savoy in Harlem. A saxophonist, he composed one of the classic swing-era tunes, "Tuxedo Junction" (1939). William "Cat" Anderson (born in Greenville, 1916–1981) joined Dash in the Erskine Hawkins Orchestra in 1942.

Away from recording centers, Jenkins' alumni taught, toured, and played. Savannah had trumpeters Eunice Brigham and Robert Hunter who played and taught in the city; Elmer Whitlock (trumpet) toured with Armstrong in 1933; Sylvester Briscoe (trombone and tuba) and Ermitt V. Perry (trumpet) toured in Florida in the late 1920s. Rohmie Jones taught Bennie Morton in New York in the early 1920s. Charles Anderson (trumpet) and William "Geechie" Robinson (trombone) worked in Texas in the 1930s. Brigham's trumpet pupils included Smith and Anderson; the latter formed orphanage alumni into the Carolina Cottonpickers, recording in 1937. The group included Aaron Harvey, Albert Martin, Walter Bash, Booker T. Starks (saxes), Julius Watson (trombone), Eugene Earle (tuba and trombone), Joseph M. Williams, Thaddeus Seabrook, and John Henry Williams (trumpets), and Otis Walker (drums).

Orphanage tutors also trained independently. Notable pupil Frederick "Freddie" Greene (or Green) (1911–1987) had the guitar chair in the Count Basie orchestra from 1937. Mikell had moved to New Jersey. He taught, composed, and conducted in New York until his death in 1932.

In 1928, Fox filmed the band outside the Marine Hospital building. The sound is ideal for a street band, bound to attract attention from the curious. Revealing the high standards of tuition, the musicians hold their instruments and play with embouchures in the correct manner. Such skills enabled alumni to work the long hours of dance-jazz bands in the 1920s and 1930s. None of the youngsters tap their feet—a common, noisy, and intrusive element among badly and self-taught instrumentalists.

Musicians in Europe

Continuing his studies at the Royal Academy of Music, London, into 1921, Edmund Jenkins was a contact for visiting Americans, including Will Marion Cook and his Southern Syncopated Orchestra. Jenkins formed a dance band that recorded in 1921. His clarinet and alto-sax reveal jazz qualities lacking in his British companions. In London, he met Florence Mills; pianist-composer James P. Johnson, whose "Charleston" of 1923 was the dance sensation of the 1920s; and Will Vodery—all major figures in black music. A frustrating musical season in the United States during 1923 to 1924 led Jenkins to settle in Paris where he died in 1926.

Will Lawrence accompanied tenor Roland Hayes on a European tour in 1923, for spiritual recital presentations were in fashion (a heritage often assumed to have been initiated by Paul Robeson). Hayes also presented European art songs and lieder, as well as songs from Africa; Lawrence's arrangements were important in their success.

The Blackbirds of 1926 performed song and dance shows in Paris and London, where they gave more than 200 performances, ending in May 1927. The show then toured Britain. Bill Benford was in the orchestra. The 1934–1935 show included dancer Clayton "Peg Leg" Bates (1907–1998).

In 1929, the play *Porgy* went to London, with Jenkins personnel as the band and as actors. Alonzo Mills, Sr. and Jr. were in that group, as were Seabrook, Joseph Smalls, and Charlie Jackson. This novel-turned-play was to become Gershwin's *Porgy and Bess.* The probable connection, in mid-1920s Paris, between Gershwin and Edmund Jenkins remains unresearched.

Tommy Benford was in Europe in the 1930s, recording with Coleman Hawkins and Benny Carter. Nina Mae McKinney (born near Charlotte, 1912–1967) sang in England, and worked with Robeson in a movie in the 1930s.

Art Song Recitals

The Morris Brown Baptist Church continued music presentations with tenor Sydney Woodward in 1922 and Marian Anderson in 1929. Carol Blanton toured

and taught outside South Carolina. Parlor pianists, singers, and violinists played for friends and at gatherings, performing Eurocentric arrangements of spirituals and folk songs from published collections by Samuel Coleridge-Taylor, James Weldon Johnson, and others.

Jeffrey Green and Rainer E. Lotz

African American Music in Charleston, South Carolina, and Surrounding Areas: 1942–1968

Trumpeter Wilbur Carter left the Jenkins Orphanage in Charleston in 1941, seeking his fortune after a stint of more than 10 years in the institution, a world-renowned jazz cradle. Carter, a cripple, and his sister, Elizabeth, were sent to Jenkins in the 1920s where they both learned music. By 1942, Wilbur Carter had settled in Schenectady, New York, to use what he had learned in Charleston—how to play jazz trumpet—to make a living.

Carter did well, playing for a time with the famed Carolina Cottonpickers and establishing himself as a popular musician in Schenectady, a city he had visited with a Jenkins band in the 1930s.

The Cottonpickers was a territorial band, a band that stayed on the road covering the entire United States, including the West Coast. It was formed in the 1940s and traveled through the 1950s, playing cities such as Los Angeles, New Orleans, Jacksonville, New York City, and Chicago. The band grew out of a Jenkins Orphanage touring band, which decided to stay on the road after some financial success. Trumpeter William "Cat" Anderson trained at Jenkins and was a Cottonpicker, as was St. Julian Bennett Dash, Charleston native and eventual lead tenor saxophonist with the famed Erskine Hawkins Orchestra. An important Charleston pianist, Clifton Smalls, also was a Cottonpicker. Smalls was musical director for singer Billy Eckstine, pianist for 10 years with Sy Oliver at New York City's Rainbow Room, and musical director for William "Smokey" Robinson. He worked with famed bandleader Gerald Wilson, singer Brook Benton, and vocalist Dinah Washington. Some may remember his giving a cameo performance as a piano player in the movie *Cotton Club* starring Richard Gere.

As Carter was leaving Charleston a couple of years into World War II, the area began to awaken from a slumber started after the Civil War. The advertising campaign promoting "Old Historic Charleston" began in the 1920s and had taken hold by the 1930s, bringing an increasingly steady flow of tourists and new residents to the area. Blacks were still reeling from the Great Depression, but a generation of African American jazz musicians began to come of age during the late 1940s and early 1950s, continuing a musical tradition started in the 19th century and concretized with the birth of the Jenkins Orphanage in 1891.

By then, players such as Joey Morant, Oscar Rivers, Lonnie Hamilton III, St. Julian German, George Kenny, Bob Ephiram, and Raymond Rhett had been

passed the Charleston jazz torch to bring it into the modern era. They took musical instruction at Charleston County public schools through their connections—direct and indirect—with the Jenkins Orphanage. Many of the musicians were taught music in public schools by teachers associated with Jenkins such as Holland "Toby" Daniels, a longtime instructor and administrator at Jenkins. He taught at Burke High School in Charleston and retired as a public school principal.

Morant and others from this time got early lessons from Fletcher Linton who started a marching band and giving private lessons at Archer Elementary School in the 1940s. He went on to do the same thing at Buist Elementary School in the 1950s, where he was principal.

Linton was a jazz player, working in many of the dance bands in Charleston at the time. He was a native of Cheraw, South Carolina, where he learned to play the trumpet with his boyhood pal John Burks Gillespie. Linton's bother Charlie Linton was a well known jazz singer who worked with Chick Webb's band. According to many accounts, Charlie Linton introduced Webb to Ella Fitzgerald in the 1930s when he sang with Webb. Leonard "Swing" Chisolm was a student of Fletcher Linton's at Buist in the mid-1950s, who went on to great recognition around the southeastern United States as a tenor saxophone player.

Many journeyman musicians from Charleston who were living and working in New York City during this period, such as trombonist Julius "Bankhead" Watson, populated pit bands at large theaters and Broadway shows for years. Mostly because of the teachings at Jenkins Orphanage and instruction by teachers who learned there, Charleston musicians were legendary for their ability to sight-read and play any kind of music. Hamilton, who credits Jenkins Orphanage with his fundamental music instruction, tells the story this way: "We were so good, if a fly landed on the music, we would play that as a note, too!"

Many of these former students were section leaders and played first chair on their instruments not only because of their ability to swing but also because they were extremely proficient technically. By the 1950s, the smaller ensemble returned to the fore in jazz and Charleston bands flourished. William Louis Gilliard and his Royal Sultans, the Metronome All-Stars, the Carolina Stompers, the Night Hawks Orchestra, and the Royal Entertainers were among the top bands in the third quarter of the 20th century. As colorful as band names were during this time, they had a lot to build on from what came before. For instance, a 1924 band named Saxton Wilson's Cruel Five (apparently a smaller ensemble drawn from the 1921 Professor William Saxton's Orchestra) played a type of music described as "jazz, razmatazz, and rajazz."

Charleston bands were in step with the times in terms of slang, too. Gilliard worked a dance whose ticket had written on it "GET HIP! GET WISE!" then underneath "Say Diddy Bops Stick to the Jive," then the name of the event "A Rockin and Rollin Dance." This event was held at the Hotel James on Spring Street near the Ashley River. It was a hotel for blacks during segregation. It was where most black celebrities stayed while in Charleston.

James Hotel's Azalea Ball Room, where the dances, concerts, and receptions were held, had a bandstand on the mezzanine level, a musical terrace. Other

well-known venues for black music in the Charleston area included the 52–20 Club in Summerville, a small town north of Charleston; Grant Hall and the RVA Club (later The Village) in the Neck Area (between Charleston and North Charleston); Zanzibar, Harlem Club, and Bacardi's Rose Room in North Charleston; Riverside Beach Park, a beach front pavilion, and White's Paradise, at Remley's Point east of Charleston; and downtown Charleston's Harleston Hall, Lincoln Theater, Dash Hall, Moulin Rouge, Charleston County Hall, Dart Hall (also known as Dart's Dancing Casino), and Colonial Cabin; Cadillac Club; Kozy Korner; and Ponderosa, Lincoln Theater, and the D.P.O. Hall. Black music was featured at many outdoor venues for picnics as well as harbor and river cruises.

These musicians also represented another important aspect of players who came out of the Charleston area. Almost all of them were educators and they, like many before them, excelled at endeavors other than music. It explains why some Charleston jazz musicians did not attain celebrity. They knew how to do other things. As an example, Watson was a printer, a skill he learned at Jenkins Orphanage. Tommy Benford, who many critics and historians believe is one of the best jazz drummers ever, also did administrative work at the New York City Merrill Lynch office.

Hamilton went on to chair Charleston County Council. The county's main administrative building is named after him. He was a career educator, in the classroom and in administration, as well as a professional musician. Other music educators included saxophonist and pianist Rivers, multi-instrumentalist Kenny, trombonist Rhett, and trumpeters Ephiram and Morant.

This period grew and nourished Charleston's modern jazz scene. Although television had gone much further since it came on the scene in the 1950s toward keeping people at home for entertainment instead of going out to theaters and nightclubs, folks in Charleston still flocked to venues for live music, not to mention other social events, such as wedding receptions, anniversaries, and house parties, all of which still had live music.

By this time, some of the younger musicians who had been taught and mentored by the likes of Hodges, Hamilton, and Kenny were relocating. New York City still beckoned, as it did 50 years earlier, and Atlanta, Georgia, had emerged as an attraction for Charleston jazz musicians. Hodges moved there to teach and play in the clubs, as did saxophonists Raymond Alston, Richard Smalls, and Leonard Chisolm. For a time, the Charleston sound dominated Atlanta's famed Hunter Street venues, Paschal Brothers Hotel and Don Clendenon's.

In the 1950s, many Charlestonians made their mark in military bands and at South Carolina State College, now South Carolina State University in Orangeburg, South Carolina. In fact, musicians had been going to State since the early days of the Jenkins Orphanage when the Rev. Daniel Joseph Jenkins had a connection to the institution as well as to other historically black colleges and universities.

John Williams, an Orangeburg native, State graduate, and baritone saxophone player in the Count Basie Orchestra since 1973, was a schoolmate of many of the musicians from Charleston. As heard in a Jenkins Orphanage Band documentary produced by South Carolina Educational Television, Williams sings the

praises of musicians from Charleston. He played in a jazz band at State called the Collegians, which was led by Kenny.

The bands played on in Charleston as they got smaller in the 1960s. The civil rights movement and the black nationalist movement changed Charleston, as they did the rest of the nation. Laws, customs, and policies began to change, setting the stage for the changing face of jazz music in the cradle of American slavery.

Jack A. McCray

African American Music in Charleston, South Carolina, and Surrounding Areas: 1968–Present

Drummer Alphonse Mouzon left Charleston, South Carolina, in 1967 to pursue a career in medicine after graduating from Bonds-Wilson High School and learning music from Lonnie Hamilton III, a prominent player and educator who comes out of the famed Jenkins Orphanage music tradition. Mouzon quickly turned to music to make a living and found success in the eclectic music scene of the 1970s. He played with the early Weather Report and is considered by many a founding father of fusion.

The music program at Jenkins was approaching its end since the 1950s and was effectively gone, a least on campus, by the time Mouzon went out to seek his fortune. The end of a 75-year run of producing technically proficient, intuitive musicians on its grounds was at hand. William Leroy Blake, legendary instructor and bandleader since 1920 at Jenkins, had passed away. But his work with those musicians he taught ended up making a major impact on American culture.

Mouzon represents a modern version of the “go North young man” theory historically held by Southerners as the road to self-improvement. Virtually all the African American jazz musicians before him had to leave Charleston to make more than a modest living at performance and to have opportunities at such work as film scoring, touring, and recording. By the time Mouzon came along, Charleston musicians had been going North for three-quarters of a century. Also by the time Mouzon left, the jazz scene in Charleston was showing signs of changing.

De facto racial integration in education and public accommodations had started bringing about a major shift in how the music was taught and how it was consumed. School marching bands had begun to experiment with popular music, breaking the bounds of traditional martial music.

An integrated clientele frequented bars, restaurants, and nightclubs, whose scene had begun to change. Black musicians played once all-white venues after joining integrated bands. Clubs on the Navy and Air Force bases in Charleston were popular. The presence of sailors and airmen from the bases nourished the local jazz scene. Military band musicians tended to be well trained, versatile, and proficient, and because they had come from all over, they were not as deterred from race mixing as some from historically segregated areas.

Among native Charleston players, white musicians who formerly played beach music now played rhythm and blues with black musicians and vice versa. For

instance, whites started coming around to once all-black venues, such as The Village on Ashley Avenue in downtown Charleston.

Although the big bands were just about gone, the local jazz players still played mostly for dancing. They were as good as anybody else at the high-energy bop sounds, but they incorporated them into dance music, continuing to swing as local bands had been since the beginning.

One of Charleston's most significant contributors to popular music was James Jamerson, a jazz bass player who was a founding member of the seminal house band for Motown Records, the Funk Brothers. He was born on Edisto Island, a Gullah sea island off Charleston, and raised in downtown Charleston. He moved to Detroit to finish high school, which led to his innovative career, changing the way the modern bass was played.

The 1980s saw the crystallization of a modern live jazz scene in Charleston, a scene more concert and festival oriented than dance oriented. The music was beginning to be presented for its own sake. The dances had not stopped, but one could go into a place to sit and just listen.

From the 1960s, Myskyns, a private membership club on South Market Street, provided local access to regional and national acts at affordable prices. It had a courtyard out back where guests and musicians could hang out together between sets and after performances. It was diverse with regard to race, gender, class, and age. Interracial dating, not yet common in Charleston, was open at Myskyns.

Hamilton opened a jazz nightclub on North Market Street in the 1970s that featured his band, Lonnie Hamilton and the Diplomats. It was successful, but it did not survive the subsequent development boom on Market Street, Charleston's tourist epicenter, so the club moved down the street to the second floor of the famed Henry's Restaurant. By the 1990s, it was gone.

The Spoleto Festival USA arrived from Italy in Charleston in 1977, bringing a jazz series with it that gave Charlestonians much more access to national and international modern players. The big bands had always come to Charleston but not much else since bop came to the fore. A multitude of jazz events (indoor and outdoor) were now available in the spring. One of the Spoleto jazz series anchor venues is the College of Charleston Cistern, an idyllic, oak tree-laden green in the middle of the historic campus. For years, the series, led since 1980 by Michael Grofsorean, held popular jazz picnics at the area's historic gardens and plantations.

In 1980, Charleston's longest running jazz series, Jazz Afterhours, emerged in the Piccolo Spoleto Festival, a locally produced, comprehensive, regional festival offered at the same time as Spoleto Festival USA. It has been one of the most popular and successful jazz music events in the Southeast. It was independently produced for the festival by the Group for Integrated Studies (GIS) under its banner "Return to the Source," also the name of GIS's house band led by trumpeter and keyboardist Bob Ephiram. Its theme was "360 degrees of Black Music." The series featured hard bop, bebop, gospel, Southern blues fusion (blues-based rock 'n' roll), blues, live jazz cruises along the Cooper River, big band, and the first live

Jamaican reggae ever in Charleston by the Boston-based Black Eagles. Much of the standing-room-only series was broadcast live by WSCI-FM radio, the local station of the South Carolina Educational Radio Network.

Lonnie Hamilton was commissioned by GIS to compose a song in honor of the debut of the series and the jazz tradition in Charleston. The result was "Little Spoleto." Hamilton and his band opened the South Market Street series with a tribute to Fletcher Linton and Toby Daniels, two legendary Charleston educators and jazzmen.

The MOJA Arts Festival, a black arts festival, appeared in 1984, producing local, regional, and national acts. The national headliner in its first year was trumpeter Donald Byrd, a pioneer jazz trumpeter and black art collector. Another act in the festival's first year was a tribute to the Jenkins Orphanage bands by an ensemble made up of former Jenkins teachers and players. Over their early years, the festivals only grew in popularity for live jazz, while the local jazz clubs faded. Rock 'n' roll took over the live music scene.

In the early 1980s, Reno Sweeney's opened on John Street, right around the Charleston Music Hall's current location in the upper King Street area of historic downtown Charleston. Gone now, it was devoted to mostly local talent.

The Touch of Class on Meeting Street had a run from the mid-1980s to the 1990s. It was owned by Ernest Pinckney, brother-in-law to Mouzon. The late Jack White, an important jazz fan, advocate, and promoter up and down the East Coast, brought many acts to the club along with Pinckney. It featured mainstay acts like Hank Crawford, Red Prysock, Brother Jack McDuff, and a local favorite, Rivers and Company, a jazz ensemble led by husband-and-wife team Oscar and the late Fabian Rivers. In the 1990s, restaurants began to be the main jazz venues. Around the same time, the Charleston Jazz Festival tried to blend local, regional, and national acts over the course of several days, but it did not survive.

By 1992, the Chef and Clef, a three-story North Market Street eatery with jazz on the first floor and blues on the third, offered music seven nights a week, rare at the time anywhere in the United States. It became a stop for musicians touring the East Coast. It served as a venue for up-and-coming locals, including College of Charleston students. The restaurant-club ran for many years, and during some of that time was the home of the Piccolo Spoleto Jazz Afterhours Series.

Another important Charleston percussionist is Quentin Baxter, first-call drummer for artists, such as singer Rene Marie and pianist Monty Alexander. Baxter emerged in the mid-1990s as a tour de force on the local jazz scene.

He represented the next phase in the evolution of African American jazz musicians from Charleston. Unlike fellow drummer Mouzon, Baxter has made a successful living touring the world while based in Charleston and playing in his hometown regularly. Since the 1960s, a jazz industry has emerged in Charleston, with an ever-widening talent pool. The city has enough venues to sustain regular work. Research has started that documents and promotes the improvisational music aspect of the city's rich musical legacy.

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Jack A. McCray

Chenier, Clifton (1925–1987)

Clifton Chenier is known as the "King of Zydeco," a type of dance music that incorporates the accordion and is a blues-based variant of Louisiana Cajun music. Zydeco music brings together many different types of rhythms and a variety of nontraditional musical instruments, such as the washboard and spoons. Although Chenier did not invent the zydeco style, he singlehandedly gave it shape and defined the form as it is known in the 21st century. Chenier's special musical ingredient was the use of stylistic elements from many forms of African American popular music such as blues, rock 'n' roll, and rhythm and blues. Chenier was from a family of musicians that included his father John, who played the accordion and fiddle, and his uncle Maurice, who played the guitar. Chenier was highly influenced by the recordings of Amedee Ardoin, the first black Creole musician to play blues on an accordion, known in Louisiana for his performances of a kind of dance band music that was called French *lala* and that incorporated the accordion, a triangle, a washboard, and a fiddle. The dance choreography

was based on a two-step pattern and waltzes derived from Cajun music. When Ardoin invented a livelier style, Chenier became enthusiastic about learning how to perform the style on the accordion. By the age of 17, Chenier was performing gigs in Lake Charles, Louisiana. By the early 1950s, he formed the Hot Sizzlers, his first electric band, and with them he recorded "Louisiana Stomp." Chenier's first national attention came in 1955 when he recorded "Ay Tete Fille (Hey Little Girl)," a cover of a Professor Longhair tune, and the album *Zydeco Blues & Boogie*, produced by Bumps Blackwell of Specialty Records in Hollywood, who was best known for his work with Little Richard.

Chenier relocated to Houston's Frenchtown quarter, and with the aid of blues musician Lightnin' Hopkins, he was signed to record on the Arhoolie label. On this label, his recordings include *Out West* (1974), which features blues musician Elvin Bishop. During his career, Chenier spent a vast amount of time touring through parts of the South, performing at dances, picnics, and nightclubs. In 1969 he made a European tour as part of the American Folk Blues Festival.

Throughout the 1970s, Chenier continued to tour local and international circuits with his Red Hot Louisiana Band. In the 1980s, Chenier reached the peak of his career with the album *I'm Here* (1982), which won a Grammy Award in 1983, making him the first Creole to receive such an award on national television. In 1984, Chenier was honored with a performance at the White House. He died in 1987, and his son C. J. Chenier has taken over leadership of the Red Hot Louisiana Band.

See also Zydeco, Buckwheat; Zydeco Music.

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Chicago Blues

See Blues.

Chicago, Illinois

Beginnings and Popular Music of the 1920s

By 1919, the Great Migration, which brought as many as 65,000 Southern blacks to Chicago in less than a decade, was winding down. The 1919 race riots were caused not so much by traditional racial conflict as by the recognition that the new African American population concentrated on the South Side of the city was rapidly becoming an economic and political force to be reckoned with.

This influx of people from outside the urban culture of Chicago brought with it its own customs and interests, with music being a vital component.

Musicians in the black community of Chicago had relocated there from many locations, but the faction that had moved up from New Orleans was particularly influential. New Orleans musicians such as Manuel Perez and Lorenzo Tio, Jr. were playing there as early as 1915, with the defining moment being the arrival of Joe "King" Oliver in 1918. While Oliver dominated the African American musical scene in the city for the next decade or so, his greatest contribution was in convincing fellow cornetist Louis Armstrong to join his group at the Lincoln Gardens in 1922. This began Armstrong's period of influence on musicians, which ultimately carried him to New York and primacy in the Jazz world.

African American popular music in 1920s Chicago was centered on four types of venues: theaters, ballrooms, cafes (which usually featured a floorshow in addition to dancing), and after-hours clubs. Theaters featured ensembles of up to 30 musicians playing overtures, featured numbers, and popular tunes in addition to accompanying vaudeville acts and films. Ballrooms had smaller groups of 10 to 12, emphasizing brass, saxophone, and rhythm sections playing primarily fast, syncopated music. Cafes had similar groups that also played for chorus lines, dancers, and vocalists and featured popular music and blues. They often were "black and tan" establishments, which catered to both black and white audiences. The after-hours clubs tended toward less organized and more improvisatory music (mainly popular and blues).

Of the theater groups, those led by Erskine Tate at the Vendome (1919–1928), and Dave Peyton at the Grand (mid-1920s–1928) and the Regal (1928 through the mid-1930s) were the most prominent. These groups often would feature one or two jazz players (Armstrong with Tate and Oliver with Peyton, for instance) during preludes and intermissions. Ballrooms such as the Dreamland (featuring Charles "Doc" Cook from 1922–1928 and Clifford King from 1928–1929) and the Savoy (with Carroll Dickerson from 1927–1929) attracted both black and white clientele. Cafes tended to be less stable environments, although an exception was the Sunset, which featured Dickerson from 1922–1924 and again from 1926–1927 and then Boyd Atkins in 1928–1930 and Tiny Parham in 1930. These groups were much more dependent on individual appeal and, as such, tended to change personnel and leadership more often. The after-hours clubs were epitomized by the Nest (later the Apex Club)—a supper club that featured New Orleans clarinetist Jimmie Noone who led a small group following the end of his night's work playing with Cook at the Dreamland.

Most performance venues using African American groups were located on the South Side—the so-called Black Belt. A few locations in other parts of the city used black groups as well, most notably the Moulin Rouge (featuring Eddie South) in the Loop and Burt Kelly's Stables in Towertown, which presented traditional New Orleans groups that at different times featured Oliver, cornetist Freddie Keppard, and clarinetist Johnny Dodds. Dodds and his brother, drummer Baby Dodds, were at Kelly's from the mid-1920s until it closed in 1932.

Importance of the Musician's Union—Publishing and Recording

The establishment of Chicago Local 208 of the American Federation of Musicians in 1902 represented the first all-black local in the United States. Sometimes acting in conjunction with the white local (Local 10), this branch of the union was a powerful force in the musical life of the city. Throughout the 1920s, membership in the union was required of virtually all the musicians active in the theaters, ballrooms, cafes, and even the after-hours places, with a union card being an essential networking tool.

Two related business elements of importance to black Chicago musicians of the time were publishing and recording. The main publishing company for the city's African American composers was the Melrose Brothers—Lester and Walter. Expanding from their record-selling business, the brothers began copyrighting and publishing New Orleans pianist and composer Jelly Roll Morton's tunes and arrangements in 1923. The work of Doc Cook, Tiny Parham, and Joe Jordan also was used by the Melrose Brothers, who at the same time became involved in producing recordings.

The Race Record industry had taken a giant leap in 1920 with the success of New York singer Mamie Smith's recording of "Crazy Blues." This had opened the doors for black performers to be recorded by the major and minor companies throughout the country. In the 1920s, the main recording companies Victor and Columbia both had Chicago studios, but it was primarily smaller studios like Paramount, Gennett, and Okeh that concentrated on the popular music of the South Side. Oliver, Morton, and Armstrong were all successful recording artists well known for their records by the end of the decade.

Music in the 1930s

Numerous South Side venues featuring music in the 1920s were connected in one way or another with organized crime, overseen by Al Capone. Generally, the musicians profited by the stability (and protection) given to these establishments by Capone's network. With the repeal of Prohibition in 1933 on the heels of the Depression, gangland control of the entertainment industry weakened and many clubs went out of business. During the 1930s, establishments such as the Grand Terrace operated as ballrooms as well as putting on floor shows. The band of Earl Hines dominated the Chicago scene from 1929–1940. New York bands occasionally appeared at the Grand Terrace while Hines toured, notably for most of 1936, when Fletcher Henderson's band was in residence. After Henderson returned to New York, his star trumpet player Roy Eldridge remained to lead a group at the Three Deuces. The trend during this period was more toward neighborhood bars and restaurants featuring smaller groups.

The music that became popular in the African American community in Chicago in the 1930s has no single identifying term—"party blues," "jump blues," and "rhythm and blues" have all been applied to describe it. In general, it was a blues-based music utilizing jazz band instrumentation and elements of both New Orleans

jazz and swing. Bands such as the Harlem Hamfats emphasized looser, Dixieland aspects, while recorded performances by Big Bill Broonzy, Washboard Sam, and Jimmy Gordon relied more on background riffs and boogie-woogie effects more common with the big band style. The roots of all these performers were in the country blues of the 1920s. Solo blues players, such as Blind Lemon Jefferson and performers of "Hokum" music (which emphasized Southern stereotypes and humorous sexual imagery), including Tampa Red and Georgia Tom, had recorded frequently in Chicago in the 1920s, but they seldom performed in public settings. In general, these musicians (as well as blues singers like those mentioned above) were self-taught and not musically literate, which occasionally prevented them from membership in Local 208 and severely limited their employment opportunities. This style and repertoire grew largely out of rent parties and occasional gigs in dives and cellars. Nevertheless, their huge recorded legacy profoundly influenced the next generation of blues artists. In particular, the recordings of Washboard Sam and Broonzy (who each made more than 100 sides during this period) were vital in shaping the rhythm and blues style of the 1940s and beyond.

Influence of the Church and European Concert Music

In common with so much other African American music, the influence of the church was important in Chicago. Transplanted blacks brought their faith and religious expression with them in the Great Migration and numerous church communities took root in the 1920s and 1930s. The Pilgrim Baptist Church on the South Side was home to Thomas A. Dorsey, the "Father of Gospel Music" from 1932. After a decade spent playing and recording blues (as Ma Rainey's musical director and as "Georgia Tom"), Dorsey dedicated himself to religion and the invention of what he called "gospel" music—religious music derived from spirituals and Protestant hymns but utilizing a more contemporary rhythm and blues–based harmony. It was from this church with the assistance of one of his discoveries, parishioner Mahalia Jackson (1911–1972), that Dorsey's music developed during the 1930s.

African Americans in Chicago were active promoting European music as well. The South Side Opera Company was formed in the 1920s and directed by James Mundy. The National Association of Negro Musicians (NANM) was founded in 1919 in Chicago to advance the cause of concert music and preserve the identity of traditional music (such as spirituals) from the corrupting influence of popular music. Important composers active in Chicago during this period included Florence Price and William Dawson. Music education also became in important cause in the black community. Noted composer and educator Major N. Clark Smith became the director of music at Wendell Phillips High School in 1924 and was responsible (along with his assistant and successor, Walter Dyett) for training many noted musicians, including Milt Hinton, Quinn Wilson, Lionel Hampton, and Ray Nance.

See also Black-Owned Music Publishing Companies; Dorsey, Thomas A.; Jackson, Mahalia; Morton, Jelly Roll; New Orleans, Louisiana; Oliver, King.

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John L. Clark, Jr.

African American Music in Chicago, Illinois: 1942–1968

During much of Chicago's musical history in the period encompassing the war years to the late 1960s, the city remained the conduit for migrants and their resultant culture. Gospel, blues, jazz, and art music continued to flourish, but the changing social environment of the postwar years sparked the development of new genres of music. Much of the city's importance as a musical center evolved around its burgeoning recording industry, which reflected the growing influence of small independent labels in defining popular music trends in the years following World War II. Many of the recordings produced in Chicago were significant compositions that provided the soundtrack to the civil rights movement. Dr. Martin Luther King, Jr. delivered a powerful and important speech on July 10, 1966, at a rally in Soldier Field. This rally served as a part of an organized King campaign to end slums within the city. Songs such as "A Change Gone Come" and "Precious Lord Take My Hand" gave the black community hope during these uneasy times.

The city served as home to the hit-making Chess Records. Chess was significant in recording and popularizing urban and electric blues that developed in Chicago's postwar club scene. Chess not only became home to the best musicians that the city had to offer, but also came to epitomize the Chicago blues style with its recordings of Muddy Waters, Little Walter, Howlin' Wolf, and others. The label was founded by brothers Leonard and Phil Chess, who after working in many different entities in the city's music scene took over the Aristocrat label, which had largely recorded pop and jazz, in 1950. They changed the name to Chess and began to record the musicians who migrated to the city each month. The label quickly developed an identifiable "house" sound that developed through a combination of creating a tape delay that created an echo on the records and a house band that consisted of harmonica player Little Walter, bassist Willie Dixon, guitarist Jimmy Rogers, and some obscure musicians. Dixon would serve as one of the label's chief songwriters penning songs for Little Walter, Muddy Waters, Howlin' Wolf, and others.

In the early 1950s the label expanded its roster to include artists performing in the R & B style popular at the time. By the mid-1950s, their roster came to include Chuck Berry and Bo Diddley, two musicians who would be significant in

defining early rock 'n' roll. The continuous expansion of the label's offerings coincided with the changing musical taste of Americans. In the 1960s when the blues was less popular with American audience, Chess found success with soul audiences with Etta James and the soul and jazz recordings of pianist Ramsey Lewis. It did not forego its roots with Chicago blues, however, and performers like Howlin' Wolf and Koko Taylor continued to record successfully. But the late 1960s would mark the end of the "golden age" of Chess. When Leonard died in 1969, the label was sold to GRT, which moved it to New York and placed it under the control of Leonard's son Marshall. In time, both Marshall and Phil Chess would leave the company and the label eventually ceased operations. Its extensive back catalog was purchased by All Platinum Records, which began reissuing the catalog in the early 1980s.

The NAMN, which was founded in 1919, and the Association for the Advancement of Creative Musician (AACM), which was founded in 1965 in Chicago, both provided African Americans with vital support toward advancing their music and creativity. NANM created an essential structure of providing scholarships to talented musicians such as William L. Dawson, Florence B. Price, Margaret Bonds, Warren George Wilson, and Marian Anderson. All of these pioneers within the associations' history became critical figures within the culture of black music. NANM's significance is not only in the awarding of scholarships but also in the dominant substance it fostered within Chicago's black music culture. AACM began its crusade in the early 1960s to generate and spark "Great Black Music." "Great Black Music" was a term the organization coined and used to describe its illustrious direction in black music culture. Public concerts, the development of new musical talent, and scholarship opportunities were key areas of AACM. Still situated on the South Side of Chicago, AACM served as a pillar in musical service for the black population during the civil rights movement. Both associations are still active and vital in the 21st century.

Although founded in Gary, Indiana, Vee-Jay Records eventually moved its offices to the windy city where it too recorded blues, R & B, and rock 'n' roll. The label became home to blues artist John Lee Hooker, Jimmy Reed, and Memphis Slim and R & B artist Jerry Butler, Gene Chandler, and the Pips. The label also recorded jazz and gospel during the 1960s, but for the most part, focused on rock 'n' roll and R & B during the early 1960s. During the late 1960s, the company experienced financial problems and was forced into bankruptcy in 1966.

Chicago developed a certain magnetic sound called Chicago blues and Chicago-style jazz that is emulated around the world. Many of the great blues and jazz musicians migrated from the South, thus making their home Chicago, Illinois. The Southern migration was a direct effect of the below-standard living conditions that existed in the South. Blacks felt the need to move North in hopes of a better opportunity for jobs, housing, and a more prosperous cultural environment. This valuable migration lead the way for great artists such as Muddy Waters (1915–1983), Samuel "Magic Sam" Maghett (1937–1969), Memphis Slim (1915–1988), Memphis Minnie (1897–1973), Junior Wells (1934–1998), Albert "Sunnyland Slim" Luandrew (1906–1995), Buddy Guy (1936–), and Willie Dixon (1915–1992).

Chicago jazz artists such as Johnny Griffin (1928–2008), Ramsey Lewis, Jr. (1935–), and Herbie Hancock (1940–) gave breath to a new genre of jazz music.

During the late 1950s and early 1960s, some of the rhythm and blues and soul music in Chicago served as the soundtrack to the civil rights movement. Prominent artists during this time period were the Dells, Syl Johnson (1936–), Sam Cooke (1931–1964), the Impressions, Tyrone Davis (1938–2005), Curtis Mayfield (1942–1999), the Flamingos, and Major Lance. This period, and the music derived from it, served as a social-conscience movement among African Americans in the inner city of Chicago. Gospel was a significant factor in creating the music and sound of black Chicago. During this period, there were many influential gospel artists such as Albertina Walker (1929–), Thomas Dorsey (1899–1993), Roberta Martin (1907–1969), the Soul Stirrers, and James Cleveland (1931–1991). Many of Chicago's prominent soul singers had found their roots and beginnings in the church. Artists such as Sam Cooke, Mavis Staples (1939–), and Curtis Mayfield were born out of Chicago's premier gospel scene. The migration of the 1920s, 1930s, and 1940s brought about a Southern infusion of values, beliefs, and traditions in the Midwest epicenter. Chicago churches were influenced by Southern traditions, thus leading to a strong and spirited influence on some of the great gospel and soul singers during this era.

Chicago Blues

Chicago blues benefited from a strong migration of musicians from the South. Many of the Southern blues artists came to Chicago after the war to rebuild and find a new home for their sound. Many great blues clubs existed during the period from 1940 to 1960. Two of the most popular clubs for blues artists were Theresa's and Rosa's. Many influential artists created an electrifying sound that created a unique sound of blues. Some of the musicians in this era include Muddy Waters, Magic Sam, Howlin' Wolf, Junior Wells, Sunnyland Slim, Earl Hooker, Memphis Slim, Little Bill Gaither, Big Bill Boonzy, Memphis Minnie, Willie Dixon, and Hounddog Taylor.

Muddy Waters, called the "Father of Chicago Blues," recorded many hits under the Chess Record imprint. Waters's discography is one of the largest in Chicago blues history. His most notable hit, "Rolling Stone" was used by the famous band the Rolling Stones and served as the basis for their band's name. Waters has countless numbers of albums, awards, and honors. Howlin' Wolf was an exceptional singer, guitarist, and pianist. He was a favorite in Chicago's blues scene. His first record was produced in 1950 when he began to record with Chess Records. Some of his hits included "How Many More Years," "Moanin' at Midnight," and "Smoke Stack Lightning." Willie Dixon served as a bridge between blues and rock 'n' roll. He was known for being a great guitarist, singer, and arranger. Some of his hits were "Hoochie Coochie Man," "Evil," and "Little Red Rooster." All of these songs were written and recorded for Chess Records during the strongest years of their existence.

Koko Taylor, Buddy Guy, and Little Walter also made their presence during the 1950s. Taylor began recording and singing professionally in the 1950s. Her breakthrough came in 1964 with writer Willie Dixon of Chess Records. She released Dixon's classic hit "Wang Dang Doddle" and claimed her stake as a great blues vocalist. Buddy Guy's career began after his migration from Baton Rouge in the late 1950s. He later signed to Chess Records. Guy's most notable contributions during this period remain in his collaborations with Muddy Waters, Koko Taylor, Little Walter, and Junior Wells. Guy was successful in mastering electrifying guitar performances. His major success came to light in the 1970s and 1980s.

Chicago-Style Jazz

Chicago, in the period that encompassed World War II and the civil rights movement, continued to be one of the most important centers of jazz in the United States. Significant jazz clubs include Club Delisa, the Cotton Club, Andy's, Jazz Showcase, and the Green Mill. These clubs served as the breeding ground for some of the best and most talented jazz musicians in the world. Some of the great jazz artists from this era were Johnny Griffin, Ramsey Lewis, Jr., Herbie Hancock, Isaac "Redd" Holt, and bassist Eldee Young.

Ramsey Lewis, Jr. was one of the most influential jazz artist out of Chicago. His first venture was with a jazz group called the Ramsey Lewis Trio. Isaac "Redd" Holt, Eldee Young, and Lewis together released their first album in 1956 entitled *Ramsey Lewis and the Gentlemen of Swing*. Lewis has been coined one of the nation's most influential and successful jazz artists and pianists. From 1960 to 1976, Lewis garnered many chart-topping hits, Grammy Awards, and gold records.

Herbie Hancock was considered a child prodigy performing Mozart's *Piano Concerto in D Major* with the Chicago Symphony at 11 years old. Herbie Hancock started his jazz career from a classical music background. His passion was primarily based in jazz music and later expanding into electronic instruments. Later, he developed a unique style of jazz blending funk, rock, and soul, thus creating his own sound. Hancock has many awards and honors, and continues to create music well into the early 21st century.

Rhythm and Blues

Rhythm and blues, commonly referred to as R & B, made a significant impact on the social-conscience environment in Chicago. Some of the prominent R & B singers during this era were descendants of the gospel and blues scene in Chicago. Most artists found their roots in either gospel or blues but crossed over to soul singing around the late 1950s to early 1960s. Vocal groups were also a major part of Chicago's R & B foundation. Some of the influential artists from this era were the Dells, the El Dorados, the Impressions, Major Lance, Syl Johnson, Etta James (1938–), Sam Cooke, Tyrone Davis, and the Flamingos.

The Dells, signed first to Vee-Jay Records and later to Chess Records, are most notable for doo-wop style R & B, sultry ballads, and contemporary R & B. Some

of their hits include "Oh What a Night" and "Stay in My Corner." Their careers span into the late 20th century and early 21st century. Another strong group out of this era was the Impressions. The Impressions moved to Chicago in the early 1950s, reorganized the group, and added one of the most prolific writers and singers of Chicago's history, Curtis Mayfield. By the mid 1960s, the Impressions had a string of top 10 hits and were a prominent R & B force, often compared to the Temptations. Mayfield penned "People Get Ready" and "Keep on Pushing," both of which served as anthems for African Americans during the 1960s.

Soul singers were a key factor in the sound of black Chicago. Artists such as Syl Johnson, Sam Cooke, and Etta James made records with a foundation in blues and gospel. Syl Johnson played with artists such as Howlin' Wolf, Junior Wells, and Magic Slim. He made his first hit R & B record in the late 1950s called "Sock It To Me." Later, he wrote records such as "Freedom" and "Is It Because I'm Black," which served as a social anthem for racial divide during that era. Johnson is heavily sampled by hip hop artists and remains one of the great R & B singers out of Chicago, Illinois. Another soul singer with spirited lyrics was the great Sam Cooke. Sam Cooke, one of the members of the Soul Stirrers, a gospel group that later divided, built his career as one of the best R & B crooners of the 20th century. In 1957, Keen Records released his first hit song entitled, "You Send Me," which spent weeks on Billboard's charts. Cooke is known for such hits as "A Change is Gonna Come" and "Chain Gang." Cooke's music fostered sultry vocals over popular-sounding instrumentals, making him most known for creating the most popular songs of the 20th century.

Although Etta James was not born in Chicago, she was one of the most influential R & B singers recording for Chess Records. Chess Records was the home for Etta James during the 1960s. She is most known for her timeless hit "At Last," which has been used in commercials, movies, and soundtracks. James gave soulful and jazzy delivery to all of her songs and had the most successful years of her career in Chicago with Chess Records.

Gospel

After the postwar period, gospel played a significant role in Chicago. Some of the other lead vocalist in this era included Mahalia Jackson (1911–1972), Albertina Walker, James Cleveland, Roberta Martin (1907–1969), Sallie Martin, the Soul Stirrers, and Staple Singers. Mahalia Jackson reigns as the "Queen of Gospel Music." From the early 1940s to the late 1960s, Jackson became known for her signature songs, such as "Move On Up a Little Higher" and "Let the Power of the Holy Ghost Fall on Me." She was one of the first gospel singers to perform at Carnegie Hall. Jackson, died at the age of 60 with several awards and honors.

Chicago was also known for its gospel quartets. Some of the most influential groups were the Soul Stirrers and the Staple Singers. Sam Cooke led the group to its most successful musical run. His sultry style and voice was different for the gospel environment, but the Soul Stirrers' followers were much in awe of Cooke's delivery.

Roberta Martin is the creator of modern style gospel piano. She composed more than 70 songs and arranged and published 280 gospel songs. Her contribution to gospel music in Chicago was her distinctive piano sound. Her group's power and substance within the gospel community lead the way for many gospel groups during that period. She was unique to the church scene due to her integration of men and women within her gospel chorus. Martin's flair and appeal was effective because of her combination of emotion and style on gospel records.

This period benefited from the Chicago Renaissance movement similar to that of the Harlem Renaissance. The cultural explosion sparked a movement within the city to include art, music, and an affluent middle class. Chicago became known as the home of Chicago-style blues and jazz. During this era, the great musicians from the South migrated to and made their home on the city's South Side, thus creating the Chicago sound. Blues began to change form by way of new audiences within the city, which led to a musical migration toward soul music for black communities. As the 1960s ended, rhythm and blues, rap, and other forms of musical styles began to gain popularity in Chicago.

See also Blues; Black Church Music—Hymnists and Psalmists; Black-Owned Music Publishing Companies; Black-Owned Record Labels; Jazz.

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Syleecia N. Thompson

African American Music in Chicago, Illinois: 1968–Present

Over the last 30 years in the city of Chicago, the population has become more middle classed, the culture has richened, and the sound of music has been quite innovative. Pioneers, such as Curtis Mayfield, Buddy Guy, Koko Taylor, R. Kelly, and Twista, have shaped the sound of the last three decades. The foundation of black music in Chicago is most often categorized by its insurmountable influence on black culture throughout the civil rights movement and well into the 1980s and 1990s. The period, carried by soul music, paved the way for fresh, rich, and undeniable sounds in blues, rhythm and blues, rap, and house music.

The city's offerings of gospel, blues, jazz, and rhythm and blues paved the way for some of the most notable and influential figures in modern music history. Rhythm and blues singers such as Donny Hathaway (1945–1979), Curtis Mayfield (1942–1999), Mavis Staples (1939–), Lou Rawls (1933–2006), R. Kelly (1969–), and the Chi-lites were major influences on the sound of Chicago. During the 1970s and into the 21st century, Chicago is best known for the creation of house and stepping music. Rap and hip hop music exploded during this time frame, giving way to artists such as Twista (1973–), Common (1972–), Kanye West (1977–), and Da Brat (1974–). Chicago serves as the home for some of the music industry's greatest emcees.

African American music in Chicago made significant contributions to the music industry through the advent of house and stepping music. Popularity in

these unique types of music sparked a booming nightlife in clubs such as the Warehouse and The Cotton Club. As the black population grew, the culture of the people expanded its presence within the communities. House and stepping music are pillars within the black urban and social life.

Chicago Blues

Blues in the early 1970s and 1980s took on a different sound. Artists such as Buddy Guy (1936–), Koko Taylor (1928–2009), Willie Clayton (1955–), and Little Milton (1937–2005) were the important figures during this era. Buddy Guy reigns as a prominent figure out of Chicago. Guy is most known for his electrifying stage performances and varying styles of blues. Guy's career flourished in the 1980s and 1990s and he is one of the most influential blues artists out of Chicago. Guy's magnetic sound and sultry style of blues serves as a blueprint for the blues of Chicago in the 1980s and going forward. Guy remains active on the blues scene with his legendary club Legends. The historical blues bar and lounge Legends is home to some of the most innovative local and national blues artists of the century.

Another important artist of this era is Koko Taylor. Taylor gained her success starting in the late 1960s and into the 21st century. Her most notable hit, "Wang Dang Doodle" sold more than 1 million copies. Her career flourished in the 1970s when she signed with Alligator Records in 1975. Taylor has received many honors and awards. Willie Clayton, another influential artist out of this era, is most known for his R & B style of blues as a result of his two R & B chart topping hits. "Tell Me" and "What a Way to Put It" were Clayton's most successful recordings.

Gospel

Gospel music remained a prominent force in Chicago from 1970 through the 2000s. Albertina Walker and James Cleveland continued to record and served as key figures for gospel music. Albertina Walker received much of her success in the early 1970s. She recorded her first project "Put A Little Love In Your Heart" in 1975. Albertina discovered the legendary Caravans, which helped drive the successful careers of Pastor Shirley Caesar, Inez Andrews, Delores Washington, and Rev. James Cleveland. She earned her many accolades with the success of the Caravans. Their imprint on Chicago's gospel scene earned her the honor of serving as a household name in the community. Gospel music was quite important to Chicago during this period. Black communities used the church as a safe haven from the changing times in the 1970s and 1980s.

James Cleveland was the first gospel artist to receive a star on the Hollywood Walk of Fame. He won various awards and honors throughout his career. Cleveland served as one of Walker's composers and as a pianist on many of her recordings. Newer gospel artists in this era include Donald Lawrence, Michelle Williams, Smokie Norful, Terry Moore, Darius Brooks, Ricky Dillard, and Dwayne Woods. Ricky Dillard became part of the newer generation of gospel. In

1984, Dillard joined the Brunson's Thompson Community Singers. Although gospel music was his passion, Dillard hung out with Frankie Knuckles, a premier house DJ in Chicago, which gave him a breadth of knowledge in several genres of music. He recorded several dance tracks. By the mid-1990s, Dillard was singing and performing gospel with the group the New Generation. Church choirs are a major part of Chicago's gospel culture. Some of the more prominent church choirs are Lonnie Hunter and the Voices of St. Mark and Shekinah Glory. All of these artists and musicians benefit from international success.

Rhythm and Blues

Rhythm and blues was a strong part of the sound of black Chicago. From 1968 and into the 21st century, R & B music in Chicago has been a powerful force in the music industry. Many artists spawned successful musical careers out of the city of Chicago. Artists such as Donny Hathaway, Chaka Khan, the Chi-lites, Curtis Mayfield, Lou Rawls, the Emotions, Mavis Staples, Otis Clay, Tyrone Davis, and Jody Watley were some of Chicago's most talented stars. Newcomers in this era such as R. Kelly, Jody Watley, Dave Hollister, Lalah Hathaway, Syleena Johnson, Public Announcement, and Carl Thomas have paved the way into the 21st century.

The late 1960s through the early 1990s Chicago benefited from some of the most important musicians in this nation's history. One of the most prolific and talented writers of this era was Curtis Mayfield. A former member of the soul super-group the Impressions, Mayfield began his solo career in 1970s. Mayfield penned hits for some of the industry's best and brightest stars, such as Aretha Franklin, Gladys Knight and the Pips, Chaka Khan, and Mavis Staples. Mayfield personified 1970s soul music. Mayfield became known for producing undeniable soundtracks for black films in the 1970s, which included *Super Fly* (1971), *Claudine* (1974), and *Sparkle* (1976). With his soundtrack, Superfly depicted the films' rough, rugged, and controversial tales.

Influenced by gospel, Mayfield was able to infuse his magnetic vocal, writing, and producing skills in several genres during this time period. Mayfield is known for his funk style of R & B. Mayfield also led a movement of social-conscious music, catapulting him into an American icon. Producing, writing, and composing soundtracks for some of R & B's brightest stars serve as his legacy as his music is sampled, performed, and honored in the 21st century. Mayfield worked with Mavis Staples on several musical projects. Mavis Staples began her career with her siblings in the early 1950s headed by their father, Pop Staples. Staples's sound was different and unique, which made her stand out in the group. The Staple Singers led by Mavis also served the gospel scene in a magnetic way. Their sound was unique and the group's appeal gave birth to a sound of its own. Although the Staple Singers were a household name in the gospel industry, Mavis Staples, the lead singer, made a big impact beyond the gospel world. Her first solo debuts was in 1969. Throughout the 1970s and 1980s, Staples delivered such hits as "Oh What a Feeling," "Love Gone Bad," and "The Voice." Staples worked

with fellow Chicagoan, Donny Hathaway. Hathaway started his career as a songwriter, producer, and session musician. In the early 1970s, he embarked on his own musical journey producing great albums. His self-titled album, Donny Hathaway, was his most successful album and placed him among a short list of great writers and singers in the world of R & B.

Chaka Khan is another high-powered female singer out of Chicago's South Side. Khan has received numerous awards and honors over her 30-year career. Khan has one of the most distinctive voices in R & B. Her early years were with the successful R & B and funk group Rufus. Khan's solo career blossomed in the late 1970s after recording her hit disco song "I'm Every Woman" (1978). Some of her other hits include "I Feel for You" (1984), and "Through the Fire" (1985). Most recently, Khan added actress to her resume by starring in the hit Broadway play *The Color Purple* as she took on the role of Sophia. The Chi-lites and the Emotions were two of Chicago's most popular singing groups. The Chi-lites consisted of an electrifying four-part harmony. Formed in the late 1960s, the Chi-lites paved the way for many R & B and soul hits. Some of their hits include "Have You Seen Her?" (1972), "Oh Girl" (1972), and "Lonely Man" (1972). The Chi-lites still tour and perform around the world in the 21st century. The Emotions were a powerful female trio formed in the 1970s. Some of their biggest hits came by way of their affiliation with Earth, Wind & Fire's Maurice White, who penned the number one hit single "Best of My Love" (1977).

Lou Rawls has enjoyed a prominent career selling millions of albums and receiving numerous awards. Lou Rawls gained considerable crossover appeal through some of his sultry and smooth ballads. Born in Chicago, Illinois, raised by his gospel-singing grandmother, Rawls is considered to have one of the silkiest voices in 21st-century music. Rawls biggest hit, "You'll Never Find Another Love Like Mine," acquired him a number one single on the Billboard charts. Rawls is best known for his charity work the Lou Rawls Parade of Stars Telethon. This event benefits the United Negro College Fund and has been in existence for more than 20 years.

During the mid-1990s, Chicago's music scene spawned a new talent of R & B entertainers. They include R. Kelly, Lalah Hathaway, Jody Watley, Public Announcement, Syleena Johnson, Dave Hollister, and Carl Thomas. Jody Watley and Lalah Hathaway were two premier artists whose sounds were distinct and exclusive of any other female during the mid-1980s. Jody Watley was born and raised in Chicago, Illinois. In the mid-1970s, she received her big break on Soul Train and later with the hit group Shalamar. Watley's solo career took off in the mid 1980s, and she became one of the most successful female artists of all time. Watley's hits include "Looking for a New Love," "Some Kind of Lover," and "Don't You Want Me." These songs were mainstream hits and turned Watley's career into a crossover success.

During the 1990s, a new sound of R & B hailed out of Chicago. A mixture of the new jack swing era combined with soul and hip hop brought about a talented group called Public Announcement. Lead by R. Kelly, Public Announcement sold more than 1 million copies on its first project. Kelly left the group in

the mid-90s to start his solo career, which continues to flourish in the 21st century. R. Kelly has sold more than 40 million albums worldwide and received several dozen awards and nominations. He is best known for his hit song, "I Believe I Can Fly (1996)," which is based off the soundtrack from the movie *Space Jam* (1996). This song catapulted him into instant mainstream success. Kelly's career crosses over two decades and includes several number one hit songs. Kelly has been named by many as the "King of R & B."

R. Kelly is known for writing for many artists. He has written for Michael Jackson, Celine Dion, Mary J. Blige, and many other artists in the music industry. He wrote and produced the hit song "I'm Your Woman" for fellow Chicagoan Syleena Johnson, which reached the top 10 on the Billboard's R & B chart. Syleena Johnson, singer and songwriter, has been called "R & B's Best Kept Secret" because of her critically acclaimed discography. Johnson, daughter of blues and soul singer, Syl Johnson, signed to Jive Records in 1998. Her first album, *Chapter 1: Love, Pain & Forgiveness* debuted at number one on Billboard's Heatseekers chart in 2001. Since that time, Johnson has released *Chapter 2: The Voice* (2002) and *Chapter 3: The Flesh* (2005). Johnson has worked with fellow Chicagoans Kanye West, Common, Twista, Do or Die, and Shawnna.

Dave Hollister, originally of the group Blackstreet, began his solo career in the late 1990s with such hits as "One Woman Man" and "It's Alright." His vocal delivery has reminiscences of gospel-infused sounds. Hollister has recorded R & B and most recently a gospel album. Hollister gained attention in the hip hop arena with his successful collaboration with Tupac on the hit song "Brenda's Got a Baby."

Carl Thomas is best known for his classic and critically acclaimed album, *Emotional.* Thomas signed a solo deal with Bad Boy Records in the late 1990s. Thomas continues to make great music in the 21st century.

Rap Music and Hip Hop

Chicago's urban culture produced some of the greatest rappers from the South Side and West Side of the city. Rap music started to gain exposure in Chicago in the late 1980s with a form of rap called hip house. This combined house music with rap. Fast Eddie and Sundance produced a hit song "Get Up On It" in the late 1980s. This style of rap-infused house music faded quickly. The city's rap sound is unique and gives way for a sound described as rapid rapping or double time. This style of rap became the typical format for young urban rappers. It defined the city's rap style in the 1990s. Several key rap figures hail from the city. Chicago rap pioneers include Twista, Common, Psycho Drama, Do or Die, Crucial Conflict, Da Brat, Shawnna, Kanye West, Lupe Fiasco, and Yung Berg. In the early 1990s, rap music developed into a unique style of sound.

Artists such as Twista, Do or Die, and Da Brat delivered quick and rapid lyrics, thus making a fast style of rapping, described as double time, a Chicago characteristic. Twista was the instrumental figure in the explosion of this rap style. In 1992, Twista held the title of the fastest emcee in the world noted in the

Guinness Book of World Records. Twista has worked with other Chicago rappers such as Do or Die, Crucial Conflict, and Psycho Drama. Twista received a big break in 2005 with his chart-topping hit "Slow Jams," which featured Jamie Foxx and Kanye West. Kanye West is another shining hip hop star out of the city of Chicago. He moved to Chicago at the age of three with his biggest supporter, his mother, Dr. Donda West. West has acquired such hits as "All Falls Down" and "Golddigger." He is most known for his distinct style of rap that generates controversy over his lyrical content. West has worked with other Chicagoans, such as Lupe Fiasco, Malik Yusef, Syleena Johnson, and Common. Chicago rap has many different styles of emcees. Common is one of Chicago's rap artists who delivers a unique style of rap. Common maintained a significant underground following well into the 1990s. His first critically acclaimed album *Like Water for Chocolate* (2000) placed him among some of the elite musicians in his field.

Da Brat was one of the first female rappers to receive mainstream success. She was crowned the first female rapper to go platinum after her hit album *Funkdafied* (1994). Da Brat has received several awards and nominations and is a dominant force among female emcees. Shawnna, another important female rapper out of Chicago, has acquired great success. She has a quick fiery style of rap conscience and has been known for her sexual lyrical content. Her biggest success came with signing as the first artist under Ludacris's Disturbing Tha Peace record label. *Stand Up* was a great collaboration with Ludacris and catapulted Shawnna to the next level in her career in 2003. Shawnna's father is blues great Buddy Guy.

Do or Die gained success with their hit single "Po Pimp," which featured fellow Chicagoan Twista. They have sold millions of albums and, along with Crucial Conflict, another Chicago rap group, have created a new style of rap. Rappers from Chicago are unique in several ways, combining rapid-style rapping from artists like Twista, Crucial Conflict, Shawnna, and Do or Die with an elusive and lyric-conscience approach from Lupe Fiasco, Kanye West, and Common. Lupe Fiasco, Yung Berg, and Malik Yusef are the newest rappers to make significant moves out of Chicago.

House Music

House music originated in Chicago, Illinois. House music penned its name from the famous club, the Warehouse, which was home to many DJ greats such as Farley "Jack Master" Funk, Steve "Silk" Hurley, Ron Hardy, Frankie Knuckles, and Pharris Thomas. House music has its origin in disco and became one of the fastest-growing musical genres in Chicago. In the 21st century, house music is revered as a unifying music. House was an innovative detour from the disco era, but Chicago DJ's added new sounds and beats to create a unique form of music.

Farley, a house music pioneer, is most notable for producing such house hits as "Love Can't Turn Around" and "Jack the Bass." Farley was a member of a DJ crew called the Hot Mix 5, which appeared frequently on the popular radio station WMBX. Another notable figure in house music was Steve "Silk" Hurley. Hurley created a different style of mixing. He used scratching and cutting. These

techniques often were used by hip hop DJs. Hurley's hit roster includes "Jack Your Body" and "Love Can't Turn Around" (a new version of Farley's hit).

Although Frankie Knuckles was born in New York City, he came to Chicago in the early 1980s to bring life to the sound of house music. Knuckles was invited to play at the Warehouse and often is hailed as the main inspiration behind Chicago house music. Some of the newer house DJs include Pharris Thomas, Boolu Master, Andre Hatchett, and Kenny Jammin' Jason. House music also includes various styles of sound such as jukin', jack music, and footwork music.

Chicago Stepping

In the late 1970s, Chicago gave form to a new dance craze called stepping. This form of dance was a combination of various styles of dances such as the bop, jitterbug, and the walk. Stepping music became a popular form of music in the 1980s, thus developing a unique style of dance and music in Chicago's African American communities. Stepping music became internationally known with R. Kelly's hit song "Step in the Name of Love," which attained worldwide recognition. Stepping music is a combination of R & B, disco, and soul. Stepping music embodies a culture of dance, dress, and lifestyle and serves as one of Chicago's unique forms of music and expression.

The city's culture in music is defined by many genres. Blues, jazz, rhythm and blues, rap, house, and steppin' all play an integral role in shaping the sound. From the blues great Buddy Guy to the rap pioneer Twista, Chicago's musical heritage is marked by the rising and affluent urban and middle class. From street corners to nightclubs, the talent within the communities defines the fabric of the people within those communities. Nightclubs such as Legends, The Cotton Club, and the Subterrainium still exist into the 21st century.

See also Armstrong, Louis; Black-Owned Record Labels; Blues; Cleveland, James; Cooke, Sam; Dixon, Willie; Dorsey, Thomas A.; Hampton, Lionel; Hancock, Herbie; Henderson, Fletcher; Hines, Earl (Fatha); Hooker, John Lee; House Music; Jackson, Mahalia; Jazz; Mayfield, Curtis; Memphis Minnie; Morton, Jelly Roll; Oliver, King; Rainey, Ma; Smith, Mamie; Taylor, Koko; Waters, Muddy; West, Kanye; Wolf, Howlin'.

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Syleecia N. Thompson

Chicago Renaissance

See Renaissance, Chicago: 1935–1950.

Church Music

See Black Church Music—History; Black Church Music—Hymnists and Psalmists.

Civil Rights Movement Music

The civil rights movement generally is defined in the context of the activism against segregation that encompassed the years 1954–1975. Although scholars debate both years and terminology, the one thing that is agreed upon is the role that music played in representing, defining, and motivating movement activities. The freedom song or civil rights song took on several connotations and functions during this period. Initially, singing was not a major facet of the early years of the movement, especially the years between 1954 and 1960. This is not to say that singing did not precede mass meetings and other activities, but rather to iterate that singing was not considered a tool of resistance in these early years of activity. But as movement activities escalated, the use of music as a form of nonviolent but provocative protest became the norm.

The major turning point regarding the use of music in the movement was the 1961 Albany movement in Albany, Georgia, and the rise of the Student Non-Violent Coordinating Committee (SNCC). Founded in 1960, SNCC became the student-based arm of the Southern movement against segregation. It also served as the focal point of an advance network of movement activity that boldly challenged segregation beyond the marches that defined movement activity of the 1950s. SNCC launched a number of sit-ins throughout the South that desegregated lunch counters and other businesses. They sponsored the Freedom Rides, which sought to desegregate the interstate transit system. Most important, SNCC redefined the public use of music and made the freedom song an important tool of the movement. The freedom song or civil rights song generally was simple in its construction, initially adapted from spirituals, hymns, and gospel songs, and consisted of texts that progressed from freedom in a more abstract form to specific activities used to achieve it. Familiar songs taken from the black church, such as "I Ain't Gonna Let Nobody Turn Me Around," "Wade in the Water," or "We Shall Not Be Moved" had their texts modified to fit movement activities. One of the best-known examples of this is the song "We Shall Overcome," which was based on a hymn written by Rev. Charles Albert Tindley (1851–1933) at the turn of the

20th century. Where Tindley wrote in 1905 "I will overcome someday," in the name of solidarity it evolved into "*We shall* overcome." "Shall" probably replaced "will" to avoid alliteration and for ease of diction. This song became the anthem of the movement and, in time, it became associated with Martin Luther King, Jr. These songs also conveyed tactics and key values of the movement and, as song leader and activist Bernice Johnson Reagon recounted later, music became "one of the best records . . . of the transformation of consciousness in the ordinary people, the masses, who took part in the movement."

As the 1960s progressed, however, the freedom song began to develop into other forms conveying specific perspectives. By 1963 two broadly conceived categories defined the idiom of the freedom song. They were the songs adapted from spirituals or gospel songs that were used as a part of movement activities and professionally composed topical songs that commented on protest events from a sideline perspective. This latter category developed first in the folk community through such artists as Pete Seeger, Bob Dylan, and Joan Baez. Not only were these artists significant in voicing the struggle for freedom in the South, but they also provided performance opportunities for the singing ensembles that began to develop out of organizations associated with the movement. One of the first examples of such ensembles was the SNCC Freedom Singers, which was organized in 1962 by Cordell Reagon. The Freedom Singers were significant in carrying the story of the student movement to the North and to nonblack audiences. The activities of the Freedom Singers as well as other groups such as the Congress of Racial Equality (CORE) Singers furthered the scope and form of the freedom song. In the mid-1960s, however, singer and pianist Nina Simone began writing and performing songs that could be viewed as extensions of the work of the above-mentioned folk artists. Simone, whose musical style defies category, was significant in voicing the changing rhetoric of the movement especially as resistance became more violent and bloody. In 1964, Simone, spurred by television reports of the bombing of the 16th Street Baptist Church in Birmingham and the deaths of four little girls, wrote "Mississippi Goddamn." Although banned from radio and protested by Southern distributors, the song became one of Simone's most explicit articulations of the anger steeping within the movement and the black community by this time. Simone would continue writing and performing songs that spoke to the movement, including "Ol' Jim Crow," "Mr. Backlash Blues," and "I Wish I Knew How It Would Feel To Be Free." Simone's songs and performance marked a considerable shift in black popular music's relationship with the movement and also in the rhetoric of the movement, which by 1966 was moving more to the militancy of black nationalism.

One of the important aspects of this widening divide between King and the student-led SNCC was the changing role of music in the movement. Julius Lester, a member of SNCC declared in 1965 that the movement was shifting away from "singing freedom songs . . . and combating bullets and billy clubs with love. . . . The people are too busy getting ready to fight to bother with singing anymore." For the leaders of SNCC and other student-led groups, Simone became the

"true singer" of the civil rights movement and the articulator of the new rhetoric of resistance. But she would not be the only performer to give voice to these ideals. Curtis Mayfield and his "message songs" became central in articulating the movement's move to Chicago and the "End of the Slums" movement. Mayfield's songs as recorded by the Impressions, fused biblical messages of hope and transcendence with gospel-influenced vocals and rhythm and blues nuances and instrumentation. With songs like "Keep On Pushing" (1964), "People Get Ready" (1965), and "We're a Winner" (1968), Mayfield voiced the struggle for civil rights in a language that was embraced by wider and diverse audiences. Most important, both Simone and Mayfield foreshadowed the nationalistic language of black popular music during the late 1960s.

By 1968, it was clear that black popular music, especially soul music, had shaken its aversion to overt political statements. Where Simone and Mayfield were exceptions to this rule in the early 1960s, by 1968 a number of artists were redefining and expanding the notions of the freedom song. Some of the most well-known examples of this are James Brown's "Say It Loud (I'm Black and I'm Proud)" and Aretha Franklin's version of Otis Redding's "Respect," which became an unofficial anthem of the Black Power movement, and Sly and the Family Stone's "Don't Call me Nigger, Whitey" and "Stand!" Although a number of record labels and artists were noted for their inclusion of black nationalist themes, Stax Records was the leader in articulating these notions and representing these themes in its business practices. The recording company initiated community-centered programming. The most notable example is the Wattstax concert and such artists as the Staple Singers and Isaac Hayes who promoted black economic empowerment and pride in one's history and self through songs like "Respect Yourself" (1971), and "I'll Take You There" (1972). Motown also contributed to this narrative of social consciousness and black empowerment with Marvin Gaye's landmark album *What's Goin' On* (1971) as well as Stevie Wonder's *Livin' For The City* (1973) and *You Haven't Done Nothing* (1974). By the mid-1970s, however, the social consciousness of early 1970s soul and funk gave way to the cultural and social themes of disco.

But soul, funk, and folk music were not the only genres to align themselves to the rhetoric of the civil rights and Black Power movements. A number of jazz musicians used their music to advance the tenets of the movement. But the relationship between jazz and the advancement of the black community dates back to the 1940s when Billie Holiday recorded the controversial song, "Strange Fruit," a song detailing lynchings in the South. Among the musicians who supported the civil rights movements through their participation in movement activities or the adaption of the movement's rhetoric in their music were saxophonist and composer Archie Shepp (1937–) who is referred to by some jazz scholars as one of the most ardent and articulate supporters of the Black Power movement. His 1965 album *Fire Music* was one of the first manifestations of Afrocentricity and political sentiment in his music. The title was adapted from African musical practices and the album featured an elegy written to honor activist Malcolm X called "Malcolm, Malcolm Semper Malcolm." Subsequent albums like *The Magic of*

Ju-Ju (1967), *Attica Blues* (1972), and *The Cry of My People* (1972) continued to advance either a growing connection between African traditions and jazz or a close relationship between jazz and civil rights. Composer and drummer Max Roach also cemented the connection between jazz and political rhetoric when in 1960 he produced his suite "We Insist! Freedom Now." The composition featured lyrics written by Oscar Brown, Jr. and vocal performance by Abbey Lincoln. The work was written in commemoration of the 100th anniversary of Abraham Lincoln's Emancipation Proclamation. Roach would continue to use his music as a means of commenting on the African American experience despite being blacklisted by the recording industry for a period in the 1960s.

The relationship between black music and activism would never replicate the intersection seen in the 1960s, but various genres and artists attempted throughout the late 20th and early 21st centuries to articulate the struggle for personal freedom and empowerment.

See also Protest Songs; Reagon, Bernice Johnson; Simone, Nina.

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Tammy L. Kernodle

Classic Blues

See Blues.

Classical Music

See Concert Music—Composers and Repertoire; Concert Music—Conductors and Performers; Opera.

Cleveland, James (1932–1991)

A gospel performer and composer, James Cleveland continued the tradition of Thomas Dorsey as organizer of conventions and bodies devoted to gospel singing. He founded the Gospel Music Workshop of America in 1967, and it continues to be among the leading organizations devoted to the genre, producing notables such as John P. Kee and Kirk Franklin. His contributions as editor to *Songs of Zion* (1981) were significant to black hymnody. It contains Cleveland's arrangements of hymns, spirituals, and gospel songs as well as arrangements and compositions by gospel greats such as Andraé Crouch and Margaret Plesant Douroux. It also contains his essay, entitled "Keys to Musical Interpretation, Performance, and Meaningful Worship," which provides a comprehensive guide to effective gospel vocal and instrumental performance. His more popular songs include "Lord Do It for Me," "I've Been in the Storm Too Long," and "Where Is Your Faith in God." Cleveland's arrangements of hymns garnered as much fame as his compositions. His interpretation of "Peace, Be Still" is still being performed by church choirs in the 21st century. A multiple Grammy Award winner, Cleveland is celebrated for his signature raspy voice, complex choral arrangements, and virtuosic choirs. His star on the Hollywood Walk of Fame is the first dedicated to a gospel artist.

See also Black Church Music—History; Black Church Music—Hymnists and Psalmists; Gospel Music.

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Horace J. Maxile, Jr.

Clinton, George (1940–)

Front man, singer, songwriter, and producer, George Clinton is one of the driving forces behind the development and popularization of funk music. Born in Kannapolis, North Carolina, and raised in Plainfield, New Jersey, Clinton's first foray into music was as the founder and front man for a doo-wop group, the Parliaments, which he started in the late 1950s. The Parliaments were signed to the Revilot label and had one R & B hit, 1967's "(I Wanna) Testify." When the Parliaments had legal trouble with Revilot, Clinton dropped the name and began recording as Funkadelic, listing Clinton as the producer and the backup band as the only

Musician George Clinton arrives for the Fifth Annual Billboard R & B Hip Hop Awards in Atlanta in 2005. (AP/Wide World Photos)

members. When he won back the right to the Parliaments name, he also began recording with a large collective of musicians as Parliament. Throughout the 1970s, he recorded with both Parliament and Funkadelic, with Parliament signed to Casa Blanca Records, and Funkadelic on Westbound and later Warner Bros. The work and rosters of the two bands often are referred to simply as P-Funk. In the 1980s, he began a solo career, although he often recorded with members from the P-Funk roster, due in large part to legal and copyright issues that stemmed from Polygram's acquisition of Casa Blanca and the complex issues over royalties and copyrights that arose from the large and shifting membership in the two bands.

Clinton was the architect of the 1970s funk revolution. The music of Parliament and Funkadelic combined R & B with jazz and psychedelic rock influences and turned soul into funk. The characteristic sound had horn runs, synthesizers, and a throbbing bass line, particularly that of bassist William "Bootsy" Collins (1951–), who also has a thriving funk solo career, sometimes using Clinton as the producer for his albums. Clinton combined social commentary and wit with danceable grooves and theatrical live shows to produce concept albums and to dominate the

black music scene in the 1970s. Parliament and Funkadelic had dozens of R & B chart hits and three platinum albums: Parliament's 1976 *Mothership Connection* and 1977 *Funkentelechy vs. the Placebo Effect* and Funkadelic's 1978 *One Nation Under a Groove.* Clinton's innovative conceptual approach created concept albums, such as *Mothership Connection*, which presented the story of a group of black aliens who had colonized the Earth and later would return to liberate their people. He also performed long, intense, and spectacular live shows that involved elaborate costuming and props, including a Mothership from which members of the band emerged to play. In addition to his work with P-Funk and his solo work, Clinton has worked as a producer for latter-day funk bands like the Red Hot Chili Peppers (*Freakey Styley*). While funk lost some of its appeal in the 1980s, Clinton's importance was less recognized. His status as a pioneer and father of black music was revitalized as hip hop performers heavily sampled from P-Funk's work and Clinton began to collaborate with hip hop stars. Clinton has been sampled by and has worked with hip hop stars from Chuck D to Tupac to De La Soul to the Wu Tang Clan and many others. Only James Brown (1933–2006) is sampled more frequently. In addition to the platinum albums, Funkadelic's 1970 *Free Your Mind . . . And Your Ass Will Follow*, Parliament's 1975 *Chocolate City*, and Clinton's 1982 *Computer Games* are important albums. In 1997, Clinton was inducted into the Rock and Roll Hall of Fame along with 15 other members of Parliament and Funkadelic.

See also Afrofuturism; Funk.

Jessica Parker

Cole, Nat King (1919–1965)

Pianist, singer, composer, and entertainment personality, Nat King Cole was born Nathaniel Adams Coles on St. Patrick's Day in 1919. The son of a church deacon who moonlighted as a part-time butcher and a traveling organist, Nat was one of 13 children in a crowded and financially strapped home in rural Montgomery County, Alabama. Raised in a Baptist family, Nat's formal musical training began during his early childhood, as his mother schooled him in a variety of gospel and European classical music. These diverse styles served as Nat's initial musical influence and worked to inform the emergent artistic sensibilities of the future legend. Showing a natural talent for the piano, Nat gave his first public performance at the age of four and regularly accompanied his family's church choir in his preteen years. Nat's training continued as the Coles family moved to the Bronzeville neighborhood of Chicago. Once in the North, young Nat expanded his musical repertoire, as he explored the popular sounds of blues and jazz through the works of Louis Armstrong and particularly the piano playing of Earle "Fatha" Hines. Inspired by these artists, the teenaged Nat embarked on his own professional musical career that began in the mid-1930s and lasted until his death in 1965.

Adopting the stage name Nat Cole and later acquiring the nickname "King," Cole paid his dues on the jazz circuit in the United States and abroad and effectively established his reputation as a master pianist and preeminent musical talent. After relentless touring with a number of bands, Cole was sought after for a

number of gigs and became a perennial popular selling artist. Cole pierced the walls of superstardom, however, when he began to predominantly showcase his voice as his crooning, subtle style entered the households of millions of Americans, black and white, through radio and record. Cole's emerging popularity from radio hits such as 1940's "Sweet Lorraine" and 1943's "Straighten Up and Fly Right" strengthened his mainstream appeal and allowed Cole a flourishing career throughout the 1940s and 1950s. By the 1950s, Cole's popularity afforded him a lavish lifestyle, as Capitol Records acknowledged his success by christening their circular-shaped office building as "the house that Nat built." However, Cole was a popular black icon in the midst of Jim Crow segregation, and the artist routinely found himself within the focus of politicized debate.

The year 1956 was a harrowing time for Cole. Seen in part as a reaction to the landmark cases against Jim Crow segregation, including 1954's *Brown v. Board of Education*, Cole was physically attacked by white supremacists that overtook the stage at an April concert in Birmingham, Alabama. As a result, Cole refused to play in the South again. Civil rights leaders such as Thurgood Marshall expressed disappointment that Cole did not vehemently denounce his attack. Cole, however, became more politically visible after the incident as he took the stage at the Republican National Convention in August. Cole was a natural choice due to his augmented celebrity as he became the first African American to be featured on his own radio and television program. The shows were quickly cancelled due to a lack of sponsorship; however, his breaking of the unofficial color boundary in television was significant for the overall cause of civil rights. Cole also expressed his support for John F. Kennedy at the Democratic National Convention of 1960 and at various functions during the campaign. With his election, Cole counseled President Kennedy on the issue of civil rights using his celebrity to popularize the cause to those in political power. Cole continued his career until his death from lung cancer on February 15, 1965. His daughter Natalie Cole, also a popular singer, released a rerecording in 1991 of Nat King Cole's hit, "Unforgettable," where her voice was mixed in with her father's, so that they sang a duet on the album, *Unforgettable . . . with Love,* which won three Grammy Awards in 1991, including Best Album of the Year. Nat King Cole's music continues to be popular in the 21st century.

See also Blues; Los Angeles, California, and the West Coast.

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Kevin Strait

Coleman, Ornette (1930–)

Beginning on alto saxophone and switching to tenor at age 16, Coleman spent several years moving between New Orleans, Los Angeles, and his hometown of

Ornette Coleman, avant-garde jazz musician. Coleman is known and revered by musicians for challenging the limits of earlier styles and bringing new energy to improvisation. (Hulton Archive/Getty Images)

Fort Worth, Texas, playing for rhythm and blues bands. Settling in Los Angeles in the late 1950s, he worked as an elevator operator and studied music theory, developing a revolutionary approach to harmonics that drew jazz beyond the experimental chord patterns and improvisation of bebop. In 1959, he attended the School of Jazz in Lenox, Massachusetts, and released his debut album, *Something Else*, which ushered in the era of free jazz, a challenging and, to many, an obscure take on composition that influenced later works of Beat poets such as Ted Joans.

See also Jazz.

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David Arnold

Colleges and Universities

See Educators, Schools, Colleges, and Universities; Historically Black Colleges and Universities (HBCUs).

John Coltrane (photographed in 1960) possessed astonishing technical mastery, spiritual tone, lengthy improvisations, and multicultural influences that stretched the boundaries of jazz and enriched its vocabulary. (Library of Congress)

Coltrane, John (1926–1967)

Jazz saxophonist and composer John Coltrane is perhaps the most influential tenor saxophonist in the history of jazz. Born John William Coltrane in Hamlet, North Carolina, he grew up playing many woodwind instruments. The saxophone became his instrument of choice during his latter teenage years and in the mid- to late 1940s he began to perform with bandleaders such as Jimmy Heath (1926–) and Dizzy Gillespie (1917–1993). During the 1950s, Coltrane was in demand as a sideman. He held positions in ensembles led by Gillespie, Earl Bostic (1913–1965), and Johnny Hodges (1906–1970). It was during the early years of this decade that Coltrane fully devoted himself to the tenor saxophone. The mid- to late 1950s proved to be even more fruitful for Coltrane, as this was the period of his involvement with Miles Davis (1926–1991) and Thelonious Monk (1917–1982). His collaborations with these two giants produced acclaimed recordings such as *Round About Midnight* (1955), *Cookin'* (1956), *Thelonious Monk with John Coltrane* (1957), and *Milestones* (1958). He recorded as a leader and with other artists during these years. The 1960s mark his most memorable work as bandleader and composer, as he was the first artist to sign with the Impulse label (1961) and produced a prolific string of influential recordings such as *Ballads* (1962), *A Love Supreme* (1964), and *Ascension* (1965). Although mostly

influential as a performer, Coltrane was also an active composer. Among his compositions that are now standards are "Impressions," "Giant Steps," and "Naima." Coltrane's impact on future generations of jazz performers is wide ranging: he moved the soprano saxophone from virtual obscurity to a viable instrument for contemporary jazz; he helped define the bop and hard bop eras in jazz history; he created improvisations and approaches that have been widely imitated and serve as models for creative expansion; and he produced final recordings that are considered by many to be among the first experiments in free jazz.

See also Davis, Miles; Gillespie, Dizzy; Jazz; Monk, Thelonious Sphere.

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Horace J. Maxile, Jr.

Concert Music—Composers and Repertoire

The African American compositional presence in concert music can be dated as far back as the mid-19th century. Composers Frank Johnson, Jospeph Postlewaite, Basil Jean Barés, and Edmond Dédé were active during that time and were known for their renditions of show tunes and dances. There may be some speculation as to whether or not the better parts of these composer's output are representative of concert music, but these composers were operating in and disseminating from a written tradition. At the turn of the century, the United States witnessed a movement of musical nationalism as represented by the works of Harry Burleigh, R. Nathaniel Dett, and J. Rosamond Johnson. Works by these composers were published in the early years of the 20th century, but even before the turn of the century and just after Anton Dvorak's seminal declaration (1893) about the folk music of African Americans being "all that is needed for a great and noble school of music," instrumental works by Clarence Cameron White ("Tuxedo," 1895) and songs by Will Marion Cook (selected pieces from *Clorindy, or The Origin of the Cakewalk,* 1899) were published.

Nationalist compositional themes continued through the Harlem Renaissance by way of extended symphonic works by William Grant Still, Florence Price, and William Levi Dawson and continued into the mid-20th century with chamber, solo, and choral pieces by Undine Smith Moore and Margaret Bonds. Ulysses Kay, Howard Swanson, and Julia Perry were active and widely performed during the mid-20th century, but their compositions were less driven by vernacular

themes—if driven at all by them. The 1960s spawned an even wider stylistic breadth in compositional approach, new techniques, and sound sources, which were inspirations for expression and experiment. Olly Wilson, T. J. Anderson, David Baker, and Dorothy Rudd Moore used contemporary technique and fused African American elements into creative musings that were at times as political as they were poetic.

The later years of the 20th century are marked by a certain renaissance of vernacular influence as subjects as diverse as gospel, hip hop, and Caribbean music are being explored simultaneously with an ever expanding sonic palate. Composers such as Adolphus Hailstork, William Banfield, Tania Leon, and Lettie Beckon Alston are evoking such themes and are continuing the rich legacy of African American composers of concert music.

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Horace J. Maxile, Jr.

Concert Music: 1776–1861

Only a handful of composers of African descent from this period are currently known, but in their lifetimes, their particular talents were widely recognized. Composers such as Ignatius Sancho and Joseph Boulogne were active and acclaimed in Europe during this period as well as José Nunes Garcia from South America. There also were composers in the United States who were acknowledged as intellects with remarkable aptitudes. Included in the African American concert music composers of the colonial period are Newport Gardner (1746–1826), Francis Johnson (1792–1844), and Justin Holland (1819–1887). Singers such as Elizabeth Taylor Greenfield joined Johnson and Holland in receiving great praise for their skill from reputable musical sources of their era. These musicians represented the triumph of talent and determination over the adversity explicit in American culture during the colonial period.

Extant primary sources combine with a relatively wide array of secondary sources to provide information on Newport Gardner. A ship's captain who had promised to give the boy access to education sold him into slavery in the colony of Rhode Island. His owner, named Caleb Gardner, changed his name from the original Occramer Merrycoo. Slavery did not block the promise of his education and, within four years of his sale in 1760 at the age of 14, he was writing anthems for the Congregational church.

Although acknowledged as a professional musician, the first African American documented as such, his music career shared time with his abolitionist activities

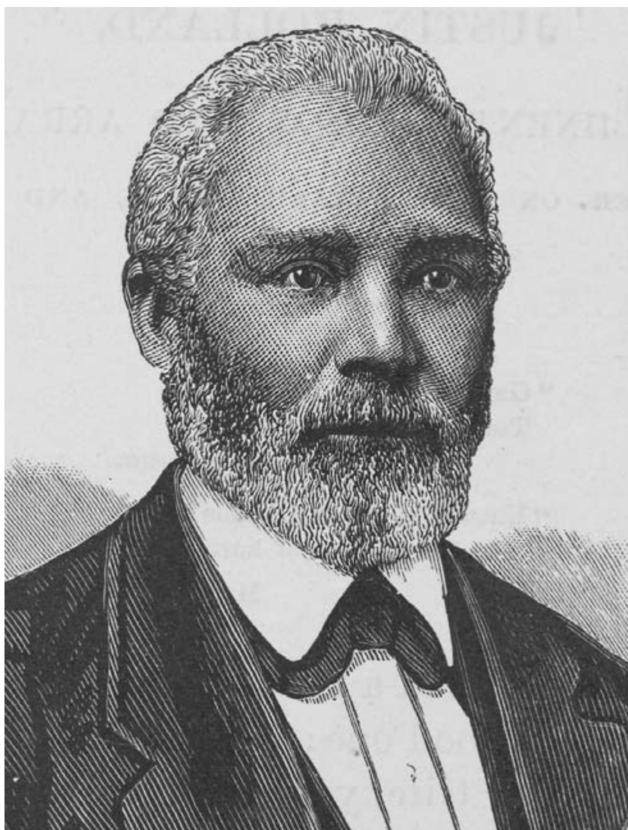
on behalf of the African Union Society and his duties as sexton to a white church and founder and deacon of a black church, both in Newport. He purchased his freedom in 1791 and was able to open a singing school in Newport because of money won from a lottery. Gardner and 32 members of his church set sail for Liberia in 1826. He and his best friend Salmar Nubia were elderly by this point, nearly 80 and 70 years old, respectively, but each had reached his dream of returning to Africa. Both died within six months of their arrival.

Keyed bugle virtuoso Francis ("Frank") Johnson was the first African American to have music published in the United States (*A Set of Cotillions*, 1818). Another important first is Johnson's European tour of 1837—the first for any American, black or white. His abilities on the keyed bugle afforded many performance opportunities that would not have been appropriate on fiddle, another instrument on which he was known to have performed. As tastes in American music shifted toward brass bands and ensembles during the mid-19th century, Johnson was in demand as a performer and bandleader. Based in Philadelphia, he accepted engagements as far west as Missouri. He was founder and leader of a small military band and a dance orchestra. These groups were critically acclaimed from the 1820s to the 1840s, and it was known that white bands refused to march in parades with Johnson's band. Their refusal was apparently related to racial issues, but many bands did not want to have comparisons made between themselves and the highly polished Johnson bands. The bulk of Johnson's compositional output consists of the social dance music popular during the mid-19th century (cotillions, quadrilles, waltzes, and so on). These pieces feature idiomatic gestures and treatments of form that allowed sections to be repeated ad lib to encourage dancing. Marches, songs, and concert pieces for the keyed bugle also are in Johnson's output.

Justin Miner Holland was the only North American composer of this era to be born free. Well before the Emancipation Proclamation, his birth in Virginia was not tainted by the pressures of slavery. Despite this, he was active in the abolitionist movement, attending Negro Conventions and working with the renowned leader Frederick Douglass. He was even in charge of the abortive attempt to purchase land in Central America that would be dedicated as a homeland where African Americans could be free.

Holland left the South at the age of 14, moving to Boston where he studied guitar, flute, and piano in addition to his lessons in composition and arrangement, primarily for guitar. Eleven years after his arrival in Boston, he moved to Ohio to study at Oberlin College. His career was established in Cleveland, where he published more than 350 works, including didactic materials. Fewer than 30 percent of this prodigious output survives. Both his son and daughter, however, survived to become accomplished musicians like their father.

The works of Holland are primarily guitar arrangements of famous tunes of the day, such as the main theme from the William Tell overture and the extremely popular variations on Carnival of Venice. Douglas Back's recording of this latter confirms his place in the salon music of the era that valued virtuosity framed in delightful elegance. Having learned Spanish to read the works of famous Spanish masters of the guitar, he then was said to have mastered French,



Composer, guitarist, educator, and Cleveland notable Justin Holland. (New York Public Library)

Italian, and German. His compositions certainly reflect influences from all those cultures.

Other composers active during this period were Philadelphia composers James Hemmenway (1800–1849), Henry F. Williams (1813–1903), and William Appo (ca. 1808–ca. 1877). Williams and Appo had direct ties to Frank Johnson, as Appo was a member of Johnson's 1837 European tour band and Williams worked as an arranger for Johnson's band after his death. Joseph William Postlewaite (ca. 1827–1889), a free African American in St. Louis, was a bandleader and composer of marches, waltzes, and other social dance pieces.

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G. Yvonne Kendall

Concert Music: 1861–1919

The era 1861–1919 saw tremendous expansion of the possibilities for concert music among African Americans. In addition to increased performances of works of African American composers, more performers had international careers, and for the first time several schools and societies were set up for the express purpose of developing the obvious talents among African Americans. The successful musicians of this period were extremely versatile. Composers trained at home or abroad sustained professional careers, not only by the publication and public performances of their works, but also supplementing this by their own performance. Performers were either skilled on numerous instruments or extremely virtuosic on one. Many of them composed works to advance their own careers.

Professional training schools also opened their doors to African American students. Some, like the New England Conservatory of Music and Oberlin College, had already established records of equal treatment. But others were dedicated specifically to minority students. Alongside this increase in education possibilities came the development of music societies dedicated to African American performances of music by European and African American composers. Concert halls formerly limited to whites also became venues for these performances.

Composers of this period generally represent three categories—composers of band and other popular music, those who were primarily composers of concert music, and those performer and composers who specialized in salon music. The

composers of popular music, Henry F. Williams (1813–1903) and Scott Joplin (1868–1917) were versatile as was typical of those making careers in music in the 19th century.

Williams, expert on the viola, cello, trombone, trumpet, and piano, played in bands along the Eastern Seaboard. Among those with whom he worked was Frank Johnson, and he was one of only two African Americans accepted for the Peace Jubilee Concert of 1872, held in Boston. He composed and published music for civic bands, creating polkas, mazurkas, marches, quadrilles, and waltzes over a period of nearly 40 years.

Eminent composer Scott Joplin (1868–1917) is best known for his ragtime music. Born into a musically talented family in East Texas, the setting of his opera *Treemonisha*, Joplin left home as a teenager, making his living as a pianist. At the age of 25 he performed at the Chicago World's Fair. A year later he married, settled in Missouri, and went into business with touring partner Otis Saunders. After the phenomenal sales of his first piece of sheet music, "Maple Leaf Rag," Joplin moved to St. Louis. He attempted to break into the theatrical world of opera and ballet, but the line of demarcation between popular and classical musicians was far too deep and wide to cross successfully. After the death of his wife and first child, he relocated to New York City, publishing more music, including *Treemonisha*. The first full staging of this work was produced by the Houston Grand Opera in 1972 with orchestration by Gunther Schuller. In 1976, he was awarded a posthumous Pulitzer Prize for his contributions to American music.

The Lambert family, Creoles from New Orleans, consisted of father Charles Richard, sons Charles Lucièn (ca. 1828–1896) and Sidney (ca. 1838–ca. 1900 or 1909), and grandson Lucièn-Léon (1858–1954). Charles Richard conducted the Philharmonic Society, the city's first nontheatrical orchestra. It was an interracial ensemble. A contemporary of Louis Moreau Gottschalk, Charles Lucièn was a highly respected virtuoso pianist who sought escape from the racism of postcolonial New Orleans. By 1854 he was living and successfully publishing his compositions in Paris. Later he and his family moved to Brazil where he and his son Lucièn-Léon performed in a concert of 31 simultaneous pianists arranged by friend Gottschalk. Like Mozart, Charles Lucièn composed a set of variations on "*Ah, vous dirais-je maman*" ("Twinkle Twinkle Little Star"). Most of his works were character pieces for piano, but in 1899, he composed the opera *La flamenca*.

Returning to France, Lucièn-Léon studied with Jules Massenet and, after a brief time in the service of Dom Pedro, king of Portugal, he returned to Paris. Once there, he took advantage of the development of recording and in 1905 released his Brazilian-influenced works and compositions by Gottchalk. Sidney also studied and settled in Paris, becoming a piano teacher and professional performer. The Lambert brothers are credited as having composed more than 100 works for piano. Dances and variations are also included among the many character pieces.

Edmond Dédé (1827–1903) was born free in New Orleans, son of a military bandmaster. Tensions in this racially polarized city led to a temporary relocation

Scott Joplin, "King of Ragtime." (New York Public Library)

to Mexico. Upon his return, Dédé left for Europe to continue his studies at the Paris Conservatoire.

Dédé served as a theater orchestra conductor for 27 years. Over this time, he composed and performed. A versatile composer, Dédé's output includes works for orchestra, solo voice, piano, and chamber ensembles. His *Quasimodo Symphony* was premiered in 1865, conducted in New Orleans by Samuel Snaer (1835–1900) another African American composer. With the exception of one brief tour in the United States in 1893, Dédé remained in Europe with his wife and son, choosing to avoid the racial caste system of his native New Orleans. His son later became a composer as well.

Prodigy Thomas Green Wiggins Bethune (1849–1908) performed under the stage name "Blind Tom" for most of his performance career. A reported savant, Bethune was blind at birth and began showing promise as a musician at age four. His musical development as a child was awe-inspiring as he gave public performances before the age of 10. Bethune's solid reputation as a pianist would soon follow in his teenage years, but his compositional and improvisational skills also garnered attention from audiences. He composed only for piano and voice, and his works included waltzes, marches, and polkas. More than 30 compositions are attributed in the *International Dictionary of Black Composers*, but others report that he composed more than 100 works.

Harry T. Burleigh (1866–1949) is arguably the most renowned African American composer of this era. Of mixed Scottish, African, and Native American heritage, Burley was from Pennsylvania where he began singing professionally in high school at churches and synagogues. Accepted into the National Conservatory, headed by Antonin Dvorak, Burleigh introduced the great Bohemian composer to spirituals and later became his copyist. In addition to singing, he played bass and timpani in the school orchestra.

Having performed at the Chicago World's Fair, he became baritone soloist for Episcopal churches and synagogues in New York City, even—according to

research by Dominique-René de Lerma—singing the old spiritual "Deep River" in Hebrew. During this time, he also toured with Sissieretta Jones's troubadours and became active in civil rights, even working alongside W. E. B. Du Bois in benefits held at the Music School Settlement for Colored People (MSSCP). Burleigh performed in the premiere of Samuel Coleridge-Taylor's opera *Hiawatha's Wedding Feast* and began to conduct as well. In this latter role, he directed *Carmen* with the Drury Opera Company, an African American ensemble.

Added to his work as singer and conductor, Burleigh served as vocal coach for luminaries like Enrico Caruso and Marian Anderson, and began publishing his own compositions. More than 400 art songs and choral arrangements survive him, including *Jubilee Songs of the United States of America*. In fact, he is credited with beginning the practice of treating the spiritual as recital material. This publication work led to employment with Ricordi, the famed Italian publishing house; charter membership in the American Society of Composers, Authors, and Publishers (ASCAP); and the Spingarn Medal from the National Association for the Advancement of Colored People (NAACP).

Although of mixed African and English descent, Samuel Coleridge-Taylor (1875–1912) played an important role in the development African American concert music. As a violinist trained at London's Royal College of Music and as a highly respected composer, his touring career included the United States where he often conducted his original works. New York's Clef Club and the MSSCP were active in promoting his works, which were well received as seen in reviews by the *New York Times* and other newspapers.

His success in Europe and abroad influenced future generations of African American composers and helped lay the foundations for a black nationalist school of composition that was predominant during the Harlem Renaissance. Such pieces that denote a decidedly black influence in style and organization include *Five Negro Melodies* (for violin, cello, and piano), *Twenty-four Negro Melodies* (piano), and *Symphonic Variations on an African Air.*

See also Joplin, Scott; Organizations and Associations for African American Music and Musicians.

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G. Yvonne Kendall

Concert Music: 1919–1942

Political leaders of the Negro Renaissance praised African American concert music as a symbol of "uplift" for the race. In 1919, several musicians including Nathaniel Dett (1882–1943), Clarence Cameron White (1880–1960), and Nora Holt (1885–1974) founded the National Association of Negro Musicians (NANM) in Chicago, Illinois. This was the first organization established in the interest of preservation, encouragement, and advocacy of all genres of African American music, its composers, and performers. Musical aesthetics of concert music composed during the Negro Renaissance focused on long, multisectional forms in the style of late-19th-century symphonies incorporating long melodic lines, sonata form, and chromatic harmonies. The incorporation of black musical idioms expanded these romantic compositional traditions. Renaissance leaders favored concert music over music used for entertainment purposes, including jazz and blues, although several composers used elements of these genres in their concert works. Most African American classical musicians were highly educated and studied at music schools or took private composition lessons. Some composers tempered their adherence to cultivated classical forms by way of usages of vernacular musical emblems.

Racial barriers for black concert musicians and composers during the 1920s and 1930s posed some problems, especially for those seeking music publication and organizing performances of large works, such as symphonies and operas. However, this period marks the first time African Americans achieved significant recognition for their musical contributions. Symphony orchestras began programming works by African American composers, African American opera singers appeared in starring roles, and African American musicians conducted symphony and radio orchestras. Although these triumphs were exceptional, the majority of white audiences saw them as minor contributions to concert music at the time.

Composers who were active during the period of 1919–1942 include notable figures such as Harry T. Burleigh (1866–1949), Robert Nathaniel Dett (1882–1943), Florence Price (1888–1953), William Grant Still (1895–1978), and William Levi Dawson (1899–1990).

In addition to their contributions to many genres, including symphonic, chamber, choral, piano, and solo instrumental music, a few of these composers contributed to the development of black art song that blossomed during this period. The church played an integral role in developing a community of African American musicians and providing a musically rich atmosphere that included many recitals of chamber music and solo instrumental performances. The church especially promoted vocal music and singers who performed spiritual arrangements and black art songs, such as Marian Anderson (1902–1993), Roland Hayes (1887–1976), and Paul Robeson (1898–1976). Composers such as Charles Ives (1874–1954), John Alden Carpenter (1876–1951), and Charles Tomlinson Griffes (1881–1920) combined elements of American folk song with the European song tradition, while their African American contemporaries forged new ground in song composition. Black art song is neither completely assimilated into white America, nor is it solely rooted in African tradition; instead, it draws on both American and African literary, musical, cultural, and social themes. Like European art song, it is deeply entrenched in the poetry; however, African and African American melodic and rhythmic emblems can serve as additional signifying features. Art songs by African American composers reached a significant peak during the Negro Renaissance because of a heightened interest in vocal concert music, poignant compositions based on black poetry, and compelling performances by recitalists such as Hayes and Robeson. The 1930s and 1940s were an especially fruitful period for pieces written by African American composers, and the art song was no exception as it gained notoriety among both white and black audiences.

Composer, pianist, and conductor Robert Nathaniel Dett was the first African American to complete the five-year course and receive the bachelor's degree in music from Oberlin Conservatory of Music (1908). Further compositional studies included tenures at Columbia University, Harvard University, the Fontainbleau, France (with Nadia Boulanger), and Eastman School of Music where he earned the master of music degree in 1932. Like Burleigh, Dett is well known for his numerous arrangements of spirituals. He also composed art songs, choral works, and piano pieces, including the suites *Magnolia* (1912), *Enchantment* (1922), and the most popular *In the Bottoms* (1913). The frequently performed "Dance: Juba" movement from *In the Bottoms* is propelled by Dett's lively treatments of rhythm, which evoke the traditional Juba dance of Antebellum and colonial days. During 1924–1926, Dett was president of the NANM. He also was instrumental in fortifying the legacy of the Hampton Institute Choir.

Florence Price graduated from the New England Conservatory of Music (1906) and later established a career in Chicago as an organist and teacher. She was the first black women in the United States to be recognized as a symphonic composer and wrote more than 300 pieces, including her most famous work, *Symphony in E Minor* (1933). Well known as a pianist and organist, Price composed numerous

keyboard works as well as other instrumental and vocal genres. She wrote 67 art songs, many of which remain unpublished and were composed between 1934 and 1946. Price promoted a certain black nationalism through the use musical emblems such as melodies from spirituals, use of pentatonicism (five-note scales), call-and-response formal structures, African dance rhythms, and the setting of poetry by African Americans. In 1932, Price won first prize in the Wanamaker Contest Awards for her *Symphony in E Minor* and *Sonata in E Minor for Piano*. The Wanamaker competition (named after Rodman Wanamaker) was established in 1927 and awarded monetary prizes for original compositions by African American composers. One of the prize administration agencies was the NANM. Under the direction of Frederick Stock, the Chicago Symphony Orchestra performed her *Symphony in E Minor* in 1933, a first for an African American woman. This led to further performances of her works in the United States and Europe.

William Grant Still studied at Oberlin Conservatory of Music as well as New England Conservatory and later studied composition with Edgard Varese. In 1931, he became the first African American composer to have a work performed by a major symphony orchestra (*Symphony No. 1: Afro-American Symphony*). Along with the use of traditional European forms, dividing the work into four movements, Still incorporated blues themes and emblems into each movement. Each movement is accompanied by epigraphs of Paul Lawrence Dunbar's dialect poetry. The first movement contains a 12-bar blues progression interpolated with call-and-response textures and the second movement employs the thematic material from the first movement in a style reminiscent of a spiritual. "An Ante-Bellum Sermon" by Dunbar frames the third movement, which evokes the fanfare of a religious celebration and contains a countermelody resembling George Gershwin's 1930 song "I Got Rhythm." The fourth movement begins with a hymn-like tune and features unconventional harmonic treatments. Still was the first African American to conduct the Los Angeles Philharmonic Orchestra in 1936 and the first to conduct an orchestra in the South, the New Orleans Philharmonic, in 1955. His opera, *Troubled Island*, was the first opera written by an African American composer to be performed by a major opera company. The work was premiered in 1949 by New York City Opera. An eclectic composer through his later years, Still also composed for piano, solo instruments, solo voice, and various combinations of performance forces. Representative works include *Three Visions* (1935, piano), *Suite for Violin and Piano* (1943), *Songs of Separation* (1945), and *Plain-Chant for America* (1941).

William Levi Dawson was a composer, arranger, and choral conductor also renowned for his spiritual arrangements. The best-known arrangements include "Ain' a That Good News" (1937), "Oh, What a Beautiful City" (1934), and "Mary Had a Baby" (1947). Like Price, he won a Wanamaker prize in 1930 for his orchestra piece, "Scherzo." His *Negro Folk Symphony* (1932) premiered in 1934 under the direction of Leopold Stokowski with the Philadelphia Symphony Orchestra and won him national acclaim. Dawson employed European symphonic forms in the symphony while including black folk melodies and idiomatic treatments of rhythm. The work's three movements are entitled "The Bond of Africa,"

"Hope in the Night," and "O Let Me Shine!" He revised the symphony in 1952 after his travels to Africa prompted an even greater use of African rhythms.

See also Educators, Schools, Colleges, and Universities; Historically Black Colleges and Universities (HBCUs); Organizations and Associations for African American Music and Musicians; Renaissance, Chicago: 1935–1950; Renaissance, Harlem: 1917–1935.

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Bethany J. Smith

Concert Music: 1942–1968

Whether they are composers who happen to be black or blacks who write music, African Americans profoundly affect concert music's landscapes. Some artists refuted identifiable "blackness" in their music; others proudly embraced the "memory" that links their concert music to indigenous or vernacular music (field hollers, moans, spirituals, work songs, blues, gospel, and jazz). The years 1942 to 1968 frame U.S. involvement in a world war and the civil rights movement. The Harlem Renaissance also figures prominently, as composers such as Still, Price, and Dawson continued to compose during this period. The civil rights movement and the years leading up to it figure prominently because of sociopolitical factors that may have affected the creations of musicians. During this time, however, few African Americans outside academia had their concert music performed. Exceptions include Nora Holt (1885–1974) and Howard Swanson (1907–1978).

Renaissance woman Nora Douglas Holt (born Lena Douglas, 1885–1974) was the first African American to earn a master's degree (Chicago Musical College, 1918). Of her 200-plus works, all were lost except *Negro Dance, Opus 25, No. 1*, for piano, which uses blues and rag-like figures. Many of her compositions were written in the early decades of the 20th century, but her influence in concert music is mostly in the field of music criticism. Holt was music critic for *Amsterdam News, Chicago Defender*, and *New York Courier*; and she published *Music & Poetry* magazine. Holt was a ubiquitous socialite who was named "one

of the most married Negroes" (*Ebony*, 1949). Her platinum blonde hair and smoky voice made her a natural pianist and singer for speakeasies. Despite her lewd façade, Holt was a respected and consummate artist; co-founder of the NANM; host of New York's WLB Concert Radio Showcase (1950–1964); and member of First World Festival of Negro Arts (Senegal, 1966).

Composer and pianist Howard Swanson (1907–1978) studied at Cleveland Institute (bachelor's degree in music) and American Academy at Fontainebleau with Nadia Boulanger. For 20 years, he used Rosenwald and Guggenheim fellowships to live abroad. On his return to the United States, Swanson subsisted on a meager inheritance and commissions. He was nationally acclaimed in 1950 when Marian Anderson sang *The Negro Speaks of Rivers* (Langston Hughes's poem) at Carnegie Hall. Swanson's *Short Symphony*—which features sophisticated contrapuntal treatments of "black" idioms—was performed 30 times in two years and won the 1952 New York Critics' Choice Award. Other works include *Night Music* (1950), *Music for Strings* (1952), and *Concerto for Orchestra* (1957). During all the acclaim, Swanson was such a recluse that he removed the unit number from his apartment door. As accolades persisted, Swanson wrote even more. His settings of Langston Hughes's poetry established Swanson as the foremost Hughes interpreter. Leontyne Price sang Swanson's "Night Song" at the White House the year he died.

Considered among the first of a "new generation" of African American composers following the accomplishments of the Harlem Renaissance composers, Ulysses Kay (1917–1995) was one of the most prominent and prolific composers of his era. He was respected by his contemporaries for works that demonstrated genuine craftsmanship and colorful orchestrations. Kay experienced the accomplishment of having a number of works recorded in his lifetime, but many remained unrecorded. Because of his national and international status, he was able hear many of his symphonic and chamber pieces performed, and he was the recipient of a number of awards and commissions. Kay studied at University of Arizona (bachelor's degree in music), Eastman School (master of music degree), Yale, and Columbia, and in Rome. His extensive works list includes a ballet *Danse Calinda* (1941), *Suite for Strings* (1947), six operas, including *Boor* (1955), *Juggler of Our Lady* (1956), *Frederick Douglass* (1979–1985), and *Two Dunbar Lyrics* (mixed chorus, 1965).

Violinist and composer Clarence Cameron White (1879–1960) studied at Oberlin and Howard University, and with Samuel Coleridge-Taylor in London. He conducted Hampton Institute's Choir and Boston's Victorian Chamber Orchestra, and taught at West Virginia State College and various public schools. White was a strong advocate for recording black musicians. In 1949 his opera *Ouanga* ("Voodoo charm," 1932) premiered in Chicago, and it was later performed at New York Metropolitan Opera (1956). White also wrote the music to the ballet, *A Night in San Souci* (1940), *Kutamba Rhapsody* (orchestra, 1942), *Elegy* (orchestra, 1954), *Spiritual Suite* (four clarinets, 1956) and *Heritage* (1960), as well as plays, vocals, and instrumental music.

Composer and pianist Margaret Allison Bonds (1913–1972) was a protégé of Florence Price and William Dawson who earned a master of music degree from Northwestern University (1934). She was the first African American soloist to appear with the Chicago Symphony Orchestra (1933). In 1934, Bonds was also soloist for the premiere of Florence Price's *Piano Concerto.* Price conducted the Women's Orchestra of Chicago for this premiere. Bonds wrote art songs, choral and chamber pieces, and orchestral music. Collaborations with Langston Hughes led to her black nationalist song cycle, "Three Dream Portraits" (1959), "Ballad of the Brown King" (1960), and "Shakespeare in Harlem" (1958). The Los Angeles Philharmonic Orchestra premiered her *Credo* (1965) a month after Bonds died.

John Wesley Work III (1901–1967) studied at Fisk (bachelor's degree), Yale (bachelor's degree in music) and Columbia (master's degree). Thanks to his grandfather and father, Work's cradle was rocked by original Fisk Jubilee Singers. As a result, Work composed mostly vocal music. His work premiered internationally and includes *The Singers* (cantata, 1946), *Golgotha* (SATB, Arna Bontemps poem, 1949), and many spirituals. "Yenvalou" (1946) for strings is based on Haitian themes. Two articles, "Plantation Meistersingers" (*Musical Quarterly*, 1940) and "Changing Patterns in Negro Folk Songs" (*Journal of American Folklore*, 1940) led to Work's tour de force. As an ethnomusicologist, Work completed extensive field study in the Mississippi delta (1941–1942). With two Fisk scholars and Alan Lomax, Work produced 521 manuscripts, 96 phonographs, and 5.5 minutes of film. Work transcribed 230 indigenous songs—secular and sacred—which he published as *American Negro Songs and Spirituals* (1960).

Undine Smith Moore (1904–1989) studied at Fisk (bachelor's degree in music) and Columbia (master of music degree) universities. This self-described "teacher who composes" taught at Virginia State from 1927–1972. Among her students are Dr. Billy Taylor (jazz pianist), Camilla Williams (opera singer), and Jewell Taylor Thompson (theory teacher at Hunter College). Her works list includes *Valse Caprice* (piano, 1930), *Introduction, March and Allegro* (clarinet, 1958), *Lord, We Give Thanks to Thee* (for Fisk Jubilee Singers, 1971), *Afro-American Suite* (flute, cello, piano), *Soweto* (piano trio, 1987) and the Pulitzer Prize–nominated *Scenes from the life of a Martyr* (narrator, chorus, soloists, orchestra, 1980)—based on Dr. King's life. Often considered the "Dean of Black Women Composers," Moore influenced a generation of composers, musicians, and music educators through her work at Virginia State University and was a leading figure among African American women composers during the mid-20th century.

Irene Britton Smith (1907–1999) played violin, piano, and organ; and she earned degrees from American Conservatory (1946) and DePaul University (1956). While teaching in Chicago public schools nearly 40 years, Smith spent many summers in study at Jiulliard, Berkshire Music Center, or Fontainebleau. Smith's solo, chamber, vocal, and instrumental compositions include *Sonata for Violin and Piano* (1947), *Dream Cycle* (Dunbar poems, 1947) and *Sinfonietta* (1956).

Zenobia Powell Perry (1908–2004) held degrees from Tuskegee, University of Northern Colorado (1945), and University of Wyoming (1954)—where she studied with Darius Milhaud. She taught from 1946 to 1982, with many of those years spent at Central State University. Her compositions include a mass, opera, band, orchestra and chamber music, songs, and keyboard music. *Homage* (to William Dawson) is based on the spiritual, "I've Been 'Buked," and appears in *Black Women Composers: A Century of Piano Music (1893–1990)* published by Hildegard Publishing Company.

Rachel Eubanks (1922–2006) earned a doctor of musical arts from Pacific Western University (1980) and also studied with Nadia Boulanger. In 1951, she was the founding director of Eubanks Conservatory of Music (Los Angeles, California), which, during its most prominent days, offered associate's through master's degrees in performance, composition, theory, and history. Her conservatory began in modest accommodations on 47th and Figueroa Streets and eventually expanded to meet the demands of her growing number of students. A meticulous professor, Eubanks maintained a high set of standards for her students. Her pieces include many works for voice and vocal ensembles, including *Symphonic Requiem* (1980) and "Like Rain It Sounded" (1952). Chamber works, instrumental solos, and piano pieces also appear in her catalog.

Julia Amanda Perry (1924–1979) earned a master of music degree at Westminster College. As a Guggenheim Fellow, she studied in Europe with Luigi Dallapiccola and Nadia Boulanger. Perry wrote symphonies (for example, *Homage to Vivaldi*), concertos, band music, piano sonatas, art songs, *Stabat Mater* (contralto and string orchestra, 1951), an opera (*Cask of Amontillado*, 1953), *Humonculus CF* (piano, harp, and percussion, 1960), and an opera-ballet (*Sleeping Giant*, 1964). Perry taught at Florida A&M and Atlanta universities. Her compositional language is an eclectic mixture that demonstrates rich blends of dissonant chords, contrapuntal textures, and, at times, a strong affinity for melodic constructs.

Composer, pianist, and actor Robert Lee Owens (1925–) began piano lessons at age four with his mother. By age 15, he wrote *Piano Concerto* and performed as a soloist with the Berkeley Young People's Orchestra. He earned a *diplome de perfection* (1950) at *Ecole Normale de Musique*, Copenhagen, and studied at the Vienna Academy of Music (1952). Works include song cycles, *Three Songs*, *Opus 31*, *Heart on the Wall, Opus 14 and Tearless, Opus 9* (all informed by the poetry of Langston Hughes, ca. 1959 and published in Songs for Voice and Piano, Orlando-Musikverlag, Munich, 1986). His *Kultur! Kultur!* (opera, 1962) premiered 1970 in Ulm, Germany. Owens lives in Munich.

Hale Smith (1925–2010) began piano studies at age seven and worked in his father's printing business. He was also active in jazz ensembles at an early age. Smith studied at Cleveland Institute (bachelor's degree in music and master of music degree). Skills acquired from working for his father proved helpful, as he edited music for Frank Music, as well as for Edward B. Marks, C. F. Peters, and Sam Fox, all publishers of music. Smith's motto, "To master music, master life," is exemplified in the following acclaimed works: *Evocation* (piano, 1950),

Contours for Orchestra (1962), *Music for Harp and Orchestra* (1967), the jazz cantata *Comes Tomorrow* (1972), and *Ritual and Incantation* (1974). He has also composed for film and television. Smith's music has been performed by renowned orchestras in Cleveland, New York, and Chicago. Prominent musicians such as Kathleen Battle, Jessye Norman, John Coltrane, and Betty Carter have collaborated with Smith, and his works have been recorded on Deutsche Grammophone and CRI labels. Smith taught at Long Island University and the University of Connecticut, and he has mentored jazz and popular music notables, such as Eric Dolphy and Melba Liston.

Further Reading

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Regina Harris Baiocchi

Concert Music: 1968–Present

Many political and social changes occurred during the middle and latter decades of the 20th century. The civil rights movement and the deaths of Martin Luther King and John Fitzgerald Kennedy were events that prompted responses by artists in various genres. With regard to music, however, some African American composers responded directly in compositions by evoking musical emblems from African American culture and others chose not to be so overt in their statements. Indeed, the breadth of artistic expression for African American composers broadened by the end of the 1960s and into the 1970s by way of experimentations with electronic media, serialism, and atonal works that contrasted more tonal, "conservative," and neoromantic styles. The end of the 20th century, therefore, yielded an even broader range of vernacular influence and "conservatism," as genres such as gospel and R & B became subjects for concert pieces and were, at times, merged with more conventional forms and techniques. African American composers from the 1970s and into the 21st century continue to contribute to the expanding body of works that constitute American "classical" music and have been recognized as leaders in the field of composition. Holders of numerous awards and commissions, representative composers include George Theophilus Walker (1922–), T. J. Anderson (1928–), Olly Wilson (1937–), and Tania León (1943–).

George Theophilus Walker (1922–) is an acclaimed pianist and composer. His notoriety as a pianist goes back to the 1940s, having performed Rachmaninoff's

Piano Concerto No. 3 with Eugene Ormandy conducting Philadelphia Orchestra (1945). Grieving his grandmother's death, he wrote *String Quartet No. 1* (1946); the second movement, "Lyric," (originally "Lament") is the most performed music of any living composer. Better known as *Lyric for Strings*, this piece is usually performed by a string orchestra. Walker studied at Oberlin College (bachelor's degree in music), Curtis Institute (artist diploma), and Eastman School (doctor of musical arts). His catalog includes vocal, instrumental, chamber, and orchestral pieces, as well as many commissions, including *Dialogues for Cello and Orchestra* (1976, Cleveland Symphony), *Cello Concerto* (1981, New York Philharmonic), and *Lilacs for Voice and Orchestra* (1995, Boston Symphony, honoring Roland Hayes). *Lilacs* won the 1996 Pulitzer Prize, the first for a living African American. (Scott Joplin was awarded a Pulitzer posthumously in 1976.) Walker taught at Dillard, New School, Smith, University of Colorado, Johns Hopkins, University of Delaware, and Rutgers University.

Thomas Jefferson "T. J." Anderson holds degrees from West Virginia State College, Penn State, and University of Iowa (doctorate, 1958). He taught at Tufts University and was resident composer with the Atlanta Symphony Orchestra (1968–1971). Anderson counts jazz, African music, and Asian music as his influences. Solo, chamber, and orchestral commissions include *Soldier Boy, Soldier* (opera, Indiana University, 1984), *Fragments* (piano concerto, University of Iowa, 2006), and works for Bill T. Jones, Yo-Yo Ma, and others. In 1972, Robert Shaw conducted the Atlanta Symphony in the premiere of Scott Joplin's *Treemonisha* orchestrated by Anderson. Although quite modern in approach and aesthetic, a number of Anderson's works draw on subjects from African American culture. Works such as *Call and Response* (1982), *Street Song* (1977), and *Variations on a Theme by M. B. Tolson* (1969) reflect such influence.

Composer and scholar Olly Wilson was one of the first African American composers to experiment with electronic media. He earned a doctorate from the University of Iowa in 1964. Cultural influences such as jazz and West African music permeate his compositions. He has composed for traditional ensembles, but his works with electronic media further distinguish his accomplishments. Works such as "Sometimes" (for tenor and electronic sound, 1976) and "Akwan" (for piano, electric piano, and orchestra, 1972) show a strong sense of homage, as the ethos of the spiritual and African rhythmic emblems are evoked, respectively. An often-cited scholar, his articles and essays appear in *The Black Perspective in Music* and *Black Music Research Journal.*

Arthur Cunningham (1928–1997) studied at Fisk University and Columbia (master of music degree, 1957) universities. Like many of his peers, he was a classically trained musician with jazz roots, and his concert pieces sometimes show strong affinities toward jazz. His *Engrams* (1969) is an atonal work that constitutes an intriguing blend of serial technique and jazz nuance. Cunningham came to national prominence with the 1969 premiere of *Concentrics* by the Symphony of the New World. His nine-movement *Harlem Suite* (1970)—for Natalie Hinderas—was cast for piano, choral ensemble, and orchestra. Cunningham's multigenre output begins with *Adagio for Oboe and String Orchestra* (1954) and includes more than 100 pieces for solo, opera, choral, instrumental, and chamber ensembles.

Although jazz influences are more imbedded in the modernist palates of Wilson, Cunningham, and Hale Smith, composers such as David N. Baker (1930–), Frederick Tillis (1930–), and Muhal Richard Abrams (1930–) used an overt jazz voice in select compositions. Coined by Gunther Schuller as "Third Stream" music, these composers represent in a variety of realizations the countless ways that classical music can be fused with jazz.

Muhal Richard Abrams (1930–) attended DuSable High School and Chicago Musical College. He is a self-taught composer, pianist, and clarinetist. Major works include *Transversion I, Opus 6*, and *NOVI* for orchestra; and *What a Man,* a tribute to Mayor Harold Washington. Abrams's music has been performed by Chicago, Detroit, and National Symphony orchestras and Kronos Quartet (*Quartet No. 2*, Carnegie Hall, 1985). Abroms recorded and performed with Art Ensemble of Chicago, as well as with Eddie Harris, Dexter Gordon, Max Roach, and Anthony Braxton. In 1965, Abrams co-founded the Association for the Advancement of Creative Musicians (AACM)—an arts initiative dedicated to cultivating "indigenous" African American music via concerts and AACM school.

Composer, cellist, and trombonist David Nathaniel Baker, Jr. (1930–) earned a bachelor's degree in music and a master of music degree from Indiana University in 1953 and 1954, respectively. He has written 2,000 concert and jazz works, 500 of which were commissioned by New York Philharmonic, Fisk Jubilee Singers, and others. Baker has written 400 articles and 60 books (many on jazz pedagogy)—notably *The Black Composer Speaks* (1978)—and has contributed to 65 recordings. Seminal works include *Sonata for Piano* (commissioned by Natalie Hinderas, 1968), *Concerto for Cello and Chamber Orchestra* (for Janos Starker, 1975), and *Concertino for Cell Phones and Orchestra* (2006). Themes of cultural homage pervade his extensive catalog in works such as *Black America: To the Memory of Martin Luther King* (1968), *Singers of Songs/Weavers of Dreams: Homage to My Friends* (1970), and *Ellingtones: A Fantasy for Saxophone and Orchestra* (1987).

Frederick Tillis credits his early jazz education to the music of Louis Armstrong, Benny Carter and his mother's lullabies. He studied at Wiley College (bachelor's degree, 1949) and University of Iowa (master's degree, 1952; doctorate, 1963). Tillis taught at Grambling State University, Wiley College, and the University of Massachusetts. He currently lectures and performs internationally with Trade Winds Ensemble and the Tillis-Holmes Jazz Duo. He writes instrumental, vocal, chamber, and orchestral music, including *Quartet* (flute, clarinet, bassoon, cello, 1952), *Freedom* (SATB, for Dr. King, 1968), symphonic works for Max Roach: *Ring Shout Concerto* (1974), seven poetry volumes, and *In the Spirit, In the Flesh* (Dunbar poems; SATB, jazz trio, orchestra; commissioned by Robert Shaw and Atlantic Symphony Orchestra, 1985).

"Third Stream" was not the only modern muse that demonstrated a synthesis of Western composition and vernacular music; it was, however, a movement of sorts that was labeled as such. African American composers of the later decades of the 20th century and beyond incorporated historic themes and musical subjects of black culture into their works by way of quotation, highly idiomatic writing, and emblematic gestures. To be sure, this was not the only means of

expression for these composers, as artistic choices, at other times, veered far away from black themes. To complement their compositional activities, these artists also thrived as performers, educators, and conductors. Composers representing this wide range of creative thought and professional activity include Betty Jackson King (1928–1994), Lena McLin (1929–), Coleridge-Taylor Perkinson (1932–2004), and Dorothy Rudd Moore (1940–).

Betty Jackson King was a composer, pianist, singer, and educator. She earned degrees from Roosevelt University (bachelor's degree in music, 1950; master of music degree, 1952) and taught at various schools, including the University of Chicago Laboratory School and Dillard University in New Orleans, Louisiana. She was president of NANM (1980–1985) and founder of Jacksonian Press. King arranged spirituals for operatic soprano Kathleen Battle, and wrote art songs, operas (*Saul of Tarsus, My Servant Job*), a ballet (*Kids in School with Me*), a cantata (*Simon of Cyrene*), a requiem, and chamber, choral, and solo compositions. Her music is recorded on *American Songbook, Vol. III*; *Kaleidoscope*, as well as in other collections. King was active as a church choir director, and biblical themes are the basis of many of her works. Lena Johnson McLin also has deep roots in the black church, as she is the niece of gospel pioneer Thomas Dorsey. Her formal musical training includes a bachelor's degree in music from Spelman (1951) and additional studies at the American Conservatory and Roosevelt University. McLin taught for 36 years in Chicago public schools. In her capacity as educator, she coached Whitney Houston, R. Kelly, and operatic singer Mark Rucker. McLin wrote a textbook, *Pulse: a History of Music,* and more than 400 compositions, including *Gwendolyn Brooks; Free at Last* (tribute to childhood friend, Dr. Martin Luther King, Jr.), *Psalm 117*, and *Little Baby.* Her works reflect an eclectic mix of blues, gospel, and European influences. Like her mother, McLin served as minister of music (Trinity Congregational Church) and like her father, she is founding pastor of Holy Vessel Baptist Church.

Coleridge-Taylor Perkinson studied at Manhattan School of Music (master of music degree, 1954). His works include pieces for film, chorus, orchestra, piano, and chamber ensembles. Among the titles of his expansive catalog are *And Behold* (chorus, 1950), *Amazing Grace* (film soundtrack, 1974), *Scherzo* (piano, 1952) and *Blue/s Forms* (violin). In 1965, he co-founded the Symphony of the New World, serving as associate conductor. Perkinson also performed as pianist with Max Roach Trio (1972–1973) and was music director for Dance Theatre of Harlem and Black Music Repertory Ensemble.

Also representing a varied mixture of influences is composer and poet Dorothy Rudd Moore, who studied at Howard University (bachelor's degree in music, 1963) and with Nadia Boulanger at the American Conservatory at Fontainbleau, France. Moore's compositional voice shows an affinity to linear constructs. As Bach and Duke Ellington are among her influences, she invokes a poignant lyricism in modern contrapuntal and harmonic treatments. She taught in Harlem, Bronx, and at New York University before opening a private studio. She has been commissioned by National Symphony Orchestra (*Symphony No. 1*), Opera Ebony (*Frederick*

Douglass), and Buffalo Philharmonic. Moore wrote *From the Dark Tower* (1970), an affirmation-protest song cycle for mezzo, cello, and piano and co-founded the Society of Black Composers with her husband, composer and cellist Kermit Moore.

African American composers have contributed immeasurably to the world of concert music and continue to do so. Contemporary composers such as Adolphus Hailstork, Jeffrey Mumford, Lettie Beckon Alston, William Banfield, Regina Harris Baiocchi, Gary Powell Nash, Mary Watkins, Jonathan Bailey Holland, Nkieru Okoye, Trevor Weston, Andre Myers, and Anthony Kelly continue the tradition set forth by preceding generations of composers while forging new ground with their respective voices. In addition to these artists are the distinctive voices like that of Tania León (born in Cuba) all of whom challenge and change the landscape of concert music in the 21st century. These composers, and others, have received awards and commissions for their craftsmanship. They have served as residential artists for some of the more notable orchestras and chamber ensembles in the United States and abroad. The following sections highlight but a few of these accomplishments.

The Detroit Symphony and the Unisys Corporation

In 1990, the Detroit Symphony Orchestra, through the support of the Unisys Corporation, began the African American Composers Forum. The forum provided an invaluable opportunity for African American composers to have their works performed by a professional orchestra, and an unprecedented chance for these works to be presented to the public during regular subscription concerts. In 1992, the program was expanded to include a three-day symposium, including events for conductors, administrators, educators, and the community. For the 1995–1996 concert season, the program changed its focus and began hosting one-year residencies featuring one or two composers, and an annual reading session. The resident composers presented lectures and demonstrations, visited schools, and had their works featured on various concerts.

Vocal Essence (founded as Plymouth Music Series)

The Minnesota-based performing ensemble Vocal Essence has celebrated the works of African American composers through its WITNESS program. Each year since 1991, during Black History Month, the ensemble presents a series of concerts, recordings, and school presentations, performing both preexisting and newly commissioned works by African American composers, as well as by composers whose works are based on the rich contributions African Americans have made to American culture.

Atlanta Symphony Orchestra

In 1994, the Atlanta Symphony Orchestra sponsored a composition competition for African American composers, as part of the National Black Arts Festival,

Table 1 African American Composers Forum Competition Finalist and Winners, 1990–1994

Year	Composers	Works Performed
1990	Leslie Adams	*Symphony No. 1* (3rd Movement)
	Joyce Solomon Moorman	*The Soul of Nature*
	David William Sanford	*Canto*
	David Soley[a]	*Ente*
	Stephen Taylor	*The Sugmad Is Dreaming*
1991	Muhal Richard Abrams[a]	*Transversion 1, Opus 6*
	Ed Bland	*Piece for Chamber Orchestra*
	Noel de Costa	*Blue Memories*
	Charles A. Harrison	*Reflections*
	Joseph Hayes	*Sunday 3:00 pm, A Symphonic Sketch*
1992	Michael Abels	*Global Warming*
	Regina A. Harris Baiocchi	*Orchestral Suite*
	Wendell Logan	*The Drum Major*
	Kevin Scott[a]	*Ben-Hur*
1993	Lettie Beckon Alston	*The Eleventh Hour*
	Anthony Kelley[a]	*Crosscurrents*
	Leo Edwards	*Fantasy Overture*
	James Kimo Williams	*Symphony for the Sons of Nam*
1994	Donald Dillard[a]	*Childhood Scenes*
	Daniel Roumain	*Haitian Essay*
	Jonathon Bailey Holland	*Martha's Waltz*
	Dolores White	*Celebration*

[a]Winner.

which took place in Atlanta, Georgia. The orchestra, conducted by Yoel Levi, read the following works, and performed the winning composition in concert:

Banfield	*Symphony No. 5*
Holland	*Martha's Waltz*
Mumford	*as the air softens in dusklight*
Nash	*Heroes*
Scott	*Lazy Lion*

Ritz Chamber Players

Solely comprising highly accomplished musicians of African descent, the Ritz Chamber Players is the first chamber ensemble of its kind. The ensemble, which is based in Jacksonville, Florida, was founded in 2002 by Artistic Director Terrance Patterson, a clarinetist. Other members of the ensemble include prominent soloist, orchestral, and chamber musicians from around the world. Since its inception, the ensemble has hosted a composer-in-residence and has performed and premiered various works from each of these composers, as well as a wide variety of chamber music.

Table 2 African American Composers-in-Residence and Works Performed, 1995–2003

Year	Composer	Works Performed
1995–1996	Anthony Davis	*Notes from the Underground*
	Jonathan Bailey Holland	*Fanfares and Flourishes on an Ostinato*
1996–1997	Alvin Singleton	*BluesKonzert*
1997–1998	Olly Wilson	*Shango Memory*
1998–1999	Adolphus Hailstork	*Symphony No. 2*
2000–2001	Patrice Rushen	*Mine Eyes Have Seen the Glory*
2001–2002	Wilson	*Episodes for Orchestra*
	Delfeayo Marsalis	*Jaz and Jasmine Meet the Jazz Band*
2002–2003	Hailstork	*Done Made My Vow*
	Frank Foster	*Motor City Memories*

Table 3 African American Composers Featured on Readings Sessions, 1995–2003

Year	Composer	Words Performed
1995–1996	Michael Abels	*Theodore and the Talking Mushroom*
	William Banfield	*To Be Loved: Essay for Orchestra*
	Leslie Dunner	*Songs for a Motherless Child*
	Jeffrey Mumford	*as the air softens in dusklight*
	Gary Powell Nash	*In Memoriam: Sojourner Truth*
1996–1997	Henry Panion III	*Fanfare and Elegy*
	Ralph Russell	*Essay No. 2 for Orchestra*
	Cedric L. Adderley	*Symphony for Orchestra: Jubilation*
	Dunner	*Fountain Fanfares for Fifteen*
	Nkeiruka N. Okoye	*Ruth*
	Regina Harris Baiocchi	*Muse*
1997–1998	Calvin M. Taylor	*Inner-City Sunrise*
	Gregory T. S. Walker	*Micro*Phone*
	Trevor Weston	*Bleue*
	Henry A. Heard	*Notations*
1998–1999	Abels	*Five Seasons*
	Lettie Beckon Alston	*Anxiety*
	Patrice Rushen	*Sinfonia*
	James "Jabbo" Ware	*Migration*
2000–2001	Edward Algernon Brown	*End of Seasons*
	James Lee III	*Papa Lapa*
	James Kimo Williams	*Buffalo Soldiers*
	Herman Whitfield III	*Scherzo for Orchestra No. 1 in G minor*
2001–2002	Julius Williams	*Midnight Tolls: In Memoriam September 11, 2001*
	Andre Myers	*Colored Shadows*
	Okoye	*Voices Shouting Out*

(*Continued*)

Table 3 (***Continued***)

Year	Composer	Words Performed
	Chad Hughes	*Visions of a Renaissance*
	Dwight Banks	*Pupil of the Eye*
2002–2003	Ozie C. Cargile II	*Creation of the Universe & The Second Movement*
	Herman Whitfield III	*Romance for Violin & Orchestra in A Flat minor*
	Yusef Lateef	*Piano Concerto*
	Rick Robinson	*Grand Paradox: An Essay After Sibelius*

Table 4 Composers and Works Featured on WITNESS Programs, 1991–2007

Year	Composers	Works Featured
1991	Spiritual	*I Want Jesus to Walk with Me*
	Spiritual	*City Called Heaven*
	Spiritual	*Witness*
	Still, William Grant	*From a Lost Continent*
	Simonal, Wilson	*Tribute to Martin Luther King*
	Moorman, Joyce Solomon	*In Time of Silver Rain*
	Houkom, Alf	*Sometimes I Feel Like a Motherless Child*
	Barnett, Steve	*Go Tell It on the Mountain*
	Baker, David	*WITNESS*
	Morawetz, Oskar	*Crucifixion*
	Franklin, Cary John	*Hold Fast to Dreams*
	Flagello, Nicolas	Recitative and Final Chorus from *The Passion of Martin Luther King*
1992	Coleridge-Taylor, Samuel	*Bon-Bon Suite*
	Newley, Anthony	*Gonna Build a Mountain*
	(traditional)	*This Train*
	Arlen, Harold	*Get Happy*
	Dett, Nathaniel	*Ave Maria*
	(traditional)	*Honor, Honor, Honor*
	Susa, Conrad	*I Dream a World*
	Harrison, Charles	*Deep Like the Rivers*
	Morawetz, Oskar	*Memorial to Martin Luther King*
	Sembello, Michael	*The Dream*
	Thomas, C. Edward	*I Have a Dream*
1993	Logan, Wendell	*The Drum Major: A Modern Two-Step for Orchestra*
	Harris, Robert A.	*Glory to God*
	Harris	*Go Down, Moses*
	Nuñes-Garcia, José Mauricio	*Requiem Mass* (excerpt)
	Beethoven/Moore, Sanford	*Sonata Pathetique* (arr.)
	Bach/Smallwood, R.	*Jesu, Joy of Man's Desiring* (arr.)

Table 4 (*Continued*)

Year	Composers	Works Featured
	Wilhousky, Moore	*Battle Hymn of the Republic*
	Banfield, William	*Job's Song (Symphony No. 3)*
	Amram, David	*Ode to Lord Buckley (Concerto for Alto Saxophone)*
	Weill, Kurt	Ice Cream Sextet from *Street Scene*
	Blake, Eubie/Moore	*Solitude* (arr.)
	Blake/Moore	*Memories of You* (arr.)
1994	Dawson, William	Finale from *Negro Folk Symphony*
	Abels, Michael	*Gospel Finale: How Majestic*
	Abels	*Frederick's Fables*
	Locklair, Dan	*For Amber Waves*
	Hailstork, Adolphus	*Crucifixion*
	Hailstork	*Set Me as a Seal upon Thine Heart*
	Hailstork	*Nocturne*
	Moore, Undine Smith	The Voice of My Beloved from *Scenes from the Life of a Martyr*
	Still	*Golden Days from Costaso*
	Copland, Aaron	*Lincoln Portrait*
1995	Jennings, Joseph	*An Old Black Woman, Homeless and Indistinct*
	Holland, Jonathan Bailey	*Martha's Waltz*
	Still	*Wailing Woman*
	Still	*Cakewalk from Miss Sally's Party*
	Hogan, Moses	*Elijah Rock*
	Halloran, Jack	*WITNESS*
	Burleigh, Harry T.	*My Lord, What a Mornin' (arr.)*
	Kallman, Dan	*Swing Low, Sweet Chariot (arr.)*
	Larsen, Libby	*Seven Ghosts*
1996	Banfield	*Symphony #6,* Movement 1
	Moore	*I Believe This Is Jesus*
	Moore	*Tambourines to Glory*
	Moore	*Mother to Son*
	Moore	*We Shall Walk through the Valley*
	Moore	*Fanfare and Processional*
	Abels	*Frederick's Fables: Theodore and the Talking Mushroom and Alexander and the Wind-Up Mouse*
	Simpson-Curenton, Evelyn	*Two Psalms: The Soul Panteth After Thee, O God; My Soul Hath Found Refuge in*
	Howard, Jonathan	*Thee*
	McLin, Lena	*Uncle Bouke and the Horse*
	Bonds, Margaret	*Can't You Hear Those Freedom Bells*
	Simpson-Curenton	*Ezek'el Saw the Wheel*
		Git on Board

(*Continued*)

Table 4 (*Continued*)

Year	Composers	Works Featured
1997	Cook, Will Marion/Steg, Paul	*Overture: In Dahomey* (arr.)
	Banfield	*Symphony No. 7: Reveries, A Summer's Circle*
	Price, Florence	Largo from *Symphony in E minor*
	Simpson-Curenton	*Three Spirituals: Git on Board, Lil' David, Balm in Gilead*
	Steele, J. D.	*God Is Not Dead*
1998	Farrow, Larry	*Witness* (arr.)
	Jenkins, Edmund Thornton	*Charlestonia* (Orchestra reconstruction by Vincent Plush)
	Singleton, Alvin	
	Dett	*UMOJA — Each One of Us Counts*
	Johnson, James P.	*The Chariot Jubilee* (Orchestration by Hale Smith)
	Holland/Dove, Rita	*Yamekraw: Rhapsody in Black and White* (Orchestration by Still)
	Singleton/Dove	*from Mother Love*
	Simpson-Currenton	*from Thomas and Beulah*
	deCormier, Robert	*Sinner, Don't Let This Harvest Pass* (arr.)
	Jackson, Richard	*He Never Said a Mumbalin' Word* (arr.)
		Crossin' Ovah (arr.)
1999	Powell, Rosephanye	*Ascribe to the Lord*
	Dawson, William	*Ezekiel Saw de Wheel* (arr.)
	Dawson	*Mary Had a Baby* (arr.)
	Morris, Robert L.	*I Thank You, Jesus*
	Price	Juba from *Symphony No. 3 in C minor*
	Taylor, Billy/Dr. Martin Luther King, Jr.	*Peaceful Warrior for jazz trio, chorus & orchestra*
	Morris, Robert L.	*Ties That Bind*
	Dawson	Hope in the Night from *Negro Folk Symphony*
	Abels	*More Abundantly* (arr.)
2000	Barnett, Carol	*Old Time Religion* (arr.)
	Gresham, Mark	*Steal Away*
	Parker, Alice	*Stayed on Jesus*
	Heitzeg, Steve	*Injustice Anywhere is a Threat to Justice Everywhere*
	Shaw, Robert	*Set Down Servant* (arr.)
	Williams, John	*Seven for Luck*
	Baker	*Witness*
	Walker, Gregory T. S.	*dream n. the hood*
	Hailstork	*Two Spirituals: Great Day, Cert'ny Lord*
	Singleton	*Gospel*
	Smith, Byron J.	*Worthy to be Praised (arr.)*
2001	Ellington, Edward "Duke"	King of the Magi from *Les trois rois noirs*
	Work III, John W.	*Give Me Your Hand*
	Work	*Golgotha is a Mountain*
	Work	*Canzonet (Humming Chorus)*

Table 4 (*Continued*)

Year	Composers	Works Featured
	Singleton, Alvin	*56 Blows (Quis Custodiet Custodes?)*
	Vaughan Williams, Ralph	*Five Mystical Songs*
	Barnwell, Ysaye M.	*Suite Death*
	Hairston, Jester	*Amen*
	Hairston	*In Dat Great Gittin' Up Mornin'*
	Hairston	*Give Me Jesus*
	Ruehr, Elena	*Gospel Cha Cha*
2002	Hailstork	*An American Fanfare*
	Alexander, Elizabeth	April Rain Song from *Spring Revels*
	Brubeck, Dave	*Dream of Freedom*
	Harrison	*Deep Like the Rivers*
	Carter, Roland	*Hold Fast To Dreams*
	Rushen, Patrice	"Stars" and "Speech to the Young, Speech to the Progress-Toward" from *Of Dreams and Other Possibilities*
	Banfield	"Mahalia/A Spiritual" from *Symphony No. 5: Five Shades of a Woman in Black Psalm 27*
	McFerrin, Bobby/Roger	
	Treece	*Manna*
	McFerrin/Treece	*I Can't Tarry* (arr.)
	Morrow, David	*Fairest Lord Jesus* (arr.)
	Abels	*Zion's Walls*
	Copland, Aaron	*Dum Medium Silentium*
	Binkerd, Gordon	*Laurence Robert Lee*
	James, Willis	*Got a Mind To Do Right*
	Morrow, David, arr.	*Betelehemu*
	Alatunji/Whalum	
2003	Rushen, Patrice	"Round About de Mountain" from *The Legacy of Roland Hayes*
	Franklin, Cary John	*Oh Freedom* (arr.)
	Hogan	*This Little Light of Mine* (arr.)
	Dawson	*Ev'ry Time I Feel the Spirit* (arr.)
	Johnson, Hall	*Honor, Honor* (arr.)
	Franklin	*Plenty Good Room* (arr.)
	Still	*Ennanga*
	Hailstork	*I Will Lift Up Mine Eyes*
	Burleigh, Harry T.	*Deep River* (arr.)
	Johnson, H.	*Ain't Got Time to Die* (arr.)
	Morris, Robert L.	*Rockin' Jerusalem* (arr.)
	Hogan	*Ride on, King Jesus* (arr.)
2004	Rushen	*Fanfare et Fantaisie*
	Rushen	*Herald the Day*
	Barnwell, Ysaye	*Truth Pressed to Earth Shall Rise*
	Powell, Rosephanye	*Non Nobis, Domine*
	Powel	*Sometimes I Feel Like a Motherless Child*
	arr. Johnson, Hall/W. C.	*Saint Louis Blues*

(*Continued*)

Table 4 (*Continued*)

Year	Composers	Works Featured
	Handy	
	Dett	*Ave Maria*
	Campbell, Lucie Eddie/ Robert Morris	*Something Within (arr.)*
	Robinson, Deidre	*Steady Soldier, Till I Die*
	McLin, Lena	*Down by the River*
	McLin	*Glory, Glory Hallelujah*
	Simpson-Curenton	*Oh What a Beautiful City*
	Simpson-Curenton	*Scandalize My Name (arr.)*
	Simpson-Curenton	*Amazing Grace*
	Moore	*Scenes from Life of a Martyr "To the memory of Martin Luther King, Jr."*
2005	Parks, Gordon	*A Star for Noon*
	Rachmaninoff, Sergey	*Prelude in C-sharp minor*
	Debussy, Claude	*Clair de Lune*
	Avery, Stanley	*I Called Upon the Lord*
	Traditional	*Over My Head*
	Nevin, Ethelbert	*The Rosary*
	Schuman, William	"To All, To Each" from *Carols of Death*
	Johnson	*I Cannot Stay Here by Myself*
	Larsen, Libby	"Beneath These Alien Stars" from *The Settling Years*
	Sippie Wallace/Paul Gerike	*You Gotta Know How* (arr.)
	Parks/Gerike	*No Love* (arr.)
	Ellington, Duke/Keith McCutchen	*Take the A Train/Stompin' at the Savoy* (arr.)
	Waller, Fats/McCutchen	*Ain't Misbehavin*
	Adams, H. Leslie	*Love Song*
	McLin, Lena	*Take Life's Challenge*
	Guthrie, Woody/Gerike	*Pastures of Plenty* (arr.)
	Copland, Aaron	"The Promise of Living" from *The Tender Land*
	Robinson, Earl	*Ballad for Americans*
	Parks/Gerike	Theme from *The Learning Tree* (arr.)
	Parks	"Birch Boat Cue" from *Solomon Northrup*
	Parks	"Remember" from *Martin*
	Simpson-Curenton	*Git on Board*
2006	Singleton/Carman Moore	*Truth*
	Moore	*We Shall Walk through the Valley in Peace*
	Hogan	*My Soul's Been Anchored in the Lord*
	Dawson	*Soon Ah Will Be Done*
	Thomas, André	*Keep Your Lamps*
	Simpson-Curenton	*Git On Board*
	Burleigh	*My Lord, What a Mornin*
	Smith, William Henry	*Ride the Chariot*
2007	Steffe, William/Peter Wilhousky	*Battle Hymn of the Republic* (arr.)
	Jennings	*Harambee (Call to Unity)*

Table 4 (*Continued*)

Year	Composers	Works Featured
	Sontonga, Enoch Mankayi/ Ysaye Barnwell	*N'kosi sikelel'i Afrika* (arr.)
	Sigauke, Erica	*Gandanga (Freedom Fighter)*
	Heredia, Victor/Gerike	*Todavía Cantamos (We're Still Singing)*
	Jansson, Lars	*To the Mothers in Brazil (Salve Regina)*
	Brown, Jr., Uzee	*We Shall Overcome* (arr.)
	Lokumbe, Hannibal	*Dear Mrs. Parks*

Table 5 Ritz Chamber Players Composers-in-Residence, 2002–2010

Year	Composer-in-Residence
2002–2003	Coleridge Taylor-Perkinson
	Alvin Singleton
2003–2004	Adolphus Hailstork
2004–2005	Tania Leon
2005–2006	T. J. Anderson
2006–2007	Jonathan Bailey Holland
2007–2008	David Baker
2008–2009	George Theophilus Walker
2009–2010	James Lee III

See also Anderson, Marian; Baiocchi, Regina Harris; Banfield, William C.; Concert Music—Conductors and Performers; Dawson, William Levi; Hailstork, Adolphus; Joplin, Scott; Kay, Ulysses; King, Betty Jackson; Opera; Robeson, Paul; Still, William Grant.

Composers

Anderson, T. J. http://tjandersonmusic.com

Baker, David. www.davidbakermusic.org

Holland, Jonathan Bailey. www.jonathanbaileyholland.com

Lee, James, III. www.jamesleeiii.com

Leon, Tania. www.tanialeon.com

Myers, Andre. www.andremyers.com

Okoye, Nkeiru. www.nkeiruokoye.com

Ensembles

Atlanta Symphony Orchestra. www.atlantasymphony.org

Detroit Symphony Orchestra. www.detroitsymphony.com

Ritz Chamber Players. www.ritzchamberplayers.org

Vocal Essence. www.vocalessence.org

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Okoye, Nkeiru. *The Journey of Phyllis Wheatley.* Moscow Symphony Orchestra. Charles Ansbacher. Landmarks Recordings CD0395, 2005.

VocalEssence. *The Witness Collection.* Philip Brunelle. Clarion CLR 9044 CD, 2004.

Jonathan Bailey Holland and Regina Harris Baiocchi

Concert Music—Conductors and Performers

Overview

The descriptor "classical" means two different things. In academic circles, "classical" means specifically the music of Western Europe composed primarily between the mid-1700s and the 1820s, a time during which musical ideals and aesthetics centered on the themes of symmetry, order, control, and formal clarity. The other connotation of "classical" is much broader. In this more general context, classical music is understood to be that music that is in keeping with the "formal," "serious," or high art, concert tradition—that is, music that is written rather than improvised and performed in contexts typical of those European traditions that present music as well-crafted aesthetic "objects" for both enjoyment and intellectual contemplation. In this usage, "classical music" is juxtaposed to commercial or popular music. It is the music performed by symphony orchestras, opera companies, and chamber groups, irrespective of era. In the United States, the earliest consumers of such music were the wealthy intelligentsia whose tastes were a reflection of the pastimes within their financial and social reach. Deeply rooted in the 19th century, the class associations assigned to this stereotypically "high brow" music remain intact in the 21st century.

Situating black artists in this tradition is quite intriguing because the distinctions of "high," "serious," and "cultivated" seemingly reside in the loftier places of majority culture. Yet, the African American presence in classical music extends

back at least two centuries. A number of factors account for the presence of African Americans in the world of classical music. Since the early decades of the 19th century, free blacks, particularly in the northeastern states, embraced cultural practices that paralleled values common to their white counterparts. These citizens created and supported their own organizations to promote and cultivate various cultural and educational activities, including those that involved the performance and consumption of classical music. One such organization was the Philadelphia Library Company of Colored Persons, founded in 1833. Black newspapers such as the *Weekly Advocate*, the *Colored American* and Frederick Douglass's *North Star* promoted concerts, advertised singing schools, and offered periodic editorials on music (Southern 1997, 100–102). The African American community's appreciation for classical music provides part of the context for the rise of pioneering artists such as Elizabeth Taylor Greenfield and Sissieretta Jones.

By the end of the 19th century, more educational opportunities were available to blacks. Liberal musical institutions such as Oberlin and the New England Conservatory opened their doors to many black musicians who wished to pursue studies of the European written tradition. And, a great number of those musicians carried their formal training to black colleges as instructors and professors of music. These early artists included composers Harry T. Burleigh, Will Marion Cook, R. Nathaniel Dett, William Levi Dawson, Florence Price, William Grant Still, and others who influenced and inspired subsequent generations of African Americans. Along with these composers, African American classical performers and conductors have long had a place in the classical world. From Sissieretta Jones to Leontyne Price, from Hazel Harrison to Andre Watts, and from Dean Dixon to Paul Freeman, African American performers and conductors have enjoyed international acclaim.

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Horace J. Maxile, Jr.

Conductors and Performers of Concert Music: 1776–1919

1776–1865

Before emancipation, much of the music-making and performing by African Americans could be considered in the folk and popular idioms. A number of

African American musicians were well known for providing dance music for the social functions of people of the majority culture. And, various accounts of sacred and secular music that emanated from slave and free black communities have been recorded. Such spirituals, work songs, and dances are the early folk music renderings of African Americans. In the world of concert (or "classical") music, however, few African Americans were recognized as performers. Two exceptions were Elizabeth Taylor Greenfield (1824–1876) and Thomas J. Bowers (1811–1873).

Elizabeth Taylor Greenfield, called "the Black Swan," was responsible for launching her own career and those of others through national and international tours. Born in Mississippi as a slave, Greenfield later moved to Philadelphia with her Quaker owner, who then freed her and paid for music lessons. Through that patronage, she was able to advance an international career. Her sobriquet was first used in Buffalo, site of her concert debut. Drawing a likeness in talent to Jenny Lind, "the Swedish Nightingale," a journalist commented on the flexibility of her deep voice. Her successes coincided with the increased activity among abolitionists at home and abroad, who eagerly patronized her concerts. In fact, the October 23, 1851, edition of the *Buffalo Daily Express* reported that

> while we congratulate a worthy member of a proscribed race upon her remarkable success, we can assure the public that the Union is in no degree periled by it. May we not hope that her music may tend to soften the hearts of the free and lighten the shackles of her race enslaved.

Abandoned by her agent in London during a concert tour, she contacted Harriet Beecher Stowe who was also visiting England. As a result, Greenfield eventually sang in Buckingham Palace for Queen Victoria. The African American community was originally ambivalent about her successes in white America, but during the Civil War she performed on programs that featured Frederick Douglass as speaker.

It was common for African American singers to have their talent validated by labeling them with the names of Italian opera stars of great renown. As a result, there was an attempt to name Thomas J. Bowers (1826–1885) a tenor born in Philadelphia as "The Colored Mario" after revered tenor Giovanni Mario. Bowers objected to that title and also to "Indian Mario" and "African Mario." He insisted that if a title was necessary, he would be called simply "Mareo [*sic*]." Bowers, his brother, and sister all became accomplished musicians. As protégé of Elizabeth Taylor Greenfield, they both appeared in a recital together in 1854, and he subsequently toured the in the United States and Canada. His specialties were romantic ballads and popular arias from well-known operas, among which selections from *Il Trovatore* were great favorites.

1865–1919

Performers of this era were normally pianists, violinists, or singers. Most had European training or professional experiences. By the end of the 19th century, more education opportunities were available to African Americans. Liberal

Elizabeth Taylor Greenfield, "The Black Swan." (New York Public Library)

musical institutions such as Oberlin and the New England Conservatory opened their doors to many black musicians who wished to pursue studies of the European written tradition. And, a great number of those musicians carried their formal training to black colleges as instructors and professors of music.

Noted pianists of the late 19th and early 20th centuries included Basile Barès (1846–1902), Blind Tom Bethune (1849–1908), and Samuel Jamieson (1855–1930). An early graduate of the Boston Conservatory, Jamieson gave periodic concerts in Boston but was primarily known as a piano pedagogue. Barès was born into slavery, but became one of the more popular composers and performers of piano dances in New Orleans after the Civil War and many of his works were published during his lifetime. Bethune is the artist about whom the most information has been preserved with more than 100 references extant in newspapers, magazines, journals, and reference books. These references have been collected by scholar and pianist Geneva Southall.

Thomas Greene Wiggins (known as Blind Tom Bethune) was born enslaved to the Bethune family in Georgia. Notwithstanding his blindness and a condition now known as autism, he was able to earn a great deal of money through his concerts and sales of published music. Records of legal challenges to his enslavement show his success as the reason his owners kept him enslaved even after emancipation. He debuted at the age of eight in Columbus and then continued to perform in various cities in Georgia. Following the debuts in Georgia, Wiggins was contracted to another slaveholder to manage his career. This led to tours in the Northern and Southern states and performances before the first representatives of Japan to visit the United States. It also led to the use of Wiggins's money for the Confederacy. In fact, Wiggins supported the entire able-bodied Bethune family. Eventually his mother sued and won, but relationships with the Bethune family continued.

Wiggins toured throughout the United States and Europe earning up to $50,000 per year, yet, because of ongoing exploitation, he died in poverty. Like Chopin, whose works he often performed, his compositional oeuvre is almost entirely for the solo piano, although it includes a few art songs. Added to gallops, polkas, and marches, popular dances of his day, Wiggins also composed nocturnes and other works that reflect the romantic tradition.

Walter F. Craig (1854–1920), John Thomas Douglass (1847–1886), and Joseph Douglass (1871–1935) joined with Edmund Dédé as acknowledged masters of the violin. Interestingly, Frederick Douglass (ca. 1817–1895), icon of American orators is part of that number as well. He and his grandson Joseph represent a family tradition of musicianship. Joseph, reportedly the first violinist recorded by Victor, had a lengthy and active touring career at home and abroad.

Hailed as the "Prince of Negro Violinists," Walter Craig was active in his own dance orchestra and a string quartet. A native of New Jersey, Craig and John Douglass both worked and taught in New York, although he toured and performed with noted singers Madame Selika and Flora Batson, among others. He is noted as the first African American to be accepted into the New York Musician's Union. Douglass, a European-trained concert violinist whose career in the United States was derailed by the color bar of American orchestras, taught David Mannes, who later founded the Music School Settlement for Colored People in honor of his African American teacher.

In a critique of the critics who were unprepared to accept African American singers as presenters of the "classics in music," I. McCorker, writer of "The 'Black Patti!' One of the World's Most Tuneful Cantatrices" (December 27, 1902, *Indianapolis Freeman*), shows a residual self-denial by noting that "rag-time opera," which is all many critics said black voices were capable of handling, was "unworthy" as a subject, however catchy the tunes might be. He went on to proudly announce one of these voices, Sissieretta Jones, as a purveyor of "high-class" music.

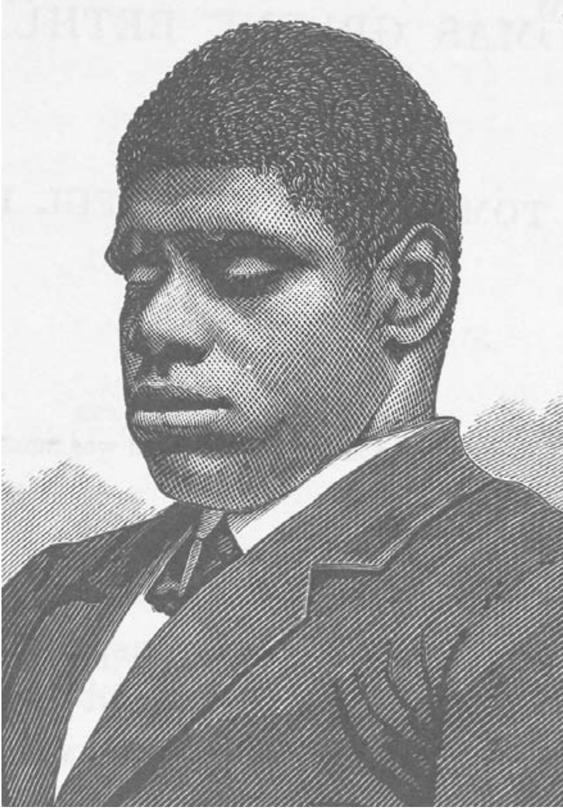
In spite of some negative preconceptions, it was quite common for critics to comment on the effective combination of natural talent and careful training. Several singers were able to craft successful careers during this era. The Hyers Sisters (1850s), Coretti Arle-Tilz (ca. 1870–1943), F. Azalia Hackley (1867–1922),

Amie Pauline Pindell (ca. 1834–1901), Desseria Plato Bradley (d. 1907), William Richardson (1869–ca. 1930) represented only a few. In the midst of these, however, are stars whose careers deserve special mention.

New York newspapers referred to Flora Batson Bergen (1864–1906) as the "Queen of Song," "Jenny Lind of the Race," and "worthy successor to the Black Swan [Elizabeth Greenfield]." Her mezzo-soprano voice was considered perfect for the ballads that were her specialty. Judged as decidedly awkward in her stage presence in the early part of her career, it is clear from reports that she applied herself to presentation of her music.

Widely referred to as the "Black Patti" after Italian opera diva Adelina Patti, Sissieretta Jones's (1869–1933) 1895 premiere at the Wintergarten theater in Germany resulted in significant praise in the February 20, 1895, issue of the *Berliner Fremblenblatt.* Jones was credited for her power, fire, and facility in operatic arias and her "talent for expression and sentiment" in such ballads as "The Last Rose of Summer." This opinion was repeated in several German papers. In fact, the *Borsen-Courier* was so taken by her ability that they referred to the adjective "black" as "unnecessarily impolite" pointing out her tasteful costume and ladylike bearing.

Sissieretta Jones, "The Black Patti." (New York Public Library)



Pianist and composer Thomas Greene Bethune also known as "Blind Tom." (New York Public Library)

Marie Selika Williams (1852–1937) was known as "Queen of Staccato" and the "Patti of the African Race." Williams was born in Mississippi and raised in Cincinnati, but studied music in San Francisco, Chicago, and Boston. Leaving the United States in 1882 for nearly four years, she toured in Austria, Bavaria, Belgium, Denmark, England, Germany, Russia, Scotland, and Sweden, turning down "for good reasons" invitations to return to the United States, according to the *New York Globe,* February 26, 1883. These reasons were highlighted later in the article in discussing her stay at an elegant Brussels hotel where she and baritone Sampson Williams, her husband, were "never once slighted on account of their color." "What a lesson," James Trotter declaimed, "for our yet uncivilized America!" Trotter, a journalist, wrote *Music and Some Highly Musical People* in 1878. In 1896, Batson, Jones, and Selika made their first public appearance together at New York's famed Carnegie Hall.

Wallace Taylor (1840–1903) studied privately in New Jersey. When he joined forces with the famous Hyers Sisters, his career garnered critical acclaim. The Hyers Sisters were entrepreneurs who began their own performance company for concerts and comic operas. His most famous role was as Prince, a happy slave, in the musical *Out of Bondage.* Like Bowers and Greenfield (see Conductors and Performers, 1776–1861), Taylor was successful internationally, yet he went further than Europe, performing in Australia and Asia. Also like Bowers, he was known for his sentimental ballads, like "A Boy's Best Friend is His Mother." Several newspaper reviews in New York, Ohio, and elsewhere paid tribute to his talent.

While the accomplishments of African American concert singers and instrumentalists began and gained momentum in the 19th century, virtually no synonymous figures were evident in the conducting ranks. The far-reaching accolades and activity of bandleader Frank Johnson and his contemporaries are duly recorded, but those significant undertakings are probably considered as popular musical events because of the dance elements incorporated in the performances

and repertoire. These "popular" society and dance or brass bands contrast the genteel exclusivity of the symphony orchestra. Few records indicate the presence of an African American at the helm during this period. The presence of African American leadership in a number of these society and military bands throughout the 19th and early 20th century is notable.

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G. Yvonne Kendall

Conductors and Performers of Concert Music: 1919–1968

The middle decades of the 20th century were marked with many accomplishments by African American artists who performed and composed in the Western concert tradition. For example, Carnegie Hall presented its first "black-music survey" concert, which included symphonic music, and Todd Duncan (1903–1998) was the first African American opera singer to sing with a major opera company (New York City Opera, 1945). Along with the many historic firsts were long and reputable careers of concert singers and instrumentalists. New York appeared to be a primary center of activity for African American concert artists during these decades, as many composers and performers were educated in the more liberal institutions of the northeast and most of the opportunities for concertizing and recitals were in New York. Singers such as Roland Hayes (1887–1976), Marian Anderson (1902–1993), Paul Robeson (1898–1976), and Dorothy Maynor (1910–1996) were counted among the

leading opera and concert performers of their era, and they were trailblazers for the generations of African American singers that followed. As African American concert singers were met with more acceptance than instrumentalists, these artists also helped break down institutional barriers for instrumentalists.

Tenor Roland Hayes was the first African American male to receive international acclaim as a concert singer. His singing career began in a church choir in Chattanooga, Tennessee, and continued through his enrollment at Fisk University in the precollege department. Following his matriculation through the Fisk academic programs, Hayes sang and toured with the Fisk Jubilee Singers in 1911. The momentum of his collegiate and professional experiences led him to study voice in Boston. The remainder of that decade (1911–1919) was spent touring the eastern states and maintaining unrelated jobs. During those years, Hayes sang at Carnegie Hall and on Henry Hugh Proctor's Colored Musical Festival Concerts in Atlanta, Georgia (among other notable venues and concert programs). In 1920, Hayes left the United States to study abroad. He landed in London and gave a memorable performance at London's Aeolian Hall. He was praised for the richness of his voice and landed many performance engagements throughout Europe for the next three years. Returning to the United States in 1923, Hayes secured professional management and offered a recital in Boston that vaulted him into celebrity status that same year. He maintained an international reputation through the 1940s and entered the collegiate teaching ranks in the 1950s. He gave a farewell benefit concert in 1962 for the aid of students at historically black colleges. Known for his rich and varied repertoire, Roland Hayes was perhaps the greatest concert tenor from the 1920s through the 1940s.

Contralto Marian Anderson made her concert debut in New York in 1922 and received less-than-favorable critical reviews. Other small recitals and concerts followed during the next few years, but she began to receive critical acclaim in 1925 after she won top honors at a singing competition sponsored by the New York Philharmonic. Such wide acclaim led to professional management and more singing engagements. For Anderson, the 1930s were filled with European tours and debuts. Her international status grew during these years with audiences and critics in countries such as Austria, France, and Finland. Although she occasionally returned to the United States as a renowned artist during the 1930s, the issues of race and discrimination sometimes surfaced in her career. Because of her race, Anderson was denied the opportunity to give a concert at Constitution Hall in 1939. The public outrage over this act was amplified when First Lady Eleanor Roosevelt resigned from the organization that denied Anderson the permission to perform, the Daughters of the American Revolution. Eleanor Roosevelt along with other White House administrators scheduled a concert for Anderson on the steps of the Lincoln Memorial that same year. Her prominence as a concert singer continued through the 1940s and 1950s, and she made history by being the first African American to sing with the Metropolitan Opera in 1955. Her brilliant career boasted tours to Asia, engagements with royalty and ambassadors, television and radio appearances, and an earned billing as the "greatest living contralto."

Like Anderson, bass-baritone Paul Robeson won critical acclaim in 1925 and was considered among the leading concert singers during the 1940s. However, unlike Anderson and Hayes, Robeson was more of a Renaissance figure, having professional involvements in theater and film. A significant contrast to the careers of his contemporaries is the literature for which Robeson was best known, the Negro spirituals. The critically acclaimed debut concert in 1925 consisted solely of spirituals, and he became known throughout the world for his interpretations of those folk songs. Robeson was a more overtly political figure, and he held beliefs in certain facets of socialism and relationships with people in the Soviet Union. These relationships and beliefs, among other things, led to him being denied a U.S. passport, and his career declined during the 1950s because he was not able to honor international engagements. Despite these impositions, Robeson is remembered as one of the leading artists of the mid-20th century.

Soprano Dorothy Maynor shared with Anderson, Hayes, and Robeson the distinction of being one of the world's elite concert singers of the early to mid-20th century. She studied with Robert Nathaniel Dett at the Hampton Institute in the early 1930s and rose to national prominence in 1939 after her debut at New York's Town Hall. Following tours that included visits to Australia, South America, and Europe, Maynor was a highly regarded performer. Although her program lists included many opera arias, she never appeared in an opera. Instead, she is known for her work with many of the major orchestras in the United States and abroad. A strong proponent for education, she founded the Harlem School of the Arts in 1965 and served as its director until 1980. The Harlem School of the Arts continues to serve the youth in that area by supporting their ventures in music, dance, theater, and the visual arts.

Along with the notable names of Hayes, Anderson, Robeson, and Maynor were a number of other singers who were not as well known. These singers performed recitals in African American churches and community-supported events, such as Clef Club concerts in New York and the Atlanta Colored Music Festivals. Instrumentalists also benefitted from these community-centered venues and a few instrumentalists of the early to mid-20th century drew international attention and critical praise. Pianist Hazel Harrison (1883–1969) was among the few instrumentalists to secure an international presence as a concert artist. African American orchestral conductors also began to emerge in the mid-20th century and Dean Dixon (1915–1976) was a leading figure.

Hazel Harrison demonstrated the promise of a brilliant performer at an early age and studied piano privately as a youth. Through the contacts of one of her teachers, she was invited to perform at the Royal Theatre in Berlin, Germany, in 1904. She returned to the United States in 1905 and started a teaching studio in La Porte, Indiana, her hometown. Harrison continued to teach and perform through the end of that decade. A series of recitals in Chicago in 1910 were critically acclaimed and, as a result, Harrison secured sponsorship for continued study abroad. She spent the following four years in study in Germany and returned to the United States in 1914. Harrison, upon her return to the United States, was a renowned artist and was in demand as a performer. She maintained

a busy performance schedule through the 1920s. Her teaching career began in 1931 with her appointment as head of the piano department at Tuskegee Institute in Alabama. She maintained an active performance calendar during these years, as she would sometimes take extended leaves from the university to facilitate her concert schedule. Harrison's teaching career continued through tenures at Howard University and Alabama State College.

Dean Dixon was born in Harlem, New York, to West Indian parents who migrated to the United States in the late 19th century. Dixon was exposed to classical music at an early age, beginning violin lessons at the age of three and piano lessons shortly thereafter. At age nine, Dixon was considered by many a prodigy on the violin and given numerous opportunities to perform on local radio stations in New York. In 1932, Dixon enrolled at the Juilliard School of Music as a violin major. It was during that time he discovered conducting. That same year Dixon started a small orchestra at the local YMCA in Harlem. He later named the group the Dean Dixon Symphony Orchestra. The orchestra was the first integrated group of its type in Harlem. The success of this orchestra caught the attention of First Lady Eleanor Roosevelt, who in many ways championed the careers of black classical artists like Paul Robeson and Marian Anderson. Eleanor Roosevelt provided Dixon and his orchestra an opportunity to perform at the famed Hecksher Theater in 1941. Attending that concert was the music director of NBC, Samuel Chotzinoff. Chotzinoff was so impressed with Dixon that he invited him to appear with the NBC Orchestra on several occasions. The success with NBC resulted in his first appearance with the New York Philharmonic. After successful guest conducting engagements with the orchestras of Philadelphia and Boston, a number of newspapers and popular magazines began to write about Dixon as someone to watch, a leading figure among a new breed of American conductors, and soon-to-be leader of a major symphony orchestra. Unfortunately, these accolades did not lead to an appointment with a major orchestra. Dixon became increasingly disillusioned at the lack of interest shown him in the United States.

In 1949, Dixon was invited by the French National Radio Orchestra to guest conduct for several upcoming broadcasts. Dixon left for Europe, where his career blossomed. He went from sparse appearances during 1944–1949 in the United States, to a full roster of prestigious guest conducting appearances across Europe. Additionally, he went from no major conducting appointments in the United States to two conducting appointments in Europe: Goteburg Symphony in Sweden (1953–1960) and the Radio Symphony Orchestra in Frankfurt, Germany (1961–1974). His success in Europe also led to an appointment in Australia, where he served as principal conductor of the Sydney Symphony Orchestra (1964–1967). Dixon's success abroad was unprecedented for an American conductor, and he did not return to the United States for 21 years. He ended his self-imposed exile when the New York Philharmonic invited him to conduct, for the second time, as part of their 1970–1971 season. Several guest conducting performances in various cities throughout the United States followed with favorable reviews.

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Rufus Jones, Jr. and Horace J. Maxile, Jr.

Conductors and Performers of Concert Music: 1968–Present

For most Americans, 1968 will harbor feelings of great sadness. This was the year that the civil rights leader, Dr. Martin Luther King, Jr., was assassinated outside of a hotel room in Memphis, Tennessee. During his short life, Dr. King saw many positive changes for African Americans and dreamed that many more would be his country's future. Dr. King's efforts to bring equality to all people in all areas of the workplace did not stop him from lamenting that a career in classical music (particularly conducting) would be one of the last bastions of elitism. Those who chose this profession knew that to succeed one had to have talent of the highest caliber, perseverance, and patience. Many would have to go abroad to find their "voice" because few opportunities were accessible in the United States during the 1960s and 1970s. The following artists represent the major contributors in the field of classical music that have broken through this seemingly impossible ceiling to become internationally recognized artists. They have paved the way for future African American classical artists, including conductors Henry Lewis (1932–1996), Paul Freeman (1936–), James DePreist (1936–), and Michael Morgan (1957–); pianist Andre Watts (1946–); and sopranos Leontyne Price (1927–) and Jessye Norman (1946–).

Henry Lewis began playing the piano at age five and later showed an interest in the double bass. At age 16, Lewis became a member of the Los Angeles Philharmonic and remained a member of the double bass section for six years. In 1961, Lewis made national headlines by becoming the assistant conductor of the Los Angeles Philharmonic. But by far the biggest achievement for Lewis was his appointment as music director of the New Jersey Symphony Orchestra in 1968, making him the first African American to be appointed music director of a major symphony orchestra. He held this post until 1976. In 1972, he was the first African American to conduct the Metropolitan Opera. From 1960 to 1979, he was married to famed mezzo-soprano Marilyn Horne. After his tenure with the New Jersey Symphony, Lewis had numerous guest conducting engagements with major orchestras in Boston, Chicago, Cleveland, New York, and San Francisco. His last post was as music director of the Radio Symphony Orchestra in Hilversum (1989–1993).

Paul Freeman received all of his formal music education at the Eastman School of Music. In 1967, Freeman won the Dimitri Mitropolous International Conductors' Competition. From 1968 to 1989, Freeman held conducting posts

with the Dallas, Detroit, and Victoria symphonies. In 1987, he founded the Chicago Sinfonietta. The Sinfonietta's mission is not only to serve as model for diverse music being presented at the highest artistic level, but also to serve as a model for diversity in its participants. As a guest conductor, Freeman has led more than 100 orchestras in 30 countries. In 1996, he was appointed music director and chief conductor of the Czech National Symphony Orchestra in Prague. To date, Freeman has made more than 200 recordings, but he is widely recognized for his mid-1970s recording of black classical composers. This series, produced by Columbia Records, traced the history of black classical composers from 1750 to the 21st century.

James DePreist is the nephew of the renowned contralto, Marian Anderson. DePreist began his formal training in music at the University of Pennsylvania and the Philadelphia Conservatory of Music, studying composition with Vincent Persichetti. In 1962, DePreist contracted polio while on tour in East Asia, which resulted in paralysis in both legs. During his recovery, he immersed himself into his study of orchestral scores. His career flourished after winning the 1964 Mitropoulous International Conducting Competition in New York. He was later appointed by Maestro Leonard Bernstein as the assistant conductor of the New York Philharmonic in 1965. In 1980, DePreist was appointed music director of the Oregon Symphony. He remained with the Oregon Symphony for 25 years. Through his artistic leadership, the Oregon Symphony developed from a regional ensemble to an internationally recognized recording symphony. In 2005, DePreist was awarded the National Medal of Arts, which is the nation's highest honor for artistic excellence. DePreist has made more than 50 recordings and has conducted every major North American orchestra. Internationally, he has conducted in Berlin, Munich, Tokyo, Prague, Rome, London, Stockholm, and Vienna.

Conductor Isaiah Jackson began his musical journey at age four on the piano. Although Jackson grew up in a segregated neighborhood, he was far from disadvantaged. His father and grandfather were both surgeons and one of his childhood friends was the famed African American tennis star Arthur Ashe. At age 14, Jackson was sent to boarding school where continued his studies on the piano. Jackson enrolled at Harvard University with a concentration in Russian history and literature, all the while continuing his music studies. After graduating (cum laude) from Harvard University in 1966, he pursued music and continued his formal training at Stanford University (master's degree, 1967) and the Juilliard School (master's degree, 1969, doctor of musical arts, 1973). Jackson has held posts with the American Symphony Orchestra, Baltimore Symphony Orchestra, Rochester Philharmonic, Flint Symphony Orchestra, Dayton Philharmonic, and the Royal Ballet.

Michael Morgan was born in Washington, D.C., and began conducting at the age of 12. He received his formal training at the Oberlin Conservatory of Music. In 1980, Morgan was awarded first prize in the Hans Swarovsky International Conductors Competition in Vienna, Austria. In 1986, Morgan made his debut with the New York Philharmonic as guest conductor and started his new position as assistant conductor of the Chicago Symphony Orchestra. He remained with

Chicago until 1991. In 1990, Morgan was appointed music director of the Oakland East Bay Symphony.

Pianist Andre Watts was born in Nuremburg, Germany, to an African American soldier and a Hungarian mother who was his first piano instructor. In 1954, Watts and his family moved to Philadelphia, Pennsylvania, where he would continue his studies with Genia Robiner, Doris Bawden, and Clement Petrillo at the Philadelphia Musical Academy. At age nine, Watts was invited to perform Haydn's *Piano Concerto in D* with the Philadelphia Orchestra for their annual children's concert. In 1963, he was invited to perform Liszt's first piano concerto with the New York Philharmonic and famed conductor Maestro Leonard Bernstein. In 1966, he made his European debut with the London Symphony Orchestra. He would return to Europe a year later under the sponsorship of the U.S. State Department. Watts continued his formal training, albeit sporadically, with famed American pianist and conductor, Leon Fleisher at the Peabody Conservatory from 1963 to 1974. In 1976, Watts would make history by becoming the first artist to give a solo recital on a nationally televised broadcast, "Live at Lincoln Center." In 1988, Watts performed as soloist with the New York Philharmonic to celebrate the 25th anniversary of his debut performance. This live, nationally televised performance included the Liszt piano concerto he performed 25 years ago, Beethoven's second piano concerto, and Rachmaninoff's second piano concerto. That same year, Watts was awarded the Avery Fisher Prize, which is considered one of the highest individual honors for an American classical musician.

Leontyne Price, soprano, was born in Laurel, Mississippi, in 1927. She began her formal music training at age five on the piano. She continued to play the piano and sing in the choir throughout her high school and college years. The president of her college noticed her vocal talents and convinced Price to change her major from music education to applied voice. At that point, she began to pursue a career as a vocal soloist. She continued her formal studies at the Juilliard School on a full tuition scholarship. In 1952, Price made her debut with Dallas Opera, performing the role of Bess in Gershwin's *Porgy and Bess*. Price toured with this production for two years throughout the world. The production was a success and garnered Price immediate international recognition. In 1955, Price made her television debut by performing the role of Floria Tosca in an NBC opera production of Puccini's *Tosca*. In 1961, Price made her Metropolitan debut performing the role of Leonora in *Verdi's Il Trovatore*. The performance resulted in a 42-minute ovation, which is documented as one of the longest in the history of the Metropolitan Opera. Price gave more than 118 operatic and concert performances from 1961 to 1969. During the 1970s she performed less frequently. Price has won 15 Grammy Awards for her recordings, including a Grammy Lifetime Achievement Award in 1989.

Jessye Norman, soprano, was born in Augusta, Georgia in 1945 where she began singing at age six. She began her formal training at Howard University and later continued her studies at the Peabody Conservatory of Music and the University of Michigan. In 1968, she won the Munich International Music

Competition. Norman made her operatic debut in 1969 in the Deutsche Oper, Berlin, singing the role of Elisabeth in Wagner's *Tannhauser*. Norman has performed music from all musical eras (Baroque to Contemporary). Norman has sung many roles both as a soprano and mezzo-soprano. She has performed at all the major opera houses and concert halls, some of which include Lincoln Center, Covent Garden, Carnegie Hall, La Scala, Paris Opera, and the Vienna State Opera. She has performed with internationally recognized conductors like Dean Dixon, Zubin Mehta, Herbert van Karajan, and James Levine. In 1983, Norman made her debut with Metropolitan Opera, performing the role of Cassandra in Berlioz's *Les Troyens*. In 2006, she won a Grammy Lifetime Achievement Award. In 2009, Norman was one of the recipients of the Kennedy Center Honors. This award is given to those who have been recognized as an extraordinary artistic talent in the United States and abroad.

See also Anderson, Marian; Concert Music—Composers and Repertoire; Maynor, Dorothy; Robeson, Paul; Watts, Andre.

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Rufus Jones, Jr.

Congo Square

Located within Louis Armstrong Memorial Park and adjacent to the French Quarter in the richly historic Treme district of New Orleans, Congo Square holds a significant position in the history of African American musical tradition. As a gathering place, the square afforded African slaves the rare opportunity of public cultural expression, a basic right that fearful slaveholders sought to suppress. On Sunday afternoons, slaves were permitted to gather in the square for communal singing and dancing that often would extend well into the evening hours. In an 1819 journal entry, famed architect Benjamin Latrobe famously described the lively scene he observed:

> An elderly black man sits astride a large cylindrical drum. . . . He jabs repeatedly at the drum head . . . evoking a throbbing pulsation with rapid, sharp strokes. A second drummer, holding his instrument between his knees, joins in, playing with the same staccato attack. A third black man . . . plucks at a string instrument . . . and a woman beats at [a drum] with two short sticks. One voice, then other voices join in. A dance of seeming contradictions accompanies this musical give-and-take, a moving hieroglyph that appears, on the one hand, informal and spontaneous yet, on closer inspection,

ritualized and precise. It is a dance of massive proportions. A dense crowd of dark bodies forms into circular groups—perhaps five or six hundred individuals moving in time to the pulsations of the music.

Such a description communicates a musical phenomenon dictated by controlled improvisation: a dichotomy between organization and seeming disorder that is certainly germane to jazz. Furthermore, Latrobe's account accentuates the antiphonal nature of the music, its emphasis on rhythm and percussive sounds, and the communal music-making process. Thus, scholars have often cited such firsthand accounts to uphold a somewhat-oversimplified hypothesis that the square can be considered the birthplace of jazz music. The gatherings in fact ended soon after the Civil War. In 1886, the area was renamed Beauregard Square in honor of the Confederate general, serving as a sight for brass band concerts.

The significance of Congo Square as both a historical landmark and a cultural phenomenon cannot be overstated, however, and rests largely in the rare glimpse it provides into the transmission of African music-making to the United States. The salient features of slave music were so readily subsumed into the collective musical identity of the United States that their origins often are carelessly obscured. Although perhaps but one segment of the complex history of the advent of jazz, Congo Square continues to serve as an enduring symbol of the pivotal role African slaves played in the development of a uniquely American national music: a lasting physical monument to the extraordinary musical gift given to the United States by the very people whose cultural expression its white majority sought to suppress.

See also Jazz.

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Erica K. Argyropoulos

Cooke, Sam (1931–1964)

Many consider Sam Cooke to be the most important soul and R & B singer in music history. In 2008, *Rolling Stone* named him number four in their list of the top 100 greatest singers of all time. Cooke was a trailblazer; he began his career as a gospel singer, brought soul music from the church to the general public, and fused gospel, soul, and pop into his signature sound. Cooke was a prolific songwriter and an important role model in the African American business community. His unparalleled career, filled with both success and controversy, was short-lived as his life was tragically cut short at 33 years old.

Cooke was born January 22, 1931, in Clarksdale, Mississippi, the son of a Baptist minister. The Cook family (Sam added the "e" to his name later) struggled

during the Great Depression and moved to Chicago where the gospel music scene was exploding. In 1951, Cooke became the lead vocalist for the Soul Stirrers, one of the day's top gospel acts with whom he recorded and toured for six years.

Cooke began to cross over from gospel to popular music, much to the dismay of gospel fans. Although he first recorded under the name Dale Cook, his clear and recognizable voice did not shield audiences from his true identity. His manager, Bumps Blackwell, secured Cooke's released from the Soul Stirrers and signed him with Keen records where he recorded "You Send Me" (1957) and "Wonderful World" (1960), each selling more than a million copies. Cooke signed with RCA in 1960 and continued to record hits including "Cupid" (1960), "Twistin' the Night Away" (1962), and "Bring it on Home to Me" (1962); his career yielded 29 top 40 hits.

Cooke was a strong supporter of the civil rights movement. Songs like "Chain Gang" (1960) revealed Cooke's frustrations with playing to segregated audiences and the existing Jim Crow laws. Deeply affected by Bob Dylan's protest classic "Blowin' in the Wind," the overt discrimination he encountered, and the drowning death of his 18-month-old son, Cooke recorded the enormously popular "A Change Is Gonna Come" (1965), which was released after his death.

Cooke was an influential business man and the first African American artist to own his own music publishing and recording companies. His personal life, however, was wrought with controversy. He fathered several children with various women and was married when he checked into a hotel with Elise Boyer the evening of December 11, 1964. Although the events that followed are unclear, the night ended with the hotel manager, Bertha Lee Franklin, shooting Cooke; the death was ruled a justifiable homicide.

Cooke was inducted as a charter member of the Rock and Roll Hall of Fame in 1986 and influenced such artists as Aretha Franklin, Otis Redding, James Brown, Stevie Wonder, Marvin Gaye, and Rod Stewart.

See also Chicago, Illinois; Soul Music.

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Kim Kennedy White

Cool Jazz

See Jazz.

Cooper, William Benjamin (1920–1993)

Church organist and music educator Walter Benjamin Cooper was born February 14, 1920, in Philadelphia, Pennsylvania. He obtained his musical education at the Philadelphia Musical Academy (formerly Zeck-werhahn Conservatory, bachelor's degree in music, 1951; master of music degree, 1952); at Trinity College of Music in London, England; the School of Sacred Music of the Union Theological Seminary in New York; and at the Manhattan School of Music in New York. He began playing for church choirs when he was 12 years old. During his school years he also played for dancing classes, performed (viola) with the Philadelphia Concert Orchestra, and directed community choruses and opera workshops. His teaching career included tenures at Lincoln University in Pennsylvania (1940–1943), Hampton Institute in Virginia (summers 1940, 1941), Bennett College in Greensboro, North Carolina (1951–1953), and in the New York public schools for 26 years, beginning in 1958. His career as a church organist-choirmaster included tenures at the St. Philip's Episcopal Church (1958–1974) and St. Martin's Episcopal Church (1974–1988), both in New York. He composed in a wide variety of musical forms and genres, but gave primary attention to sacred music, particularly for the church service (masses, cantatas, motets, oratorios) and organ music. His secular compositions included concertos for organ and string or wind ensembles, ballets, art songs, operettas, two operas, and works for small orchestra. His best-known work was *The Choral Service of the Episcopal Church Set to African-American Chants* (recorded by the choir of St. Stephen's Church at Petersburg, Virginia). His *Pastorale* appeared in Mickey Thomas Terry's *African-American Organ Music Anthology, Volume 2* (2001).

Cooper died on May 25, 1993. His obituary appears in *Diapason* 84, no. 8 (August 1993).

Eileen Southern

Country Blues

See Blues.

Country Music

Country music is a folk-derived style of American music that developed primarily among rural Southerners in the United States. Over the course of the 20th century, as it became a major genre of popular music and eventually a multimillion dollar industry, African Americans played a significant role in country music as performers, songwriters, producers, and listeners.

Although many of the core elements of country music originated in the ballads, dances, and instrumental tunes of Anglo-Saxon and Celtic immigrants, the music that led to country music began absorbing African American elements as early as the 17th century. Living and working in proximity to one another, rural

Southern blacks and whites had a shared cultural history that facilitated a great deal of musical interchange. By the 19th century, the fiddle and the banjo were the predominant instruments among both black and white folk musicians; the string band tradition that employed these instruments dominated early country music in the first part of 20th century.

In the 1920s, when record labels first began recording rural Southern music, they began marketing it into separate series intended for white listeners (then labeled "hillbilly" music and later called "country" music) and for black listeners (then called "race" music). Because these companies generally were reluctant to allow performers of either race to record the full range of music in their repertoires, string band music was primarily recorded by white performers and largely associated with country music, whereas recordings of African American music were dominated by blues and gospel music. Despite this segregation, however, several African American string bands made commercial recordings during the 1920s and 1930s. These included Andrew and Jim Baxter, the James Cole String Band, the Dallas String Band, Peg Leg Howell and His Gang, and the Mississippi Sheiks, the last of which released records that were listed in the hillbilly catalog of the Okeh label (though under different pseudonyms).

Occasionally, African American musicians even recorded with white string bands; examples include fiddler Jim Booker with Taylor's Kentucky Boys (1927) and fiddler Andrew Baxter with the Georgia Yellow Hammers (1927). Additionally, country performers during this era, including Jimmie Rodgers and Jimmie Davis, occasionally used accompaniment by African American musicians during their recording sessions.

Like the performers during this era, music listeners were not entirely divided by race. African Americans purchased "hillbilly" records, and in turn, whites purchased "race" records. As a result, the recordings themselves played a significant role in presenting country music to African Americans (and African American music to country musicians) throughout the South. Countless African Americans also listened to country music on broadcasts of radio shows such as the Grand Ole Opry on WSM and the National Barn Dance on WLS.

There are well-known examples of African American musicians directly tutoring renowned country performers. Arnold Schultz, a Kentucky fiddler and guitarist, mentored Bill Monroe (the "Father of Bluegrass") and was a key influence on the "thumbpicking" guitar style popularized by many country guitarists, including Merle Travis and Chet Atkins. North Carolina guitarist Leslie Riddle has been credited with providing a number of songs to the Carter Family and with teaching Maybelle Carter her signature guitar style that was later emulated by numerous country musicians.

The first African American musician to achieve significant fame as a country performer was harmonica player DeFord Bailey (1899–1982), a star of the Grand Ole Opry who gained much popularity among both black and white audiences during the show's early years. He was born and raised near the small town of Bellwood, Tennessee, to a musical family who played what Bailey later often called "black hillbilly music." After beginning his musical career as a teenager, Bailey

moved to Nashville in 1918 and performed around the city before joining the WSM Barn Dance (later known as the Grand Ole Opry) in 1926. He made 18 recordings (11 of which were issued) during 1927 and 1928 for the Brunswick/Vocalion, Columbia, and Victor record labels. Bailey toured extensively and remained on the Opry until 1941, when he was dismissed from the show because of his insistence on performing only older pieces and his unwillingness to develop new material. After this, Bailey rarely performed publicly until the mid-1970s, when he made various radio and television appearances, including some performances on the Opry.

Throughout its history, country music has incorporated musical elements from several African American sources. Among the music found in the repertoires of early country musicians were African American ballads, such as “John Henry” and “Frankie and Johnny”; spirituals, including “Mary, Don’t You Weep” and “When I Lay My Burden Down”; and songs from 19th-century minstrel shows, such as “Turkey in the Straw” and “Old Dan Tucker.” Ragtime had a considerable influence on early country music, demonstrated by the fact that hundreds of prewar hillbilly recordings were rags or included the word “rag” in their titles. Although some of these tunes came directly from the piano rag tradition (such as “Dill Pickles” and “Twelfth Street Rag”), some merely demonstrated the syncopations and other rhythmic characteristics of ragtime (including “Bill Bailey” and “Alexander’s Ragtime Band”), while others were newly composed instrumental tunes (such as “Beaumont Rag” and “Down Home Rag”).

Blues has been a key influence on country music. Hundreds of songs recorded by country performers during the prewar era were blues tunes or included the word “blues” in their titles. During this time, blues performers such as Blind Lemon Jefferson and Blind Blake made influential recordings that had a substantial impact on country guitar playing and singing. In fact, a number of white country performers achieved great success closely emulating African American blues performances; examples include the Allen Brothers, Cliff Carlisle, Darby and Tarlton, Frank Hutchison, and Jimmie Rodgers (commonly called the “Father of Country Music”). Country music has been significantly influenced by jazz, particularly in the subgenres of western swing and bluegrass. Both styles feature driving rhythms, creative improvisation, and skilled instrumentalists trading solos in a manner resembling that of jazz musicians.

During the late 1940s and early 1950s, many country records began to show the influence of rhythm and blues (R & B), giving rise to the “hillbilly boogie” style that foreshadowed rockabilly. During this time, a number of record labels recorded both country music and R & B; these included Alladin, Apollo, Bullet, King, Mercury, and Specialty. In particular, King Records played a major role in bringing together R & B and country music, especially through the work of African American producer, songwriter, and artist and repertoire (A&R) man Henry Glover. Glover arranged and produced recording sessions for artists in both genres, often cutting versions of the same songs by both R & B and country artists. This cross-influence continued into the 1960s and 1970s, with R & B and soul artists such as Solomon Burke, Fats Domino, and Al Green covering country songs. Numerous R & B and soul performers even released entire

country-oriented albums; these included Ivory Joe Hunter, the Supremes, Joe Tex, Tina Turner, Otis Williams, and Bobby Womack.

An important African American contributor to country music was R & B and soul artist Ray Charles (1930–2004). Charles developed an appreciation for country music as a child, picking up influences from performers such as Jimmie Rodgers and Roy Acuff and listening regularly to the Grand Ole Opry. After beginning a career as a professional musician while still a teenager, he spent a few months in 1946 playing piano in Tampa, Florida, with an otherwise all-white country band called the Florida Playboys. During the 1950s, Charles made a series of classic R & B recordings for Atlantic Records that propelled him to stardom. In 1959, he recorded a version of Hank Snow's "I'm Movin' On," the first in a long string of country songs he would perform throughout his career. In 1962, he released the groundbreaking album *Modern Sounds in Country and Western Music*, which became a number one album and one of his best-known records ever. The single it spawned, Don Gibson's "I Can't Stop Loving You," spent five weeks as the number one single in America, ultimately selling more than a million copies. That album was followed by *Modern Sounds in Country and Western Music, Volume 2* (1962) and *Country and Western Meets Rhythm and Blues* (1965). Throughout the rest of the 1960s, Charles recorded many additional country songs, and during the 1970s and 1980s, he released several more country-oriented albums. He also made numerous guest appearances on country-oriented television programs such as *Hee Haw* and several television specials.

Since the 1960s, several African American musicians have exclusively performed country music. By far, the most successful of these has been Charley Pride (1939–), who, in addition to being the only true African American country music superstar, is also one of the most successful country singers of all time. Born and raised in Sledge, Mississippi, Pride began playing guitar and singing country songs at the age of 14. While he was still a teenager, his aspirations to be a baseball player led him to leave home to play for the Memphis Red Sox in the Negro American League, and he continued to play professional baseball until the early 1960s. By this time, Pride was living in Montana and had begun singing publicly. In 1963, he was discovered by country stars Red Foley and Red Sovine, who urged him to move to Nashville. After signing with the RCA label in 1965, Pride's first single, "The Snakes Crawl at Night," was released later that year. Over the next 20 years, Pride placed 51 top 10 country singles on the Billboard charts, 29 of which went to number one. Among his biggest hits were "Just Between You and Me" (1967), "I'm So Afraid of Losing You" (1969), "Is Anybody Goin' to San Antone" (1970), and the gold single "Kiss an Angel Good Morning" (1971). Pride also earned 12 gold albums and numerous awards, including three Grammy Awards, the Country Music Association's Entertainer of the Year award (1971) and Male Vocalist of the Year award (1971 and 1972), and Cashbox's Country Artist of the Decade award for the 1970s. According to many sources, Pride became RCA's second-best-selling recording artist after Elvis Presley. Since the 1970s, Pride has continued to perform while also owning and investing in several lucrative businesses.

Although no other African American country singer has come close to the commercial success of Charley Pride, a few have achieved moderate fame performing country music and have placed records on the charts. One such performer was singer and songwriter Stoney Edwards (1929–1997), who was born to farmers of African, Irish, and Native American origins in Seminole, Oklahoma. Edwards grew up listening to country music on the radio and was particularly influenced by western swing pioneer Bob Wills and honky-tonk legend Lefty Frizzell. By the early 1950s, Edwards relocated to Richmond, California, working various manual jobs and occasionally singing in bars. In 1970, he was discovered by a local lawyer while performing at a benefit for Bob Wills, which led to his signing a deal with Capitol Records later that year. Edwards's career at Capitol resulted in five albums and several hit singles, including "Two Dollar Toy" (1971), "Poor Folks Stick Together" (1971), "She's My Rock" (1972), "Hank and Lefty Raised My Country Soul" (1973), and "Mississippi You're on My Mind" (1975). By 1977, Edwards's tenure at Capitol ended after the label chose not to renew his contract, and he subsequently signed with the labels JMI, Music America, and Boot. Throughout the 1980s and 1990s, Edwards suffered from a number of health problems but managed to record a final album, *Just for Old Times Sake*, for the Country Music People label in 1991.

Another African American performer who had a modestly successful career in country music was O. B. (Obie Burnett) McClinton (1940–1987). Born near Senatobia, Mississippi, McClinton grew up listening to country music, blues, and rock 'n' roll on the radio. After relocating to Memphis and working as a DJ on WDIA, he began pitching his songs at Stax Records in the early 1960s. His first break came when his song "Keep Your Arms Around Me" was recorded by Stax soul artist Otis Redding in 1965. Soon after, McClinton released his first single on the Beale Street Records label and three additional singles on the Goldwax label. During this period, however, McClinton achieved more success as a songwriter than as a performer, with his compositions being recorded by Clarence Carter, Arthur Conley, Willie Hightower, the Ovations, and—most notably—James Carr, who had hits with McClinton's "You've Got My Mind Messed Up" (1966) and "A Man Needs a Woman" (1968). During the late 1960s, the success of Charley Pride convinced McClinton that he should pursue a career in country music. In 1971, he was signed to Stax Records as a country performer and placed on Stax's affiliate label Enterprise. Over the next four years, McClinton released four albums and several singles on the label. Seven of his singles made the country charts, the most successful being "Don't Let the Green Grass Fool You" (1972) and "My Whole World Is Falling Down" (1973). After Stax folded in 1975, McClinton recorded several singles for Mercury, ABC-Dot, and Epic, and released an album on the Sunbird label. He recorded less frequently throughout the late 1970s and the 1980s but continued to perform publicly. In 1986, McClinton discovered that he had cancer, and in November of that year, several country artists, including Waylon Jennings, Ricky Skaggs, and Reba McEntire, performed at a benefit concert in Nashville to help defray the cost of his medical bills. McClinton recorded a final album for Epic in 1987 before passing away later that year.

Other notable African American singers who have achieved fame in country music over the years have included Linda Martell, Ruby Falls, Big Al Downing, Cleve Francis, and Herb Jeffries. More recently, performers such as Cowboy Troy, Nisha Jackson, Miko Marks, Rissi Palmer, Carl Ray, Rhonda Towns, Trini Triggs, Vicki Vann, and the all-black band Wheels have enjoyed moderate commercial success in country music. Groups such as the Carolina Chocolate Drops and the Ebony Hillbillies are noteworthy for performing in the African American string band tradition of the 19th and early 20th centuries.

See also Jazz; Minstrel Shows; Soul Music; Spirituals; String Bands and Ensembles.

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Andrew Leach

Covers of African American Music

See Appropriation of African American Music.

Cox, Ida (1896–1967)

A blues singer and songwriter, Ida Cox was one of great classic blues singers of the 1920s and 1930s. Her career began during her teenage years as a performer in minstrel shows. During the 1910s she toured frequently, sometimes sharing the stage with jazz artists such as Jelly Roll Morton. Cox's recording career was launched in 1923 with Paramount Records who billed her as the "Uncrowned Queen of Blues." She recorded more than 75 songs with the label over a six-year period, an impressive output that highlighted her powerful voice and personal song lyrics. Cox also managed her own vaudeville group, Ida Cox and Her Raisin' Cain Company, during the 1920s. Though not as popular as Ma Rainey or Bessie Smith, she sustained a relatively strong career throughout the 1930s and was featured in performances at the Café Society night club and in the

historic From Spirituals to Swing concerts that took place in New York's Carnegie Hall in 1938 and 1939. Among her more popular songs are "Wild Women Don't Have the Blues," "Coffin Blues," and "Death Letter Blues." Her recording and performing career ended due to health complications in the mid 1940s. Cox entered the recording studio for the last of her recordings in 1961, *Blues for Rampart Street.* This album was recorded with Coleman Hawkins and featured renditions of her old classics such as "Hard Times Blues" and standards such as W.C. Handy's "St. Louis Blues."

See also Blues.

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Horace J. Maxile, Jr.

Cube, Ice (1969–)

Born O'Shea Jackson in 1969 and brought up in south central Los Angeles, Ice Cube became one of the founding members of the gangster (gangsta) rap group N.W.A. (Niggaz with Attitude). After leaving the group in 1990 over a royalty dispute, Ice Cube went on to develop an extremely successful career as a solo artist and film actor, writer, and director. Although Ice Cube continued in the confrontational modality of the gangsta tradition, his work increasingly questioned the social and political implications of the African American urban experience around the turn of the 21st century. Ice Cube situated himself in a tenuous position, maintaining the tough image and volatile iconography of gangsta rap while exploring more socially constructive forms of artistic expression. Through films such as his 2002 work, *Barbershop*, Ice Cube thoughtfully examines the close ties and tensions within the African American community in the South Side of Chicago. The gangsta persona is one of the subjects that is parodied and studied in this film; rather than function as the center of the drama, this character is only one part of the narrative, shown in relation to a wider assortment of urban identities. Ice Cube's later work reflects this movement, from the narrow niche of gangsta rap out into an expanded field of African American consciousness. As a contemporary folklorist of sorts, Ice Cube can be seen as working in the hybrid zones where popular media are able to intersect and honestly portray the minutiae of actual African American communities.

See also Rap Music.

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Christopher S. Schaberg

D

Dance and Music

The relationship between music and dance is symbiotic. Though each exists as a separate entity, together the association is mutually advantageous. United by rhythm, at times they are inseparable. Together, music and dance are used for religious worship, communication, and recreation, as well as community and self-expression. A result of their close relationship is a theatricality that can enthrall and entrance spectators. Their combined forces also have the ability to invoke a power that can transform spectators into participants. Music and dance have a shared history in the shaping of the expressive cultural products of African Americans.

1776–1861

An African form of religious expression that incorporated music and "dance" is known as the ring shout. Sometimes lasting hours at a time, shouters (participants) began by forming a circle that other shouters eventually joined. Shuffling slowly, they followed each other in a circle (some accounts indicate a counter-clockwise rotation.) Accompanied by the beat of a sacred drum played by someone outside the circle, the pace would quicken. Singers outside the circle sang, clapped, chanted, and stomped their feet. Sometimes the shouters joined hands. As the pace quickened, they would begin to be taken over by a supernatural power. The pace would get faster and faster, resulting in the participants becoming entranced, flailing, or being overcome by what seemed to be hysteria. Eventually, some of the shouters would drop to the ground in exhaustion. Though these practices varied in different communities, the intention was the same, to commune as one with the ancestors, deities, and the Creator. Africans retained this practice when they were brought to America as slaves. Eventually the enslaved people were denied use of their drums, as slave masters discovered their communicative properties. However, this did not prevent them from performing sacred rituals. They still possessed one essential element needed to create music

Break dancers perform in a competition. (Bettmann/Corbis)

intrinsic to their practices, their bodies. As musical instruments, their bodies produced the rhythms necessary to propel themselves and others in their community into religious expression. Therefore, the ring shout continued to thrive in some slave communities even with the absence of the drum. The drum, however, was not completely lost in African American life during this time. It surfaced in the musical and dance activities of late 18th- and early 19th-century New Orleans, as Congo Square was the gathering place for collective drumming, which accompanied certain dances such as the bamboula.

Secular dancing was also a popular pastime for slaves and an intrinsic part of their social life, festivals, and celebrations. Among the instruments used for secular dance were fiddles, flutes, and banjos. If the musicians became exhausted from playing for hours or if no instruments were available, the slaves could produce their own music by "pattin' juba," rhythmic tapping, clapping, slapping, and stomping using different parts of the body. At times, vocal utterances also accompanied the dance moves and, over time, rhyming texts were added. Most accounts from that period do not mention specific tunes that the slaves played. But, they do mention many different types of dances that accompanied the musings of the slave musicians during slave gatherings, including the buck, pigeonwing, jig, juba, and cakewalk.

Some slaves were made to perform for their masters, establishing a common practice of African American musicians providing dance music for whites. Though not always formally trained, some slaves became quite adept in European forms, including quadrilles and reels. This music was mostly performed on fiddles and many accounts mention the high caliber of performance of some

enslaved musicians. The European influence also migrated into some slave dance forms, as they too developed their own forms of quadrilles and reels.

1861–1919

During the Civil War, African American music and dance practices continued, albeit under different and more difficult conditions. Even black servicemen in the Union Army held ring shouts and some secular dances. Although Southern slaves were made to work for the Confederate Army, much less is known or documented about how their music and dance practices were affected. Elements of the ring shout continued in some churches after the war, as sacred dances became known as shouts or holy dancing. This was more evident in the holiness churches than other denominations. Drums, percussion, hand clapping, and vocal improvisations provided the musical background for religious dance.

Minstrelsy (or Ethiopian minstrelsy) was a popular entertainment form that actually developed before the Civil War. A minstrel show consisted of white actors portraying African American characters or aspects of African American life in derogatory and stereotypical ways. Subjects of African American music and dance were included and many of the narratives were based in slave culture. Examples of strong African American retentions or references were the "walk-around," which was a featured dance that resembled the activity of a ring shout though presented in a secular context and the "essence dance" which consisted of slower movements and sophisticated manipulations of the heels and toes. Black minstrel groups came along after the war and did little to change the demeaning perceptions of the shows. They were known, however, to have offered original and entertaining variations on the themes presented in the earlier Ethiopian minstrel shows. The "soft shoe" developed through black minstrel reinterpretations of the essence dance. The cakewalk continued through minstrelsy and was a featured part of some of the shows.

As minstrelsy declined at the turn of the 20th century, rag music developed. In some African American communities, the terms "rag" and "dance" were interchangeable and the characteristic sounds made their way into the dance halls of the North and the juke joints of the South. The dances of this rag-influenced period were the Big Apple, which contained elements of the ring shout, the Black Bottom, and the Charleston. Similar dances developed in New York as a number of Southern African Americans migrated there before World War I and influenced the social dance scene. Those new dances of the 1910s included the Lindy Hop and the Jitterbug.

1919–1942

In 1921, Noble Sissle (1889–1975) and James Hubert "Eubie" Blake's (1883–1983) *Shuffle Along* sparked an era of successful Broadway shows written by and starring African Americans. This production brought the Charleston to the larger masses of New York and to the world at large. *Shuffle Along* and other successful

shows recalled lively folk dances and remnant dances from minstrelsy as well as incorporating contemporary forms such as tap dancing. For at least another decade, more African American revues and musical comedies followed, tap dancing continued to develop through the performances of Bill "Bojangles" Robinson (1878–1949) and others, and the social dances of the 1910s continued through the 1930s, finding new performance spaces in certain musical theater productions. Other dancers to gain notoriety during this period include Florence Mills, Josephine Baker, and Earl Tucker. During the 1930s and 1940s, tap dancing developed even more into a highly choreographed component of some jazz big band and musical theater performances. Techniques such as the "time step" and "catch step" were incorporated with improvisations of dancers. The rhythmic complexities generated such interest among enthusiasts that "breaks" would be inserted into big band arrangements so that the tap dancer could take a "solo." Among the tap dance giants were King Rastus Brown, Al Williams, Maceo Anderson, Clarence Bowens, and the Nicholas Brothers (Harold and Fayard).

Regarding concert dance forms, Asadata Dafora (1889–1965) staged Kykuntor, America's first African ballet-opera, in New York in 1934. He regularly staged African-folk musicals and dance festivals until he returned to Sierra Leone in 1960. Anthropologist and choreographer Katherine Mary Dunham (1909–2006) is considered to have institutionalized the African American concert dance company with Ballet Nègre in 1930. This company toured around the world and later opened dance schools in Chicago and New York. Dunham predominantly drew on Afro-diasporic folk music to accompany her works, as well as music that drew more abstractly on folk materials.

1942–1968

The developments in jazz that led to styles such as bebop and cool jazz also signaled an end, of sorts, for the big band and dance forms associated with early big band jazz. Popular music styles of the 1940s and 1950s included rock 'n' roll and R & B and featured artists such as Billy Eckstine, Nat King Cole, Sam Cooke, Chuck Berry, and Antoine "Fats" Domino. These popular artists were heard on many radio stations, and their music almost instantly became dance music. Variations on the jitterbug and lindy hop continued through the 1950s, but the 1960s brought about a new era of popular dance song. Chubby Checker's version of "The Twist" (1960) started a dance craze that lasted the entire decade. Paul Williams's dance hit "Hucklebuck" (1949) predated the "The Twist," but Checker's twist inspired many other dances that were directly related to songs or song titles such as "The Dog" and "Walking the Dog" (Rufus Thomas), "The Bird" (the Duotones), "The Jerk" (the Larks), "The Swim" (Bobby Freeman), and "The Mashed Potato" (Dee Dee Sharp). Dances of this type also are known as eponymous dances and their popularity spawned new songs related to the dance itself such as "Come On and Do the Jerk" (the Miracles) and "Jerk It" (the Gypsies), both from Motown. In this particular context—albeit industry driven—dance inspired the creation of new music.

In 1943, concert dancer Pearl Primus (1919–1994) premiered "Strange Fruit" her antilynching solo, and the social protest pieces, "Rock Daniel" and "Hard Time Blues." The boundaries of music for concert dance companies were further broken when Alvin Ailey (1931–1989) launched the Alvin Ailey American Dance Theatre in 1958. This modern-dance company continues to use a variety of African American styles of music, including popular, gospel, blues, jazz and spirituals to partner its dances. America's first African American classical ballet company, The Dance Theatre of Harlem, was co-founded in 1969 by Arthur Mitchell (1934–) and his mentor and friend, Karel Shook (1920–1985). Modern and ethnic dance were also at the core of this groups mission.

1968–Present

James Brown's "The Popcorn" was a perhaps the most popular dance song of 1969, and he capitalized on its popularity with three more "popcorn" songs, "Mother Popcorn," "Lowdown Popcorn," and "Let a Man Come In and Do the Popcorn." R & B hits such as Brown's "The Popcorn" remained fairly popular during the 1970s, but new musical developments, evolving into new genres such as funk, soul, and disco, birthed new types of dances and social spaces for dance. Dances such as The Bump, Hustle, Freak, Bus Stop, and the Robot were introduced during the 1970s. While not as eponymous as the dances of the 1960s, these dances were national in scope and continued the momentum of social dance in the United States. The social spaces for dance, the clubs, were the launching pads for even more developments in African American music as club DJs began to do more than "spin records."

Although its history goes back to the early 1970s, hip hop was a dominant dance phenomenon of the 1980s and 1990s. As a conglomerate of urban musical, visual, and dance influences, hip hop culture and its dance derivatives further demonstrate the symbiotic relationships between music and dance. Breakdancing is one of the best-known dances associated with hip hop during the 1980s. It is an extremely acrobatic form that focuses attention on the performer. Therefore it is not as much a social dance as The Bump or Hustle. In breakdancing, break beats were provided by the DJ through various manipulations of sound samples. Sometimes the beats were prearranged on recordings or, at other times, realized in live club or street (outdoor) settings. Other dance styles associated with hip hop are The Wave, The Snake, The Centipede, Popping, and Locking. These dance styles often were incorporated into breakdance routines. Dance battles between crews (or dance teams) hearken back to cakewalk and tap dance contests and the improvisations of the breakdancer that recall the spontaneous creations of the jig dancer. Thus, hip hop cultural products perpetuate the indelible links that connect African American music and dance.

Eponymous dances also survived through the 1980s and 1990s by way of the "Harlem Shuffle" and the "Electric Slide." Through sampling and other innovations, the rap and DJing aspects of hip hop are influenced by a variety of past music and dance styles while at the same time influencing current ones, such as

newer dances like the "Cha Cha Slide" (DJ Casper), "The Cupid Shuffle" (Cupid), and "Crank Dat Soulja Boy" (Soulja Boy). As hip hop culture continues to evolve, so too will the music and dances it inspires.

See also Disco; Funk; Hip Hop Culture; Ragtime; Soul Music; Turntablism.

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Alicia Payne

Dance Halls

See Popular Venues (Café Society, Nightclubs, and Dance Halls).

Davis, Miles (1926–1991)

Jazz trumpeter and composer Miles Davis ranks among the most innovative jazz artists of all time. Born Miles Dewey Davis III in 1926 in Alton, Illinois, he stood at the helm of many stylistic developments in jazz from the 1950s through the 1980s. Davis entered the jazz scene in the mid-1940s as a freelance sideman with artists such as Benny Carter and Charles Mingus. He eventually secured a long-running position with the bebop-pioneering Charlie Parker quintet of the late 1940s. Also during that time he was a part of collaborations with other artists that included Gerry Mulligan and Gil Evans, which resulted in what is

Miles Davis was always at the cutting edge of modern jazz. His extraordinary trumpet improvisations and fine ensemble work pushed boundaries of rhythm, harmony, and melody and continuously posed musical challenges that suggested future paths for jazz. (AP/Wide World Photos)

now known as "cool jazz" and represented on *Birth of the Cool* (1950). Davis continued to record bop albums with such notables as Horace Silver, John Coltrane, and Sonny Rollins through the 1950s, but he grew weary of the bop style and turned to another approach, "modal jazz," in the late 1950s. Representative recordings include *Milestones* (1958) and feature Davis's trademark phrasing and rhythmic placement, which stood in contrast to the solo styles of bebop players. *Kind of Blue* (1959), which featured lush string accompaniments and awe-inspiring arrangements was also conceived in the modal style. It is considered his magnum opus and one of the most significant jazz recordings ever made. Compositions from this era that are now standard are "So What" and "Freddie Freeloader." As Davis continued to mature as a soloist and composer, his approach to writing shifted slightly in the mid-1960s to include freer forms and is represented on albums such as *E.S.P.* (1965) and *Nefertiti* (1967). The end of the 1960s prompted yet another stylistic shift for Davis, "fusion." Considered a mixture of jazz, rock, and pop musical elements, Davis was the leader in its development in the late 1960s and 1970s. *In A Silent Way* and *Bitches Brew*, both

from 1969, are considered classic works in that style. His innovative and exploratory practices continued through the 1980s, as he utilized the musical and technological advancements of the day. His collaborations during those years featured artists such as George Duke and Marcus Miller and resulted in more classic recordings like *Tutu* (1986).

See also Coltrane, John; Jazz; Rollins, Sonny.

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Horace J. Maxile, Jr.

Davis, Rev. Gary (1896–1972)

Rev. Gary Davis's musicianship, particularly his skill at fingerpicking and his ability to play unusual chord patterns (a trait attributed by Davis to a broken wrist that was improperly set), his powerful singing, and a repertoire that included blues, gospel, and string band tunes, mark him as one of the most important figures in African American folk music. He was also known as "Blind Reverend Gary Davis" and "Blind Gary."

Davis was born in 1896 near the towns of Laurens and Clinton in the upstate area of South Carolina. He lost most of his sight at, or shortly after, birth and was blind by adulthood. Despite his disability, Davis taught himself guitar, harmonica, and banjo, and by the age of 10 he was performing for local dances and church services. He soon moved to Greenville, South Carolina, and became a part of the local string-band scene. In 1914, Davis moved to Spartanburg to attend the South Carolina Institution for the Deaf and Blind. Although he left the school after a few months, he continued to live and play music in the Greenville-Spartanburg area for the next decade and traveled throughout the Carolinas and Tennessee, carrying with him the fast fingerpicking style of the Piedmont blues guitarists. Davis apparently learned this style from the string-band players upstate and passed it on himself to younger players in his part-time work as a music teacher.

By 1926, Davis had moved to Durham, North Carolina, where he performed on the streets near the tobacco warehouses and took on a new student, Fulton Allen, who would gain fame as Blind Boy Fuller. Davis and Fuller, along with washboard player George Washington (also known as "Bull City Red"), were recruited by J. B. Long, a manager of a local discount store and an amateur

talent scout, to travel to New York to record for the ARC label. In July 1935, Davis recorded more than a dozen songs for ARC, a mix of blues and gospel numbers. Both Davis's and Fuller's recordings exhibit the ragtime influence and fingerpicking styles typical of Piedmont blues.

Davis refused to return to New York with Long in the late 1930s for a second recording session, claiming that Long cheated him out of full payment for the first. By this time Davis had become an ordained minister and played blues less and less, choosing instead to concentrate on gospel. In the early 1940s, Davis and his second wife moved to New York, and in 1945, Davis returned to the recording studio. From the mid-1940s until his death in 1972, Davis continued to record and perform, primarily playing gospel and religious songs. (Davis did occasionally perform and record secular blues numbers, notably a 1957 recording for folklorist Kenneth Goldstein.)

Beginning in the late 1950s, Davis became a popular figure in the growing folk music revival for his skill and versatility as well as the authenticity of his music. He performed at the Newport Folk Festival; recorded a live album; recorded studio albums for Folkways, Vanguard, and Transatlantic; toured England and the United States; and inspired a number of white folk and rock guitarists, including members of Jefferson Airplane, the Grateful Dead, and Peter, Paul, and Mary.

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Stephen Criswell

Davis, Sammy, Jr. (1925–1990)

Entertainer Sammy Davis, Jr. was born on December 8, 1925, in New York, New York. He came from a show business family: his father was the lead dancer in Will Mastin's vaudeville touring show, Holiday in Dixieland, and his mother was the lead chorus girl. He began touring with the troupe before he was three years old, at first as a kind of human prop, then as a performer. When the troupe was reduced from 12 performers to 3, he toured with the trio (1930–1948), featured as "Little Sammy" with Mastin (his adopted uncle) and his father, Sammy, Sr. After the two older men retired, he continued his career as a solo entertainer. Beginning in 1933 he appeared in numerous film musicals, including *Rufus Jones for President* (1933), *Porgy and Bess* (1959), *Golden Boy* (1964), *A Man Called Adam* (1966), *Sweet Charity* (1968), and *One More Time* (1970), among others. He played leading roles in Broadway musicals, among them *Mr. Wonderful* (1956) and *Golden Boy* (1964). He toured widely on the nightclub circuit in the United States and abroad, sang on radio and on numerous television shows and

special programs, and recorded extensively. In 1965 he published an autobiography, *Yes, I Can*. Although best known as a singer, he also played instruments, particularly the vibraharp and drums. His most popular songs were "What Kind of Fool Am I?" (1962) and "Candy Man" (1969). He was known as a member of the "Rat Pack," a group of entertainers headed by Frank Sinatra, who often performed together in Las Vegas, primarily in the 1960s. He appeared on various television shows in the 1970s and 1980s and became an accomplished amateur photographer. He died on May 16, 1990, of throat cancer.

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Eileen Southern

Dawson, William Levi (1899–1990)

Composer and college professor William Levi Dawson was born September 26, 1899, in Anniston, Alabama. He obtained his musical education at Tuskegee Institute in Alabama (1914–1921), which he entered when he was 13 years old, and where he played in the band and orchestra, was music librarian, and traveled with the Institute Singers for five years. He also studied at Washburn College in Topeka, Kansas (1921–1922); at the Homer Institute of Fine Arts in Kansas City, Missouri (bachelor's degree in music, 1925); at the American Conservatory of Music in Chicago, Illinois (master of music degree, 1927); and at the Eastman School of Music in Rochester, New York. He also studied privately with Carl Busch. In the summer of 1921 he sang tenor and played trombone with the Red-path Chautauqua. During his stay in Chicago he played first trombone with the Chicago Civic Symphony Orchestra. His teaching career included tenures as director of music at Kansas Vocational College in Topeka (1921–1922), at Lincoln High School in Kansas City (1922–1927), and at Tuskegee Institute (1931–1956). Under his leadership the Tuskegee Choir gained international renown. In 1956 he was sent by the U.S. Department of State to conduct choral groups in Spain; thereafter he toured widely in the United States and abroad as a guest conductor of choruses and orchestras.

He began to compose when he was 16 years old and thereafter wrote continuously in a variety of forms. His best-known compositions were his numerous spiritual arrangements, such as "King Jesus Is a-Listening," "Talk about a Child," and "Jesus Walked This Lonesome Valley"; Negro Folk Symphony (1934); Negro Work-song for Orchestra; Trio in A for violin, cello, piano; Sonata in A for violin and piano; and a Scherzo for orchestra. His musical style was neoromantic with use of Negro folk elements. After touring in West Africa in 1952, he revised his Negro Folk Symphony, infusing it with African rhythms and

idioms. His honors included Wanamaker Awards (1930, 1931), an honorary doctorate from Tuskegee (1955), an Alumni Achievement Award from the University of Missouri at Kansas City (1963), election to the Alabama Arts Hall of Fame (1975), and an American Choral Directors Association Award (1975). In 1989, he was inducted into the Alabama Music Hall of Fame for the Lifework Award for Non-Performing Achievement. Later that year, the Tuskegee University Board of Trustees awarded him the Board of Trustees Distinguished Service Award. His 90th birthday celebration was held at The Tuskegee University Chapel in September 1989. He died on May 2, 1990, in Montgomery, Alabama.

See also Concert Music—Composers and Repertoire; Concert Music—Conductors and Performers.

Eileen Southern

Delta Blues/Country Blues

See Blues.

Detroit, Michigan

The musical life of Detroit is often situated in the significance and influence of Motown Records, but its history dates back to the antebellum when the city became one of the many portals allowing escaping slaves to enter the freedom of Canada. During the 1840s and 1850s, the city's population exploded and became home to a large community of freed blacks and abolitionists and home of the second-oldest African American church in America, Second Baptist Church, which was founded by freed slaves in 1836. As with many black churches of the time, Second Baptist served as the center of black life in the city and was an important entity in the Underground Railroad movement. Spirituals, hymns, and the secular traditions cultivated in the South became part of the music-making of Detroit's early black community.

But the black population of the city grew slowly in the interim years between the Civil War and World War I. Those African Americans who lived there primarily resided on the city's east side in an area that became known as Black Bottom. With the population shifts associated with the Great Migration, tensions regarding the expansion of the blacks into other areas of the city grew. The black middle class grew as small businesses such as restaurants and boardinghouses serving Southern migrants blossomed. Just as the business grew, so too did the musical life of the black community.

In the 19th century, musicians in Detroit were influenced by the growing popularity of ragtime, brass bands, and society bands. The city was home to two noteworthy ragtime composers—Fred S. Stone and Harry P. Guy. Stone was a member of Finney's Orchestra, the leading society band in the city. The band

was lead by violinist Theodore Finney and thought to be one of the earliest professional bands to play ragtime in the country. The aggregation played a repertory that consisted of light classical works, waltzes, and ragtime. When Finney died in 1899, Stone became the leader of the band.

John W. "Jack" Johnson led one of the most influential brass bands in the city. Organized in 1890, the Johnson Cornet Band served as a training ground for many young musicians including Fred Stone. The best-known black society band was led by Leroy Smith, who headed a 16-piece band at the socially exclusive Pier Ballroom from 1914 to 1919. Smith's aggregation would be one of many that would attempt to navigate the narrowing boundary of society dance music and early jazz in the early 20th century.

Hastings Street, an area that initially served the Jewish community, had become the center of the African American business district by the early 1920s. A number of theaters that lined the street were part of the black vaudeville circuit, which was the Theater Owners' Booking Association (T.O.B.A.). Of the nine theaters peppering Hastings Street, only one theater was black owned—the Vaudette. Owned by Edward B. Dudley, a former musician who had played with W. C. Handy and traveled with a number of minstrel troupes, the Vaudette hosted three shows a night that featured the best talent the circuit had to offer. Although smaller than some of the other theaters, the Vaudette featured a five-piece pit band led by Willie Tyler and Clarence Lee and featuring some of the best musicians in the city. When Dudley became manager of the Koppin Theater in 1921, that theater replaced the Vaudette as the city's main T.O.B.A. theater. Located on the Southern boundary of "Paradise Valley"—the entertainment center of the Black Bottom—the Koppin served as the center of the vaudeville blues in Detroit.

The Koppin hosted Maime Smith, Bessie Smith, Ma Rainey, and many of the blues women who popularized the blues on an unprecedented level in the 1920s. It hosted local musicians who were accompanied by a pit band, as well as other types of entertainment, including black musicals like *Shuffle Along* and James P. Johnson's *Runnin' Wild*, along with movies and jazz performances. As the popularity of talking movies increased and the Great Depression brought about the decline of the vaudeville blues, the Koppin, like other theaters, struggled to adjust to the changes, but it could not withstand the maelstrom and closed in 1931.

Restaurants and cabarets were significant in disseminating the city's burgeoning jazz scene. Smaller bands generally played these locations, while larger society bands played the ballrooms. The city was home to a number of bands that contributed to the development of big band jazz, including McKinney's Cotton Pickers and Jean Goldkette's Orchestra, which featured some of the leading white players of the day. By the 1930s Paradise Valley became the center of Detroit's jazz scene.

Jazz Music

The jazz scene in Detroit was defined by a confluence of activities and institutions. Because of its history with the T.O.B.A., the city remained an important

artery of the Midwest. Many notable bands trekked through the city playing one-nighters, and a number of native-grown bands also formed the scene. The dance halls; black and tan clubs, like Club Plantation; taxi-dance ballrooms, where patrons paid $0.10 for a dance with a female teacher of Paradise Valley; and some peripheral areas all contributed to the growing popularity of swing in the city. Howard Bunts led the only band in Detroit that rivaled the popularity and influence of McKinney's Cotton Pickers. Twice a month his band battled some of the top bands, including those of Duke Ellington, Fletcher Henderson, and Louis Armstrong. Big bands and combos proliferated throughout the 1930s and 1940s drawing talent from other cities as well as Detroit's public school system, which was notable for its advancement of music education.

While a number of factors contributed to Detroit's growing population of notable and influential jazz musicians, no agent was as important as high schools like Cass Technical and Miller High School in setting a high standard for the training of musicians. Northwestern and Northern also provided basic music education to its students, but Cass Tech and Miller High were significant in producing generation after generation of musicians who advanced jazz in Detroit and beyond.

In the late 1940s, modern jazz began to redefine the city's jazz scene and Paradise Valley began what would be a slow decline in importance. By the 1950s, Paradise Valley would no longer serve as the central district for black entertainment as blacks expanded northward and westward. Nightclubs such as the Bluebird, Twenty Grand, Klein's, and an artist collective called The World Stage, provided Detroit modernists with the artistic space to develop their distinct style and approaches that ranged from bebop to hard bop, cool jazz, and avant-garde or free jazz. While the city's jazz history boasts a large number of regional players who remained a part of the cityscape, an equally large number of musicians found success in New York and abroad. These include, but are not limited to, pianists Tommy Flanagan, Terry Pollard, Alice Coltrane, and Geri Allen; trumpeters Howard McGhee, Marcus Belgrave, and Thad Jones; saxophonists Pepper Adams, Wardell Gray, Joe Henderson, and Yusef Lateef; bassists Paul Chambers and J. C. Heard; violinist Regina Carter; guitarist Kenny Burrell; and drummer Elvin Jones.

Gospel Music

The population explosion of the years surrounding World War I and World War II resulted in significant changes in the sacred lives of black Detroiters and newly arrived migrants. Although many congregations contributed to the development of gospel music in the city, the Apostolic and Holiness denomination proved to be the most influential. Because of Chicago's proximity to the city, many early performers of the genre migrated between the two cities. But in the years following World War II, a number of significant figures in the development of the postwar gospel tradition emerged. Of these individuals the most significant were Rev. C. L. Franklin, Anna Broy Crockett Ford, and Mattie Moss Clark. Following several pasturing assignments in Memphis and Buffalo, New York, Clarence

LaVaughn Franklin (1915–1984) migrated to Detroit, where he became pastor of the Bethlehem Baptist Church. For more than 35 years Franklin's church would serve as a major promoter of gospel music in the city and produce one of the most influential singers of the 20th century—his daughter Aretha. While Franklin was a noteworthy vocalist, it was his preaching that cemented his place in the history of the African American worship life. He recorded, in his lifetime, more than 60 of his sermons. His home became a regular meeting place for gospel singers and musicians who transversed the city.

Anna Broy Crockett Ford and Mattie Moss Clark's influence on Detroit's gospel scene reflected the growing influence of the Church of God in Christ (COGIC) in the city. Crockett (1916–) migrated to the city in 1943 and was identified quickly as a strong vocalist. But her contribution to the gospel scene was in her ability to organize gospel groups. In 1945, she organized a gospel choir at the church of Bishop John Seth Bailey. Four years later, prompted by the success of this choir, she organized the Music Department of the national COGIC. Her duties later expanded to her serving as the music director for the Women's International Convention of COGIC. While the National Baptist Convention had held a place of importance in introducing new gospel artists in the first half of the 20th century, the COGIC denomination became the principle disseminator of new styles and artist as the century progressed.

Mattie Moss Clark (1928–1994) became an important agent in the promotion of gospel both in the COGIC denomination and in Detroit. Moss migrated to the city from Selma with a sister and became a member of the church pastored by John Seth Bailey, then known as the Bailey Temple Church of God in Christ. She had extraordinary skill as a composer, organist, and director. In addition to directing the choir at the Bailey Temple, she was appointed as director of music of the Southwest Michigan Jurisdiction (diocese) of COGIC and later as president and director of the music department of COGIC, International. Clark's importance to Detroit's gospel scene and to gospel music in general came through her directorship of the Midnight Musicals held at COGIC's annual convention. These were nondenominational showcases for new gospel talent that Clark deemed noteworthy. A number of singers came to prominence through these vehicle. They include Andraé and Sandra Crouch, the Hawkins Family (Edwin, Walker, and Tramaine), Keith Pringle, Donald Vails, and Vanessa Bell Armstrong, among others.

She was pivotal to the advancement of the mass gospel choir and became the first artist to record with these aggregations in the late 1950s. Her daughters, known as the Clark Sisters, became gospel superstars in the 1970s. Elbernita ("Twinkie"), Jackie, Denise, Dorinda, and Karen with their strong, jazz-influenced vocals transformed gospel music during the 1970s and 1980s with hit songs like "You Brought the Sunshine," "I'm looking for a Miracle," and "Is My Living in Vain," which appealed not only to gospel audiences but also to secular radio.

In addition to the Clark Sisters, Detroit was home to a number of influential groups, including the Meditations, Harold Smith, and the Majestics and the Winans Family. The Mediations personified gospel music in Detroit from 1953 to 1959. Founded by Earnestine Rundless in 1947 the group included Della

Reese (1931–), Lillian Mitchell, and Marie Waters. Reese, who went on to have a successful career in pop music, was the most experienced, having sung with choirs throughout the city as early as age six and touring with Mahalia Jackson during the summers from 1945 to 1949. Despite numerous personnel changes and transitions in style, the Mediations were still one of the city's premier female gospel groups and their influence can be heard in the sound produced by a number of Motown's groups.

Harold Eugene Smith (1934–1993) was a protégée of Mattie Moss Clark and in 1963 formed the Majestics, a 50-voice gospel choir. The group performed throughout the area and was noted for their presentation of gospel music dramas, but Smith's impact came when he and James Cleveland formed the Gospel Music Workshop of America in 1968, which became important in the showcasing of new gospel music. Rev. Charles H. Nicks, Jr. (1941–1988), organist for the group and a founding member of the Gospel Music Workshop, became noteworthy in his own right. He developed an organ style that influenced a generation of players and that is commonly identified with gospel even in the 21st century. During the 1950s, a number of church choirs and ministers elevated Detroit to one of the leading centers for the performance and advancement of the music. Rev. James L. Lofton's Church of Our Prayer Choir drew weekly audiences to their live broadcasts from the Paradise Theater. Rev. Charles A. Craig, Lofton's minister of music, later established the Voice of Tabernacle, which was co-directed by James Cleveland and went on to record a number of Cleveland's biggest hits.

In the ensuing decades of the late 20th century, Detroit emerged as one of the leading cities in gospel music. During the 1980s, it became known as the "Gospel Music Capital of the World" producing more influential gospel artist than any other spatial location. Its reputation was not only solidified by the roster of artists who called the city home, but also by the recording industry that developed there. One of the first gospel labels within the city was House of Beauty Records (HOB Records), which was founded by Carmen Murphy in 1959. Her recordings of the Voices of Tabernacle helped establish the group as one of the most versatile choirs in the country. In 1969, Armen Boladian launched the all-gospel label Sound of Gospel (SOG), which was significant in recording a number of regional acts, including Mattie Moss Clark, Thomas A. Dorsey, Minister Thomas Whitfield, and the Whitfield Company and the Clark Sisters. Subsequent years would bring Crystal Rose Records, started in 1994, and boasting a roster that included the Clark Sisters, Thomas Whitfield, Rickey Dillard, and Donald Lawrence and the Tri-City Singers and a host of small labels that catered to regional artists.

Detroit's exceptional roster of artists was significant in defining contemporary and traditional gospel style throughout the last 30 years. The Rance Allen Group, formed in the 1960s, consists of Rance Allen and brothers Steve and Thomas. They were one of the earliest groups to integrate elements of R & B, jazz, and soul into their gospel performances. They also are considered pioneers in the contemporary gospel movement.

The Winans family name became synonymous with gospel music in the 1980s and 1990s. Led by gospel singers David and Delores Winans, the family consists

of Daniel; BeBe and CeCe (Benjamin and Priscilla); Marvin, Carvin, Michael, and Ronald (The Winans); Angie and Debbie (who launched their own careers in the 1990s); and Vicki, former wife of Marvin. The family's influence on the genre was established first through the parents, commonly known as Mom and Pop Winans, who met while singing in the Lucille Lemon Choir directed by James Cleveland. Brothers Marvin, Carvin, Michael, and Ronald performed throughout the city in a modern quartet style before being discovered by Andraé Crouch and signed to a record deal. Their music found favor with both sacred and secular audiences, especially 1989's "It's Time," which featured a guest rap from new jack swing creator and artist Teddy Riley. Siblings BeBe and CeCe furthered the evolution of gospel music with a style that fused R & B, gospel, and hip hop. After a short stint as singers on the Christian program the PTL Club, the duo launched into a successful recording career that included hit songs like "Lord Lift Us Up Where We Belong," "Heaven," and "Addicted Love," among others. The next generation of Winans have also continued in gospel music. Marvin Winans, Jr., Carvin Winans, Jr., Michael Winans, Jr., and Juan Winans (son of Carvin, Sr.) formed Winans Phase 2 in 1988. Marvin Jr. also started his own production company and has produced tracks on his mother Vicki's albums.

Thomas Whitfield (1954–1992) commonly known as "The Maestro" was best known for his innovative arrangements and compositions as well as his prowess as an organist and pianist. He produced albums for a number of prominent performers, including Vanessa Bell Armstrong, Yolanda Adams, Keith Pringle, and others. Fred Hammond (1960–) began his career singing in the youth choir. He later played bass for the Winans and Thomas Whitfield. He was also a founding member of Commissioned, a group formed in 1982 by Hammond, Michael Brooks, Mitchell Jones, Karl Reid, Keith Staton, and Michael Williams. The group's strong vocal harmonies, and style which drew from funk, soul, and traditional gospel set the standard for contemporary male groups in the 1980s and 1990s. Hammond departed the group in the early 1990s to form Radical for Christ (RFC), a group that defined a new era of urban praise music. With Hammond as one of the main songwriters and producers, the group's popularity grew with songs like "Blessed," "No Weapon," "All Things are Working" and many others. Although RFC's sound expanded definitions of "contemporary" gospel, they still produced music that found a place in the worship life of most churches. Later incarnations of Commissioned would yield a number of influential soloists, including Marvin Sapp, whose 2008 single "Never Would Have Made It," from the album *Thirsty*, dominated gospel and urban contemporary radio. The single garnered him eight Stellar Awards and is considered the best-selling album of his solo career and the top-selling gospel album of 2008. It peaked at number 14 on the Billboard's Hot R & B/Hip Hop Songs, number one on Billboard's Hot Gospel Songs chart, and number one on Billboard's Top Gospel Albums. It has been certified gold by the Recording Industry Association of America (RIAA) due to the album selling more than 500,000 copies.

Byron Cage, known in gospel circles as the "Prince of Praise," began his career singing background vocals for Commissioned and BeBe Winans. In the

mid-1980s, he formed a nine-member group called Purpose, with which he has recorded three albums to date. His 2004 single, "The Presence of the Lord Is Here," became a praise anthem in churches across the country and garnered him four Stellar Awards. Producers PAJAM, which consists of James Moss (J Moss), Paul D. Allen, and Walter Kearney, have increased Detroit's visibility with their cutting-edge, hip hop–influenced production. Gospel in its traditional and contemporary forms continues to define Detroit's musical history and daily draws audiences, aspiring artists, and producers to its churches and concerts.

Blues

The blues, much like gospel, in Detroit was affected by its closeness to Chicago. Because there was a lack of a strong recording scene, many Detroit blues musicians cycled between the two cities. But the city was home to a number of small regional labels that recorded local musicians, including Staff/Dessa, Fortune Records, and JVB/Gone/Von/Viceroy Records, a family of labels that were pioneering in their recordings of Detroit vocal and R & B groups. But these labels' importance was scarcely known outside of the region as they all encountered national distribution of their product. Despite this, these independent labels did define one aspect of a thriving blues scene in the city.

While guitarist John Lee Hooker is looked upon as being the leading and most influential purveyor of the blues in Detroit, a distinct style of piano blues and jump blues tradition reminiscent of Louis Jordan developed there as well. Big Maceo is one of the most famous purveyors of this rollicking, barrelhouse style of piano. His 1945 hit "Chicago Breakdown" made him one of the early influential pianists in the post–World War II Chicago blues scene. But health problems compromised his playing and his late recordings lacked the zeal of his early works. Although this style was associated early with the rent party culture of the city, pianists like Count Detroit (born Bob White) and Boogie-Woogie Red brought it to the nightclubs and recording studios of Detroit and Chicago.

John Lee Hooker is perhaps the most famous purveyor of blues to be associated with the city of Detroit. A migrant to the city, Hooker created a style that was a confluence of rural blues and urban electric blues traditions. He was one of the few Detroit-based blues artists to build his reputation on recordings made in the city, recording with Sensation Records. His first session produced "Boogie Chillen" a record that was number one on the R & B charts in early 1949. Between 1948 and 1956, Hooker recorded more than 200 titles and all but a few were recorded in Detroit. Although not welcomed in some of the clubs that catered to R & B audiences, Hooker found an audience in the emerging folk music scene. In the 1960s, his style became more rock oriented and he became an inspiration for white rock 'n' roll bands. In 1970, he moved to San Francisco where he continued to mentor and influence a generation of blues performers. While Hooker may not have purveyed a distinct style of Detroit blues, he was influential to a number of other Detroit blues performers. Other figures that shaped the scene were Washboard Willie, guitarists Bo Bo Jenkins, Baby Boy

Warren, and Eddie Burns, as well as singers Alberta Adams and Olive Brown. The bands of Todd Rhodes, King Porter, T. J. Fowler, and Paul Williams personified the jump blues tradition, which served as an antecedent of rhythm and blues bands of the late 1950s and early 1960s.

Rhythm and Blues

As rhythm and blues supplanted urban blues traditions as one of the leading form of black popular music, new venues highlighting the style emerged. Tantamount to the development of Detroit's R & B scene were the Flame and the Fox and Broadway Capitol Theaters. The Flame was an upscale nightclub that presented national acts and gave local talent a platform. The club became well known for it house band, which backed all artists, and its exceptional rotation of talent, which included at times Dinah Washington, LaVern Baker, Wynonie Harris, and Detroiters Della Reese and Jackie Wilson, both of which crossed over to R & B from gospel. Wilson would go on to become one of the leading voices in late 1950s R & B. Commonly known as "Mr. Entertainment," Jackie Wilson transformed the idiom of R & B through his dynamic dance moves and vocals. His music career started with several brief stints with a number of vocal groups. In 1957 he launched his solo career and signed with Brunswick Records. A number of his early singles, including "Reet Petite," "Lonely Teardrops," and "To Be Loved," were written by Berry Gordy, Jr. The two would later part ways over royalty disputes, but Wilson would continue to have success throughout the early 1960s. His performances were memorable and influenced a generation of performers, including Michael Jackson, who adopted his emotional singing style and energetic dance style. But Wilson's career stalled in the mid-1960s. Although he had a few hits in the late 1960s, including "(Your Love Keeps Lifting Me) Higher and Higher," he never could achieve the success he had in the late 1950s and early 1960s. In 1975, during a performance at a Dick Clark Show in New Jersey, Wilson suffered a heart attack and fell head first onto the stage. The fall left him comatose and in a vegetative state for more than eight years until he died at age 49 in 1984.

After parting with Wilson, Berry Gordy went on to found Motown Records, the vehicle that would establish Detroit's iconic place in popular music history. Motown's importance to the Detroit music scene would be twofold: it would provide Detroit musicians with a recording company that could overcome the problems of national distribution, thus guarantee maximum exposure; and it would transform readings of black popular music in the mainstream and create music that would capture the consciousness of a generation. The Motown Sound was centered on the confluence of jazz and R & B musicians that had played in a number of bands throughout the city. The house band, later known as the Funk Brothers, exposed their innovative approaches to musical performance with songs written by Holland-Dozier-Holland and Smokey Robinson further galvanizing popular music during the early 1960s. In addition to capitalizing on the vast influx of instrumentalists Detroit had to offer, Gordy

drew from Detroit's rich circle of vocalists. The Four Tops, Temptations, Supremes, Mary Wells, and others were all young singers groomed in Detroit's churches, high schools, street corners, and talent shows. Although Gordy would move his operations to Los Angeles in 1972, the original Motown studio, known as Hitsville U.S.A. still draws musicians and visitors inspired by the music created there. In subsequent years Detroit's musical scene has continued to grow. Techno music and a strong hip hop scene, which produced Producer J Dilla and Eminem continue to situate the city as important to popular music. Its theater district is second only to New York in size, consisting of 18 professional theaters and two outdoor music venues, thus providing Detroiters with the means to hear and purvey every genre of music imaginable.

See also Cleveland, James; Franklin, Aretha; Gordy, Berry; Gospel Music; Hip Hop Culture; Hooker, John Lee; Motown Sound; Robinson, Smokey; Supremes, The; Techno; Theater Owners' Booking Association (T.O.B.A.); Winans Family, The.

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Tammy L. Kernodle

Detroit Symphony

See Concert Music—Conductors and Performers.

Diddley, Bo (1928–2008)

Born Otha Ellas Bates McDaniel in McComb, Mississippi, this most original of the first generation of rock 'n' roll musicians and self-professed Muddy Waters fanatic was the author of a repertoire of classic songs that represent the earliest examples of rock music stemming from its R & B source material: "Bo Diddley," "I'm a Man," "Diddley Daddy," "Pretty Thing," "Who Do You Love?" "Hey Bo Diddley," "Mona (I Need You Baby)," "Say Man," and "Road Runner." Famous for his distinctive sound and African-based "Bo Diddley beat" rhythmic pattern, as well as his trademark square guitar, he exerted considerable influence

on many American rock musicians during the 1950s and 1960s, including Jimi Hendrix, the Beatles, the Rolling Stones, and the Yardbirds.

Diddley earned his place as a founding "Father of Rock 'n' Roll" and received much of the credit due for his musical success. His legacy was enhanced considerably in the mid-1960s when cover versions of his songs were recorded by many American and English groups (especially by British blues revival rock groups): the Yardbirds covered "I'm a Man"; the Rolling Stones revised "Mona"; and the Animals redid "Bo Diddley." In addition to covering Diddley's songs, in 1964 the Animals recorded a tribute to him, "The Story of Bo Diddley." The Bo Diddley beat has been used in many rock songs, including Buddy Holly's "Not Fade Away," Johnny Otis's "Willie and the Hand Jive," the Who's "Magic Bus," Bruce Springsteen's "She's the One," U2's "Desire," and the Pretenders' "Cuban Slide," to name a few.

Diddley continued to tour in the 1970s and 1980s, and in 1979 he opened concerts for the British punk group the Clash. Inducted into the Rock and Roll Hall of Fame in 1987, Diddley, still performing, writing, and recording in the 1990s and the new century, reached younger blues musicians with his rhythmic and blues-based style, as is apparent in the music of George Thorogood. Diddley received the Rhythm & Blues Foundation Lifetime Achievement Award and, in 1998, the Grammy (National Academy of Recording Arts & Sciences) Lifetime Achievement Award. He died in 2008 of heart failure.

See also Appropriation of African American Music; Rock 'n' Roll; Soul Music.

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Lisa Scrivani-Tidd

Diddy (1969–)

A leading entrepreneur, record executive, and mogul hip hop and international popular culture icon, Sean Combs was born on November 4, 1969, in Harlem. Diddy (formerly known as "Puff Daddy," "Puffy," and "P. Diddy") essentially created his own success within the hip hop industry. After matriculating from the Mount St. Michael's Academy in Bronx and while a student at Howard University studying business management, Diddy accepted an internship in New York City at MCA affiliate Uptown Records. Within a year, he moved from being an intern to serving as vice president of talent and marketing. His work directly affected the success of such artists as Mary J. Blige, Jodeci, Father MC, and Heavy D & the Boys. Diddy was directly responsible for signing a young street emcee by the name of Notorious B.I.G. to the label. Fired for taking too many risks in 1993, Diddy quickly started his own label, Bad Boy Records and

Sean Puffy Combs hosting the MTV European Music Awards in 2002. (Photofest)

navigated a $15 million distribution deal with Arista. He quickly signed Notorious B.I.G. (who was also released from Uptown) and grew a list of innovative artists, such as Craig Mack, Total, 112, and Faith Evans. Ten years later, Bad Boy Worldwide Entertainment group boasted almost $300 million sales annually with 609 employees. Under the umbrella of Bad Boy Worldwide Entertainment are Notorious Entertainment, Sean John clothing, Justin Combs Music Publishing, Bad Boy Marketing, Bad Boy Productions, Daddy's House Studios, Daddy's House Social Programs, Bad Boy Technologies, Bad Boy Films, and Bad Boy Books. Diddy is also the owner of Justin's Caribbean and Soul Food Restaurant in Atlanta. In 2007, Diddy entered a 50-50 share agreement with Diageo PLC to endorse the Ciroc premium vodka line. In 2008, he acquired the Enyce clothing line from Liz Claiborne while also starring in the ABC release of *A Raisin in the Sun*. In 1999, Diddy embarked on a revolutionary concept for reality television with his *Making the Band* Series. The first three years featured the composition and struggles of the group, O-Town, followed in 2002 by three seasons of *Making the Band 2: Da Band*. Next came three seasons of *Making the Band 3: Danity Kane*. The fourth installment, *Making the Band 4: Day26 and Donnie*

King also featured three seasons with the third season presented in two parts. During the summer of 2009, Diddy launched two new shows simultaneously, *Making His Band* (a search for his next touring ensemble) and *P. Diddy's Starmaker*, a reality show style competition for a recording contract with Bad Boy Records as the prize. Through all of his challenges with the law and numerous risky business decisions, Diddy has enjoyed unprecedented success in music publishing, fashion, television, film, and numerous other ventures.

See also Hip Hop Culture; Rap Music.

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Emmett G. Price III

Disco

Disco was the predominant pop music genre from the mid-1970s to around 1980, when the music, and the controversial club culture that it was a part of, began to fade. Derived from the French words disc (record) and bibliothèque (library), the term discothèque was first coined as the name of an occupation-era French nightclub—Le Discothèque—that played banned American jazz records throughout World War II. The word soon gained common usage as a term for any club playing proscribed jazz and dance music records. Postwar discothèques became popular throughout Europe. The first widely known American discothèque was New York's Peppermint Lounge, which opened in 1961 and which exploited the twist, a dance craze popularized by Chubby Checker, among others. The use of records as the primary source for dance music became, and remained, a characteristic of the disco phenomenon in the 1970s, although early prototypes also featured live performance and premixed tapes. The shortened version of the word became popular in the 1970s, both as a name for dance clubs and as an identifiable musical style developed for the dance club culture. Initially a DJ-dominated phenomenon that primarily drew from preexistent African American dance music, disco evolved into a producer-driven and stylistically homogeneous genre that favored black artists but was marketed primarily to white and, for a while, largely gay audiences. By the beginning of 1978, the cultural and social impact of the film *Saturday Night Fever* had created a predominantly heterosexual white mainstream audience for disco that accepted, and then eventually rejected with great hostility, the music and the culture that nurtured it.

The disco phenomenon in the United States began in New York City in the early 1970s, when DJs at African American, Latino, and gay clubs played combinations of dance records that dovetailed into each other, creating an uninterrupted flow of music that could sustain a crowd's energy for an extended period of time. These songs often were by Motown and soul artists such as Marvin Gaye, Sly and the Family Stone, and Stevie Wonder, and funk artists such as James Brown. Dance cuts by Philadelphia acts like the Spinners and the Stylistics were especially popular. At first, DJs would use multiple turntables to achieve a

relatively seamless flow of songs. Eventually, however, DJs began to remix, or re-edit, many songs on a single long reel-to-reel tape, adding sections of other songs and extended percussion breaks between songs or in the middle of a song, and in general creating an uninterrupted dance track that often built to repeated climaxes contrasted with periods of relative respite. The first DJ to formulate this practice was Tom [Thomas Jerome] Moulton (1940–), who began mixing tapes for a Fire Island club in 1972; his influence was felt not only in subsequent disco music, but also in remixing techniques found in rap and hip hop. Moulton's tools were primitive by contemporary standards: a small Wollensak reel-to-reel recorder, a razor blade, Scotch tape, and a variable speed turntable that allowed him to equalize slightly variant tempos from song to song. As his extended-play tapes became increasingly popular, Moulton, who previously had worked for several record companies, accidentally came upon the idea of recording a dance cut on a 12-inch 45-rpm single. Until that serendipitous moment, seven-inch was the standard. The first 12-inch single disc was an edit of Moment of Truth's "So Much For Love," which did not receive immediate commercial release in the longer format. It remained for either Walter Gibbons's 1976 re-edit of Double Exposure's "Ten Percent" or Jesse Green's "Nice and Slow" to become the first commercially released 12-inch single: sources vary as to which was first, although both were released in 1976. After the successful experiments by Moulton and other DJs, the 12-inch single became the standard for disco recordings. Other influential DJs throughout the 1970s include Frankie Knuckles, David Mancuso, Francis Grasso, Neil Rasmussen, and Larry Levan, all of whom developed individual styles.

Larry (Lawrence Philpot) Levan (1954–1992) was the African American DJ at the legendary New York disco Paradise Garage, which opened in 1976 and which, during its heyday, was highly regarded as a club that emphasized quality music. This reputation was largely due to Levan's standards as a DJ. His fans often referred to his work in the heightened vocabulary of evangelism or churchgoing, and the Paradise Garage, due in large part to Levan's presence and his devoted followers, retained an ethnically diverse crowd longer than many of the more restricted clubs that increasingly catered to a largely white and affluent crowd. Eventually, however, the Garage mirrored the clientele of its competitors. Levan started his DJ career at the Continental Baths, a well-known gay bathhouse and dance club. A legendary remixer, Levan was also revered as a master of creating, sustaining, and altering the moods on the dance floor over the course of an evening; this was the goal of all disco DJs, but few were as successful at it as Levan. He is further credited with popularizing dub technique, which evolved from the reggae practice of eliminating vocals from a recording and mixing in echo and reverb effects as well as restoring short sections of the vocal track. Levan, who was openly gay and known for having what has been called a diva personality, is widely known for his remix of Smokey Robinson's "And I Don't Love You," among other creations. A longtime user of intravenous drugs, Levan died of endocarditis in 1992.

As disco began to emerge as a specific and stylistically identifiable genre of dance music, fueled by the mixes of the DJs and the increasing popularity of the

clubs that featured them, new songs were written expressly for commercial consumption as well as for use in the dance clubs. Harold Melvin and the Blue Notes' "The Love I Lost" (1973) was one of the earliest recordings to mark the shift of disco into a marketable style of music as opposed to a DJ's singular creation from preexistent recordings. The producers of these new songs quickly became integral to the further codification of the sound and, by the end of the 1970s, several were powerful not only within the genre but within the music industry at large. Neil Bogart of Casablanca Records was a remarkably talented and especially successful producer and marketer, as were Mel Cheren of West End Records, Marvin Schlacter of Prelude Records, and Joe, Ken, and Stan Cayre of Salsoul Records.

Musically, disco as a distinct and identifiable musical style was rooted in the soul and funk of the late 1960s, the music that initially provided the dance cuts mixed by the DJs. Its primary musical characteristics include a prominent vocal solo, often heavily reverberated; a steady "four on the floor" beat throughout, in which the bass, or kick, drum equally emphasizes each beat in a bar of four/four time and eliminates any sense of a backbeat; a prominent 16-beat division of each measure, often established by the hi-hat cymbal; a relative lack of syncopation; and frequently lush, string-dominated orchestration. Often, the rhythmic patterns of Latin dances, such as the rhumba or the samba, are layered over the fundamental four-on-the-floor rhythm. Tempos are usually consistent at around 120 beats per minute, thus allowing songs to follow one another with little or no interruption of the beat.

By 1974, disco had crossed over into mainstream pop charts, and two songs—The Hues Corporation's "Rock the Boat" and "Love's Theme" by Barry White and his Love Unlimited Orchestra—reached the number one spot. Still largely performed by African American artists or integrated groups, such as K. C. and the Sunshine Band, disco also became a showplace for African American female recording artists who were particularly popular with the music's still largely gay audiences. Gloria Gaynor was the first disco diva, and her 1975 album *Never Can Say Goodbye* featured the title song and two others—"Honey Bee" and "Reach Out, I'll Be There"— performed on one side as a continuous 19-minute set. This was the first disco mix album to feature a continuous side, and it was a huge success. In addition to Gaynor, other African American women scored big with disco releases, among them Patti LaBelle, Thelma Houston, and Donna Summer.

Donna Summer (born LaDonna Adrian Gaines, 1948–) began singing in church and subsequently used her voice in the theater. At age 19, she appeared on Broadway in the musical *Hair*, which afterward took her to Germany. While there, she married a German man and met record producers Giorgio Moroder and Pete Bellotte, who were integral in the development of an electronics-dominated style of disco that featured mechanical drum machines and synthesizers and later became known as Eurodisco. Summer's early hit, "Love to Love You Baby," was an example of this mechanized sound. Casablanca's Neil Bogart heard the original three-minute version of the song and asked for a longer version. Moroder, Bellotte, and Summer created a now legendary 17-minute version that was as controversial as it was successful due to Summer's repeated vocal

evocations of sexual pleasure. Summer again teamed with Moroder and Bellotte in 1977, creating the album *I Remember Yesterday*. Without the duo, Summer had two hits in 1978, "Last Dance," from the soundtrack of the film *Thank God It's Friday*, in which Summer appeared, and a disco mix of Jimmy Webb's "MacArthur Park," which appeared on the album *Live and More*. The 1979 album *Bad Girls* mixed disco with soul and blues styles, and the title cut and "Hot Stuff" were commercial hits. In 1980, Summer became a born-again Christian, and she increasingly distanced herself from disco music and the gay men who had supported her career. Later accused of making negative comments about her gay audience and HIV/AIDS, Summer made repeated efforts to reaffirm her support of that community and AIDS activism.

While disco was initially music for disenfranchised groups in clubs well outside mainstream American popular culture, 1977 saw a radical change in the reception and experience of the music. Three things happened in that year that turned disco into a far-reaching mainstream cultural phenomenon. First, in 1977, Steve Rubbell and Ian Schrager, with the help of Carmen D'Alessio, opened the legendary nightclub Studio 54. The Studio, which was a disco for the rich and famous and those who wanted to be around them, was notoriously hard to get into and equally notorious for the drug use and sexual activity that went on behind its well-guarded entrance. While drug use, particularly cocaine and "poppers," or amyl nitrate, had been part of the disco scene from the beginning, Studio 54 prided itself in the presence and use of drugs within the premises. Studio 54 also altered the earlier egalitarian aspect of discos, which had welcomed crowds from mixed socioeconomic and ethnic backgrounds; instead of being welcoming, the Studio was notoriously exclusive. Despite this, or perhaps in part because of it, Studio 54 received constant media attention and was the model for clubs that opened afterward. Second, 1977 saw the appearance of the Village People, a group that represented over-the-top stereotypes from gay culture—a construction worker, a cowboy, an American Indian chief, and a policeman—and sang songs rich in campy double entendre. "Y.M.C.A.," "In the Navy," and "Macho Man" all suggested an open, sexually permissive lifestyle that was associated with gay men in the 1970s. Yet the group, which was cast after it had been conceived by Jacques Morali and Henri Belolo, was embraced by mainstream heterosexual America, perhaps in part because the silliness of the stereotypes rendered them harmless and in part because the slickly produced songs were immensely catchy. Because it was impossible to take the Village People seriously, however, it became increasingly difficult to take disco music seriously. Finally, in December of 1977 and well into 1978, the extremely successful movie *Saturday Night Fever* represented disco as the territory of the straight blue-collar white man. Thanks to the unprecedented popularity of the soundtrack that featured the Bee Gees' famously falsetto-heavy vocals—until Michael Jackson's *Thriller*, the soundtrack to *Saturday Night Fever* was the largest-selling record of all time—and a memorable star performance by a young John Travolta, the film exploited dance club culture as the proving ground for economically challenged white masculinity. *Saturday Night Fever*, more than any other single phenomenon, made

disco "safe" for the white middle class, and discos soon appeared in strip malls and communities all over American suburbs and small towns.

Once *Saturday Night Fever* and its soundtrack demonstrated the far-reaching commercial possibilities of disco, the music industry turned disco music into a profit-driven machine, resulting in seemingly unending disco tracks by artists as various as Barbra Streisand, Dolly Parton, Rod Stewart, and the Rolling Stones, among many others. Earlier music, from big band swing to classical selections such as Beethoven's *Fifth Symphony*, was remixed according to the disco formula. Disco became so pervasive that New York soft rock station WKTU went all disco in 1978 and became one of the most listened to radio stations in the country; within six months, all-disco stations appeared in almost all the major markets in the United States. Responses to this kind of oversaturation of the market were inevitable.

FM rock radio stations, economically threatened by the disco craze, began sponsoring antidisco activities. The turn against dance music and elements of disco culture, such as drugs, gay sex, social elitism, and African American performers, all of which had been accepted or at least acknowledged by mainstream white audiences, resulted in the diminished airplay of black music in general. "Death to Disco" and "Disco Sucks," rallying cries of white rockers, became prevalent. The climax of the antidisco fervor occurred in the summer of 1979 at Chicago's Comiskey Park when, between the games of a White Sox double-header, rock DJ Steve Dahl blew up thousands of disco records, many of which had been brought by the nearly 50,000 fans in attendance. A riot ensued, and the second game had to be cancelled as the police unsuccessfully tried to restore order.

By the early 1980s, disco, while still played in urban dance clubs, was waning. Elements of it remained in techno and dance mix, but the excesses of the club scene and its dancing patrons were mostly over by the middle of the 1980s. Occasional disco revivals highlight the garishness and party atmosphere of the clubs and the music, but they seem to overlook that disco started as a social and musical outlet for African Americans, Latinos/as, and ethnically diverse gays, outsiders all.

See also Funk; Popular Music; Soul.

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Jim Lovensheimer

Dixie Hummingbirds

The career of the African American gospel group the Dixie Hummingbirds began in 1928 and parallels the evolution of the genre from a cappella spirituals to soul gospel. James Davis organized the Dixie Hummingbirds in 1928 in Greenville, South Carolina, with Barney Parks, Bonnie Gipson, Jr., and Fred Owens, his friends from Sterling High School. The quartet made its first appearances at the Bethel Church of God Holiness in Greenville before traveling to Atlanta to sing at the denomination's annual national convention. The group's success there prompted them to pursue a career as professional "spiritual entertainers."

Over the next decade, the Hummingbirds embarked on a campaign to establish a reputation, traveling to small towns, performing on local radio stations, and staying until everyone knew them by name before moving on to the next town. In 1938, Davis and Parks, joined by Wilson "Highpockets" Baker and bass singer Jimmy Bryant, traveled to New York City and recorded 16 a cappella spirituals for Decca Records. Returning to South Carolina and propelled by their new "recording artist" status, the Hummingbirds worked a circuit of churches, schools, and auditoriums throughout the East and as far south as Florida.

In 1942, with the addition of lead singer Ira Tucker of Spartanburg, South Carolina, the Dixie Hummingbirds relocated to Philadelphia, where, as the Swanee Singers, they were heard daily over station WCAU. The broadcasts caught the attention of producer John Hammond, who hired the group to perform at Café Society, one of the first clubs in New York City to present African American talent to integrated audiences. Billed as the Jericho Quintet and with the instrumental backing of Lester Young's band, the group members fine-tuned their stagecraft and expanded their repertoire. In 1944, the Dixie Hummingbirds—now James Davis, Ira Tucker, Beachey Thompson, and bass singer William Bobo—returned to touring. Appearing frequently on bills with headliner Sister Rosetta Tharpe, the Hummingbirds looked for a record company that could break them nationally.

They recorded for a succession of labels, including Regis/Manor, Apollo, Okeh, and Gotham, before settling in 1952 with Don Robey's Houston-based

Peacock label. With Peacock, they would, with the addition of second lead James Walker and electric guitarist Howard Carroll, develop their signature soul gospel sound. The Dixie Hummingbirds broke out in the mid-1950s as one of the leading groups in gospel with hit recordings such as "Let's Go Out to the Programs" (1953), "Christian Automobile" (1957), and "Bedside of a Neighbor" (1962). They initiated gospel programs at the Apollo Theater and were among the first gospel performers to appear at the Newport Folk and Jazz Festivals.

In 1973, the Dixie Hummingbirds recorded "Loves Me (Like a Rock)" with pop singer Paul Simon, winning a Grammy Award that year for their own rendition of the song. The success of "Loves Me (Like a Rock)" brought the Hummingbirds cross-cultural fame unprecedented in their career. In the 21st century, the Dixie Hummingbirds, with Ira Tucker at the helm, continue to record and perform worldwide.

See also Gospel Music.

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Jerry Zolten

Dixieland Jazz

See Jazz.

Dixon, Willie James (1915–1992)

Bluesman Willie James Dixon was born July 1, 1915, in Vicksburg, Mississippi. He was attracted to the blues as a child when he heard performances of "Little Brother" by Eurreal Montgomery. In 1935, he settled in Chicago, Illinois, where he entered professional boxing. But he began singing with "Baby Doo" Leonard Caston, and about 1939 he left boxing to sing and play bass fiddle in local clubs, at first in the Big Three Trio with Caston and Ollie Crawford. He first recorded in 1949 with Robert Nighthawk and "Muddy Waters" (born McKinley Morganfield). During the 1950s he began a long association with "Memphis Slim" (born

Peter Chatman); the two bluesmen recorded and toured together in the United States and abroad. During the early 1960s, they organized the American Folk Blues Festival, which made its first European tour in 1962. Dixon also performed and/or recorded with Eddie Boyd, Chuck Berry, "Bo Diddley" (born Otha Ellas Bates), and "Sonny Boy Williamson No. 2" (born Willie "Rice" Miller), among others. In addition to performance, his career included many years as an A & R man (Artist and Repertory) for various record companies and as a record producer and blues promoter. Beginning in the 1960s he led his own band, the Chicago Blues All Stars, and during the 1970s–1980s he published a column in *Living Blues* magazine. He was perhaps best known as a songwriter who produced blues for Sam Cooke, Little Walter Jacobs, and Muddy Waters, among others. Willie Dixon's album *Hidden Charms* won him a Grammy for Best Traditional Blues Recording in 1989. He died in January 1992 and was inducted into the Rock and Roll Hall of Fame posthumously in 1994.

See also Blues.

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Eileen Southern

Domino, Fats (1928–)

Blues, jazz, and rock singer, Antoine Domino was born February 26, 1928, in New Orleans, Louisiana. As a child he studied piano with his brother-in-law, Harry Verrett, who played with Edward ("Kid") Ory and Oscar ("Papa") Celestin. He began playing professionally at the age of 20 and made his first recording in 1949. During the 1950s he became one of the established rhythm and blues entertainers; he recorded extensively and toured widely. For his first recording, he went into partnership with Dave Bartholomew, and the two musicians worked together off and on for the next three decades—writing and arranging songs and producing records. During the late 1960s Domino stopped recording and gave more time to touring the nightclub circuit the world over as a singer and pianist. He returned to recording in 1977. Among his biggest hits were such songs as "Ain't That a Shame" (1955), "Blueberry Hill" (1956), "I'm Walkin' " (1957), and "Walking to New Orleans." (1960). He was inducted into the Rock and Roll Hall of Fame in 1986. The following year, in 1987, he received the Grammy Lifetime Achievement Award. In 1998, he was awarded a National Medal of Arts by President Bill Clinton. In 2005, Fats Domino and family had to be rescued from their flooded house in New Orleans during Hurricane Katrina; for a while, he was feared dead. In 2006, President Bush awarded him a replacement

Singer, composer, and pianist Fats Domino, ca. 1956. (AP/Wide World Photos)

National Medal of Arts for the one he had lost in the hurricane and Domino has promoted efforts to rebuild New Orleans after the hurricane.

See also Rock 'n' Roll.

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Eileen Southern

Doo-Wop

Doo-wop is a genre of vocal harmony popular in the United States during the 1950s. Originating in working- and middle-class African American neighborhoods of the urban Northeast, the music was distinguished by its consistent use of circulatory chord progressions with a prominent bass, 12/8 meter, and a lead voice usually in the high tenor or falsetto range. The generic name "doo-wop" is largely anachronistic; in its time, the music was referred to as R & B vocal harmony. A series of revivals, however, beginning as early as 1959, soon established a

retrospective canon of groups and songs that together with newly composed vocal numbers in a self-consciously older style are now commonly referred to as doo-wop.

Origins

As a predominantly secular genre, doo-wop owes its immediate inspiration to the tradition of African American pop quartets active in the 1930s and 1940s, such as the Mills Brothers and the Ink Spots. The Ink Spots stood as a particularly inspirational example, both for their considerable commercial success in mainstream pop venues, and also for their adroit handling of romantic themes in their music. Like many performers who operated within the vaudeville and big band circuit, however, the Ink Spots gradually fell out of popularity after World War II.

Two young groups from the Northeast, the Ravens and the Orioles, generally are credited for inspiring the new wave of African American vocal groups later called doo-wop. The Ravens were established in 1946 in New York City and quickly made a name for themselves performing clever and fast-paced versions of pop standards. Bass Jimmy Ricks made a particular name for himself, extending the "talking bass" made popular by the Ink Spots into a full-fledged lead role. His up-tempo rendition of "Ol' Man River" not only made it to number 10 on Billboard's Harlem Hit Parade, it showed that a vocal group could create the same energy found in the honking saxophone lines of jump blues. With this move, vocal harmony began to take its place as one of the postwar musical styles gradually coalescing into what would soon be known as "rhythm and blues."

The Orioles, five young men from the segregated black neighborhoods of West Baltimore, made an even more decisive break from past vocal harmony traditions with their 1948 hit "It's Too Soon to Know." Although a slow romantic ballad not dissimilar from the style of the Ink Spots, the song made several important innovations. It was first of all an original composition, written for the group by their equally youthful manager Deborah Chessler. Second, the Orioles had developed a unique style of vocal blending, where inner harmony voices skillfully played off each other. Finally, lead singer Sonny Til performed with an extraordinary sense of emotional intimacy that lent a highly sexualized veneer to otherwise sentimental songs. Fans, many of them young teenage girls, began to treat Til and the other Orioles as eroticized objects, causing near-riots at performances and driving records sales.

Another aspect of the Orioles story that is equally important to the narrative of doo-wop was their myth of origin. Although many previous vocal groups began their careers as amateur ensembles, the story of a group of teenagers being discovered singing on the street corner and being launched into stardom proved irresistible. The Orioles worked to project an everyday image of themselves, and their early recordings were unpolished. This amateur aesthetic, coupled with the postwar boom in small independent record labels, created a new entry point into popular music for young musicians: vocalists were no

longer constrained to either the social limitations of gospel music or the rarity of success in the world of white popular music.

R & B Vocal Harmony

Inspired by the Orioles, urban African American communities around the country developed dozens of new vocal harmony scenes. In addition to Baltimore and New York City, Washington, D.C., Los Angeles, and Chicago became major centers of the new vocal group style. Many of the performers were either amateur or what might be thought of as semiprofessional, holding down jobs or attending high school while competing in vocal competitions. These groups articulated the social organization of the communities from where they came: groups often were based in high schools, local community centers, youth organizations, and even the occasional gang.

This first wave of R & B vocal groups were stylistically diverse, drawing from a wide range of musical inspirations. Most groups were heavily indebted to pop standards as their basic musical source. Standards and other covers could be sung in a fairly straightforward manner, as for example in the Five Keys' 1951 version of Billy Hill's 1931 song "The Glory of Love." Or, as in the case of the Cadillacs's influential 1954 hit "Gloria," several different Tin Pan Alley songs could be drastically rearranged into a new song. The importance of mainstream pop music to these groups cannot be overestimated. The R & B vocal groups strongly reflected a postwar African American community that included a burgeoning middle class, and a desire for upward mobility. In this respect, these songs can be linked to the concurrent establishment of periodicals aimed at the black middle-class, such as *Ebony* and *Jet*, as well as to the series of court cases that ultimately lead to the *Brown v. Board of Education* decision in 1954. Interestingly, few musicians in this milieu drew on the gospel singing tradition that would later become so influential in African American popular music. This is partly because singers rooted in more ecstatic religious performing traditions were few and far between; those performers with religious backgrounds tended to come from more mainline denominations. One important exception was Clyde McPhatter, of the Dominoes and later the Drifters, who began his career in gospel ensembles, and retained that singing style as he moved into secular music. Most performers, however, were happier with the Sonny Til model of smooth romanticism.

The use of a strong melodic bass line, as pioneered by the Ravens, grew increasingly in this period. Even as few groups actually used the bass in a lead role, the idea of a versatile melodic bass meant that the bass accompaniment could assume new prominence. Combined with the continuing popularity of boogie-woogie-style bass lines that gave the music its characteristic meter, songs such as the Crows' "Gee" rejected the smooth, blended ideal of the Orioles and other earlier groups, in favor of a rhythmic, danceable sound. The combination of vocal harmony and dancing became an important aspect of the groups in question. Many sought out professional dancers to choreograph stage routines. The Cadillacs, for instance, hired the former vaudeville tap dancer Cholly Atkins to create custom

routines for each song, and devised elaborate costume changes and stage patter for their shows.

Crossing Over

In 1954, three R & B vocal groups had major pop hits emblematic of the growing mainstream popularity of R & B vocal groups: "Sh-Boom," by the Chords, "Earth Angel" by the Penguins, and "Goodnite Sweetheart, Goodnite" by the Spaniels. None represented a striking departure from the R & B vocal group consensus. "Earth Angel" was a slow romantic ballad in the tradition of the Orioles, while "Sh-Boom" was a faster number of considerable dexterity on the part of the singers. Both hits made use of an increasingly common practice of adopting only the chord progressions from pop standards and creating entirely new lyrics and arrangements. One of the most notable doo-wop songs was by the Gary, Indiana-based group, the Spaniels. Formed in 1952 as Pookie Hudson & the Hudsonaires, the group signed with Vee-Jay Records under the name, the Spaniels. Vee-Jay Records was the first large independent black-owned record label. "Goodnite Sweetheart, Goodnite" eventually became a hit and remains a well-known and frequently cited song from the period. One of the most characteristic trademarks of early doo-wop was the popular harmonic progression known as the "Blue Moon" changes. Named after the harmonic chord changes found in the 1934 song by Rodgers and Hart, this progression dominated R & B vocal music by 1954, and was used extensively in the aforementioned three songs.

The success of these two songs on the largely white pop charts usually is attributed to the growing public taste for youth-oriented dance music. The R & B vocal groups were an important part of the stylistically diverse collection of genres and performers soon to be christened rock 'n' roll. The groups who became most popular in this trend were those who, unlike the Orioles, had affiliated themselves with record labels and managers interested in placing them within this larger context. An important leader in this regard were the Moonglows, lead by Harvey Fuqua. Initially an amateur group under the name the Crazy Sounds, the singers were discovered by Cleveland disc jockey Alan Freed. Freed encouraged them to change their name to the Moonglows to use them as a sort of house band for his radio program, "The Moondog Show." Freed arranged for a contract with Chess Records, and placed them on the bill of his influential touring show that helped create the craze for rock 'n' roll.

In a similar vein, several groups on the roster of R & B label Atlantic Records achieved broad success. One of the first had been the Washington, D.C.-based Clovers. As with many of their artists, Atlantic added to the Clovers' vocal harmony a gritty, heavy instrumental accompaniment, largely adopted from jump blues. One of their most successful groups in the context of rock 'n' roll, however, was the Drifters, lead by former Dominoes singer Clyde McPhatter. The subject matter and dance beat of songs like "Money Honey" were clearly identifiable with the new sounds beginning to subsume the R & B charts.

If the Atlantic Records model of gritty R & B created a popular vein of music, the opposite ideal, sentimental romanticism, still existed. As many R & B groups grew more sexually explicit, those on the other side began to increasingly downplay any hint of eroticism in their music in favor of a fairly abstract romanticism. This romanticism was combined with increasingly youthful lead singers whose visible immaturity assuaged white fears of black male sexuality. The most successful of these group was Frankie Lymon and the Teenagers, whose song "Why Do Fools Fall in Love" hit number six on the pop charts in 1955.

The youthfulness of the Teenagers and many other groups established one of the core mythologies of doo-wop: that it arose organically out of amateur singing on urban street corners. It is difficult now to separate this mythology from the historical groups. As the history of earlier R & B vocal groups shows, many musicians were indeed amateurs, and, as in the case of the Orioles, they did literally sing on street corners. At the same time, many of these singers had considerable musical training—Billy Ward, the leader of the Dominoes, was in fact a graduate of Juilliard, and was not the only performer to have advanced musical training. In addition, the continuing popularity of pop standards among African American teenagers was a powerful counterbalance to the increasing trend toward grittier subject matter and driving rhythms that otherwise dominated the R & B charts.

Redirection and Revivalism

By the late 1950s, the widespread craze for African American musical styles had ebbed slightly, as the major record labels reasserted control over the industry, and rock 'n' roll performers, black and white, met with increasing political and personal obstacles. The R & B vocal groups succumbed to this trend as well, and many of the older groups began to break up, as did several of the important independent record labels that had sustained them.

Concurrent with this decline, however, was the creation of a nostalgic market for early R & B vocal harmony. The year 1959 saw the first "oldies" compilation album, as well as a growing number of stores, most famously Slim Rose's subway arcade shop in New York City, that collected early recordings of vocal harmony. This moment of nostalgia marks an important split. Put broadly, the African American performers of the early vocal harmony largely moved into the nascent genre of soul music, particularly as conceived by the important black-owned record label Motown. Conversely, the specific musical styles of R & B vocal harmony began to be performed by members of the urban white working class, especially Italian Americans, singing what was now often referred to as "doo-wop" after the nonsense syllables used to articulate backing harmonies. Unlike previous adaptations of African American musical traditions by white musicians, this particular transference was not motivated quite so obviously by commercial interests, nor structured entirely by unequal power dynamics. At a historical moment when the whiteness of Italian Americans and other working-class ethnic groups were still somewhat suspect, and where urban segregation occurred block

by block rather than city by city, black and Italian cultures had long intermingled. In the early 1950s, some urban radio stations, such as WOV in New York City, even divided their airplay equally between R & B and traditional Italian music. The first major hit by a white group in this style came in 1958, with Dion and the Belmonts' hard-driving version of the Cadillacs' earlier "I Wonder Why."

The combination of new white groups performing in an older style with a new market for certain older R & B groups is largely responsible for contemporary notions of what constitutes doo-wop. In the ever-shifting world of 1950s R & B, vocal harmony groups had adapted to many different musical styles, in addition to creating some of their own. After the nostalgic revivals, however, certain groups and styles were seen as more emblematic of the genre then others. For instance, R & B vocal groups were not uniformly male. Women groups were in the minority, but performers such as the Chantels achieved widespread success in the mid-1950s. In the 21st century, however, doo-wop is seen in compilation albums and fan discussion as an almost exclusively male genre.

If certain musical styles became privileged in this revival, the vocal group musicians themselves moved in a different direction. The man most emblematic of the shift from vocal harmony to Motown was Harvey Fuqua, the leader of the Moonglows. Although a capable singer in his own right, Fuqua also had a good eye for talent. When the original Moonglows disbanded in 1957, he formed a new version around the then-unknown Marvin Gaye. Fuqua's organizational skill and connections to the national circuit of African American record labels and performance venues eventually led him to Motown Records, where as an in-law of Berry Gordy, he assumed a prominent role in artist development. Fuqua was only one example, however, of how Motown continued the traditions of R & B vocal harmony. Cholly Atkins was again retained to choreograph dance routines, and some older groups, such as the Impressions, found new success in the Motown era. The numerous amateur vocal groups recruited by Gordy were largely inspired by their predecessors, and it can be difficult to draw a line between the era of the Drifters and the Teenagers on one the hand, and the Temptations and the Marvelettes on the other.

See also Rock 'n' Roll; Soul Music.

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Philip Gentry

Dorsey, Thomas A. (1899–1993)

Known as the "Father of Gospel Music," Thomas A. Dorsey ushered in a new style of black religious expression during the late 1920s and the 1930s, incidentally creating a huge gospel music industry as well. Once revered for his jazz and blues performances under the name "Georgia Tom," Dorsey moved completely into church music—composing, arranging, performing, and teaching the music first called gospel blues and now known simply as gospel.

Thomas Andrew Dorsey was the only child born to the union of Rev. Thomas Madison Dorsey and Etta Plant Spence Dorsey in Villa Rica, Georgia, on July 1, 1899. By age 10, he had moved with the family to Atlanta, where Dorsey studied music theory and piano. During the next decade, he made a name for himself as a rent-party pianist under the names "Barrelhouse Tom" and, most notably, "Georgia Tom." In 1919, Dorsey relocated to Chicago where he maintained his stature as a composer and performer of jazz and blues.

After suffering a mental breakdown in 1921, Dorsey attended that year's National Baptist Convention, where he was taken aback by the powerful religious hymns that were sung. He began to write gospel music at that time, but because of a lack of marketability or interest in his compositions, he continued his blues and jazz career. A recording of his composition "Riverside Blues" by the King Oliver Creole Jazz Band in December 1923 quickly raised the stakes. In 1924, Dorsey began a lucrative job as Gertrude "Ma" Rainey's pianist and musical director. He convened and led her backup band, the Wildcats of Jazz. Dorsey also performed and recorded with guitarist Husdon "Tampa Red" Whittaker. Suffering a second mental breakdown in 1928, Dorsey returned to gospel music and earned an invitation to perform at the 1930 National Baptist Convention.

Dorsey eventually left his life in jazz and blues in 1932 and accepted a position as the choral director at Pilgrim Baptist Church. Actively composing, arranging, and selling his published gospel songs, he used all of his business expertise developed in the jazz and blues world and opened Dorsey's House of Music in 1932, becoming the first independent publisher and distributor of black gospel music. The following year Dorsey served as the founding president of the National Convention of Gospel Choirs and Choruses.

During the 1930s Dorsey's compositions for gospel solo voice as well as his compositions for gospel choir added two new genres to black religious music. Many of the songs were taught at the National Convention of Gospel Choirs and Choruses and were distributed nationwide. Dorsey first hired Sallie Martin, then Mahalia Jackson to serve as the public voices for his music. His lament

"Precious Lord" has served as one of the most requested songs in gospel music history. His awards and commendations include an honorary doctorate of gospel music from Simmons Institute of South Carolina (1946) and a Grammy/National Trustees Award (1992). He was the first black person elected to the Nashville Songwriter's International Hall of Fame (1972) and the first black person elected to Gospel Music Association's Living Hall of Fame (1982). Thomas A. Dorsey died in Chicago, Illinois, on January 23, 1993, at the age of 92. His life served as the inspiration for McKinley Johnson's 2003 musical *Georgia Tom: Thomas A. Dorsey, the Father of Gospel Music.* He was inducted into the Gospel Music Association Hall of Fame in 1982. In 1992, he received the Grammy Trustees Award. His papers, including correspondence, photographs, and programs, are held at Fisk University.

See also Black Church Music—History; Black Church Music—Hymnists and Psalmists; Blues; Gospel Music; Jackson, Mahalia.

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Emmett G. Price III

Dre, Dr. (1965–)

A legendary rapper, super producer, and creator of the West-Coast G-Funk, Dr. Dre was born Andre Romelle Young on February 18, 1965. He was an early creator of the West Coast–based gangsta rap phenomenon. As a DJ at the Los Angeles nightclub, Eve After Dark, Dre made a huge name for himself and his World Class Wreckin' Cru. After hooking up with Ice Cube, the two wrote songs for Easy E's record company, Ruthless Records. After HBO, a group signed to Ruthless refused to record a song composed by the duo, they formed their own group in 1987 under the name, N.W.A. (Niggaz with Attitude). The group quickly struck gold with hits, such as "Straight Outta Compton," "Nuthin' But A 'G' Thing," and "Let Me Ride." In 1989, Ice Cube left the group to pursue a solo career. Despite the phenomenal success of the group, Dr. Dre left the group in 1992 after a dispute about compensation. After signing with Marion "Suge" Knight's Death Row Records, his first solo release, *The Chronic*, revolutionized the progression of gangsta rap with "Nuthin' But a 'G' Thang" and "Dre Day." His unique approach to music creation and his clear understanding of how to

Rap legend Dr. Dre. (AP/Wide World Photos)

connect with the crowd through music continues to serve as a model for contemporary producers. His trademark G-Funk sound, grounded on the P-Funk of George Clinton also created a source of admiration for many other musicians and producers. Dr. Dre's work with Warren G. and Eminem further enshrined his contribution to hip hop. In 1996, Dr. Dre left Death Row Records to form his own label, Aftermath. In 2000, after warning the owners of Napster that he would sue them if they did not remove or "de-list" his music from the file-swapping site, he was one of a number of artists armed to take on the site. The court case was settled a year later.

Dr. Dre has also made moves in to the film word through roles in *Set it Off* (1996), *The Wash* (2001), and *Training Day* (2001). In 2008, he embarked on an entrepreneurial venture with the release of his high-performance headphones by Monster called Beats by Dr. Dre.

See also Funk; Hip Hop Culture; Rap Music.

Emmett G. Price III

Drifters, The

This vocal group came from the gospel tradition and helped create soul music. Formed in New York City in 1953, the Drifters included Clyde McPhatter, David Baughan, William "Chick" Anderson, David Baldwin, and James

Johnson. Although not the classic Drifters group, this lineup was the first to record as the Atlantic Drifters. Thereafter, numerous personnel changes occurred; no one stayed with the ensemble throughout its existence. In the Clyde McPhatter era, the Drifters consisted of McPhatter, Andrew and Gerhart Thrasher, Bill Pinkney, William Ferbie, and Walter Adams; these singers recorded "Money Honey," "Such a Night," "Honey Love," "Bip Bam," and "White Christmas." The King-era Drifters included lead singer Ben E. King, Charlie Thomas, Dock Green, and Elsbeary Hobbs. They sang in a more pop-oriented style than the previous Drifters, one more in line with late 1950s rock 'n' roll: "There Goes My Baby," "Dance with Me," "This Magic Moment," "Save the Last Dance for Me," "Up on the Roof," "On Broadway," and "Under the Boardwalk."

The Drifters, who were inducted into the Rock and Roll Hall of Fame in 1988, were McPhatter, King, Pinkney, Thomas, Rudy Lewis, Johnny Moore, and Gerhart Thrasher, spanning the group's history. In 1987, Clyde McPhatter was inducted into the Rock and Roll Hall of Fame as a solo artist. Atlantic record's co-founder, Ahmet Ertegun, has claimed that the Drifters were the all-time greatest Atlantic Records group, having achieved number one singles with three different lead singers (McPhatter, Moore, and King) (Rock and Roll Hall of Fame Foundation 2010). The Drifters were also among the first inductees into the Vocal Group Hall of Fame, in Sharon, Pennsylvania, in 1998.

See also Rock 'n' Roll.

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Lisa Scrivani-Tidd

E

Eckstine, Billy (1914–1993)

Jazz singer William Clarence Eckstine was born July 8, 1914, in Pittsburgh, Pennsylvania. He sang as a child at local social events and in a church choir for a short period. He obtained his musical education in the public schools of Pittsburgh, Pennsylvania, and Washington, D.C.; at Howard University in Washington, where he majored in physical education for a year; at Shaw University in Raleigh, North Carolina (bachelor's degree, 1974); and at the University of Southern California in Los Angeles. Encouraged by winning prizes in amateur shows in Washington theaters, he dropped out of college to sing professionally with bands in nightclubs and theaters. During the mid-1930s he sang in various places, including Buffalo, New York, Detroit, Michigan, and Pittsburgh, and then went to Chicago, Illinois, to sing in the DeLisa Club (1937–1939). Thereafter he sang with Earl Hines (1939–1943), toured as a soloist, and then organized his own band (1944–1946), which included John Birks ("Dizzy") Gillespie, Kenneth ("Kenny") Dorham, Eugene Ammons, Art Blakey, Dexter Gordon, Albert ("Budd") Johnson, Theodore ("Fats") Navarro, John Malachi, Charlie Parker, Tommy Potter, and Sarah Vaughan, among others, with himself on trumpet. This band was important historically for its nurturing of the new bebop music and its encouragement of bebop innovators during the transitional period from swing to bop. After 1946 Eckstine toured widely as a soloist, appearing in theaters, in nightclubs, at festivals, and beginning in the 1970s on cruise ships and in theaters-in-the-round. He made his recording debut in 1939 with Earl Hines and thereafter recorded extensively as a soloist. He also recorded with others, among them, Duke Ellington, Maynard Ferguson, Quincy Jones, and the George Shearing Quintet. He was active in radio and television music and appeared in films, including *Let's Do It Again* (1975). His best-known recordings were "Jelly, Jelly," "Everything I Have Is Yours," "Skylark," "My Foolish Heart," and "A Prisoner of Love." He received numerous awards from the music industry. His longtime accompanist was Robert ("Bobby") Tucker. Eckstine was a pioneer in defining the role of the black solo jazz singer (independent

of association with an orchestra) and thereby paved the way for such singers as Nat King Cole and the ubiquitous black soloist with his piano or trio accompaniment. He is also a seminal figure for his role in the development of bebop. He did not record much after the 1970s, and his last album was *Billy Eckstine Sings with Benny Carter*, recorded in 1986. He died in 1993.

Eileen Southern

Edmonds, Kenneth "Babyface" (1959–)

Songwriter, producer, multi-instrumentalist, and singer, Kenneth "Babyface" Edmonds was one of the most important popular music figures of the 1990s. His accomplishments during that decade are such of legends, and he continues to be a formidable force in the recording industry. His career in music began during his teenage years as a guitarist in Bootsy Collins's band and continued into the 1980s with the band, the Deele. The Deele was formed by Babyface and his eventual long-term business partner and production collaborator Antonio "LA" Reid. During the 1980s, the Deele scored R & B hits, such as "Body Talk" and "Two Occasions." Babyface also began ventures as a solo artist during that decade with two albums, *Lovers* (1986) and *Tender Lovers* (1989), which produced hits such as "It's No Crime" and "Whip Appeal." The commercial successes of Reid and Babyface with both the Deele and the solo projects established the duo as some of the top producers in the industry and led to projects with such notables as Bobby Brown, Karyn White, and Pebbles. The production duo co-founded the LaFace around 1989–1990 and throughout the 1990s boasted a roster of artists that included TLC, Toni Braxton, OutKast, and Usher (among others).

Babyface turned his attention toward film during the middle years of the decade and produced a string of hits for the *Waiting to Exhale* (1995) soundtrack. His fourth and fifth solo albums, *For the Cool in You* (1993) and *The Day* (1996), also were produced during this prolific decade and featured singles such as "Never Keeping Secrets," "When Can I See You," and "Every Time I Close My Eyes." His work as producer, songwriter, and performer has sold more than 100 million records and has earned a number of awards and honors, including three consecutive Grammy Awards for Producer of the Year (1995–1997). Not to be defined simply by one genre, Babyface has contributed as producer and songwriter to diverse projects by such artists as Madonna, Janet Jackson, Pink, Lil' Wayne, and Eric Clapton.

See also Popular Music.

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Horace J. Maxile, Jr.

Kenny "Babyface" Edmonds performs during a taping of the NBC Today *television program in New York in 2007. (AP/Wide World Photos)*

Educators, Schools, Colleges, and Universities

Musical instruction has occurred in many forms and in many contexts throughout the history of African American music. Whether through community-based vocal teachers, public school band programs, or graduate instruction at the university level, the teaching and learning of black music has undergone enormous changes during the last two centuries. In the 21st century, African American musical idioms, most notably jazz, are widely taught and disseminated within education institutions, and educators of African American music have risen to the highest levels of academia, producing seasoned, professional performers and brilliant scholars whose work enriches our historical understanding of the genre and opens up new possibilities for the future.

Although most of the attention given to the study of African American music is given to postsecondary institutions (that is, colleges and universities), it should

not be ignored that a substantial amount of teaching has occurred, and continues to occur, in community settings, with students and teachers forming mentor-apprentice relationships that draw on deep historical roots. The study of African American music has grown to become an accepted and even celebrated part of academic culture, but it has not lost touch with its historical roots as a vehicle for community expression and identity. Whether in the university, the middle school, or the private studio, teachers of African American music play an important role in expanding our knowledge of the music.

Educators in Community-Based Schools

Community-based instruction, broadly defined, has been going on within African American communities since the first Africans were introduced into bondage in North America in 1619. The notion that music and musical learning, as traditionally practiced in African communities from which these individuals came, could not be neatly separated from everyday life, is well documented and much discussed in the literature of Diasporic music. During the course of the 17th and 18th centuries, however, as traditional institutions were altered, and in many cases eventually dismantled by the system of enslavement and deculturization, musical instruction within African American communities changed dramatically. Certainly, traditional practices continued in many contexts. But more formalized instruction would become important to the musical instruction of African Americans within the community setting. Since colonial times, music teachers within the community have served an important function, as a link between community-based oral traditions of their African forebears, and the increasingly professionalized class of musicians who emerged from the worlds of musical performance, composition, and pedagogy. What follows is by no means an exhaustive accounting of these practices; rather, it is intended to provide a sense of the contexts and methods that teachers of African American music have employed in various community settings.

Early Community Teachers

An early example of community-based musical instruction can be seen in the case of Newport Gardner (1746–1826). Arriving in the Americas at age 14, Gardner showed great promise as a singer and was, as a slave in Rhode Island, given a relatively formalized instruction, no doubt a beneficiary of the singing school movement that was common in New England in the 18th century. Gaining his freedom in 1791, Gardner eventually would establish his own singing school and later would become deeply involved with the church. The case of Gardner is instructive in that it not only provides one of the first fully documented cases of an African American music teacher in a community setting, but also demonstrates the link to the church, long a center of community social organization for African Americans, North and South. Black churches, whether in the form of established congregations such Richard Allen's African Methodist Episcopal (AME) church in Philadelphia, to more informal "bush" churches formed by slaves in the South, to the revival camp meetings of the early 19th

century, were important community institutions that also served as sites of musical instruction and learning.

During the 19th century, a number of prominent African American professional musicians would begin to gain significant prestige in urban musical communities. Following a general trend among professional performers of the day, many also developed reputations as outstanding teachers. Francis "Frank" Johnson (1792–1844), the famed Philadelphia-based performer and composer, had a number of students, black and white, under his tutelage during the peak of his career in the 1830s and 1840s. Though not associated with specific schools or institutions, figures such as Johnson undoubtedly had a profound influence on the development of African American concert musicians in years to come.

Educators in Public Schools

Unlike their white counterparts, however, aspiring African American musicians often found themselves shut out from studying with master teachers and at prestigious institutions of musical study. Thus, community institutions again would prove crucial. In particular, public school teachers would provide an important avenue for musical instruction in black communities across the country. Music educators in the public schools have long served an important mentoring role for African American students, as Hamann and Walker point out in a 1993 study. Like black churches, public schools in predominantly black areas have served as sites of community pride and socialization, to say nothing of their pedagogical functions. Music teachers in such institutions have a long history of mentoring and nurturing many future musicians and music teachers.

One of the first important African American music teachers in American public education was Nathaniel Clark Smith (1877–1935), who taught students in Kansas City, Chicago, and St. Louis in the early 20th century. Also an active composer, Smith would, during his career, mentor both aspiring musicians, as well as teachers who would carry on his work. Eileen Southern, in her seminal work *The Music of Black Americans*, devotes significant attention to Smith and other public school teachers as important to African American music learning through the middle of the 20th century in communities throughout the United States. Among the notable educators she cites are Wendell Phillips Dabney (1865–1952) in Virginia and Ohio, Jesse Gerald Tyler (1879–1938) in Washington, D.C., and St. Louis, and W. Llewellyn Wilson (1887–1950) of Baltimore, to name just a few.

A number of important jazz musicians were mentored by public school teachers as well. In New Orleans, for example, public school music programs were long an important site for the development of jazz. Such teachers were critical to the training of young musicians, such as Buddy Bolden and Louis Armstrong (whose education at the Colored Waifs' Home for Boys is well documented), sharpening and focusing their musical skills and preparing them for professional musical life. In later years, public schools experiences would remain important to many students' professional development. Jazz educator and composer David Baker, for example, credits Russell Brown, then band director at Indianapolis's

Crispus Attucks High School, with inspiring him to pursue music as a career. Individuals like Walter Dyett, a famed public school music teacher in Chicago, influenced musicians such as Johnny Griffin, Clifford Jordan, Richard Davis, and Johnny Hartman, to name a few.

Education and Mentorship in the Jazz Community

In jazz performance, mentorship has long formed a crucial aspect of the relationship between veteran and novice performers. Although nearly all established artists would, at some level, teach younger musicians, some would develop reputations as teachers, unattached to formalized education institutions that would rival their reputations as performers. Two prominent examples can be seen in the careers of Mary Lou Williams (1910–1981) and Barry Harris (1929–). Raised in Pittsburgh, but best known for her work in Kansas City and New York, Mary Lou Williams mentored numerous young jazz musicians in the 1930s and 1940s, working with artists such as Dizzy Gillespie, Charlie Parker, Tadd Dameron, and others who would shape the development of modern jazz. Barry Harris, meanwhile, developed his own structured method for instruction in jazz. Famed for his workshops in which students are exposed to a detailed, meticulous method for understanding jazz harmony and improvisation, Harris's place as a pioneering figure in jazz pedagogy is often overlooked in historical narratives that focus squarely on academic institutions. Individuals like Harris and Williams form an important link between professional performance and community-based instruction.

The Boys' Choir Movement

In the 21st century, no single movement in African American community music has gained as much attention as the boys' choir. These organizations, serving to provide both musical instruction and an alternative for at-risk urban youth, have gained fame on the national and in many cases international level. The best known of such organizations is the Boys Choir of Harlem, established in 1968 by Walter Turnbull (1944–2007), then a doctoral student at the Manhattan School of Music. Under Turnbull's direction, the choir grew from modest beginnings into a universally acclaimed performing group, and eventually into a full-fledged education institution. Another such organization is the (Washington) D.C. Boys Choir, established in 1993 by Eleanor Stewart, a D.C. public school music teacher. Yet another aspect of the boys' choir movement can be seen in the case of the Afro-American Music Institute (AAMI) in Pittsburgh. Founded by Dr. James Johnson, the institute is a community music school in the truest sense, offering not only performance opportunities in the boys' choir, but also instruction in jazz, popular music, and other areas. With the choir as its centerpiece, Johnson has constructed a detailed curriculum for instruction in African American music, which he detailed in his doctoral dissertation at the University of Pittsburgh.

Community-based musical instruction of African American music has ranged from the informal mentor-apprentice relationship, as seen in jazz and likely every

other genre, to its place within community institutions such as churches and public schools, to more formalized, structured approaches, whether the master teacher model utilized by Barry Harris, or the community school approach epitomized by Pittsburgh's AAMI. In every case, the community has formed, and continues to form, an important site for the transmission and instruction of musical knowledge, forming clear, tangible links to both African and earlier African American traditions of community-based music-making. The richness of approach and method reflects the diversity of perspective among its practitioners, both teachers and learners, as well as the diversity of musical expression with African American communities nationwide.

Educators at Historically Black Colleges and Universities (HBCUs)

Although most postsecondary musical instruction, whether performance, composition, or scholarship, is associated with predominantly white institutions, the role of historically black colleges and universities (hereafter referred to as HBCUs) should not be overlooked in discussions of the development of African American music teaching. HBCUs have played an integral role in not only training generations of African American musicians, composers, scholars, and perhaps most notably, educators, but also have advanced African American music. Not always a central facet of these institution's curricula, music has long been a significant activity on campus. Musical instruction often has balanced the need for formal instruction in the canons of the Western music with exposure to and experience in vernacular and popular traditions. HBCUs have been particularly adept at transforming cultural institutions, such as the concert choir or the marching band, into uniquely African American expressions.

HBCU Choral Groups

The story of the Fisk Jubilee singers provides us with perhaps the best narrative of the role of music, and of teachers, in the context of the HBCUs in the 19th century. Musical instruction was not a major part of the curriculum, and instruction in music, under the auspices of George L. White, was what might now be deemed "extracurricular." Encouraging students to sing music that was familiar to them, White's choral group began to sing arrangements of spirituals. In the early 1870s, the university, facing a financial crisis, sent the group out to tour as a fundraising activity. Eventually, the group would achieve success for their efforts, and adopted the name "Fisk Jubliee Singers," establishing themselves in the pantheon of African American music. What is instructive is that, while not diminishing the role of their faculty director, the Fisk Jubilee Singers were largely a student-led organization, selecting their repertoire and performing in their own manner. The group was not, at first, an "official" organization of the university. Nevertheless, their role cannot be overstated, either in terms of its impact on choral singing in the United States or on musical instruction at other HBCUs.

Following Fisk's model, other HBCUs followed suit, such as Hampton University (Virginia) and Fairfield Normal (South Carolina). Fisk's role in the shaping of African American song was not limited to the Jubilee Singers, however. Fisk professor John Wesley Work II worked as a collector of African American folksongs in the 20th century and published editions of songs popularized by the Jubilee Singers.

The momentum of the Jubilee Singers was carried into the 20th century, as more college choirs developed, realized the potential of promotions and tours, and became the vital components of music departments. Robert N. Dett is as revered for his work with the Hampton Institute (now Hampton University) choirs as he is for his accomplishments as composer, arranger, and pianist. When he joined the faculty in 1913, Dett inherited the choir, a few smaller vocal ensembles, and chamber groups. He inherited a rich tradition of fine vocal groups that began in 1872 when Hampton's choir was organized. Under Dett's direction, the choirs were featured in a number of concerts and tours that attracted national and international audiences. Among the notable concerts are the concert given in the chamber auditorium of the Library of Congress in Washington, D.C. (1926) and the European tour (1930), which visited seven countries. William Levi Dawson's (1899–1990) choir at Tuskegee Institute was also a well-known choir that frequently toured frequently during the 1930s. One of their most prestigious invitations came from Radio City Music Hall in 1932, as they were asked to sing at the opening festivities for the venue. Dawson's spiritual arrangements were staples in their repertoire and his reputation as a composer and arranger flourished through his work in the choral idiom and the Tuskegee choir.

Similar to Dawson, Undine Smith Moore's (1904–1989) choral arrangements contributed to the musical life of the Virginia State University Choir. Moore served the Virginia State music department in teaching and administrative capacities, but her compositional collaborations with the vocal ensembles produced a number of choral works that, at times, expanded on the spiritual traditions of Dawson and Hall Johnson. Her works during the 1940s through the 1970s were featured by Virginia State and other HBCUs in the region, including Norfolk State University, Virginia Union, and Morgan State University. Thus, Moore contributed to the development of the black college choir through her compositional craft and her regional influence as a musical leader. The Morgan State University Choir, under the leadership of Nathan Carter (1936–2004), became one of the nation's most prestigious choirs. While known for their interpretations of spirituals, they also include classical, popular, and gospel tunes in their repertoire. Boasting an impressive list of toured cities and world-renowned artists with whom they have collaborated, Morgan State's choir continues the artistic legacy of Carter by maintaining high performance standards and a strong national profile.

HBCU Jazz

The narrative of jazz education's history gives little mention to the role of HBCUs, focusing instead on institutional developments at institutions such as

the Schillinger House (now Berklee College of Music) and North Texas State College (now the University of North Texas). Jazz was long a tradition at the HBCU, however, and recent scholarship has sought to reassert the role of such institutions and educators with this narrative. References to professional African American musicians teaching in HBCUs can be traced to the early 1900s. W. C. Handy was engaged for two years as a faculty member at Alabama A&M, and even though "jazz" was still in its formative years, Handy's experiences with vernacular and popular music were sure to have made their way into his teaching. Len Bowden is said to have led jazz groups at Tuskegee Institute and Georgia State in the 1920s, and would later go on to direct the training program for African American musicians at the Great Lakes Naval Center during World War II, which included instruction in dance and swing music.

HBCU big bands have begun to receive a substantial amount of attention with respect to their place in the training of professional musicians, and for their high level levels of musicianship. Often, such bands were, as with the Fisk Jubilee Singers, outside the "regular" curriculum. For example, a band organized at Alabama State Teachers College was led by trumpeter Erskine Hawkins while he was a student. While not a faculty member in the strictest sense, Hawkins' mentorship of the band in the 1920s would pay dividends later, as members of the group would form the core of his professional big band. In some cases, however, faculty and administrators would offer more tangible support to jazz-oriented groups. One example of this was the Tennessee State Collegians, under the direction of band director J. D. Chavis, who in the late 1940s was sent by the president of the university to recruit a group of young, talented African American musicians for his band, which was widely acclaimed in the African American press, winning a number of polls in publications such as the *Pittsburgh Courier.*

While performing groups have a long history at HBCUs throughout the 20th century, jazz instruction in the curriculum has not always enjoyed the same level of inclusion. Degree programs at such institutions were relatively unusual through the 1970s. Two notable exceptions have been the jazz programs at Southern University and Howard University. Avant-garde jazz clarinetist Alvin Batiste (1932–2007) accepted a position as jazz instructor at Southern University in 1965. His work with the jazz program produced jazz notables such as Branford Marsalis. Following a semiretirement that began in 1986, Batiste returned to Southern University as director of the Jazz and Louisiana Music Institute in 1990 and remained there until the turn of the century. Inspired by Donald Byrd in the early 1970s, the program was brought into prominence by Dr. Arthur Dawkins, who oversaw the formation of undergraduate and graduate degree programs in jazz studies, and under whose leadership Howard produced a number of renowned jazz artists. More recently, HBCU jazz programs have been established at North Carolina Central University, under Ira Wiggins, and at Jackson State University, directed by Russell Thomas. The growth of HBCU jazz ensembles has resulted in the establishment of an all-star big band, in conjunction with the African American Jazz Caucus of the International Association for Jazz Education.

HBCU Marching Bands

Marching bands at HBCUs draw on a long history of marching bands in American culture, with roots as far back as the Revolutionary War. The incorporation of marching bands into HBCU campus life began in the early 20th century and were, like the Fisk Singers, often used in a fundraising role for the university. At Tuskegee, early military style bands were led by N. Clark Smith (a famed public school music educator), and later by Frank Dye, a veteran of James Reese Europe's "Hellfighters" band. Such bands likely played for both ceremonial and social functions, and were predecessors to the dance bands of the 1920s and 1930s. Through the 1940s and 1950s, spurred on by the increasing popularity of college football, HBCU marching bands continued to develop a unique style and tradition that endures to this day.

The contemporary HBCU marching band has developed in a way that might be described as a "parallel" to traditions of predominantly white schools, infusing performances with unique elements of African American music and dance. Bands from Grambling State, Prairie View A&M, and Florida A&M have gained widespread praise for their energetic performances. The story of one such band, Grambling, can be traced to the 1920s, when Ralph Waldo Emerson Jones formed the first incarnation of the group. The band would grow throughout the next two decades, until Conrad Hutchinson, Jr. assumed the directorship in 1952. It was under Hutchinson's leadership that the Grambling Tiger Band would develop its reputation for its extravagant performances, setting the standard to HBCU bands across the nation. In the 21st century, marching bands form an integral part of the identity for many HBCUs, with halftime band contests garnering nearly as much attention as the football games.

Major Figures in African American Music Scholarship

Many leading educators of African American music performance, composition, and research gained professional experience as faculty members at HBCUs. David Baker, longtime director of jazz studies at Indiana University, was a member of the faculty at Lincoln University in the early 1960s, mentoring students such as Julius Hemphill. Former University of California professor Olly Wilson was, early in his teaching career, on the faculty at Florida A&M University. T. J. Anderson's credentials, before his appointment at Tufts University, included stints at West Virginia State, Morehouse, and Tennessee State. And Eileen Southern, recognized as perhaps the most significant figure in black music scholarship of the 20th century, taught at Prairie View A&M and Southern University before her move to the East Coast, and eventual appointment at Harvard.

Educators of African American Music in Predominantly White Institutions

The place of African American music within the curricula of predominantly white universities has changed dramatically over the last half century. Virtually

ignored until the late 1960s, courses on African American musical idioms can be found in most major music departments in the 21st century. Although the most visible example is the massive growth of jazz studies since the 1970s, gospel, hip hop, classical forms, and folk music are all beginning to receive attention. A single article is not sufficient to capture the breadth of activities among scholars of African American music at America's major research universities, but this overview provides some insight into the major professional and intellectual trends.

The Place of African American Music Faculty

Historically the hiring of African American faculty has lagged in music schools and generally has followed similar trends in other areas of higher education, namely, that African Americans are profoundly underrepresented. In a 2003 study in the *Journal of Blacks in Higher Education*, African American faculty are shown on average to account for less than 5 percent of music faculty at selected institutions. Similarly, of the more than 700 doctoral degrees awarded in music in 2000, according to the same article, only seven were awarded to African Americans. Of course, two qualifications must be made. First, black faculty do not necessarily teach black music. This was a significant issue for many teachers in the 1970s when many African American faculty members whose primary expertise was in other areas often were assumed to be able to teach such courses. Second, not only African Americans have taught and are teaching African American musical topics. Many non–African American faculty, for example, are active as jazz educators in leading programs across the nation (in fact, the lack of African American faculty in such programs has sometimes been a point of criticism). A number of individuals have established themselves as seminal scholars in the area, such as Ingrid Monson, Quincy Jones Professor of African American Music at Harvard University. Nevertheless, relative paucity of black faculty members is of concern with respect to the growth of African American music in the university curriculum.

Jazz Studies

Nowhere has the entry of African American music into the academy been more readily apparent than in the growth of jazz studies. The first significant institutional developments occurred in the 1940s at what are now the Berklee College of Music and the University of North Texas. A watershed for the development of jazz studies was the entry into the academy of artist-teachers whose backgrounds as jazz educators provided both essential professional experience and a degree of artistic credibility. Artists such as Max Roach, Archie Shepp, Billy Taylor, Nathan Davis, and Jackie McLean, to name just a few, all held (or continue to hold) teaching positions in American universities (Roach, Shepp, and Taylor at the University of Massachusetts; Davis at the University of Pittsburgh; McLean at the University of Hartford/Hartt School). Best known among this generation of performer-educators (at least in academic contexts) is David Baker (1931–), who after his graduation from Indiana University in the 1950s was

highly regarded as a trombonist and composer. In the early 1960s, Baker returned to Bloomington to take the reins of the university's jazz studies program, and under his leadership, it has developed into a major center for jazz education. An outspoken critic of the neglect of African American topics (especially jazz) in the university music curriculum, Baker has been a tireless champion of jazz studies, and African American musical studies in general, mentoring numerous student jazz artists, educators, and scholars.

Musicology

In addition to its jazz studies activities, Indiana University's programs in Folklore and Ethnomusicology have played an important role in the development of African American musical scholarship. Portia Maultsby, professor of ethnomusicology and current director of Indiana University's Archive of African American Music and Culture, specializes in African American popular and religious music, and has become, over the course of her three decades at the university, an internationally recognized scholar of black music. No single individual has had a profound an impact on black music scholarship, however, as Eileen Southern (1920–2002). Recognized as the "mother" of black music scholarship, her seminal 1971 work *The Music of Black Americans* remains among the most authoritative texts on the subject. An accomplished pianist in addition to her scholarly endeavors, Southern joined the faculty of Harvard University in 1976, teaching music and Afro-American Studies (a department she would chair for several years), and retiring in 1987 as the first African American women tenured as a full professor at the university. Southern's scholarly output laid the groundwork for much, if not most, of the scholarship in African American music since the 1970s. Her published works included bibliographies and source readings in black music, as well as research on the music of the renaissance. Among the scholars spurred on by Southern's research were Samuel A. Floyd (1937–) and Josephine Wright (1942–). Holding faculty appointments at Florida A&M and Southern Illinois University, Floyd eventually settled at Columbia College in Chicago, where he founded, in 1983, the Center for Black Music Research. Floyd's publications on black music, encompassing historical studies, biography, and bibliographic works, have provided a significant boost to the scholarly literature of the field. Currently a professor of music at The College of Wooster, musicologist Josephine Wright is a respected leader in the field of black music studies. Her interests in the area of early music have produced a number of articles in peer-reviewed publications and have contributed to a substantial scholarly profile. She was editor of the groundbreaking journal *The Black Perspective in Music* from 1979 to 1990, and her editorial work on *New Perspectives on Music: Essays in Honor of Eileen Southern* demonstrates a wide breadth of coverage, as early music, religious music, jazz, concert music, blues, and folk all are covered in the volume. Wright has held teaching positions at Harvard University and New York University. Similarly, ethnomusicologist and bibliographer Dr. Eddie Meadows (1939–) has been among the foremost figures in developing jazz studies as a systematic scholarly pursuit

and in helping to codify its literature. His *Jazz Reference and Research Materials* remains the most thorough and exhaustive accounting of academic literature in jazz. Meadows is professor of music at the University of California–San Diego, and he also has held teaching positions at Michigan State University, the University of California–Los Angeles, and the University of California–Berkeley.

Composers in the Academy

A number of pioneering black composers have enjoyed a high degree of visibility in the academy. Third stream pioneer George Russell (1923–2009) was appointed to the faculty of New England Conservatory (NEC) by Gunther Schuller in 1969. At NEC, Russell taught composition and his "Lydian Chromatic Concept," a theoretical system that in many ways laid the foundations for contemporary jazz improvisational theory. Olly Wilson (1937–), whose work draws on jazz, electronic music, and contemporary classic traditions, has been a member of the faculty at Florida A&M, Oberlin Conservatory, and the University of California since 1970, where he is now Professor Emeritus of music. Wilson has been prolific as both a composer and scholar. His scholarly output, meanwhile, has been no less impressive. Thomas Jefferson (T. J.) Anderson (1928–) is widely considered to be one of the leading composers of the late 20th century. Educated at West Virginia State College and Penn State, and with a doctorate from the University of Iowa, Anderson served on the faculty of several institutions, including Morehouse, Tennessee State, and Langston University before joining the faculty at Tufts University near Boston, where he was chair of the Music Department until 1980. Among his best-known efforts was his orchestration of the Scott Joplin opera *Tremonisha*, for which he received widespread acclaim. Hale Smith (1925–2009) studied at the Cleveland Institute of Music, and in the 1970s was a member of the music faculty at the University of Connecticut. Smith was renowned for both serious concert works as well as numerous endeavors in commercial and popular composition, equally at home on campus and in the stages and studios of New York City, where his music was frequently performed.

Current Developments

These and other educators have contributed much to our understanding of African American musical genres and histories. Equally important, however, are the ways in which they have served as mentors to future scholars of black music. Indeed, students who have completed graduate work with these educators, and others throughout the country, can be found in academic programs across the Untied States and around the globe. The new generation of teachers and scholars in African American music are helping to reorient thinking about African American music as both musical practice and social process. The work of scholars and teachers such as Jacqueline C. DjeDje in African music and cross-cultural studies (University of California–Los Angeles), Cheryl Keyes in hip hop (University of California–Los Angeles), Mellonee Burnim in African American religious music (Indiana University), and Guthrie

Ramsey in jazz and popular music (University of Pennsylvania) are but a few examples of the many educators and researchers of African American music to emerge in the 1980s and early 1990s, and are themselves engaged in the training and mentoring of younger scholars, ensuring that African American music will remain a visible presence in the academy for some time.

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Kenneth Prouty

Ellington, Duke (1899–1974)

Jazz composer, orchestra leader, and pianist, Duke Ellington is acknowledged by many as one of the most significant figures in jazz history. Born Edward Kennedy Ellington, he began piano studies at age seven and was greatly influenced by the ragtime pianists. His professional career flourished in the late 1920s and

early 1930s through his engagement with the Cotton Club in Harlem. By the late 1930s, Ellington was a formidable bandleader and made key additions to his orchestra, including Billy Strayhorn (composer, pianist, and arranger) and Jimmy Blanton (bass). Ellington developed as a composer during the 1930s, experimenting with extended forms in pieces such as "Diminuendo and Crescendo in Blue" (1935). His activities as composer and bandleader during the 1940s and 1950s further cemented his status as one of the premiere compositional voices in America amid stylistic shifts in the jazz genre. He composed short pieces, dance tunes, film music, and extended, programmatic pieces for large ensembles and orchestras during these decades. Among the more popular works during this period are "New World A-Coming" (1943), "Black, Brown, and Beige" (1943), "Harlem" (1950), and the soundtrack for *Anatomy of a Murder* (1959). Ellington and his orchestra maintained an active performing schedule during the 1950s and into the 1960s, touring nationally and internationally. He also maintained a steady output of original compositions during this period, including "The Latin American Suite" (1968), "Paris Suite" (1961, film score), and his landmark sacred concerts (three were staged between 1965 and 1973). Ellington's legacy affects not only jazz but all of American music. As a bandleader, he developed the sound of his orchestra into one of the most distinguishable sounds in jazz history and sustained the presence of the large jazz ensemble through five decades. As composer, he has contributed orchestral works that

Prominent composer, pianist, and bandleader Duke Ellington. (Library of Congress)

engage American topics and offered a definition of America's musical voice. He has contributed canonical works such as "Cotton Tail," "C-Jam Blues," Don't Get Around Much Anymore," "In A Sentimental Mood," and "Satin Doll" (co-composed with Billy Strayhorn). He died in 1974.

See also Jazz.

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Horace J. Maxile, Jr.

Elliott, Missy (1971–)

Considered by many as one of the most influential MCs of the late 1990s and early 2000s, Missy Elliott has created a style of music-making and an approach to performance that is unmatched. Born Melissa Arnette Elliott (July 1, 1971), "Missy" Elliott achieved great acclaim through her creative style of writing and innovative method of producing both music and music videos. Hailing from Portsmouth, Virginia, Elliott was able to navigate new terrain among the hyper-sexual representation of females within hip hop by women such as Lil' Kim, Foxy Brown, and Trina while not falling into the consciousness camp of the likes of Lauryn Hill, Erykah Badu, and others. While in high school, Elliott signed a contract with DeVante Swing's (of the R & B group Jodeci) Swing Mob record label as part of the group, Sista. Although the group nor the contract panned out, Elliott continued writing songs, singing backup and rapping until she eventually signed with Elektra in 1996. Her debut multi-award-winning, platinum album *Supa Dupa Fly* (1997) immediately made Elliott a pop culture icon. Under the name "Missy Misdemeanor" Elliott, she shocked with her creativity and exceptional music videos, in particular "The Rain," having inspired new trends in approaches to making hip hop videos. Songs such as "Sock It 2 Me," "Get Ur Freak On," "Work It" and "Izzy Izzy Aah" have earned her a number of Grammy Awards, as well as awards from other leading industry associations. Over the years, Elliott has written for, produced, or worked with Aaliyah, Whitney Houston, Janet Jackson, Destiny's Child, Justin Timberlake, and many others, including her longtime acquaintance and producer, Timbaland. In 2005, Elliott launched her own talent variety show on UPN, *The Road to Stardom with Missy Elliott*. After six widely successful albums, Elliott's 2009 album *Block Party* announced a return to the essence of hip hop. She continues to be a featured

Rapper Missy Elliott in 2003. (Photofest)

guest in the videos and on the albums of such artists as Ciara, Ginuwine, Pussycat Dolls, Danity Kane, and other popular artists.

See also Hip Hop Culture; Rap Music.

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Emmett G. Price III

European Reception of Jazz

See Jazz.

Experimental Music

David Cope defines experimental music as that "which represents a refusal to accept the status quo" (1997, 222). To the extent that the music of black Americans has

challenged normative definitions of musical beauty, structure, composition, and performance, a tradition of experimentation is of central importance to African American music. From the very first experiments blending African and European musical idioms in the New World, African American music represented something new and provocative. Indeed, African American musical genres from ragtime and bebop to hard bop to free jazz and hip hop draw on a long musical tradition yet were highly experimental at the time of their inception.

The most influential theories of African American cultural innovation and experimentation draw on the dual experience of black Americans described as "double consciousness" in W. E. B. Du Bois's 1903 *The Souls of Black Folk*. Notably, the metaphors employed in describing these various theories are all premised on paradox and ambivalence—evoking tradition and experimentation simultaneously LeRoi Jones's (Amiri Baraka) 1968 idea of the "changing same" described a process in which African American musical innovation is a direct answer to the appropriation of black music by white Americans. In short, Jones argued that when a given style or genre of African American music achieves widespread commercial success, its originators in the black community look for a new spin on an old tradition to stay a step ahead of this mainstreaming transaction. In 1984, Houston A. Baker, Jr. used the symbol of the "crossroads" or "X" to represent a dual impetus for creativity and, in 1989, Henry Louis Gates, Jr. employed the image of a double-talking "signifyin(g) monkey" to describe how African American culture navigates double consciousness. In 1993, Paul Gilroy described the tradition-experimentation dyad from an international perspective as "roots-routes" and, in 2003, Fred Moten described black radical music as opening up a space for experimentation in "the break" between opposites that constitutes an inherent critique of white normativity. Simply put, these theories argue that the outsider status that black Americans historically have endured has given African American music an extraordinary perspective that is always already in the experimental avant-garde.

Another feature common to these theories of African American music is the suspended moment of openness and choice that their metaphors imply. From the "changing same" to the "crossroads" to "the break," all of these theories recognize the central role of improvisation in African American music. Although improvisation is most often understood as a jazz technique, it has been an integral part of African American music from the earliest reports about music in Congo Square in colonial New Orleans to the most recent freestyle rap sessions. Improvisation is not unique to African American music, but its importance to that tradition has far outweighed its importance in the European art music tradition. Indeed, modern experimentation in the realm of the Western classical tradition owes a debt to such African-derived musical concepts as evident in the improvisatory and groove-centered minimalist works of Terry Riley and Lamont Young as well as the aleatoric compositions of Karlheinz Stockhausen. Furthermore, African American music was widely considered indispensable in the formation of a new and uniquely American concert music, as Antonín Dvořák famously declared with regard to his *Symphony No. 9: From the New World* (1893).

Conversely, some of the most important self-consciously experimental works by black Americans have resulted from an interest in combining African American music with elements from the European classical tradition. Importantly, these experimental composers commonly sought to make sociopolitical statements through their musical ideas. One early example is Scott Joplin's 1910 opera *Treemonisha*, which brought ragtime rhythms and vaudeville conventions together with the extended forms of grand opera in telling a proud and uplifting story. Another noteworthy example is Duke Ellington's hybrid "beyond category" music for jazz orchestra, such as the 1943 milestone *Black, Brown, and Beige* suite, which worked with extended European classical structures to narrate a musical story—or "tone parallel"—about African American history. The height of this strain of experimentalism came with the so-called third stream movement characterized by the 1957 piece "Revelations" by Charles Mingus. Drawing on Béla Bartók's modernist tonal palette as well as Ellington's complex jazz harmonies, Mingus employed symphonic forms and instrumentation, including solo and group improvisation techniques.

Working in the tradition of Ellington and Mingus, the composer and bandleader Sun Ra was one musician whose experimentation was evident in both his music and personal life. Claiming he was born on Saturn, Ra employed futuristic instruments, such as the Moog synthesizer, alongside symphonic, jazz, and traditional African instruments in his compositions. Anthony Braxton is another contemporary experimental musician whose music bridges the composed new music and improvised jazz traditions. A professor of music at Wesleyan University, Braxton is perhaps best known in the 21st century for his graphic scores that bring Stockhausen's notational techniques together with the highly developed improvisational ideas of the Chicago-based Association for the Advancement of Creative Musicians (AACM) of which Braxton was an important early member. Braxton's interpretations of these compositions work in the break between improvised and composed traditions sounding at once wholly unplanned and formally coherent.

Alongside this notated experimental tradition, most of the explicitly experimental African American music of the last century grew out of the "free jazz" or "new thing" movement of the late 1950s and 1960s. Continuing along the course established by Charlie Parker, Dizzy Gillespie, and the bop pioneers of the 1940s, musicians such as Ornette Coleman, Cecil Taylor, Albert Ayler, Eric Dolphy, and John and Alice Coltrane pushed the limits of jazz past the well-defined parameters that made swing music easily danceable and by extension wildly popular. The first free jazz musicians experimented with new timbres, textures, and rhythms as well as new ways to conceptualize musical form, melody, harmony, and improvisation. There has also been much overlap between experimental composed music and free jazz as the free improvisations of Mingus, Sun Ra, and Braxton testify. These two fields of African American musical innovation share an interest in finding new ways to express musical ideas and social protest simultaneously to change the status quo. The idea of free jazz has proven a particularly powerful metaphor for social emancipation as the music progressed through the civil rights and Black Power eras.

One of the most experimental musicians of his era, Ornette Coleman released the album *Free Jazz* in 1960, lending a name to the burgeoning art form. The

album featured a double quartet without any chord instruments (two reeds, two trumpets, two basses, two drum sets) and consisted of one continuous 40-minute piece that dispensed with the harmonic "changes" underlying a traditional jazz improviser's solo. Despite the title, however, the piece is not without precomposed ideas. Like most free jazz, Coleman's music is in fact well planned and rehearsed, the major innovation and difference with conventional composition coming in his eschewal of formal notation in favor of a germinal idea, conceptual framework, or set of interactive parameters for improvisation. Although his music is often considered to be "out of tune," Coleman conceives of intonation using his own experimental concept of "harmelodics," which is based on the internal relation of individual melodic lines to each other and to the pitch space that they inhabit.

Although Coleman draws largely from a vernacular, blues-based tradition in creating his innovative music, another early experimental member of the free jazz tradition is Cecil Taylor, a conservatory-trained pianist who ultimately found the classical tradition in the academy to be too limiting. Reflecting the percussive style of Thelonious Monk, Taylor's music often employs a physicality of performance that includes hammering the piano keyboard with his two index fingers, his fists, or his forearms. Notably, many free jazz composers and performers, including Coleman and the AACM, employ this type of physicality, incorporating dance and theater as well as poetry and the visual arts in creating multimedia performances. In a move widely perceived as a provocation of America's largest jazz establishment, Jazz at Lincoln Center (JALC), Taylor rented the center's Alice Tully Hall in 1994 for his 65th birthday concert without the support of the organization. The jazz repertory organization had never invited Taylor to perform because of his maverick aesthetics and marginal status in the jazz community (he was eventually extended a formal invitation by JALC in 2007). Indeed, Taylor eschewed the apprenticeship model of most jazz musicians and continues to experiment with the boundaries of jazz arguing that "that four-letter word beginning with 'J' and ending with 'Z' is so inadequate."

Many noteworthy experimentalists have worked in the realm of modern African American popular music. From singers, instrumentalists, and rappers to arrangers and producers, the search for a new sound has been especially important in driving experimentation in the black popular tradition. One of the most experimental popular artists of the last 40 years is the iconoclastic George Clinton, whose legendary funk ensemble Parliament-Funkadelic drew on James Brown's intricately rhythmic soul sound as well as Sun Ra's use of experimental stage personas and hypermodern sonorities.

Experimentation has been a constant in the electronic music and underground hip hop scenes from Detroit's influential early techno scene, to the turntable experiments of DJs Kool Herc and Grandmaster Flash, to the alchemy of 21st-century "mash-ups" by DJs such as Dangermouse, in which two or more tracks are overlaid on one another creating fresh new sonorities. Notably, in the underground scenes that make up the vanguard of these and other popular forms, a premium is placed on innovation that results in a constant search for

new musical materials and aesthetic aims, resulting in the proliferation of innumerable subgenres. In this way, 21st-century African American–inspired popular music reflects a restlessly experimental example of Baraka's idea of the changing same, both within the United States and abroad.

See also Funk; Jazz; Soul Muic; Turntablism.

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J. Griffith Rollefson

F

Female Impersonators

See Transgendered Performers.

Field Hollers

This is a genre of seemingly spontaneous, a cappella songs associated with contexts of manual labor. The name of this important genre of African American music is a misnomer. Hollers were not confined to the fields; street vendor cries sung in Southern port cities to advertise wares are also subsumed under the definition of holler. Hollers and cries are used interchangeably in the literature. There are several names for field hollers, including cornfield holler, arwoolie (arhoolie), "nigger squall," field cries, cornfield whoops, piney-woods whoop, roustabout drunkyell, and loudmouthing. According to Chris Strachwitz, owner of Arhoolie Records in El Cerrito, California, the name hoolie has been heard of but "arwhoolie" may have come from a Library of Congress recording of a cornfield holler by Mississippi resident Thomas J. Marshall. When asked what he called the selection, Marshall hesitated in his response, with the "ah rah" common among many black speakers from the South, and the interviewer thought he said "arhoolie." Several field hollers were recorded under the auspices of folklorist and ethnomusicologist Alan Lomax, among others, for the Library of Congress between 1933 and 1942, and in subsequent years at prisons. Typically, an African American voiced these high and lonesome declarations while working. The hollers was sung solo, not as a group, often in one to two lines of a musical phrase or stanza, sometimes repeating the lines and sometimes stringing a series of lines to form a narrative. They were sung both in antebellum slavery and postbellum times. Frances Anne Kemble described a holler heard in 1839 on a coastal Georgia plantation: "Oh! My massa told me, there's no grass in Georgia" (Evans 1999). These hollers associated with work served to vent and relieve the tension and drudgery of the labor. Sometimes the singers—whether mule skinners, levee

workers, corn pickers, or other workers in the field—sang of dissatisfaction with the work conditions, love life, or calls to God for relief of their condition.

Musically, the hollers were characterized by spontaneous, free-flowing, melismatic, and improvised expression with the use of the flatted third and seventh, or so-called blue notes that appear so frequently in blues, jazz, and gospel music. The phrases of hollers many times end with humming, that is, the lips are closed without the articulation of syllables. The voice of some hollers would seem to snap or break, sliding from note to note and from a lower to upper register. Later writers called this technique falsetto voice or falsetto break. According to folklorist Willis James, the florid cries were the most prevalent and the most favored.

The melodic, timbre, and thematic content of the holler served as raw material for the evolution of early country blues. Also, a number of hollers were probably moans, groans of the invisible church sung in the field (Collins 1988). The slaves carried their religion in the field and everywhere they went. Several bluesmen attribute the creation of the blues to the holler; these include Mississippi Delta bluesman Eddie "Son" House, and Booker White. Texas Alexander's blues can be described as a field holler style because of its florid and decorative quality. Likewise, the sounds of one of the moaners at an Alabama church where this writer did research could be described as a field holler–style moan, although the moan may have preceded the holler in terms of chronology.

The Southern white folk singing tradition has embraced hollering, and hollers were recorded in Alabama among white farmers who called their tradition "nigger hollers." As to origin, recent research has linked the melody of the "Levee Camp Holler" on *Negro Prison Blues and Songs* to the religion of Islam and the muezzin's call to prayer (Diouf 1998). However, more recorded examples and documentation would provide a better argument for and substantiation of the African Islamic basis for the holler.

See also Blues; Slave Music of the South; Slave Utterances; Work Songs.

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Willie Collins

Fife and Drum

This is a widespread musical tradition in many parts of the New World that represents a fusion of European and African instrumentation, style, and social function. In African American traditions, bands usually consist of a single fife of wood, metal, or bamboo, and a bass drum, snare drum, and sometimes a second snare drum or a kettle drum. This format originated in Western Europe in the late Middle Ages and Renaissance as a military music for marching. It spread to the colonies in the New World, where it also took on functions as dance music. In the colonies, many African Americans participated in this music during the slavery era, and since then it has gradually become a folk music in the United States, Brazil, Curacao, and several islands in the English-speaking Caribbean. In these traditions the music has lost most of its military associations and has become social dance music for picnics, accompaniment to mummers' plays, or serenading music for the Christmas and New Year's season and the Junkanoo festival in the West Indies. By the end of the 20th century it had become rare or extinct in most areas of the New World, although a more formal and militaristic fife and drum music, including some participation by African Americans, exists in the northeastern United States and Canada.

The African American tradition in the Southern United States has been the most studied. As black musicians participated in this music for militia units, they gradually introduced stylistic and repertoire elements from their own traditions. The popularity of minstrel music from the 1830s onward also brought black musical elements into this genre, as fife and drum bands typically played the popular tunes of the day for both marching and dancing. After emancipation, the music became increasingly dance oriented and fitted to the social needs of developing black communities in the American South. A number of bands were affiliated with fraternal organizations, whereas others were made up of family members or neighbors. By the mid-20th century this music could still be heard in parts of Mississippi, southeast Tennessee, western Georgia, and perhaps elsewhere.

The tradition of Tate and Panola counties in Mississippi has been the most carefully studied and documented over time. Folklorist Alan Lomax first encountered it in 1942, recording four tunes by Sid Hemphill's band, which had been playing this music since around the beginning of the century. Their recorded repertoire consisted of a march and three popular song tunes. All had a multiphrase

form with the drums in rhythmic unison, largely reflecting the Western musical tradition.

Recordings of younger musicians from the same area in 1959 and later, however, displayed riff-based melodies, improvisation, blue notes, and rhythmically distinct drum lines, all suggesting an Africanizing process, probably influenced by improvised blues and jazz music. Since the 1960s a number of bands from this area have made concert and festival appearances and tours, for example, Othar Turner, who is perhaps the most widely known artist in this tradition.

See also Military Bands.

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David H. Evans

Fitzgerald, Ella (1917–1996)

An American jazz singer, Fitzgerald, dubbed the "First Lady of Song," was born in Newport News, Virginia, and reared in Yonkers, New York. She began a career that would span more than six decades and garner her 13 Grammy Awards by winning an amateur singing contest at the Apollo Theatre in Harlem, New York, at age 16. Ella had been planning to dance for the competition at the Apollo but her legs turned to rubber and she could not move. The announcer told her she better do something, so she began to sing. The crowd loved it and yelled for an encore. Fitzgerald obliged and was awarded first prize at the end of the evening. Shortly thereafter, she appeared regularly with the Chuck Webb band. At first Webb did not want to hire her because he thought she was homely and unpresentable. Nevertheless, he found her to be a crowd pleaser and thus Ella's lifelong career as a singer began. Fitzgerald took Webb and his band to the top of the pop charts with a swing version of the old nursery rhyme "A-Tisket, A-Tasket." Fitzgerald's first recording hit, "A-Tisket, A-Tasket" (1938), showcased her gift for turning the ordinary into the unique and paved the way for her popularity with both jazz and pop audiences as she went on to

make other recording hits including, "I'm Making Believe" (1944), "Flying Home" (1945), and "Lady Be Good" (1947). Fitzgerald also appeared in several films, including Pete Kelly's *Blues* (1955) and *St. Louis Blues* (1958). Fitzgerald was known for her scat singing: an extremely inventive form of vocal jazz improvisation she pioneered in the 1940s during a jam session with Dizzy Gillespie. According to Fitzgerald, scat was just her trying to do what she heard the horns in the band do. Fitzgerald also recorded with many other jazz greats, including Louis Armstrong, Duke Ellington, and Count Basie.

Fitzgerald's swing recordings of the 1930s established her, and her bop recordings of the 1950s bolstered her career even further. However, beginning in the 1950s, it was her famed series of *Songbook* albums that were a sophisticated interpretation of songs by storied American songwriters for which she is most renowned. *Ella Fitzgerald Sings the Cole Porter Song Book* was the first release of the series and met with instant success. Fitzgerald would go on to make other volumes dedicated to Irving Berlin, the Gershwins, Harold Arlen, Duke Ellington, Jerome Kern, Johnny Mercer, and Rodgers and Hart. Among jazz greats, Fitzgerald was a rarity because although she had led just as hard and dark a life of that of her peers, she performed happy songs. Her style was not that of a tortured performing artist but of a spirit that exuded a sunny disposition and cheerfulness. A tireless performer, Fitzgerald performed up to 45 weeks a year until declining health in the 1990s prevented her from keeping such a demanding schedule. She died in her Beverly Hills home from diabetes complications in 1996.

See also Armstrong, Louis; Dance and Music; Gillespie, Dizzy; Improvisation; Jazz; Movies.

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Shawnrece D. Miller

Flack, Roberta (1937–)

Soul singer Roberta Flack is noted for her award-winning recordings and her classic voice. A graduate of Howard University, she majored in voice and was active in the campus music scene. She worked as a public school teacher and sometimes performed during the evenings at night clubs. Her introduction to Atlantic records came by way of a remarkable performance at a benefit concert where she was heard by an industry insider who arranged an audition for her. Her most famous record is the certified double platinum, *Killing Me Softly*

Roberta Flack holds the Grammy Award won by her record, Killing Me Softly With His Song, *at the 16th Annual Grammy Awards in 1974. (AP/Wide World Photos)*

(1973). Released in 1973, this recording features the hit single "Killing Me Softly with His Song." That single won the 1974 Grammy Award for Record of the Year and set Roberta Flack as one of a small number of artists to win this award for two consecutive years. She won the 1973 Grammy with her rendition of "The First Time Ever I Saw Your Face." Sonically situated between the jazz combo sounds of her first album *First Take* (1969) and the more orchestrated arrangements of her second album *Chapter Two* (1970), *Killing Me Softly* features clean horn arrangements (and sometimes solo cello) amid rhythm section (piano, bass, guitar, drum) accompaniments. The title track is the most popular on this recording, as it inspired the 1996 award-winning cover by the Fugees. A pianist and arranger, she is credited with the arrangement on the *Killing Me Softly* album. Flack is also known for her work with Donny Hathaway. The duo produced a number of soul standards during the 1970s, such as "The Closer I Get to You" and "Where Is the Love." Flack's career continued through the 1980s and 1990s with such hits as her duet with Peabo Bryson, "Tonight, I Celebrate My Love."

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Horace J. Maxile, Jr.

Floyd, Samuel A., Jr. (1937–)

Musicologist Samuel A. Floyd, Jr. is founder of the Center for Black Music Research (CBMR). The CBMR, housed at Columbia College Chicago, is one of the leading repositories for black music in the world and boasts extensive holdings in print media, recordings, and musical scores. An often-cited author, Floyd has published a number of influential works, including "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry" and *The Power of Black Music: Interpreting Its History from Africa to the United States.* Such works explore interdisciplinary tenets, and cultural theory, historical considerations, and critical and analytical inquiries are utilized to expand the scope of approaches to black music scholarship. Floyd is the founding editor of the *Black Music Research Journal*, the only current academic journal devoted to black music studies. The journal has been in print for almost 30 years and currently is being published by the University of Illinois Press.

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Horace J. Maxile, Jr.

Franklin, Aretha (1942–)

R & B and soul artist, Aretha Franklin is also rightly known as the "Queen of Soul." Her royal status is due to both her commanding presence as a singer and her lasting impact in popular music. Franklin's impact was most profound during the late 1960s and early 1970s, as many consider her early work with the Atlantic label her best work. Her first Atlantic album *I Never Loved A Man the Way I Love You* (1967) is lauded among her crowning achievements because it introduced her signature voice and song interpretation to the mainstream. The hits from that monumental album include the title track, "Respect" and "Drown In My Own Tears." Aside from her signature vocals on this recording and the others that followed through the mid-1970s, Franklin also contributed as songwriter and pianist on hits such as "Rock Steady." In 1972, Franklin revisited her strong gospel music roots on *Amazing Grace*, singing traditional hymns and

Aretha Franklin posing with her Grammy Award at the 17th Annual Grammy Award presentation in New York on March 3, 1975. Since the 1960s, Franklin has been known as the "Queen of Soul" in the United States and around the world. She has widely been acclaimed as the most exciting singer of the rock era, and millions of people have bought her gospel-inspired albums. (AP/Wide World Photos)

gospel songs by Thomas Dorsey and Inez Andrews. She continued to record through the 1970s but did not enjoy the mass critical acclaim and commercial success of her earlier work. She reemerged in the 1980s with hit singles such as "Freeway of Love," "Who's Zoomin' Who," and "I Knew You Were Waiting (For Me)." Her status as an elite figure in the music industry continued through the 1990s with captivating performances on album and television specials such her Grammy-nominated *A Rose Is Still a Rose* (1997), featuring Lauryn Hill as producer of the title track, and the 1998 Grammy Awards telecast. A multi–Grammy Award winner and Rock and Roll Hall of Fame inductee, Franklin's work and legacy continues into the 21st century with collaborations with contemporary R & B artists, such as Fantasia Barrino.

See also Soul Music.

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Horace J. Maxile, Jr.

Free Jazz

See Jazz.

Funk

Funk is rhythmic, groove-oriented music that emphasizes the one beat, and is characterized by horns and electric instrumentation, especially bass, keyboard, and guitar. An amalgam of gospel, soul, jazz fusion, rhythm and blues, and black rock, funk congealed in the mid-1960s under James Brown, although he cited Little Richard as the originator (Brown and Eliot 2005). The word funk has been used by jazz musicians since the early 1900s to describe depression, fear, something of particular quality, and body odors, particularly those of a sexual nature. The proximity to the f-word is undeniable and embraced by virtuoso funk musicians who described their grooves as nasty, dirty, "stanky," and funky.

Funk is heavy on the one beat with a syncopated back beat. Innovative musicians create music using various techniques exclusive to funk, bass slapping, multiple stopping bass lines, layering B-3 organ and clavinet vamps, and drum beats that include multiple hits and fills. Electric guitars add soaring leads and syncopated textural treatments of wah-wah, distortion, and Echoplex, in homage to African noise aesthetic, and horn sections provide counterriffs, rhythms, and accentuation. Through an egalitarian distribution of power across the band, vocalists deliver not only text, but also grunts, hollers, chants, and moans, invoking West African polyrhythm. Funk lyrics vary but common themes include pride, power, freedom, love, aspects of black culture (for example, soul food, dance, hairstyle), sexuality, and spirituality. Funk music helped negotiate black mass culture by reconciling post–civil rights identity through pulsing dance rhythms with politically articulate words.

Funk in the 1960s

Before the mid-1960s, music that would later be termed "funk" could be identified in New Orleans's Allen Toussaint, the gospel of Mahalia Jackson, James Cleveland, and the Soul Stirrers; the soul of Jackie Wilson and the Stax/Atlantic lineup: Ray Charles, Booker T. and the MGs, and Aretha Franklin and Muscle Shoals; the jazz of Sun Ra, Ramsey Lewis, and Horace Silver; and the rhythm and blues of the Isley Brothers, Jimi Hendrix, and countless other black musicians. But it was not until the mid-1960s that funk became its own genre.

Funk scholar Ricky Vincent (1996) organized funk into five dynasties, with the first, "unification," occurring in the mid-1960s. Early funk was indeed unifying; it captured a group dynamic, lost since the invention of digital recording. Arrangements by legendary musical directors (for example Nat Jones, Alfred "Pee Wee" Ellis, and Bobby Byrd) provided a framework wherein musicians collectively expressed themselves. As each player added his or her distinct riff, an extraordinary symbiotic relationship occured, making funk something of a group activity, reliant on the skills and mood of its players. Previous recordings had treated musicians as a disaggregate part of a whole, but James Brown challenged this assumption by talking to the Famous Flames, at times toying with them, and made community through song structure. It also made communication and linguistics part of the funk tradition. James Brown's funk brought the culture of the black community to unify black and white audiences.

James Brown met Bobby Byrd at a juvenile detention facility in Augusta, Georgia, in the early 1950s. They formed a gospel group under various names but after seeing a rock 'n' roll show featuring Hank Ballard and the Midnighters, and Fats Domino, they changed their musical direction and the group name to the Flames. The Flames appeared in *Billboard* magazine charts as early as 1958 with "Try Me" (Federal) only two years after being signed, but it was not until 1960 under the direction of Ben Bart, director of United Attractions, that the band became the Famous Flames and toured the "chitlin' circuit" and other historically black venues, such as the James Brown Revue. During this time, Brown earned the names "Mr. Dynamite," and "The Hardest Working Man in Show Business" for his hard-driving choreographed shows.

The mass commercial success of James Brown and his band would forever change the sound and structure of popular music. Throughout the years the Famous Flames included great jazz musicians who set the funk standard: Maceo Parker and St. Clair Pinckney on saxophones; trombonists Bobby Byrd and Fred Wesley; guitarists Jimmy Nolen and Alphonso "Country" Kellum; trumpeter Lewis Hamlin; saxophonist and keyboardist Alfred "Pee Wee" Ellis; drummers John "Jabo" Starks, Clyde Stubblefield, and Melvin Parker; and bassist Bernard Odum. Borrowing liberally from jazz sensibilities, Brown's band created a new sound in 1965 that became known as funk.

During the mid-1960s, the status of blacks was in the balance. While the National Association for the Advancement of Colored People (NAACP) litigated against structured racism, protesters of segregation were violently attacked, imprisoned, and too often murdered. The social, political, and economic context that culminated in the civil rights movement also forged funk. In March 1965, hundreds of civil rights protestors were violently beaten in the three Selma to Montgomery marches. Thousands of Americans watched the confrontation on their televisions; however, according to Stokely Carmichael, they were more dismayed that a white minister, James Reeb, was attacked and killed than the thousands of blacks who had fallen. With the nation's eyes looking upon them, Martin Luther King, Jr. led the struggle to victory. That year, after a long battle with record executives, James Brown won full artistic license and once again changed musical direction.

Within days of President Johnson signing the Voting Rights Act of 1965 into law, James Brown released *Papa's Got a Brand New Bag* (King). As if heralding the coming of a new guard in U.S. race relations, "Papa's Got a Brand New Bag," "Cold Sweat," "Get Up Offa That Thing," and "Funky President (People It's Bad)" became the soundtrack for the anger, discontent, and frustration of generations of black oppression, and the growing new optimism from within it. As Nero is said to have fiddled while Rome burned, communities broadcast funk as uprisings erupted across the United States; the same hot August when the Watts Riots exploded, so too did funk.

"Papa's Got a Brand New Bag" set aside conventions of popular song construction in three distinct ways. First, it replaced verse and chorus with rhythmic dialogue to include words, grunts, and moans. Second, it traded traditional chord progressions for a groove. Third, songs started to move out of the three-minute constraint put in place by radio and record executives. The song "Cold Sweat" is considered the first funk song, as it prescribed to the new James Brown arrangement and included a drum break.

While U.S. segregation was being dismantled, blacks found themselves in social spaces previously denied them. One such space was representation in the media, where Motown, Stax, and James Brown ruled the air-waves. As did Motown and Stax, Brown purposefully targeted a mass audience. As a result, James Brown appeared in two *Billboard* magazine's charts: Pop Singles and Black Singles. And in 1966, funk was legitimized when Brown garnered a Grammy Award for the best rhythm and blues recording of "Papa's Got a Brand New Bag." In response, musicians across America began to shift popular music from soul to funk.

The solution from the black community to what had been ignorantly termed, "the Negro Problem," also shifted; the youth that had once looked toward the Student Non-Violent Coordinating Committee and the Southern Christian Leadership Committee now began to consider the Black Panther Political Party. Violent race relations polarized America. White America was changing, albeit at a much slower pace than blacks anticipated. In tandem to yet seemingly separate from the race politics, Brown opened a space in the mass media, thereby the national consciousness, for blacks to enter. Unlike the polished middle-class blacks of Motown, Brown "opened up the door" for the working-class black man.

As black nationalism grew and race relations strained, a black San Francisco disk jockey and musician appeared to take funk in a different direction. With a new paradigm of love and peace and political savvy that defined the west-coast psychedelic movement, Sly and the Family Stone won commercial success with *Dance to the Music* (1968). Compared with the racially homogenous James Brown band, Sly and the Family Stone looked like the United Nations. Each member represented various racial backgrounds, and women were integral members. Their first project garnered a top 10 single, "Dance to the Music," and their second album *Life* (1968) produced another hit, "M'Lady." Where Brown's funk charted on both pop and black singles, but ranked higher in the black singles charts, Sly and the Family Stone placed more songs on the pop singles than on the black singles charts.

And then Martin Luther King, Jr. was assassinated.

As if attempting to quell the unrest and angst that the average American felt in 1969, Sly and the Family Stone released the album *Stand!*. The song, "Every Day People" climbed to number one on *Billboard* magazine's pop and black single charts, and the album produced four other chart toppers with one particular song that again changed funk, "I Wanna Take You Higher." The album, though commercially accessible to a large crossover audience, did two things not seen before in popular black music. First, "Don't Call Me Nigger, Whitey," directly challenged the status of blacks without innuendo in a widely distributed commercial product. The song exposed the powerlessness of the average person regardless of ethnicity, and now politics and social commentary were no longer off-limits to black musicians. Second, almost half of the songs had a time of five minutes or longer. Song lengths had been tailored to about three minutes to make them radio friendly, and James Brown's work had been toying with this concept since 1965. Sly and the Family Stone not only challenged this limitation but paid homage to Brown's work by including a cover of "Sex Machine," at 13 minutes and 48 seconds.

Social spaces were opening, and even the strict Motown production logic was challenged when the Isley Brothers left Motown to create T-Neck productions and gain artistic freedom to self-produce "It's Your Thing" (1969). As much as this era was about unification, it also was about artistic freedom and change.

At the end of the 1960s, with the notable success of funk across markets, musicians were leaving the James Brown camp for jobs elsewhere. A mutiny erupted and even faithful Maceo Parker left to begin a new funk band, Maceo and All the King's Men. And one by one, James Brown's band moved on, many of them going North to Detroit, Michigan; not to Motown but to Westbound where an artist by the name of George Clinton would again take funk music in a different direction.

Funk in the 1970s and Beyond

The popularity and innovation of James Brown's "Cold Sweat" (1965) challenged musicians to produce work that met a new standard. Funk in the 1970s was organic yet retained commercial appeal enough to bridge racially segregated record markets. Musicians were working and record labels were funding funk at an astonishing rate to culminate in what music critic Rickey Vincent (1996) termed the "Shining Star" of the funk dynasty. The variety of funk being produced in studios across America in the early 1970s was staggering, as was the changing status of race and power.

James Brown influenced musicians in a profound way. Countless numbers of bands incorporated his style yet most never saw success. Sly and the Family Stone were the rare exception and they received the majority of the dominant pop market. The racially integrated band from San Francisco embraced the political and cultural epoch to create anthems of love and understanding and poignant political diatribes. Mandrill, a Latin-Caribbean jazz band from Brooklyn, New York, also furthered this new inclusive attitude in funk. They did not receive the

same exposure as Sly, but their Latin jazz funk and costumed style—even before Funkadelic, who were once Mandrill's opening act—deeply influenced the formation of funk. Another racially mixed band appeared in the charts playing funk, when a music producer heard a Los Angeles rhythm and blues cover band called the Creators. He introduced them to Eric Burdon, formerly of the Animals, who brought on harmonica player Lee Oskar, and soon after they signed with United Artists. In 1970, *Eric Burdon Declares War* was released and, "Spill the Wine" charted at number three in pop singles. The album was certified gold. Burdon left the band a year later and *War* went on to chart on both *Billboard* magazine's black and white albums. Funk not only changed the structure of music but also the structure of race and power in America.

Funk challenged the status quo. When James Brown hired the Pacesetters, Kash Waddy, Philippe Wynne, Phelbs "Catfish" Collins, and his brother William, also known as "Bootsy," they changed their name to the JBs and removed the old patriarchal guard of Brown's domination. The music reflected their freedom in hits that remain as some of the most influential, and sampled, music ever created: "Get Up (I Feel Like Being A) Sex Machine" (1970), "Super Bad" (1970), "Hot Pants" (1971), "Soul Power" (1971), "Make It Funky (1971), and "Get on The Good Foot" (1971).

The early 1970s saw an eruption from the other Detroit record company, Westbound. The group of musicians formed around George Clinton's barber shop in New Jersey became Funkadelic. In only three years (1970–1973) the band produced five albums with Westbound and planted the seeds of what would become Parliament and then P-Funk, the most influential funk band in history.

The collective identity of the black community bore on the white media. Social unrest at home, in the ghettos, and the debate on Vietnam culminated in 1971, against the wishes of the Motown management, when Marvin Gaye asked the nation, "What's Going On?" and then answered his seemingly rhetorical question with the very materialist answers: "Mercy, Mercy Me (The Ecology)," and "Inner City Blues (Make Me Wanna Holler)." This clearly paved the way for Curtis Mayfield to respond with the soundtrack to *Superfly* (1972) and to launch a new epoch of funk music: the inner-city funk.

Funk was developing in various ways, and Stax, one of only two black-owned music companies of the time, had a hand in its development. While at Stax, Al Bell helped commercialize funk with Isaac Hayes and MGM to produce *Shaft* (1971), and in collaboration with Melvin Van Peebles to produce the revolutionary film *Sweet Sweetback's Baadassss Song* (1971).

According to its own poster, *Sweet Sweetback's Baadasssss Song* (1971) is "Rated X by an all white jury." True to the genre, Sweetback, the black hero, triumphantly ran from *The Man*, and used his masculinity and sexual prowess to "win the game." This exposé of the 1970s inner-city starred "the Black Community," and seductively explored the topic of black empowerment. Its soundtrack was funk music with revolutionary titles, such as "The Man Tries Running His Usual Game But Sweetback's Jones Is So Strong He," "Won't Bleed Me," and "Sweetback Getting It Uptight and Preaching It So Hard The Bourgeois Reggin." Melvin Van Peebles,

the director and star, was credited with writing the music; however, the band that recorded it would become Earth, Wind & Fire. This film set the standard by which others followed, offered employment opportunities to black musicians of the day, and brought positive black role models to the public consciousness. Even the Black Panther Political Party endorsed the film (James 1995).

Funk was becoming a commodity as bands sprang up across the nation, and in the case of the Average White Band, around the world. The Isley Brothers once again garnered commercial success on the rhythm and blues chart with the funky, "Pop That Thang" (1972). And commercial giant, Warner Brothers, produced two albums for the band Earth, Wind & Fire. Their self-titled album and *The Need of Love* both included positive images of love, beauty, power, knowledge, and spirituality. And Stevie Wonder also moved out from under Motown and began to produce his own brand of funk music.

Wonder's self-produced *Talking Book* (1972) and *Innervisions* (1973) extended soul music out of the formulaic tendencies of Motown, through a new production style that was Wonder's best and most influential work. Drawing from a variety of musical styles, his albums mixed romance with deep social commentary and brought a new sound to funk, the electric keyboard. Hammond B-3s were common in the black church and in early funk music, but Wonder added a Hohner clavinet, heard in songs like, "Superstition," "Livin' For the City," and "Higher Ground." He also worked in the funk tradition of talking and included sounds of a living community on many songs.

With Watergate, Vietnam, and the end to the War on Poverty came a national sense of hopelessness. And five years after the Watts Riots, in August 1972, the Seventh Watts Summer Festival, termed the Wattstax, attempted to elevate the profile of blacks, especially those living in Watts. For 1 dollar per ticket, more than 100,000 attendees shared a seven-hour concert featuring a variety of music, but two acts in particular stood out as important to funk, Isaac Hayes and the Staple Singers. Each brought dignity and respect to funk.

Meanwhile, Sly and the Family Stone were in demise and by 1973 bassist Larry Graham had created a new funk band, Graham Central Station, continuing the multiracial configuration of funk and its penchant for speaking about injustice, love, and equality coupled with musical innovation. Graham was responsible for the bass technique called "slapping" and incorporating the drum machine, but the band was short-lived. And another interracial band took the stage, Rufus, featuring Chaka Khan, who recorded for just over a decade with great crossover success.

The late 1970s, what Vincent termed the "P-Funk" dynasty, saw a plethora of funk in the media. George Clinton arranged his collective of musicians into many bands (for example, Funkadelic, Parliament, Brides of Funkenstein) with great success. And the Isley Brothers once again had a top 10 hit with "Fight The Power (Part 1)" (1975). Westbound produced the Ohio Players, whose first album, *Pain* (Westbound 1972), topped the charts with the humorous "The Funky Worm," the first commercial hit for the band, and Westbound. Each subsequent annual release from the Ohio Players grew in success, and peaked with two albums that became number one hits on *Billboard* magazine's black and pop charts, *Fire*

(1975) and *Honey* (1975). Black culture was assimilating into the status quo and funk appeared in all forms of media.

Disco became a popular production style and thus began the fourth dynasty, “Naked Funk” in the 1980s. Blacks had gained access to most social spaces and funk musicians were left to revel in celebrity status; this era of funk included such artists as Rick James, Cameo, Lakeside, the Gap Band, and Zapp. As funk grew with technological advances, as music went digital, so too did funk. The fifth funk dynasty “hip hop nation” was built on samples of funk music being incorporated into contemporary rap music. The most frequently sampled bands were the JBs and P-Funk (Lena 2004) because the samples sonically recreated community and invoked political resistance (Southgate 2008).

Finally a new dynasty began, the “Funk Revival.” Too new to be captured by Vincent’s typology, in the 21st century funk once again reinvented itself. Artists have turned back to live sounds and have created the music that was funk in the late 1960s and early 1970s. Record companies such as Daptone have applied new production logic to the older funk sensibilities of song construction and have seen success as they extend the funk legacy into the 21st century.

P-Funk

The 50-year P-Funk saga is two stories: one, the musical journey and personnel configurations that resulted in funk, which shaped popular music even in the 21st century; and two, the sociopolitical status of a group of working-class black musicians. P-Funk is the Parliaments, Parliament, and Funkadelic. The name is shortened to P-Funk (pure funk) or Parliament/Funkadelic or the P-Funk Mob. Well over 130 musicians are associated with P-Funk and more than 20 bands have come from P-Funk.

Born in a North Carolina outhouse in 1941, George Clinton spent his younger days in Washington, D.C. His earliest memories were images of the Cold War: blackouts, searchlights, planes, and “the bomb,” which later were revealed in his music. The pubescent Clinton moved to Newark, New Jersey, where his cousin shared with him her albums with which he immediately connected. At the age of 14, he started a doo-wop group, the Parliaments. They played community events and even won amateur night at Harlem’s Apollo Theater. Clinton and many of the Parliaments worked and sang in a barbershop in Plainfield, New Jersey. A locus of black community, the New Jersey barbershop drew musicians and the band quickly grew in numbers by way of members, fans, friends, and hangers on (Corbett 1994).

The band began recording for small record labels, and in 1964, Clinton worked with Jobete Records, a Motown publishing company. After recording some demos and writing songs intended specifically for Motown, the Parliaments moved their vision and the band to Detroit, Michigan. They generally were ignored by Motown but were noticed by Martha Reeves and brought onto Revilot Records, in 1967, where they garnered the hit “I Wanna Testify.” Clinton produced a small number of songs for Motown’s major acts, the Jackson Five and Diana Ross, which led to a contract with Invictus, the brainchild of the

Motown production team Holland-Dozier-Holland, who forged their own production company separate from Barry Gordy. In collaboration with British blues and folk singer Ruth Copeland, who is married to Motown producer Jeffrey Bowen, the Parliaments recorded *Osmium* (1970) but received little attention. Indeed, it was not until the album was rereleased that audiences heard the important foundational work found in songs, "I Call My Baby Pussycat," and "Funky Woman." After extensive effort, the band once again faced adversity when Revilot dismantled and took the band name.

The counterculture movement saturated public consciousness and after a series of disappointments surrounding Motown the band took on a new name to reflect a new attitude. Soon the band consisted of George Clinton, Gary Shider, Ray Davies, Clarence "Fuzzy" Haskins, William "Billy Bass" Nelson, Calvin Simon, Mikey Atkins, Tiki Fulwood, Lucius Ross, Glen Goins, and Grady Thomas. The band's squeaky clean look began to recede, the suits were gone and the men took on a new persona with a relaxed and disorganized look. Clinton was costumed in hotel sheets, and the band in suit bags, loincloths, Indian headdresses, and other equally outrageous fashion. The music adopted this looseness and each player was awarded autonomy. Adding guitarist Eddie Hazel injected the band with a Hendrix penchant for acid rock that, when combined with the rhythmic groove of the Parliaments, affected popular music forever. After borrowing Marshal Amplifiers from the band Vanilla Fudge, they became the loudest black band in history, and in 1968 changed their name to Funkadelic.

After many unsuccessful Motown interactions, Funkadelic signed with Westbound Records. Owned by Armen Boladian, Westbound was an independent label that carried mostly black artists who play gospel or funk. After years of limitations on lyrics working with Motown, Clinton began writing in stream of consciousness and puns that beget rap (Mills 2002). The odyssey begins on *Funkadelic* (1970) with a question: "Mommy What's a Funkadelic?" The first words are "If you will suck my soul/ I will lick your funky emotions." And an answer, "Like I said, I won't do you no harm/ I am Funkadelic/ Dedicated to the feeling of good." Indeed, Funkadelic cannot be understood unless placed in proper social context. The puns alluded to lived experience and permeate their music even into the 21st century.

After litigation, in 1970, Clinton won back the name the Parliaments and an additional member joined the band: Bernie Worrell, a masterful keyboardist who studied at New England Conservatory of Music and Jiulliard. Worrell brought to the band classical music sensibilities that tightened the looseness without losing the raw funk with which Funkadelic had become synonymous.

As with James Brown, Clinton saw personnel come and go, often to return. In 1971 Clinton briefly lost Worrell, Hazel, Fulwood, and Nelson to Invictus artist Ruth Copeland. In a twist of fate, Copeland was scheduled to open for Sly and the Family Stone. During the show, Copeland called her band Funkadelic and was admonished by Sly Stewart, a friend of Clinton's. She was told to either quit the tour or lose the band; the band returned to Clinton who, in the interim, had hired 17-year old guitarist, Michael "Kidd Funkadelic" Hampton.

The Process Church of the Final Judgment underpinned Funkadelic's next three albums, *Free Your Mind . . . And Your Ass Will Follow* (1971), *Maggot Brain* (1971), and *America Eats Its Young* (1972). In their brief interest in Process theology, the music and lyrics challenged dominant beliefs: salvation is found in freedom, and the Kingdom of Heaven is found within. Songs such as "Eulogy and Light," "If You Don't Like the Effects, Don't Produce the Cause," and "Balance" reflected a spiritualism steeped in social consciousness. The coalescence of the Funkadelic sound retained this consciousness but became technically more cohesive with *Cosmic Slop* (1973), S*tanding on the Verge of Getting It On* (1974), *Let's Take It to the Stage* (1975), *Hardcore Jollies* (1976), *One Nation under a Groove* (1978), *Uncle Jam Wants You* (1979), and *The Electric Spanking of War Babies* (1980). Much later, Boladian claimed the rights to the master recordings of four Funkadelic albums, and after litigation in 2005, Clinton won $2.8 million and finally was returned his rightful property.

Developing two bands simultaneously, Funkadelic remained an experimental psychedelic funk band and Parliament produced songs meant for commercial success. The first two Parliament albums, *Up for the Down Stroke* (1974), and *Chocolate City* (1975) set them on a trajectory of success with black audiences, with the latter crossing over to number 91 in the top 100 pop albums. A pinnacle was reached when Clinton and Bootsy Collins reported seeing a UFO while driving home from a show late one night, thus galvanizing their cosmic theme along with the subsequent landing of a large spaceship on stage to support the *Mothership Connection* Earth Tour (1976). Their elaborate stage show complete with pyrotechnics, lasers, and Clinton's arrival on the mothership was legendary and took funk to an intergalactic level.

The culture of P-Funk was as complex as its artists, and it included mythology, art, and language. The distinctive work of Pedro Bell and the album art of Overton Loyd captured an intergalactic world in which cartoons lived out myths in the music. In this culture, the myths included Starchild who arrived via the *Mothership Connection* (1975) to spread the funk, but found Sir Nose D'Voidoffunk inauthentic—he was "too cool to dance" and was spreading the "Placebo Syndrome." *The Clones of Dr. Funkenstein* (1976) maintained the Funk and assisted in the struggle of *Funkentelechy vs. The Placebo Syndrome* (1977) when Starchild used his bop gun to ensure funkentelechy, a balanced state of funk, even when underwater as in the *Motor Booty Affair* (1978). Funk was the big bang that started the universe in *Gloryhallastoopid* (1979) and finally Sir Nose traced his heritage on *Trombipulation* (1980) and found that he indeed was wired biologically to be funky. Words were ciphers: being unfunky was "stoopid," a form of political impotence; something deep was "zeep," like the zap from the bop gun. Inauthenticity was frowned upon, articulated in Bootsy's Rubber Band's Pinocchio Theory which posited: "If you fake the funk, your nose will grow." The culture centered on the preservation of funk as an expression of self. It was freedom, dance, pleasure in all forms, and resistant to constraint.

P-Funk's cultural impact was immeasurable. P-Funk samples embed hip hop: Run-DMC, Too $hort, Tupac, Digital Underground, N.W.A. (Niggaz with

Attitude), Public Enemy, Ice Cube, De La Soul, Cypress Hill, Jungle Brothers, Dr. Dre, Ice-T, and Snoop, to name just a few. And new funk bands immerged to bring a revived, uncut funk back to live performance: P-Theory, DRUGZ, and 420 Funk Mob. After more than a half century of making funk music, P-Funk released two albums, *T.A.P.O.A.F.O.M.* (The Awesome Power of a Fully Operational Mothership) (1996) and *How Late Do U Have 2BB4UR Absent?* (2005). In addition, they continued to produce other top artists, such as De-Lite and the Red Hot Chili Peppers.

See also Brown, James; Clinton, George; Hayes, Isaac; Jazz; R & B (Rhythm and Blues); Sly and the Family Stone.

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Darby E. Southgate

G

Game Songs

African American game songs occur in a variety of activities, including jumping, skipping, ring plays, jump rope, and clapping games, as these games often contain a musical element. The cultural inheritance of these game songs is deeply rooted in the music, dance, and game traditions of Africa, as well as the song and game traditions of African American slaves. These retentions are apparent in the body movement, use of improvisation, polyrhythmic patterns, call-and-response elements and combined patterns of lyrics from ring plays to jump rope. While some African American game songs, such as "Miss Mary Mack" and "Little Sally Walker," are adopted from European game songs, the African American adaptations are unique in their use of improvisation, ranges in percussive pitch, and emphasis on the offbeat.

Many traditional African American game songs require gathering in a ring, line, or couple formation. Ring games, sometimes referred to as ring plays, originate from African ring dances and African American ring shouts (a religious dance often accompanied by the clapped rhythms, shuffling, song, and storytelling) and are one of the earliest collected types of African American game songs. In some ring games, such as "East Coast Line," participants gather in the circle and sing in response to a lead (who is also in the circle) while a participant in the center of the ring does the performing, or playing out. In other ring games, such as "Little Sally Walker," the participants in the circle sing without a lead while the person in the center plays out. Both of these formations can include any number of people and the person in the center trades places with someone in the ring before the song is repeated and the game continues. Other ring games, such as "Red Bird" and "Just from the Kitchen," involve skipping across the ring or swinging with partners. Line games such as "Josephine," involve skipping and jumping, while most couple games, such as "Sally Green Up and "Miss Mary Mack" involve clapping with partners. Other game song genres worth noting are jumping games, jump rope, and skipping games.

While drumming was often outlawed by many slave masters who feared that the talking drum served as a form of communication between slaves, the use of the body as a percussive instrument persisted. Clapping games are universal in West Africa, and this tradition has carried on in America, as is evident in the percussive pitch variations and emphasis on the offbeat in clapping, body-slapping, and foot-stomping techniques used in African American singing games. The presence of polyrhythm and polymeter in clapping and other body-percussion techniques produces complex cross-rhythmic patterns, as is evident in the game songs "Juba" and "Hambone." Vocal elements of these game songs include repetition of short phrases, the use of nonlexical phrases, and call and response.

As is the case with most singing games, African American game songs primarily are acquired from child generation to child generation, thus complicating the documentation of these games over time because children often adjust their performances when playing in the presence of an adult and the elements of a game song can change from generation to generation. Many educators are beginning to integrate African American game songs into music curriculum, but the dissemination of these games songs occurs primarily on playgrounds from rural areas to urban centers. Over time, the lyrics of many of these songs change to reflect modernity and include popular culture references, while the game formations associated with a particular game song remain continuous.

See also African Influences.

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Lee Bryars

Gangsta Rap

See Rap Music.

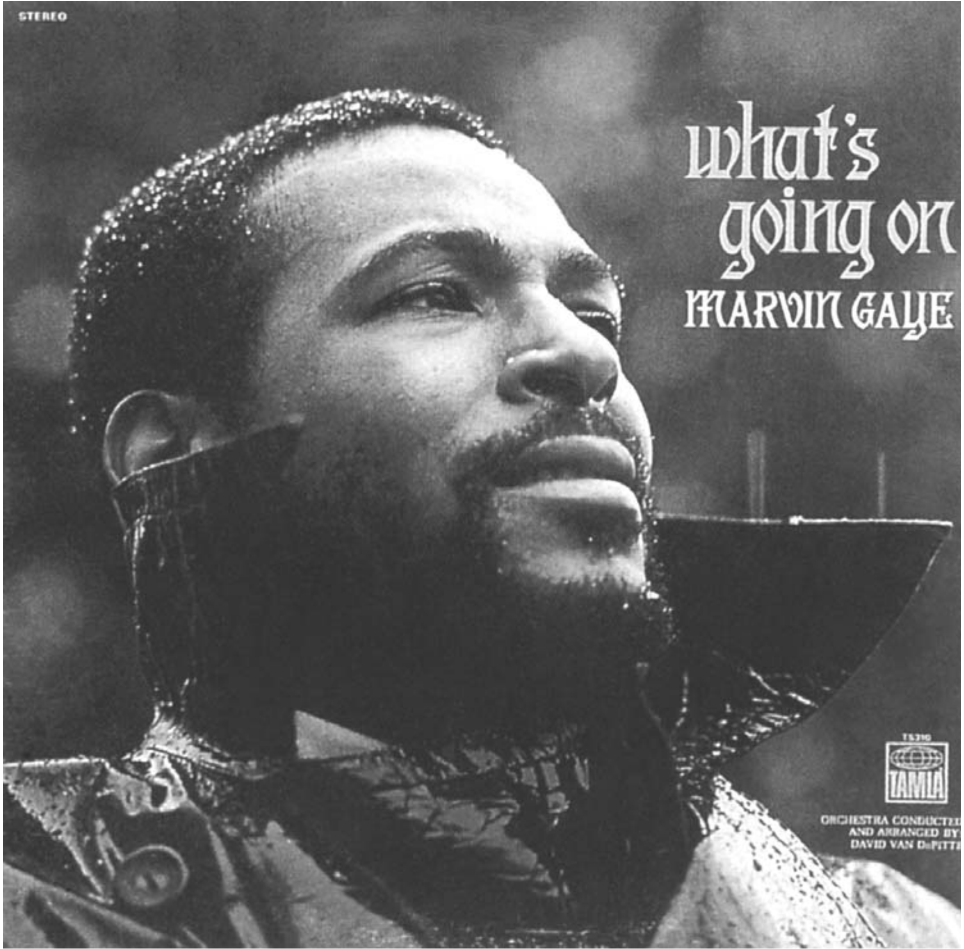
Gaye, Marvin (1939–1984)

An R & B and soul artist, Marvin Gaye was among the most innovative and memorable artists to come out of the Motown studio and label. He began with Motown in 1961 and released his first R & B single a year later. He enjoyed

Marvin Gaye performs at Radio City Music Hall in New York City in May 1983. (AP/Wide World Photos)

moderate success through the mid-1960s as singer, writer, and musician with the label. But, some of his most memorable hits came through his teaming with Tammy Terrell. The Gaye-Terrell duet produced titles such as "Ain't No Mountain High Enough," "Ain't Nothing Like the Real Thing," and "You're All I Need." In 1968, Gaye enjoyed significant productivity, as the duet album *You're All I Need* and the hit single "I Heard It through the Grapevine" were both released. These recordings vaulted Gaye to the top of the charts and to virtual R & B stardom. Gaye spent the next few years in seclusion because of the devastation felt from Tammy Terrell's untimely death and personal conflicts. His tour-de-force *What's Going On* was released in 1971 and is considered by many as the greatest soul album of all time. The album is a compelling blend of politically and socially aware commentary and Gaye's smooth, gospel-tinged vocals. It is also the first Motown album on which the Funk Brothers, the label's studio band, received printed credits for their contributions. Gaye's success continued through the 1970s with chart-topping albums such as *Let's Get It On* (1973) and *Live at the London Palladium* (1977). His last big hit before his tragic death in 1984 was the single "Sexual Healing" (1982).

See also Soul Music.



Marvin Gaye's What's Going On *album cover, 1971. (Photofest)*

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Horace J. Maxile, Jr.

Gillespie, Dizzy (1917–1993)

Jazz trumpeter John Birks Gillespie was born October 21, 1917, in Cheraw, South Carolina; He came from a musical family: his father was a pianist-bandleader in his leisure time, whose band played for local dances, and all the

children studied piano. He was surrounded with instruments from earliest childhood, for his father kept the band's instruments at his house. He began piano study at an early age, learned trombone at school, and then changed to trumpet when he was about 12 years old (his father died when he was 10). He obtained his musical education in the public schools of Cheraw, South Carolina, where he played in a school band that also played for local dances, and at the Laurinburg Technical Institute in Laurinburg, North Carolina, where he also played in musical groups. In 1935 he went to Philadelphia, Pennsylvania, where he played with Frank Fairfax, among others, and acquired the nickname "Dizzy"; in 1937 he settled in New York. Thereafter he played with various groups, including Theodore ("Teddy") Hill (1937–1939, including tour in Europe), Cabell ("Cab") Calloway (1939–1941), Ella Fitzgerald (1941), Benny Carter (1941–1942), Les Hite, Earl Hines (1942), and William ("Billy") Eckstine (1944), among others.

During the 1940s Gillespie led his own groups from time to time; he played for short periods with Duke Ellington and John Kirby's sextet; and in 1944 he became co-leader of a group on 52nd Street with Oscar Pettiford, which for him "represented the birth of the bebop era" (Gillespie, 202). Long before this time, however, he had become deeply involved with the new music called bebop. Beginning about 1939, black musicians who played in bands all over the city would gather after working hours at Minton's Playhouse or Clark Monroe's Uptown House in the Harlem community for "jam sessions," where they experimented with new ideas or competed in exhibiting their musical and technical skills. Thelonious Monk and Kenny Clarke played in the house band at Minton's; among the others who made important contributions to the development of the new music were Gillespie, Oscar Pettiford, Charlie Christian, Milton Hinton, Illinois Jacquet, and, beginning in 1942, Charlie Parker. Parker and Gillespie were regarded as the leaders, and when they joined Eckstine's band at the end of 1943, they carried the new music with them, thereby turning the band into "the incubator" of bebop. Because of the recording ban imposed by the National Federation of Musicians during the period August 1942–November 1944, very little of this music was recorded. Gillespie invented the name for the new music. His group on 52nd Street played many of his original pieces, for which there were no titles; he would start the playing by humming "Dee-da-pa-da-n-de-bop," and patrons developed the habit of asking for bebop pieces. Eventually the press picked up the name, and Gillespie gave the title "Bebop" to one of his pieces written without a name during that period.

From the mid-1940s on, Gillespie led both big bands and small groups. He toured widely throughout the world; in 1956 he toured as a goodwill ambassador for the U.S. Department of State in Europe, the Near East, and Latin America, thereby marking the first time in history that the United States had given official recognition to a jazz orchestra. Frequently he toured as a soloist with special shows, such as JATP (Norman Granz's Jazz at the Philharmonic, 1946, 1950s), The Giants of Jazz (1971–1972), and The Musical Life of Charlie Parker (1974). His groups appeared at the major jazz festivals at home and

abroad, in concert halls and theaters, in nightclubs, and on university campuses. He was also active as a lecturer and workshop consultant on college campuses.

From the time of his recording debut in 1937, he recorded prolifically with many groups as well as his own; he appeared on television programs and wrote music for film soundtracks as well as appeared in films, including *Jivin' in Be-bop* (1947), *The Cool World* (1963), and *Jazz, the Intimate Art* (1968). He wrote tunes steadily, not only for his own groups but also for others, of which the best known were "A Night in Tunisia," "Bebop," "Salt Peanuts," and "Groovin' High" and the collaborations with Parker, "Anthropology" and "Shaw Nuff." His first historic quintet in 1944 included Don Byas, Oscar Pettiford, Max Roach, and George Wallington; changes in personnel brought in Albert ("Budd") Johnson (as co-leader), Clyde Hart, Leonard Gaskin, and later Earl ("Bud") Powell, Charlie Parker, Dillon ("Curley") Russell, and Ray Brown, among others. The roster of Gillespie's first big band of 1945 would appear to be a "who's who" in jazz a decade later. His honors included numerous awards from the music and recording industries, awards from civic, professional, and educational institutions, citations by cities and state legislatures, and honorary doctorates from Rutgers University (1972) and the Chicago Conservatory of Music (1978).

Dizzy Gillespie was the major architect of bebop music, along with Charlie Parker, and one of the leading innovators in the history of jazz. He was the first to bring Afro-Cuban rhythms into jazz (1947), to introduce the South American samba or bossa nova to the United States (1957), and he was credited with being one of the first to use the electric string bass in the jazz ensemble (mid-1960s). His style development was influenced by Roy Eldridge; all trumpeters since his time were shaped directly by him. He moved gracefully from his origin in the bop era to contemporary times and retained his preeminence as the jazz trumpeter without peer. In 1979 he published his autobiography, *To Be, or Not to Bop,* with Al Fraser. In 1989, he was awarded the Grammy Lifetime Achievement Award. That same year, he received the National Medal of Arts. He died on January 6, 1993, in Englewood, New Jersey.

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Eileen Southern

Go-Go

Often considered a subgenre of funk, this creative regional expression merges blues, jazz, R & B, and other elements of black expressive culture. Developed in the Washington, D.C., Maryland, and the Northern Virginia triangle during the 1970s, go-go continues with great prominence as a regional style of African

American music that is known throughout the country but thrives in the Mid-Atlantic corridor.

The go-go sound (or experience) is grounded in its unique beat, created through the use of syncopated rhythm and a collection of percussive instruments grounded by trap drums, and accentuated with congas, bongos, timbales, and cowbells. Anchored by electric bass, keyboard(s) and electric guitars, the groove of go-go is further accentuated by the use of small horn sections (often a trio of trumpet, trombone, and saxophonist). The mid-tempo, groove-oriented musical expression was originated in dance clubs. Go-go emphasizes the use of call and response as well as the art of quoting hooks from preexisting popular songs within and beyond the African American popular music repertoire. Hooks such as the theme to the movie *2001*, the theme to the cartoon "Woody Woodpecker," Duke Ellington's "It Don't Mean A Thing If It Ain't Got That Swing," or James Moody's classic "Moody's Mood for Love" are some of the most notable. Known for lengthy sets and tons of performer-audience interaction, go-go emerged as a Washington, D.C.-based locally grown expression during the rise of disco and emergence of hip hop. Unlike disco and hip hop, go-go was unable to translate to the national radio airwaves; however, it remains the pride of Washington, D.C., Northern Virginia, and Maryland natives and residents. Although a number of different groups are credited as being influential in the development and regional prominence of go-go, the essence of the go-go sound is credited to Chuck Brown, known affectionately as the "Godfather of Go-Go."

Chuck Brown (1934–)

Born in Washington, D.C., in 1934, Chuck Brown spent his early years in a number of professions, including driving tractor trailers, bricklaying, and shoe shining, as well as a sparring partner and boxer and an old-school hustler (gambler, pool player, and so on). During his childhood years, he played piano at the Mt. Zion Holiness Church, a passion he would not return to until incarceration at Lorton Prison, where he turned to the guitar. After serving a four-year sentence for assault, Brown was released in 1966 and decided to pursue music. After playing guitar with Jerry Butler, the Earls of Rhythm, and Los Latinos, Brown put together his own group with his innovative fusion of R & B, Latin, jazz, and the sounds of his childhood, gospel and blues. In 1972, his first release *We the People* meet mild success, as did his 1974 release *Salt of the Earth*. It was his third release, *Bustin' Loose* (1979) that hit the national charts and propelled Chuck Brown to emerge as the innovator of a new regional expression known as go-go. Although the recording had great success, Brown did not because of an unfortunate business relationship that Brown would resolve in court some 27 years later. After a five-year hiatus, Brown reemerged with his second national hit, "We Need Some Money" (1984). His band, the Soul Searchers paved the way for other bands aiming to accomplish the "classic" go-go sound that arose by 1976.

After Brown's sound became known, the term go-go arose as the name for the location where the dance music could be found. Known for his ability to

hype an audience and encourage a packed dance floor, Chuck Brown has remained a "national treasure" to local natives and residents. His signature black fedora, dark glasses, gold rings, and suave wardrobe aid in his iconic status within the go-go community.

The guitarist, vocalist, songwriter, and producer has performed at the White House for Presidents Jimmy Carter, Bill Clinton, and George W. Bush. In 2003 he was honored with the National Academy of the Recording Arts and Sciences Board of Governors Award. Other awards include The National Endowment for the Arts Lifetime Heritage Fellowship Award and The WKYS Go-Go Lifetime Achievement Award.

Rare Essence

Inspired by the sounds of go-go and encouraged by Chuck Brown, James "Funk" Thomas, an area DJ who often kept the dancers on the floor with his turntables in between Soul Searcher sets, desired to be a part of a band. Under the leadership of Thomas's brother, Quentin "Footz" Davidson, the band came to fruition. With the St. Thomas More Catholic School in southeast Washington, D.C., as the epicenter, Davidson pulled together Andre "Whiteboy" Johnson, Michael "Funky Ned" Neal, and John Jones to form The Young Dynamos in 1976. The band played around the D.C. area, executing covers of leading bands such as Parliament/Funkadelic, Cameo, and Confunkshun utilizing the go-go sound. The band's growing success was catapulted by their album *Live at Breeze's Metro Club* (2003), featuring the hit, "Body Moves." Subsequent hits include "Lock-It," which was released on the Strickly Business soundtrack. Their most successful releases have been "Work the Walls" and "Overnight Scenario." Their popularity and regional success in the Mid-Atlantic area has led to their designation as "The Wickedest Band Alive," by area natives and residents. Notable alums of the band included singer, songwriter, emcee, and multi-instrumentalist, Meshell Ndegeocello (born Michelle Lynn Johnson).

The 1980s and Beyond

The success of Chuck Brown and bands like Rare Essence led to the rise of other bands such as Experience Unlimited (EU), Trouble Funk, and the Junk Yard Band. Drawing from their collective admiration of the Jimi Hendrix Experience, a group of high school musicians took the name Experience Unlimited and began performing go-go around Washington, D.C. Their 1980 appearance with leading rapper Kurtis Blow on the song "Party Time" quickly propelled them to be sought out for the go-go-influenced movie *Good to Go* (1985). Their hits "Buck Wild," "Taste of Love," and "Shake Your Thang," a duet with rappers Salt-N-Pepa, achieved great area notoriety. Their 1988–1999 hit "Da Butt," which was featured in Spike Lee's *School Daze* solidified their place in go-go history. Although they were signed to Virgin Records, their timing (Virgin simultaneously invested greatly in the stardom of Janet Jackson) was unfortunate. EU continues to perform in the Mid-Atlantic region.

In addition to EU, Trouble Funk is another popular band that emerged as a go-go band after the success of Brown and other groups such as Rare Essence. Originally a 1960s cover band named Trouble, they decided to change their name and sound to join the go-go craze. Over the years, the band has had numerous members, including Timothius "Tee-Bone" David, Big Tony Fisher, Emmett "EJ Roxx" Nixon, Mack Carey, Chester "Boogie" Davis, James "Doc" Avery, Gerald Reed, Robert "Syke Dyke" Reed, Taylor "Monster Baby" Reed, and David Rudd. The band has had numerous hits that have been featured in documentaries such as *Style Wars* (1983) and in video games such as "Grand Theft Auto: Vice City."

During the 1980s, EU and Trouble Funk signed to Island Records, the label founded by Chris Blackwell known for launching the international success of reggae legend Bob Marley. Upon hearing Chuck Brown's "We Need Some Money," Blackwell quickly sought out go-go talent to grow his music industry empire. Risk after risk did not pan out, including the production of the movie that was to put go-go on the national map, *Good to Go*. The 1985 release failed miserably.

Next to EU and Trouble Funk, the Junk Yard Band is one of the most recognized bands of the go-go genre. Founded from in the Barry Farm government housing project in Washington, D.C., in 1980 by preteens unable to afford instruments, the group assembled buckets, crates, pots, pans, hubcaps, and anything else that they could get their hands on to create their unique version of the go-go sound. Referred to by locals as the Junk Yard Band, reminiscent of the band in the animated Fat Albert and the Cosby Kids, the group performed at area schools, recreation centers, community events, and on the street corners of D.C. Their fame and novelty gained them media coverage, leading to a recording contract with Def Jam Records run by Russell Simmons and Rick Rubin. Their 1986 hit song "Sardines" remains a favorite among the go-go community.

As a genre that transformed the cabaret crowd into a dance club crowd, go-go with its clever repetitive hooks and propensity to make people dance remains a thriving and vibrant musical and expressive idiom among the Washington, D.C., Northern Virginia, and Maryland area.

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Emmett G. Price III

Gordy, Berry (1929–)

Berry Gordy is a songwriter, producer, and the founder of the Motown record label. With his shrewd management style and keen eye for music talent, Gordy turned an $800 investment into a multimillion dollar business and the largest African American–owned company in the United States. Motown Records played a key role in racial integration in the 1960s music industry and furthered the careers of a myriad of soul, pop, and R & B artists.

Berry Gordy, Jr. was born November 28, 1929, in Detroit, Michigan, the seventh of eight children to Berry and Bertha Gordy. Gordy's interest in music began at an early age when he won a talent contest with his song "Berry's Boogie." Before making his start in the music business, Gordy dropped out of high school and was a professional boxer, assembly-line worker with the Ford Motor Company, and a soldier in the U.S. Army, serving in Korea.

On January 12, 1959, Gordy founded Tamla Records, and on April 14, 1960, incorporated the company into the Motown Record Corporation (the name came from Detroit's nickname, *Motor Town*). Gordy's Motown, which began as a single dwelling, soon burgeoned into nine buildings on the block, housing various entities, including Hitsville, USA, a recording studio; Jobete, a music publishing house; and Motown's Artist Development Department in which artists were taught how to dress, act, and present themselves in the popular music market.

With Motown's first multimillion dollar hit, "Shop Around" (1960), co-written by Gordy and Smokey Robinson, the company began to develop the signature Motown sound that fused soul and rock 'n' roll. Gordy signed and promoted some of the most influential artists in the genre, including the Jackson Five, Diana Ross and the Supremes, Stevie Wonder, and Gladys Knight and the Pips. The company produced more than 110 number one hit songs, including "Please Mr. Postman" (1961), "My Girl" (1964), and "Heard It through the Grapevine" (1968), as well as Gordy's own "I'll be There" (1970) and countless top 10 records.

In 1972, Gordy moved his headquarters to Los Angeles, California, where he produced the film, *Lady Sings the Blues,* based on the autobiography of jazz singer Billie Holiday and starring Diana Ross. The film garnered five Academy Award nominations, but could not stop the breakdown of Motown over money and Gordy's tight management style, during which time Gladys Knight, the Jackson Five, and Diana Ross left to sign with other labels. In 1988, Gordy sold Motown to MCA, Inc. for $61 million, keeping Jobete and Motown's film division.

In 2009, Motown, now absorbed into the Universal Music Group, celebrated its 50th anniversary with the release of a 10-CD box set of every Motown number one hit at the time, titled *The Complete No. 1's.* Motown continues to represent various artists, including Erykah Badu. The old Hitsville, USA site is now the Motown Museum, and, in 1999, Gordy was inducted into the Rock and Roll Hall of Fame.

See also Badu, Erykah; Black-Owned Record Labels; Detroit, Michigan; Motown Sound; Rock 'n' Roll; Supremes, The; Wonder, Stevie.

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Kim Kennedy White

Gospel Music

Overview

Gospel music is a sacred folk expression that developed out of 19th-century evangelical songs used during camp meetings and revivals at which many African Americans were converted to Christianity. African Americans embraced the sentimental religious songs, and especially their emotional performance, because they were reminiscent of West African religious rituals and the secretive "brush arbor" services held on southern plantations.

The extant canon of gospel song and English hymnody, when performed with zest and improvisation, was perfect for the Holiness, Pentecostal, and Sanctified churches that formed in the late 19th and early 20th centuries. These churches required emotional music to accompany their equally expressive worship services. Parallel to the development of Pentecostal music, hymns and newly composed gospel songs were given a jazz and vaudeville blues flavor in the 1930s by musicians such as Thomas A. Dorsey, Theodore Frye, and Sallie Martin, who helped to introduce the new sacred music and performance style to mainline Protestant churches throughout the urban North. By the 1940s, gospel music had swept the United States through radio, recordings, religious conventions, and the proliferation of amateur and professional gospel quartets, choirs, and groups who performed in churches and auditoriums throughout the country.

Throughout its history, gospel music has reflected the dominant popular African American music style in melody, vocal and instrumental coloration, and arrangement. Lyrics are derived from biblical stories, sermons, prayers, and personal experience. Other defining characteristics include instrumental accompaniment and polyrhythm, antiphonal song structure, Christ-centered lyrics written in the current vernacular and that focus as often on eschatology as on earthly survival, spontaneity in vocal and instrumental improvisation and ornamentation, and encouragement of group participation during its performance. The performance of a gospel song is as important as, if not more than, the song itself.

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Robert Marovich

The Development of Gospel Music in the 20th Century

Gospel music emerged out of African American Protestant churches in the early 20th century, with its development and instrumentation reflecting the impact of migration, urbanization, commercialization, and secularization on gospel musicians and their genres.

African American Pentecostals made the earliest contributions to gospel music at the turn of the 20th century. Charles Harrison Mason, founder of the Church of God in Christ (COGIC), encouraged early black Pentecostals to celebrate the African expression of their faith, and he made a direct effort to maintain the exuberant worship style of plantation praise houses, where body percussion, the shout, and personal testimony were common. Many mainline worshippers viewed gospel music as undignified and worldly. But those who appreciated it continued to use upbeat rhythms and creative instrumentation, including vocals, guitar, drums, and piano, and a preference for the Hammond organ. The chord structures used often approached blues and jazz.

Many early black gospel musicians figured among the millions of black Southerners who migrated to Northern and Midwestern cities, where commercial opportunities were more prevalent, new instrumentation and styles developed, and secularization was imminent. Pentecostal solo evangelists used gospel music as missionary work in the 1920s and 1930s and created their unique

brand of musical evangelism, as Rosetta Tharpe demonstrated. Reared in the COGIC, Tharpe spent her early years traveling and singing with her mother in churches and on city streets to spread the gospel. Tharpe's commitment to musical evangelism and that of other Pentecostal solo evangelists and musicians, including pianist Arizona Dranes and guitarists Ann Bailey and Nancy Gamble, set the stage for the commercialization of gospel music. Thomas Dorsey (Baptist) and Sallie Martin (Sanctified) are credited with initiating this process by establishing the National Convention of Gospel Choirs and Choruses (NCGCC), an organization that made musicians less dependent on local churches for support.

The commercial interest of large for-profit corporations soon competed with grassroots entrepreneurial efforts of Dorsey and Martin as the appreciation for gospel and race music grew in the postwar years. From 1938 to 1945, the subsequent tension between the sacred and secular was crystallized in the experiences of Rosetta Tharpe. Tharpe sang gospel music, but she privatized her faith, a move that allowed her to perform sacred music in secular arenas like the Cotton Club despite her religious beliefs. Her blend of the sacred and secular was censured from morally conservative black Christians and was the basis for her excommunication from the COGIC. Her success was nonetheless a prelude to the popularity of gospel music and ignited debates over the still-controversial union of religion and commerce.

Solo evangelists like Tharpe shared the gospel music stage with an increasing number of gospel soloists and groups from the 1940s onward, including Clara Ward and the Ward Singers, the Staple Singers, and Mahalia Jackson. Of these performers, Mahalia Jackson gained international recognition and performed at a number of historic events, including the inauguration of President John F. Kennedy in 1961, the March on Washington in 1963, and the funeral of Martin Luther King, Jr., in 1968.

By the 1960s, James Cleveland was crowned the "Prince of Gospel Music" when he introduced choirs to the gospel music performance with *Peace Be Still* in 1962. Cleveland also established the Gospel Music Workshop of America, which, similar to Dorsey's and Martin's NCGCC, became an important training ground and launch pad for gospel musicians throughout the country from the 1960s onward. He shared the gospel arena with a number of award-winning gospel quartets, including the Dixie Hummingbirds, Five Blind Boys from Mississippi, and Mighty Clouds of Joy.

As American society of the post–civil rights era diversified, so too did gospel music. By the 1970s, some artists remained faithful to the "down-home" gospel styles of previous generations and others to semiclassical art forms, as did Houston's Sara Jordan Powell, then a member of the Church of God in Christ. Some secular music artists created a secular gospel known as soul music, which carried sociopolitical messages. Marvin Gaye's *What's Going On* (1971) represents this genre. Some who continued to sing traditional gospel eventually gravitated to the fresh new sound of the contemporary gospel music largely produced on the West Coast.

Andraé Crouch was among the first to experiment with new sounds in the 1970s, though his conservative lyrics bore a clear gospel message. Crouch's choices concerned some black Christians, who feared that his contemporary integrationist format did not respect the traditional black gospel sound. While playing for his father's church, Crouch continued to engage the entire gamut of black gospel music expressed through the music styles of holiness churches. Crouch moved away from traditional gospel, creatively fusing country, rhythm and blues, jazz, and Latin rock. His songs "Through It All" and "I Don't Know Why Jesus Loved Me" repackaged the traditional gospel message in the new Tin Pan Alley of Hollywood. Crouch further distinguished himself by employing a "hip" approach to his vocal delivery.

As Crouch's music was diverse, it was performed and recorded by a variety of artists, including Elvis Presley, the Imperials, and the Jesse Dixon Singers. Crouch also appeared with Billy Preston, Santana, Johnny Cash, Pat Boone, and Billy Graham. Crouch attracted black and white followers and surpassed the boundaries of his COGIC upbringing. Accordingly, many of his songs have become gospel music classics and frequently are anthologized. The Hawkins Family Singers, of COGIC roots, experienced similar success. Edwin Hawkins earned the distinction of being the first gospel singer to have a single, "Oh Happy Day," secure the number one spot on both pop and gospel music charts in Ebony's Black Music Poll, the first of which was initiated in 1973.

Sarah Jordan Powell joined the extensive lineup of COGIC-born artists who gained national attention for their contributions to gospel music. She was listed among the nominees of Ebony's 1975 annual gospel music awards voting sheet. Previous nominees and their childhood religious affiliations are as follows: Shirley Caesar (Baptist, now COGIC), Rev. James Cleveland (Baptist), Sam Cooke (Baptist), the Dixie Hummingbirds (Baptist), the Mighty Clouds of Joy (Baptist), the Staple Singers (Baptist), and Clara Ward (Pentecostal).

Jordan's earlier nomination for best female gospel music performer along with the successes of the Edwin Hawkins Singers and Andraé Crouch and the Disciples signified a shift in the vanguard of gospel music. The reigning "Prince of Gospel Music," James Cleveland, and long-favored quartet groups now shared the spotlight with a new wave of singers who introduced a fresh gospel sound with innovative instrumentation and embellished traditional Baptist harmonic structures with neo-Pentecostal modalities.

In the post–civil rights era, gospel choirs multiplied on white college campuses throughout the country and reflected the enduring importance of communal worship for many young black college students. Gospel choirs were largely established to affirm the racial identity of black students as they adjusted to the demands of white society, although tensions existed on some campuses between students embracing Pentecostal-style gospel music and those preferring quieter sacred music expressions.

Gospel music also found expression in the advent of extra-church community choirs. Among the community choirs whose performances placed them at the top of radio music charts in the 1970s and 1980s were Brooklyn Tabernacle

Choir of New York, Milton Brunson and the Thompson Community Singers of Chicago, Mississippi Mass Choir, and Southeast Inspirational Choir of Houston, Texas, where Yolanda Adams initiated her award-winning career as a gospel music artist. Their continued success brought additional opportunities to perform with Sara Jordan Powell, the legendary Ray Charles, and Twinkie Clark of the Clark Sisters, daughters of Mattie Moss Clark, then head of the International COGIC Music Department.

From the 1980s onward, gospel music artists embraced a variety of music expressions, including funk, hip hop, jazz, rap, reggae, and broader categories such as contemporary Christian, inspirational, and praise and worship music, where the music of such artists as Nicole C. Mullen, Larnell Harris, and Israel Houghton are respectively featured. Regardless of the genre or category, discussions continue about the impact of secularization and commercialization on the gospel music expression. Kirk Franklin became a national icon of funky contemporary gospel music in 1993 with the group Kirk Franklin and the Family, and its self-titled album. Franklin's highly acclaimed *Whatcha Lookin' 4* sold 1 million copies, and his *Kirk Franklin and the Family* Christmas album became a holiday favorite. Kirk Franklin career was launched into enduring fame by his hit tune "Stomp," which he recorded with the group God's Property. Drawing on Pentecostal-Charismatic traditions, Franklin invited his fans to have a "Holy Ghost party" with him to the rhythm of the aforementioned tune. Although Franklin was criticized for the sound and delivery of his music, which some believed was too secular or dance oriented, Franklin insisted on artistic freedom, as did his predecessors and many of his contemporaries, such as Kim Burrell, Fred Hampton, Mary Mary, Donnie McClurkin, John P. Key, Take Six, BeBe Winans, CeCe Winans, the Winans, and other gospel music artists of the latter 20th and early 21st centuries.

See also Black Church Music—History; Black Church Music—Hymnists and Psalmists; Blind Boys of Alabama; Dixie Hummingbirds; Dorsey, Thomas A.; Jackson, Mahalia; Mary, Mary; Spirituals; Staple Singers; The; Winans Family, The.

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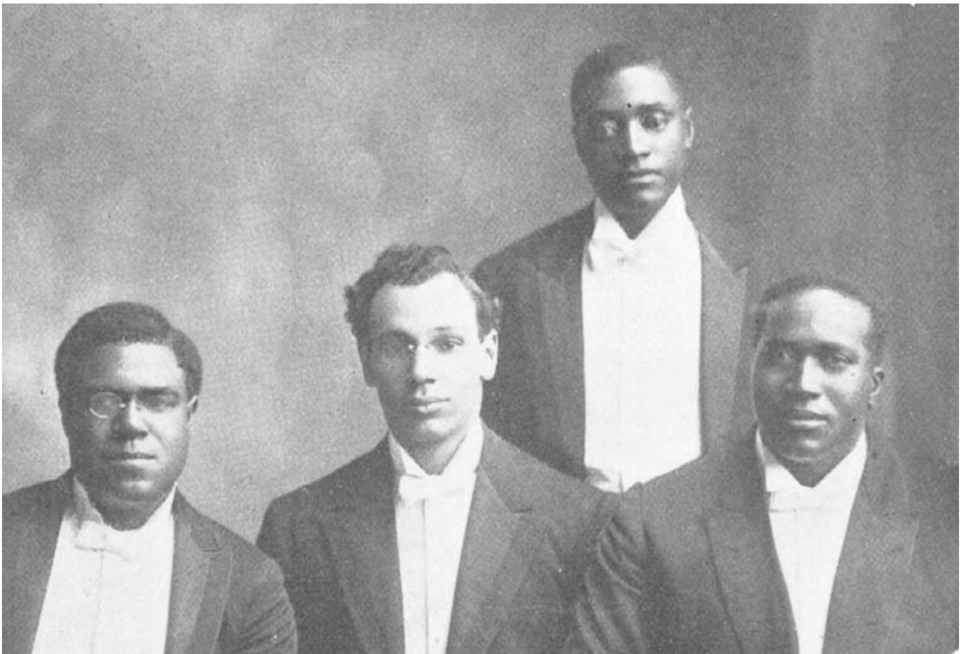
Karen Kossie-Chernyshev

Gospel Quartets

The African American gospel quartet, a male vocal group featuring one singer per voice part, is considered a sacred ensemble, although historically quartets have performed both secular and sacred repertoire. Quartets include a tenor, lead singer, baritone, and bass, although they may also use a second lead or second tenor, resulting in "quartets" with more than four singers. The genre has developed from the late 19th century to the present, at times achieving national commercial prominence, and at times flourishing primarily at the regional level.

The genre's roots lie in at least three streams of American music traditions in the late 1800s: university jubilee choirs, minstrelsy, and folk or barbershop quartets. In the 1880s, African American universities such as Fisk and Hampton often sponsored choral groups that performed a cappella arrangements of old slave spirituals. These "jubilee" choirs performed the arrangements using formal vocal timbres, precise diction, and Western European stage demeanor. Within several years, university quartets based on similar musical principles grew out of the jubilee choirs. The quartets that emerged from these university-sponsored choirs shared their repertoire of arranged spirituals and their formal, classical approach to timbre, diction, and stage demeanor. After graduation, university-trained quartet singers often influenced vocal groups in their hometowns. Likewise in the last few decades of the 19th century, traveling minstrel shows also featured quartets that performed some of the same arranged spirituals as did their university counterparts, in addition to singing patriotic and novelty songs. Simultaneously, more



Jubilee Quartets were a prominent fixture in the black community during the first half of the 20th century. (New York Public Library)

informal folk or barbershop quartets were springing up in African American communities, providing entertainment at events such as barbecues and rent parties. Participation in community quartets was an extremely popular recreational activity among African American males in the late 19th and early 20th centuries.

During the Great Migrations of the early 20th century, many African Americans relocated to Northern or urban areas, attracted by employment opportunities in those regions. Two such areas, Jefferson County, Alabama, and the Tidewater area of Virginia, became important centers of quartet singing in the early 1900s. Alabama steel and coal miners and Virginia ship-industry workers formed numerous quartets, chiefly because other recreational opportunities were so limited. Jefferson County quartets such as the Foster Singers and Sterling Jubilee Singers sometimes are described as having a more rural or raw sound, although they still clearly were influenced by the aesthetic of the university jubilee choirs. Quartet arrangements from Jefferson County tended to be more homophonic, with all four voices functioning fairly equally. On the other hand, Tidewater quartets such as the Silver Leaf Quartette favored a smoother, more polished sound; the Virginia quartets of the early 1900s also used innovations such as falsetto singing and more independence between the lead singer and the background singers, which influenced later quartets. In both regions, groups performed in churches and in venues related to their jobs, providing audiences with both religious expression and entertainment. Repertoire included arranged spirituals, early gospel hymns, and some secular pieces. By the 1920s, quartets such as the Birmingham Jubilee Quartet from Jefferson County and the Norfolk Jubilee/Jazz Quartet from Virginia had issued recordings that were disseminated across their respective regions; some quartets from these areas began to tour full time.

Although the first commercial recording of an African American quartet dated from 1895, when the Standard Negro Quartette in Chicago was recorded by Columbia Records (Lornell 2001, 150), quartets did not have a major presence in the recording industry until the 1920s. During that decade, the quartet sound was disseminated to a national audience thanks to "race records" and the fledgling radio industry. By the early 1930s, the genre's popularity had risen, as witnessed by the numbers of quartets recording and touring during these years. At the end of the 1930s, the Golden Gate Quartet of Norfolk, Virginia, drew international attention with their sophisticated musical arrangements, complicated rhythmic patterns, polyphonic textures, and jazz-influenced harmonies. Additionally, the group's professional stage presence and mixed repertoire of arranged spirituals, secular songs, and the new gospel compositions by composers such as Thomas Dorsey and Sallie Martin made them one of the most innovative and influential groups in the genre's history. The Gates appealed to racially mixed audiences, eventually appearing in venues such as New York's Café Society and Carnegie Hall.

The increasing number of high-quality professional, semiprofessional, and amateur gospel quartets caused the genre to boom in the early 1940s. Cities like Chicago, Philadelphia, and Memphis boasted scores of local and visiting gospel quartets who performed at churches, school auditoriums, and gymnasiums, along with issuing commercial recordings. Radio stations featured live performances of quartets

broadcast from the studio, typically including jingles promoting the group's sponsors (often flour or baking soda companies). In the late 1930s and early 1940s, quartets like the Soul Stirrers and Famous Blue Jay Singers toured professionally, exciting audiences with their matching suits, choreography, and polished arrangements. Additionally, musical influences from the worship of Pentecostal/Holiness churches began to affect the style and delivery of gospel quartets: lead singers in particular began to experiment with a more emotional, improvisatory vocal style. The repertories of many quartets included exciting arrangements of the latest gospel compositions in addition to arranged spirituals and versions of other hymns.

After World War II, the emergence of independent record labels that produced exclusively African American music, along with the rise of "black-appeal" radio programming, jolted the quartet phenomenon fully into the national spotlight. Additionally, the establishment of the "chitlin' circuit"—an informal string of concert venues throughout the Southeast—gave R & B and gospel artists an established tour route, further increasing the exposure and popularity of the quartets. Throughout the next 20 years, quartet concerts became known as events promising both popular entertainment and exciting displays of religious expression. Quartet programs frequently included several groups, all of which were implicitly competing for the strongest audience reaction. The relationship of quartets and audience members became increasingly dynamic during these years, with lead singers jumping offstage and running through crowds to stir up religious excitement. Another favored technique for "working" the crowd included the addition of a second lead singer. Most likely pioneered by the Soul Stirrers, and known as the "swing lead," this arrangement allowed two vocalists to interact musically in a way that escalated a song's dramatic tension. (The Soul Stirrers were also among the first gospel quartets to experiment with instrumentation, another innovation of the 1950s.) Combined with the use of vocal devices, such as falsetto, growls, screams, textual interpolation, exploitation of extremes of the range, and extended sections of improvisation, the newer musical style was termed "hard gospel."

Audiences responded to groups like the Five Blind Boys of Alabama, the Sensational Nightingales, and the Dixie Hummingbirds by screaming, clapping, running, dancing, and "falling out" (a term used by Holiness/Pentecostal worshippers to describe an intense spiritual encounter with the divine that culminates in fainting). Countless young African American musicians such as Jackie Wilson, James Brown, Sam Cooke (lead singer of the Soul Stirrers for awhile), and Otis Redding came of age during this era; their musical sensibilities and notions of performance demeanor were radically shaped by the gospel quartets. Likewise, gospel quartets also influenced numerous white musicians.

After the mid-1960s, the mainstream visibility of the gospel quartets eroded quickly. Scholars cite several reasons for this decline, including market saturation, the growing popularity of the gospel choir-soloist format, audience disillusionment with the secular lifestyles of some gospel quartet singers, and new opportunities for African American males in other parts of the music industry. The genre returned to its roots as a regional phenomenon, with a few exceptions, such as the Fairfield Four and the Blind Boys of Alabama, remaining in (or eventually returning to) the national spotlight. Current gospel quartets typically

sound much different than their mid-century predecessors, thanks to the addition of keyboards, saxophones, and digitized instrumental tracks and the use of expanded repertoire and harmonic language. In other respects, the tradition has changed little, as quartets still wear matching suits, sometimes use choreography, and still interact heavily with audiences in moments of intense religious expression. Quartets across the United States maintain an active presence on the Internet, using social networking sites such as MySpace to list upcoming appearances, communicate with fans, and post digital copies of their recent recordings. Groups such as the Canton Spirituals and Lee Williams and the Spiritual QCs (both based in Mississippi) still tour at the regional and national level, performing at anniversaries, church services, and revivals, as well as on television shows, along with releasing full-length compact discs of original songs and arrangements.

See also Black Church Music—History; Black-Owned Record Labels; Gospel Music; Spirituals.

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Carrie Allen

Gospel Quartets

See Gospel Music.

Graves, Denyce (1964–)

Mezzo-soprano Denyce Graves is a leading figure in the 21st-century opera and classical music scenes. She attended the Duke Ellington School of Music in Washington, D.C., where she developed her singing talents and love for music. She received formal training at Oberlin College and at the New England Conservatory, and her promise as an operatic superstar was realized in the years immediately following her conservatory years. She was a Met Opera National finalist in 1988 and won many more awards between 1988 and 1991, including first place awards at the New England Metropolitan Opera Auditions, the National Association of Teachers of Singing Competition (three consecutive years), and the Grand Prix Lyrique. Since her Metropolitan Opera debut in the lead role of *Carmen* (1995), she has performed at many major international opera houses. Her status as one of the premiere singers in the United States was confirmed when she was invited to sing "America, the Beautiful" and "The Lord's Prayer" at the Washington National Cathedral for a memorial service

following the tragic events of September 11, 2001. Many consider Carmen to be her signature role, but she has performed others to similar critical acclaim.

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Horace J. Maxile, Jr.

Green, Al (1946–)

Soul and gospel singer Al Green was among the leading male soul singers of the 1970s. He began singing as a teen with his brothers in a gospel quartet, but was kicked out of the group after his father discovered him listening to Jackie Wilson. Green soon thereafter began his career as a pop singer and formed a band, the Soul Mates. They scored only one big hit during the 1960s, "Back Up Train" (1967). His later association as a solo singer with Willie Mitchell and Hi Records proved to be a great and mutually beneficial relationship. With Mitchell, Green sold more than 25 million records between 1971 and 1976. The album titles from this period include *Let's Stay Together* (1972), *I'm Still In Love With You* (1972), *Call Me* (1973), and *Al Green Explores Your Mind* (1974). Although he benefited from the production formulae of Mitchell, Green's appeal to soul audiences rested in his mastery and control of his vocal instrument, which featured a sultry, understated low register and an effortless, signature falsetto. His musicianship also attracted listeners of various tastes, as his vocals captured both emotive charges and crisp phrasing. A virtual exponent of the secular-sacred dynamic that characterizes some of the rich complexities of African American music, Green experienced a series of events that led him back to church. For a period between 1976 and 1980, he produced R & B records and preached as a minister. He began to record gospel exclusively in the 1980s and won multiple Grammy Awards for his work. He returned to R & B during the 1990s but has not come close to the success of his reign during the early 1970s. His most recent album *Lay It Down* (2008) contained two singles that won Grammy Awards and features collaborations with contemporary pop stars such as John Legend and Anthony Hamilton.

See also Gospel Music; Soul Music.

Further Listening

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Green, Al. *Lay It Down.* Blue Note Records 094634844925, 2008.

Gospel and soul icon Al Green. (Photofest)

Further Viewing

Gospel According to Al Green. Produced and directed by Robert Mugge. Winstar Home Entertainment WHE73023, 1998.

Horace J. Maxile, Jr.

Griot

The singer, songwriter, storyteller, and poet always has played a prominent role in African American history. From the minstrels of the 19th century, to the country and urban blues singers of the early 20th century, to the rap and hip hop artists of the 21st century, the combination of linguistic art connected to music is one of the great achievements of black American culture. Although the origins of this tradition remains somewhat uncertain, there can be no doubt that the musical culture of West Africa, and the art of the griot singers from that region, played a crucial role in transmitting the practice from the old continent to the new.

The griot tradition is found primarily in the vast area of West Africa inhabited by the Mandé ethnic group. The Mandé people have a rich political and linguistic

history, which undoubtedly contributed to the prominence played upon the griot profession. In fact, more than a dozen languages are spoken in the region, including Wolof, Mandinka, Bamana, Maninka, and Fulbe. The griot tradition is found throughout the Mandé territory, which includes Senegal and The Gambia, Burkina Faso, and the southern portions of Muritania, Mali, and Niger.

The term "griot" is of uncertain origin, but most likely has a combination of European and African heritage. For some West Africans, the word can be insulting, and they prefer the Mandinka term *jali*. But the linguistic history of West Africa is quite complex, and words similar to griot can be found in the African Wolof and Fulbe languages, as well as French, Spanish, and Portuguese. The mysteries of the word's origins speak to the diversity of the region, and the dynamic interaction of people from a multitude of cultures.

Many musical features of griot songs can be connected to the vocal and instrumental language of the blues. The songs of the griot, like the blues, tell stories. The stories are intricate, filled with details of people and events, and thus the singing style can be rapid and recitative to convey a large amount of text. There are some vocal stylings, such as glissando, that Blues singers employ, and to a Western listener, the scales of the songs have a modal quality that produce blue notes.

But the scale of the song is connected to that of the instrument, which is tuned to capture the pitch qualities of the community's language. Typically griots accompany their songs with a stringed, guitar-like instrument that can have several names according to the language. The kora is the best-known griot instrument. It features a large, half calabash, covered with hide, a pole attached to the calabash. Normally, 21 strings are fixed to the bottom of the calabash, which pass around a bridge and connect to the pole by movable rings. One set of strings goes to the right of the bridge, while a second set goes to the left. The musician adjusts the rings for tuning, which must be precise.

Griot songs are extended and usually have several sections. In performing *kumbengo*, the singer relates the text in a declamatory fashion. In another section, called *birimintingo*, the griot improvises on the kora. This sections has no singing, as the playing can be virtuosic, employing lightning-fast passages and complex polyrhythms. The best griots are known both for their stories and their musicianship.

The singing sections are divided into two styles. The first, called *donkilo*, is a fixed melody that reoccurs at different intervals, in the same fashion as a chorus in a Western song. The tempo of *donkilo* is moderate and leisurely, and often is performed by several singers. The second section is *satoro*, and here is where the story is told. *Satoro* is improvised text without any metrical scheme, and often is the focal point of the performance.

Until recently, the Western conception of griot heritage and gender roles was that the profession was passed down through patriarchal lineage. Griots always were thought to be male, and they inherited via oral tradition from their art from their fathers. This view is challenged in a number of ways in the 21st century. First, young people who come from families not traditionally connected with the profession are now entering into it. Instead of being taught by their

fathers, they can study with teachers, often in lessons or classes affiliated with schools and universities throughout the Mandé region.

In addition, more is now known about the role of women, or griottes, in the profession. Recent studies have shown that the female, or griotte, is of vital importance to the art, especially within the Mandinka culture of Senegal and The Gambia. Although the men play kora and sing solo, the griotte's contribution as supporting singer is necessary for a complete performance. Typically, the men narrate the stories through speaking or epic singing, while the women, who know the stories intimately, sing songs that comment on the narrative of the men. In fact, the most successful griots work with an entire ensemble of instrumentalists and griotte singers.

In West Africa, the griot is a professional musician who performs a vital function within his tribe. As such, he has many roles to fulfill. For example, the griot is the keeper of a tribe's genealogy and has an extended knowledge of ancestry. The griot can sing of heroic tales of the past, and can show how the deeds of one's ancestors established the ranking of people and families within the tribe's social structure. During naming ceremonies and marriage proposals, the griot's songs can communicate the heritage of the baby or prospective groom, so that the community may know the infant's place in society, or the groom's worthiness of his bride.

The griot is also a historian. His songs can be epics of battles fought, conquests made, and political relationships established. The stories he sings can link past to present, showing the cause and effect of events that allow people to understand the role of their families within the community, and their community within the region. Because of this detailed historical knowledge, the griot is also advisor to the community leaders. They look to him for direction, for not only does he have knowledge about political relationships, he is also aware of the successes and failures of past rulers.

Praise singing is one of the griot's most important jobs. A griot will sing the praises of community leaders, but also of the families who have paid him to present at a naming ceremony, a wedding, or initiation into a social organization. The griot must sing not only about the attributes of his patron, but also about his responsibilities. He must remind the patron of the limits of power, and its potential for abuse. In this way, the hierarchy of roles within the community is reestablished, and social and familial ties are strengthened.

In the 21st century, the art of the griot is one of the most familiar African musical exports. Their songs are available in all media forms, and many griot singers also have established international careers. Some, like Alhahi Papa Susso, are ambassadors of their tradition, working with government organizations and in academia to educate the West. Others, like Youssou N'Dour, combine elements of griot music with Western rock and jazz, taking their place within the rapidly expanding Afro-pop recording market. With this rise in popularity, griot singers often amplify their voice and their kora to accommodate a larger audience and to create a more modern sound.

Many similarities exist between the griot singer and the American blues or rap artist. Although the exact musical influences will never be proven, the microtonal

music of the griot certainly could have evolved into the blues and pentatonic scales found in African American music. But beyond the musical resemblances, the performance and meaning of this music have parallels. Griots, blues singers, and rappers use text improvisation, often in a virtuosic manner. Their words tell the story of the community, and by expressing the concerns of the past, present, and future, they both entertain and reinforce the social structure of their audience. Their art has developed along with their community; new stories are constantly written, and new musical styles are incorporated to address the ever-changing needs of their listeners. As media technology expands, and globalization increases, the role of the griot, like that of the African American musician, will continue play a vital role in the world's musical landscape.

See also African Influences.

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Marc Rice

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Encyclopedia of African American Music

Volume 2: H–O

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Tammy L. Kernodle and
Horace J. Maxile, Jr., Associate Editors

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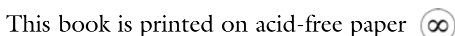
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Places
Popular Music
Rap Music and Hip Hop Culture

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Battle, Kathleen (1948–)
Bechet, Sidney (1897–1959)
Belafonte, Harry (1927–)
Berry, Chuck (1926–)
Blake, Eubie (ca. 1883–1983)
Blakey, Art (1919–1990)
Blind Boys of Alabama
Booker T. and the MGs
Boyer, Horace Clarence (1935–2009)
Brown, James (1933–2006)
Brown, Oscar, Jr. (1926–2005)
Brown, William Albert (1938–2004)
Caesar, Shirley (1939–)
Calloway, Cab (1907–1994)
Carter, Betty (1929–1998)
Charles, Ray (1930–2004)
Chenier, Clifton (1925–1987)
Cleveland, James (1932–1991)
Clinton, George (1940–)
Cole, Nat King (1919–1965)
Coleman, Ornette (1930–)
Coltrane, John (1926–1967)
Cooke, Sam (1931–1964)
Cooper, William Benjamin (1920–1993)
Cox, Ida (1896–1967)
Cube, Ice (1969–)
Davis, Miles (1926–1991)
Davis, Rev. Gary (1896–1972)

Davis, Sammy, Jr. (1925–1990)
Dawson, William Levi (1899–1990)
Diddley, Bo (1928–2008)
Diddy (1969–)
Dixie Hummingbirds
Dixon, Willie James (1915–1992)
Domino, Fats (1928–)
Dorsey, Thomas A. (1899–1993)
Dre, Dr. (1965–)
Drifters, The
Eckstine, Billy (1914–1993)
Edmonds, Kenneth "Babyface" (1959–)
Ellington, Duke (1899–1974)
Elliott, Missy (1971–)
Fitzgerald, Ella (1917–1996)
Flack, Roberta (1937–)
Floyd, Samuel A., Jr. (1937–)
Franklin, Aretha (1942–)
Gaye, Marvin (1939–1984)
Gillespie, Dizzy (1917–1993)
Gordy, Berry (1929–)
Graves, Denyce (1964–)
Green, Al (1946–)
Hailstork, Adolphus (1941–)
Hairston, Jester (1901–2000)
Hampton, Lionel (1909–2002)
Hancock, Herbie (1940–)
Handy, W. C. (1873–1958)
Harris, Corey (1969–)
Hathaway, Donny (1945–1979)
Hawkins, Coleman (1904–1969)
Hawkins, Edwin (1943–), and the Edwin Hawkins Singers
Hawkins, Erskine (1914–1993)
Hayes, Isaac (1942–2008)
Henderson, Fletcher (1897–1952)
Hendrix, Jimi (1942–1970)
Hinderas, Natalie (1927–1987)
Hines, Earl ("Fatha") (1905–1983)
Holiday, Billie (1915–1959)
Holland, Jonathan Bailey (1974–)
Hooker, John Lee (1917–2001)
Horn, Shirley (1934–2005)
Horne, Lena (1917–2010)
Houston, Whitney (1963–)
Humes, Helen (1913–1981)
Hunter, Alberta (1895–1984)
Ink Spots
Jackson, Mahalia (1911–1972)
Jackson, Michael (1958–2009)
Jay-Z (1970–)
Jefferson, Blind Lemon (1897–1929)
Johnson, George W. (ca. 1850–ca. 1910)
Johnson, Robert (1911–1938)
Joplin, Scott (1868–1917)
Jordan, Louis (1908–1975)
Kay, Ulysses (1917–1995)
Kerr, Thomas (1915–1988)
Keys, Alicia (1981–)
King, B. B. (1925–)
King, Betty Jackson (1928–1994)
Knowles, Beyoncé (1981–)
LaBelle, Patti (1944–)
Lane, William Henry (Master Juba) (1825–1853)
Ledbetter, Huddie (Lead Belly) (1889–1949)
Lewis, Henry (1932–1996)
Lewis, John (1920–2001)
Liston, Melba (1926–1999)
Little Richard (1932–)
Marsalis, Branford (1960–)
Marsalis, Wynton (1961–)
Martin, Roberta (1907–1969)
Mary Mary—Erica Campbell (1972–) and Tina Campbell (1974–)
Master P. (1970–)
Mathis, Johnny (1935–)
Mayfield, Curtis (1942–1999)
Maynor, Dorothy (1910–1996)
McFerrin, Bobby (1950–)
McRae, Carmen (1920–1994)
Memphis Minnie (1897–1973)
Mills Brothers, The
Mingus, Charles (1922–1979)
Mo', Keb' (1951–)
Monk, Thelonious Sphere (1917–1982)

Morton, Jelly Roll (1885 or 1890–1941)
Mumford, Jeffrey (1955–)
Ndegeocello, Meshell (1969–)
Nickerson, Camille (1888–1982)
Norman, Jessye (1945–)
Notorious B.I.G. (1972–1997)
Odetta (1930–2008)
Oliver, King (1885–1938)
Outkast
Parker, Charlie (1920–1955)
Pickett, Wilson (1941–2006)
Platters, The
Price, Leontyne (1927–)
Pride, Charley (1939–)
Prince (1958–)
Public Enemy
Queen Latifah (1970–)
Rainey, Ma (1886–1939)
Rawls, Lou (1933–2006)
Reagon, Bernice Johnson (1942–)
Redding, Otis (1941–1967)
Reese, Della (1931–)
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Robeson, Paul (1898–1976)
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Rushing, Jimmy (1903–1972)
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Scott, Hazel (1920–1981)
Shakur, Tupac (1971–1996)
Simmons, Russell (1957–)
Simone, Nina (1933–2003)
Sissle, Noble (1889–1975)
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Smallwood, Richard (1948–)
Smith, Bessie (1892 or 1894–1937)
Smith, Mamie (1883–1946)
Smith, Willie "The Lion" (1897–1973)
Snoop Dog (1972–)
Southern, Eileen Jackson (1920–2002)
Spearman, Rawn (1924–2009)
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Washington, Dinah (1924–1963)
Waters, Ethel (1896–1977)
Waters, Muddy (1915–1983)
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White, Josh (1914–1969)
Williams, Mary Lou (1910–1981)
Wilson, Cassandra (1955–)
Wilson, Jackie (1934–1984)
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Winans Family, The
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Dixon, Willie James (1915–1992)
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Holiday, Billie (1915–1959)
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Male Impersonators. *See* Transgendered Performers
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Memphis Minnie (1897–1973)
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Nightclubs. *See* Popular Venues (Café Society, Nightclubs, and Dance Halls)
Odetta (1930–2008)
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Piedmont Blues. *See* Blues
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Reese, Della (1931–)
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Renaissance, Harlem: 1917–1935
Rhythm and Blues. *See* R & B (Rhythm and Blues)
Rock 'n' Roll
Rock 'n' Roll—Composers and Performers. *See* Black Rock Music
Rushing, Jimmy (1903–1972)
Sea Islands of Georgia and South Carolina, The
Smith, Bessie (1892 or 1894–1937)
Smith, Mamie (1883–1946)
Soul Music
Soul, Neo. *See* Neo Soul
Spirituals
Stax Records
Taylor, Koko (1938–2009)
Television
Theater Owners' Booking Association (T.O.B.A.)
Thomas, Rufus (1917–2001)
Thornton, Big Mama (1926–1984)
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Turner, Big Joe (1911–1985)
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Washington, Dinah (1924–1963)
Waters, Ethel (1896–1977)
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White, Josh (1914–1969)
Wolf, Howlin' (1910–1976)
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Work Songs

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Adams, Alton Augustus (1889–1987)
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Allen, William Duncan (1906–1999)
Alston, Lettie Beckon (1953–)
Anderson, Marian (1902–1993)
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Atlanta Symphony Orchestra. *See* Concert Music—Composers and Repertoire; Concert Music—Conductors and Performers
Baiocchi, Regina Harris (1956–)
Banfield, William C. (1961–)
Battle, Kathleen (1948–)
Black Arts Movement
Brown, William Albert (1938–2004)
Charleston, South Carolina, and Surrounding Areas
Chicago, Illinois
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Civil Rights Movement Music
Colleges and Universities. *See* Educators, Schools, Colleges, and Universities; Historically Black Colleges and Universities (HBCUs)
Concert Music—Composers and Repertoire
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Cooper, William Benjamin (1920–1993)
Dawson, William Levi (1899–1990)
Detroit, Michigan
Detroit Symphony. *See* Concert Music—Conductors and Performers
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Experimental Music
Graves, Denyce (1964–)
Hailstork, Adolphus (1941–)

Hairston, Jester (1901–2000)
Harlem Renaissance. *See* Renaissance, Harlem: 1917–1935
Hinderas, Natalie (1927–1987)
Historically Black Colleges and Universities (HBCUs)
Holland, Jonathan Bailey (1974–)
Humes, Helen (1913–1981)
Johnson, George W. (ca. 1850–ca. 1910)
Kansas City, Missouri, and the Territories
Kay, Ulysses (1917–1995)
Kerr, Thomas (1915–1988)
King, Betty Jackson (1928–1994)
Lewis, Henry (1932–1996)
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Maynor, Dorothy (1910–1996)
McFerrin, Bobby (1950–)
Memphis, Tennessee
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Mumford, Jeffrey (1955–)
Music Publishing Companies. *See* Black-Owned Music Publishing Companies
New England
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Nickerson, Camille (1888–1982)
Norman, Jessye (1945–)
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Orchestras, Symphonies, and Chamber Ensembles
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Price, Leontyne (1927–)
Reconstruction Period: 1863–1877
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Ritz Chamber Players. *See* Concert Music—Conductors and Performers
Robeson, Paul (1898–1976)
Ryder, Georgia Atkins (1924–2005)
Schools. *See* Educators, Schools, Colleges, and Universities
Sissle, Noble (1889–1975)
Southern, Eileen Jackson (1920–2002)
Spearman, Rawn (1924–2009)
Still, William Grant (1895–1978)
Vocal Essence. *See* Concert Music—Composers and Repertoire
Warfield, William (1920–2002)
Watts, Andre (1946–)
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Antebellum Period (1764–1860)
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Black Church Music—History
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Black Rock Music
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Boogie-Woogie
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Brass Bands
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Civil Rights Movement Music
Classic Blues. *See* Blues
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Female Impersonators. *See* Transgendered Performers
Field Hollers
Fife and Drum
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Elliott, Missy (1971–)
Funk
Gangsta Rap. *See* Rap Music
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Hardcore Rap. *See* Rap Music
Hip Hop and Jazz. *See* Jazz
Hip Hop Culture
Hip Hop Music. *See* Rap Music
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Los Angeles, California, and the West Coast
Master P. (1970–)
Memphis, Tennessee
Message Rap. *See* Rap Music
Movies
Neo Soul
New Jack Swing
New Orleans, Louisiana
Notorious B.I.G. (1972–1997)
Outkast
Philadelphia, Pennsylvania
Popular Music
Public Enemy
Queen Latifah (1970–)
Radio
R & B (Rhythm and Blues)
Rap Music
Record Labels. *See* Black-Owned Record Labels
Recording Industry
Salt-N-Pepa
Shakur, Tupac (1971–1996)
Simmons, Russell (1957–)
Snoop Dog (1972–)
Southern Rap Music. *See* Rap Music
Television
Turntabalism
2 Live Crew
Underground Rap Music. *See* Rap Music
Videos, Music
West, Kanye (1977–)
West Coast. *See* Los Angeles, California, and the West Coast
X-Rated Rap. *See* Rap Music

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This project began with a prayer and its completion uncovers yet another miracle.

Introduction

African American music is a complicated, yet enticing, matrix of expressions by and about black people in the United States of America. Recognized for its aesthetic currency, rich tradition of performance practice and exemplary integration of social critique, political commentary, and spiritual invocation, African American music might be best understood as the multiple expressions of faith, hope, and struggle in the pursuit of survival, equity, and liberation. Through African American music, one may hear the dreams, goals, cares, and concerns of black folks. We feel the pain, promise, pride, and pleasure of the descendents of displaced Africans. We audibly and visually witness the successes and failures of a population of artistic leaders who until recently were not credited with their dynamic impact on peoples and cultures around the world. African American music is a collection of stories told by individuals through the phenomenon of sound and the tools of melody, harmony, rhythm, and a few additional spices. The *Encyclopedia of African American Music* is the first three-volume reference compendium that extends beyond the traditional chronological and biographical approach that is common to works in this genre and attempts to reveal the aforementioned stories through a thematic and regional framework.

Scope

The *Encyclopedia of African American Music* is designed as a comprehensive reference source for students (high school through graduate school), educators (high school through college and university), scholars, researchers, journalists, industry practitioners, and interested laypersons. More than 400 entries, including subentries, cover a wide range of such topics as genres, styles, individuals, groups, important moments, movements, and regional trends. Entries also include brief studies on select record labels, institutions of higher learning, and

various cultural institutions that have had a tremendous impact on the evolution, development, promulgation, and preservation of African American music.

Implicit in the encyclopedia is the underlying framework that African American music (and the broader culture) is one part of the greater African Diaspora that encompasses the musical practices that have developed among the African-derived people in the Caribbean and West Indies, South and Central America, as well as various areas in Europe and Asia. In this manner, the use of the term African American clearly defines this project as pertaining only to the experience of black people (or African Americans) in the United States of America. In places where musical examples from the broader African Diaspora are described or mentioned, *black music* is the term of choice. "Black music" serves as an umbrella for the various expressions of black people worldwide as unified by the inherent African musical and cultural characteristics that guide and influence approaches to music and music-making. Although debates are ongoing as to the use of the terms *African American* and *black* when describing the people of the African American community (or "black community in the United States"), these terms will be used somewhat interchangeably based on the intellectual and philosophical context as defined by the various contributors. It should be recognized, however, that the use of the term *black* is an intentional attempt to codify and connect oneself to the African continent and its rich cultural (and, in this instance, musical) legacy.

We have designed the *Encyclopedia of African American Music* to fill the current void in a comprehensive work that bridges the various superficial boundaries of music that reveals the various experiences of the lives of African Americans in the United States. In this attempt, though, we are quite aware that our collective work stands on the shoulders of others who have come before us. Scholars such as Dominique-Rene De Lerma (*Greenwood Encyclopedia of Black Music Series*, 1981–1982) and Eileen Southern (*Biographical Dictionary of Afro-American and African Musicians*, 1982) and works such as Southern and Josephine Wright's *African American Traditions in Song, Sermon, Tale, and Dance, 1600s–1920: An Annotated Bibliography of Literature, Collections, and Artworks* (1990) were catalysts for our attempts to extend the rich body of work approaching African American music from "the big" picture. Serving as models, these works revealed that there was much more room to grow the study of African American music, not only in expanding the study of more contemporary forms but also reexamining the connections between the contemporary expressions and what has now been deemed traditional. In fact in places in which it was appropriate, we intentionally used some of Eileen Southern's biographical sketches with minor additions to include postpublication developments and accomplishments. In addition, even with more recent works such as Mellonee V. Burnim and Portia K. Maultsby's monumental *African American Music: An Introduction* (2006), it is still apparent that more resources and reference materials are needed to continue to uncover and rediscover the dynamic influence and demonstrative impact that African American music has had not only in the continental United States but also around the world.

More than 100 scholars, researchers, practitioners, and writers have contributed to the more than 400 entries and subentries in the *Encyclopedia of African American Music*. This encyclopedia has also benefited from work by experts whose work previously was published in Greenwood's and ABC-CLIO's award-winning encyclopedias and other reference works, including the previously mentioned *Biographical Dictionary of Afro-American and African Musicians* (by Eileen Southern) and the *Greenwood Encyclopedia of African American Folklore,* edited by Anand Prahlad (2006); some contributions were crafted from these books. Information about contributors is found in the "About the Editors and Contributors" section at the end of the set.

How to Use This Encyclopedia

Accessing the Entries

Although there are many ways to effectively use the *Encyclopedia of African American Music*, we recommend these two: By starting with the Alphabetical List of Entries in the front of each volume or by using the comprehensive index. Additionally, the Topical List of Entries at the front of the volumes aids in providing access to clusters of related entries.

Types of Entries

This encyclopedia includes various types of entries. Some key entries, which lent themselves to various subtopics, are long entries, such as "Blues," "Concert Music Composers," "Jazz," "New Orleans," "Rap Music," and many others. These entries contain many subentries to further examine different topics, genres, or time periods within the group entry. Biographical sketches have been added to the encyclopedia to emphasize the contributions of major innovators, influential performers, and legendary composers, arrangers, and musicians. These sketches are not an attempt to minimize the African American musical experience down to a few women and men, but rather to show who their contributions point back to, the various communities from which they emerged, and for whom they speak. Likewise, the entries on geographical centers of African American music become important in revealing how the musical expressions of areas such as New Orleans, Los Angeles, Chicago, Detroit, and others represent unique but connected approaches to revealing the challenges of daily living through song. Some centers, such as New York City, are absent only to prevent overlap within the greater encyclopedia. Readers will clearly see the rich contribution of New York City and other places as they discover the various people, venues, genres, and cultural movements that are rooted and birthed in this historic city.

Most entries end with recommendations for further reading, and some include recommendations for listening with CD and other recording titles, and some include videos. This reference work also provides cross-references at the

ends of entries when appropriate, aiding readers in further exploring the interconnectedness and intricate matrix of African American Music.

Added Features

We are excited to include a Timeline of significant moments in African American music history, from 1720 to 2010, compiled by professor emeritus Hansonia L. Caldwell especially for this publication. The appendixes are also overflowing with additional resources and commentary that we hope will not only serve as intellectual conversation-starters, but also will lead to further exploration in this expansive field. Helpful annotated lists include "Significant Compositions by African American Concert, Jazz, and Gospel Composers"; "Significant Music Videos of African American Music"; and "Major Archives, Research Centers, and Web Sites for African American Music." Of equal importance are the two bibliographies compiled by Melanie Zeck specifically for this compendium. Her comprehensive "A Selective Bibliography of Resources and Reference Works in African American Music" and "A Selected Bibliography of African American Music: Genre Specific: 1989–2010" are priceless resources that deserve both mention and viewing.

Where it is our attempt to be comprehensive, it is clear that we have exposed the reality that we were not exhaustive, as African American music is a living organism and this work serves to further uncover that which was not previously seen and to simultaneously spark the need for further study. We do, however, take responsibility for gaps, errors, or places in which we may have fallen short of our own intentions.

—The Editors

A Timeline of Significant Moments in African American Music

The study of African American music begins with acknowledging its roots on the continent of Africa. For multiple reasons, Africans move or are displaced around the world, and the music from the homeland moves with the people into the African Diaspora. The musical developments of Africans in the United States are an important expression of the Diaspora. Over a span of more than 400 years, African musical creativity is constant, resulting in several new genres: spirituals, ragtime, blues, gospel, jazz, and rap and hip hop. Each of these genres includes distinctively styled subgenres:

- Spirituals—includes traditional folk melodies, camp meeting spirituals, jubilees, field hollers, work songs, game songs, arranged, concert, and art songs, and neospirituals
- Ragtime—includes classic, commercial, and the accompanying coon songs and cakewalk
- Blues—includes classic version and its expanded version, as well as longer-form ballads, including subsidiary styles, such as archaic, country, classic, vaudeville, boogie-woogie, jump, rhythm and blues, electric blues, urban, soul, funk, electro funk, disco, black rock, urban contemporary, neo soul, and acoustic
- Gospel—includes solo and ensemble sacred hymns, anthems, and ballads created in various styles, including subsidiary styles, such as folk gospel, traditional, contemporary, and hip hop, and parallel art forms such as stepping
- Jazz—includes subsidiary styles such as syncopated brass bands, New Orleans traditional jazz, Dixieland, stride piano, swing, symphonic, scat, bop, hard bop, classic bop, cubop, Afro-Cuban, Latin, modal, cool, third stream, funk,

mainstream, free jazz, fusion, ghost bands, acid jazz, neobop, retro jazz, and European jazz
- Rap and Hip Hop—includes all preceding and subsidiary styles, such as "talking blues," Harlem Renaissance jive, "ragga" rap, gangsta rap, message rap, "roots" rap, gospel rap, raunch rap, hard core or underground, rock rap, crossover, and international rap, such as Latino, Cuban, Puerto Rican, White-American, French, and Kwaito (Africanized hip hop)

Additionally, other genres and performers have emerged out of a process of acculturation, including the following:

- Minstrelsy and Vaudeville
- European and Americanized European Classical Music—includes opera, oratorio, religious anthems, choral music, lieder, solo and ensemble chamber music, and orchestral music, such as symphony, concerto, and overture
- Country—includes bluegrass, hillbilly, Nashville sound, country rock, outlaw country, western swing, and honky-tonk

This musical evolution began with the development of an extensive folk music repertoire by the African peoples in the Caribbean, North America, and South America. In North America, the music became known as "the spiritual" (created between 1720 and 1865). Typically, no specific names are identified with the folk music. This fact does not change until the 19th century when African Diaspora music becomes the popular sound of the United States. By the end of the 19th century, musicians perform spirituals and minstrelsy throughout the nation, helping to create a music industry. Blues is born. Ragtime is born. Jazz is born. All of this occurs concurrently with the fortuitous development of increasingly sophisticated dissemination and preservation technology. The combination of creativity and technology means that throughout the 20th century, musicians and musical creations continuously reach new heights. Within these numbers, however, are individuals whose work is particularly innovative, transformational, and distinctively influential.

1720–1865 Slave traders bring the first enslaved Africans to Mississippi, where, because of enslavement, the population of Africans grows. A significant cultural response to the situation emerges in the form of the spiritual, songs that continue to be created until the end of the Civil War. These songs, which incorporate traditional African musical characteristics, are preserved and passed on via African oral tradition.

1817 African instrumental and vocal music flourishes. Folk musicians perform in an area of New Orleans known as Congo Square. The rhythmic and improvisational practices of the music provide the foundation for what later will be called jazz.

1831 The Nat Turner Rebellion occurs in Southhampton County, Virginia. "Steal Away," a double-meaning spiritual developed by the enslaved

African folk musicians of the area, serves as a signal song for the participants in the rebellion.

1851 Soprano Elizabeth Taylor Greenfield debuts for the Buffalo Musical Association. This is followed by her New York City debut in 1853 and a command performance for Queen Victoria at Buckingham Palace in 1854, making her the first internationally recognized African American concert vocalist. As a distinguished concert artist, she begins a tradition and is followed by a significant group of singers in the 19th century (Anna and Emmie Louise Hyers, Matilda Sissieretta Joyner-Jones, Flora Batson Bergen, Thomas Bowers, and Emma Azalia Hackley) and in the 20th century (Marian Anderson, Caterina Jarboro, Betty Allen, Kathleen Battle, Todd Duncan, Simon Estes, Roland Hayes, Dorothy Maynor, Robert McFerrin, Jessye Norman, Leontyne Price, Paul Robeson, Shirley Verrett, Camilla Williams, and Denyce Graves).

1857 Thomas Greene Bethune gives a debut recital and goes on to become the first celebrated African American concert pianist.

1861 Englishman Thomas Baker publishes the spiritual "Go Down Moses" in an arranged song entitled "Oh Let My People Go."

1865 Showman Charles "Barney" Hicks organizes the Georgia Minstrels, the first permanent black minstrel company. The group becomes the musical home for numerous 19th-century African American professional singers and composers.

1867 Unitarian abolitionists William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison compile and publish *Slave Songs of The United States*, the first collection of Negro spirituals, including this explanation in the introduction: "The musical capacity of the negro race has been recognized for so many years. . . . It is hard to explain why no systematic effort has hitherto been made to collect and preserve their melodies."

1871 The Fisk Jubilee Singers of Fisk University tour America, bringing national recognition to the spirituals they perform and becoming the model for other student choirs of historically black colleges, such as Hampton University. The ensemble undertakes a pioneering tour of Europe in 1873, bringing international recognition to the spiritual while raising much-needed funds for their school (used to help build Jubilee Hall, named for the group). A version of this ensemble remains active throughout the 19th and 20th centuries. The Singers are inducted into The Gospel Music Hall of Fame in 2000.

1889 Theodore Drury Colored Opera Company, a black opera company, organizes in Brooklyn, New York. It becomes the model for future African American opera companies, most notably the National Negro Opera Company in Pittsburgh, Chicago, New York, and Washington, D.C. (1941), and Opera South in Mississippi (1970). These companies provide performance opportunities for African American singers who face career limitations because of continuing racial discrimination.

1893 Antonin Dvorak composes *Symphony No. 9 in E minor: From the New World*, incorporating the sound of the Negro spiritual. It is a precedent-

	setting work, followed in the same year by *The American String Quartet in F major, op. 96.* With these works, Dvorak articulates a pathway for American classical music nationalism.
1893	The Chicago World's Fair provides a performance venue for African American musicians, including Joseph Douglass, the first African American concert violinist and grandson of abolitionist Frederick Douglass. Numerous ragtime piano players perform at the World's Fair, and after this national gathering, the sound of ragtime flourishes. Its accompanying dance, the cakewalk, becomes a national craze.
1897	New Orleans establishes the district of Storyville named for its proponent Alderman Sidney Story. The 38-block area becomes the home of traditional New Orleans–style jazz and Dixieland. Jazz trumpeter Buddy Bolden becomes a popular performer in the area.
1898	Two shows open on Broadway written by African American composers: *A Trip to Coontown* by Bob Cole and Billy Johnson, and *Clorindy: The Origin of the Cake-Walk* by Will Marion Cook. These shows introduce the tradition of black music and the sound of ragtime to New York theater.
1899	Scott Joplin composes the first national ragtime hit, "Maple Leaf Rag." The sheet music becomes a nationwide best seller, and Joplin becomes known as the "King of Ragtime." One of his pieces, "The Entertainer" (1902) ultimately becomes the theme of the 1974 movie *The Sting.*
1900	Charles Tindley composes one of the two African American freedom anthems published that year: "I'll Overcome Some Day," the precursor of the freedom song "We Shall Overcome." J. Rosamond Johnson and James Weldon Johnson compose the other: "Lift Every Voice and Sing: National Hymn for the Colored People of America."
1910	African American music becomes internationally influential. French composer Claude Debussy writes two compositions that incorporate African American musical practice: "Golliwog's Cake Walk" and "Minstrels."
1911	Ragtime composer Scott Joplin publishes his folk opera *Treemonisha: Opera in Three Acts.* The work premieres in 1972, and the composer posthumously earns a Pulitzer Prize for it in 1976.
1914	William C. Handy publishes his classic "St. Louis Blues."
1916	African American singer and composer Harry T. Burleigh arranges the spiritual "Deep River" in art-song style for solo voice. The birth of this art-song spiritual tradition transforms the folk song repertoire into a concert performance genre.
1919	Charter members Nora Holt, Henry L. Grant, Carl Diton, Alice Carter Simmons, Clarence Cameron White, Deacon Johnson, and Robert Nathaniel Dett found the National Association of Negro Musicians (NANM) and dedicate it "to the preservation, encouragement and advocacy of all genres of the music of African Americans in the world."
1920	The classic blues period (or "era of race records") begins with the release of Mamie Smith's hit song "Crazy Blues," composed by Perry Bradford. The song sells more than 800,000 copies.

1921 The Eubie Blake and Noble Sissle musical *Shuffle Along*, one of the most important musical performances of the Harlem Renaissance, opens on Broadway. It stars many major African American performers of the day, runs for two years, and tours the country.

1921 The National Baptist Publishing Board publishes *Gospel Pearls,* a historic compilation that gives national visibility to the hymns, spirituals, and gospel songs of African American culture. It remains the primary compilation until 1977 when the same board produces *The New National Baptist Hymnal.*

1925 Bass-baritone Paul Robeson gives a debut concert of spirituals at Greenwich Village Theatre in New York City. Throughout his career, Robeson includes spirituals in his various performances, a purposeful programming choice to affirm his belief that art must speak out against racism.

1926 Trumpeter Louis Armstrong introduces scat style singing on the Okeh Records recording "The Heebie Jeebies."

1927 Jules Bledsoe performs in the premiere of the Jerome Kern and Oscar Hammerstein Broadway musical *Showboat.* This landmark production incorporates characters that are three-dimensional and music that is integrated into the libretto. *Showboat* has a plot that deals with topics such as unhappy marriages, miscegenation, and the hard life of black stevedores (as expressed through "Ol' Man River"). Through the century, this show becomes a venue for outstanding African American baritones, such as Paul Robeson and William Warfield.

1927 Duke Ellington and the Washingtonians expand and rename themselves Duke Ellington and His Orchestra. They begin a four-year residency at The Cotton Club. Their live CBS radio network broadcasts help develop a national audience for jazz.

1931 Cab Calloway's band becomes the Cotton Club band. Calloway develops his pioneering style of jazz rhyming known as "jive scat." The best example is found in his signature song, "Mininie the Moocher" with its refrain: "Hi-de-hi-de-hi-de-ho. Hi-de-hi-de-hi-de-ho. Ho-de-ho-de-ho-de-hee. Oodlee-oodlee-oldyee-oodlee-doo. Hi-de-ho-de-ho-de-hee."

1931 The Rochester Philharmonic performs composer William Grant Still's *Afro-American Symphony*, the first symphony by an African American composer to be performed by a major orchestra.

1931 William Levi Dawson organizes the School of Music at Tuskegee Institute and becomes the founding conductor of the Tuskegee Choir, composing and arranging a significant body of spirituals and choral music that is subsequently performed by school and church choirs throughout the world. (In recognition of his prominence, Dr. Dawson was inducted into the Alabama Music Hall of Fame in 1989.)

1932 Thomas A. Dorsey writes the gospel hymn "Precious Lord, Take My Hand," a song subsequently published in more than 50 languages and recorded by numerous singers. In this same year, Dorsey becomes choral conductor of Chicago's Pilgrim Baptist Church, establishing a gospel chorus and music publishing company, Dorsey House. "Precious Lord,

	Take My Hand" was entered into the Christian Music Hall of Fame in 2007.
1932	Florence Price wins the Wanamaker Prize for her *Symphony in E minor*, becoming the first African American woman to gain recognition as a composer.
1933	Thomas A. Dorsey and Sallie Martin charter the National Convention of Gospel Choirs and Choruses. Gospel music becomes the endorsed musical ministry style of the Baptist Church, often using the "Gospel Blues" songs of Thomas A. Dorsey (known as the "Father of Gospel Music"). His songs become known as "Dorseys."
1934	A theater newly renamed the Apollo Theater opens in New York City, becoming the prime venue for African American entertainers in the decades of Jim Crow. The Apollo establishes an amateur night on Wednesdays, still in existence in the 21st century, that launches the careers of leading entertainers such as Ella Fitzgerald, Pearl Bailey, Ruth Brown, Sam Cooke, King Curtis, Marvin Gaye, Lena Horne, Sarah Vaughan, and the Jackson Five.
1935	George Gershwin's *Porgy & Bess: An American Folk Opera* opens, featuring Eva Jessye as choral director, Todd Duncan in the role of Porgy, Ann Brown as Bess, and John Bubbles playing Sportin' Life. Numerous revivals of this popular work play around the world throughout the 20th century.
1936	A film version of the Broadway musical *The Green Pastures* is released, with the Hall Johnson Choir performing. The Hall Johnson Choir appears in three additional films: *Dimples, Banjo on My Knee,* and *Rainbow on the River.* All of these films are done in Los Angeles.
1938	Record producer and talent scout John Hammond organizes a multiple-act jazz concert at Carnegie Hall dedicated to Bessie Smith entitled *From Spirituals to Swing*, featuring performances of spirituals, gospel, blues, and jazz. The multiple-act concert becomes an important performance venue, and its framework leads to the 20th-century worldwide development of formal jazz concerts, typically held at municipal concert and philharmonic halls and jazz and blues festivals.
1939	The Daughters of the American Revolution (DAR) refuses to allow Marian Anderson to sing in Washington, D.C.'s Constitution Hall for the inauguration of President Franklin Roosevelt. In response to the actions of the DAR, Eleanor Roosevelt resigns from the organization. The concert moves to the Lincoln Memorial where Anderson performs before 75,000 people on Easter Sunday. Millions hear the concert on national radio.
1939	Billie Holiday records the challenging, chilling cry against racism, "Strange Fruit."
1939	Saxophonist Coleman Hawkins records a three-minute version of the classic "Body and Soul," which jazz critics come to identify as a masterpiece of the creativity of jazz improvisation.
1942	Nat King Cole signs a contract with the newly established Capitol Records. His hit songs are later credited with building the company.

1943	Lena Horne stars in the films *Cabin in the Sky* (directed by Vincente Minnelli) and *Stormy Weather,* both of which provide a stage for numerous African American performers. Additionally, *Time, Life,* and *Newsweek* all profile articles on Lena, who becomes known as "the most beautiful woman in the world."
1944	Kenneth Morris composes the gospel classic "Yes, God Is Real."
1945	The Berklee College of Music is founded in Boston, establishing an important institution for jazz education. Thereafter, jazz programs begin to flourish in colleges and universities across the country.
1946	The pioneering era of rhythm and blues begins. Erlington "Sonny" Til organizes the Vibranairs, a group that comes to be known as the first R & B singing group. The Vibranairs began harmonizing together on a corner on Baltimore's Pennsylvania Avenue. Ultimately, the group changes its name to Sonny Til and the Orioles, and their performance style helps define the harmonic practices of R & B.
1949	The three-act opera, *Troubled Island*, written by William Grant Still, the Dean of African American composers, with libretto by Langston Hughes debuts. Still is the first black American to have an opera performed by a major opera company, the New York City Opera (with baritone Robert McFerrin in a starring role). The work was completed in 1939.
1949–1950	The Miles Davis Ensemble records the seminal *Birth of the Cool,* the classic of experimental hard bop jazz.
1950	Gospel artist Mahalia Jackson debuts at New York's Carnegie Hall and is credited with elevating gospel music from its folk music base into a "refined art" with mass audience appeal. She also becomes the official soloist of the National Baptist Convention.
1952	The Modern Jazz Quartet and the Jazz Crusaders, two impressive jazz groups, form. They will go on to become premiere jazz groups of the 20th century.
1953	Groundbreaking popular recordings by B. B. King "Every Day I Have the Blues," Muddy Waters "I'm Your Hoochie Coochie Man," and Willie Mae "Big Mama" Thornton "Hound Dog" make this the year for urban blues. ("Hound Dog" ultimately becomes Elvis Presley's hit recording).
1954	The Newport Jazz Festival opens in Rhode Island.
1954	The phenomenon of "covering" begins when white rock 'n' roll artists Bill Haley & His Comets cover Big Joe Turner's "Shake, Rattle and Roll." Covering becomes a popular practice wherein white artists perform songs from the R & B chart, often enhancing production elements. The white versions reach the mass radio market, particularly since the white-run radio stations refuse to play the originals. Only the songwriters (or the owners of the song rights, who often are not the same people as the original composers) receive royalties from the white releases. Throughout the subsequent decade, Pat Boone covers Fats Domino and Ivory Joe Hunter. Elvis Presley covers Big Mama Thornton and Arthur Big Boy Crudup. The McGuire Sisters cover the Moonglows. Georgia Gibbs covers Etta James and LaVern Baker. The Rolling Stones cover Willie Dixon.

1955 — Two distinguished African American singers make their debuts with the Metropolitan Opera House: Marian Anderson in Verdi's *Un Ballo In Maschera,* becoming the first African American to sing on the stage of the Met, and baritone Robert McFerrin in Verdi's *Aida*. Soprano Leontyne Price makes her debut with the NBC-TV Opera Company in the coast-to-coast presentation of *Tosca*.

1956 — Dizzy Gillespie's band undertakes a U.S. State Department goodwill tour, traveling through the Middle East and South America, becoming the first jazz band to be sent abroad by the U.S. government.

1957 — Pop ballad singer Johnny Mathis launches his career with three major hits: "It's Not for Me to Say," "Wonderful, Wonderful," and "Chances Are."

1957 — Sam Cooke crosses over to the secular and more lucrative genre of R & B from gospel music by leaving the Soul Stirrers to reach a greatly expanded audience. His hit song "You Send Me" sells more than 2 million copies. (He is inducted into the Rock and Roll Hall of Fame when it opens in Cleveland, Ohio, in 1986.) His "crossover" is precedent-setting and many African American musicians, including Aretha Franklin, Thelma Houston, Wilson Pickett, Lou Rawls, Bobby Womack, Dionne Warwick, Della Reese, Gladys Knight, Patti LaBelle, James Brown, and Dinah Washington also crossover to R & B.

1958 — The era of "Chicago soul" begins with the Jerry Butler hit, "For Your Precious Love."

1958 — Saxophonist Sonny Rollins composes and records the jazz suite *The Freedom Suite* (with Oscar Pettiford and Max Roach), an extended composition that celebrates the black experience. It exemplifies numerous other extended jazz compositions created as a musical analysis of African Americans in America.

1959 — Berry Gordy, Jr. becomes the founder of Detroit's Motown Records (originally known as Hitsville, USA). Motown becomes a major producer and distributor of R & B, creating the "Motown sound," which includes acts by artists who accompany their music with elaborate choreography.

1959 — Three extraordinary, groundbreaking jazz albums are released: Miles Davis's *Kind of Blue,* incorporating the use of modal scales in jazz, Dave Brubeck Quartet's *Time Out,* and Ornette Coleman's *The Shape of Jazz to Come.*

1960 — The free jazz style emerges in the Ornette Coleman album *Free Jazz.*

1960 — Alvin Ailey choreographs *Revelations* for his dance ensemble, using the spiritual to celebrate African American cultural heritage. It becomes the classic signature piece of the Alvin Ailey American Dance Theatre.

1961 — Mahalia Jackson sings at an inauguration party for President John F. Kennedy, a precedent-setting activity in the field of gospel music.

1962 — Violinist Sanford Allen becomes the first black to hold a permanent position with the New York Philharmonic, an ensemble established in 1842.

1963 — Nina Simone records the protest song "Mississippi Goddam!" after a church bombing in Birmingham. Throughout the 1960s, many African American performers build on this tradition of creating a composed protest song, for example, Sam Cooke's "A Change Is Gonna Come"; the

Curtis Mayfield and the Impressions song "Keep on Pushing"; Nina Simone's "Four Women"; and James Brown's "Say It Loud, I'm Black and I'm Proud."

1964 The Supremes record their first national hit, "Where Did Our Love Go," and follow it with a series of hits that put the R & B sound of Motown on the musical map: "Baby, I Need Your Loving," "Baby Love," "Stop in the Name of Love," and "Come See About Me."

1964 Jazz-band conductor and arranger Quincy Jones becomes vice president of Mercury Records, the first black to hold a top administrative position in a white-owned record company.

1965 Duke Ellington produces a group of sacred jazz concerts (multimovement cantata-like works for voice, orchestra, and dance), beginning with a concert at the Grace Cathedral Church of San Francisco and Fifth Avenue Presbyterian Church in New York.

1966 Leontyne Price opens the Metropolitan Opera season at the new Opera House at Lincoln Center, performing the role of Cleopatra in *Anthony and Cleopatra*, an opera written especially for her by Samuel Barber.

1966 Charley Pride breaks into the *Billboard* country music charts with his first country music hit song, "Just Between You and Me." By 1971, he is named Country Music Entertainer of the Year and Male Vocalist of the Year.

1966 African American performers begin recording covers of the hit songs of British musicians, for example, Otis Redding's cover version of the Rolling Stones hit, "Satisfaction." The tradition continues in 1968 with Ray Charles's cover of John Lennon and Paul McCartney's "Eleanor Rigby."

1966 Joe Jackson forms the Jackson Five with his children, Michael, Jermaine, Marlon, Jackie, and Tito.

1967 Aretha Franklin begins her impressive career with a recording of the Otis Redding hit "Respect." The recording becomes a theme song of the American Women's Movement. Jimi Hendrix begins his meteoric career with the album *Are You Experienced*.

1968 The Edwin Hawkins singers record "Oh Happy Day," the first commercially successful crossover gospel music piece. This song opens the modern era of contemporary gospel music. The genre evolves from being music for worship into music as art that is performed by both gospel and nongospel artists and, most important, appreciated by non-church-going individuals.

1968 James Cleveland organizes the Gospel Music Workshop of America to train and introduce people to the gospel tradition.

1968 Aretha Franklin, the "Queen of Soul," sings the national anthem at the Democratic National Convention. In this same year, she is featured in a *Time* magazine cover story, "Lady Soul: Singing It Like It Is," firmly establishing the national profile of soul music.

1969 Fusion jazz emerges in the Miles Davis Quintet's albums *In A Silent Way* and *Bitches Brew*.

1969	Jimi Hendrix causes a sensation at the closing concert of the Woodstock Festival with his performance of "The Star Spangled Banner."
1969	Motown star Diana Ross leaves the Supremes to go solo, and the era of commercial megastars begins in African American music.
1970	Margaret Pleasant Douroux composes the gospel music classic, "Give Me a Clean Heart." The *Harvard Dictionary of Music* adds gospel music as a category.
1971	African American musicians begin to compose award-winning movie scores, for example, Isaac Hayes's *Shaft* (1971), Curtis Mayfield's *Superfly* (1972), and Herbie Hancock's *Death Wish* (1973).
1971	Eileen Southern enhances the scholarly study of African American music by publishing *The Music of Black Americans.* This documentation continues in 1974 when Columbia Records launches a Black Composer Series with Paul Freeman as artistic director. It becomes a recorded repository of symphonic and operatic works by black composers.
1973	Isaiah Jones, Jr., a musician active within the Presbyterian Church, composes the gospel music classic "God Has Smiled on Me."
1977	The music of African American composers becomes much more accessible when Willis Patterson edits the *Anthology of Art Songs by Black American Composers,* the first collection of this important repertoire. Concurrently, gospel hymns become more accessible to the general community, and the genre becomes a shared musical style of the ecumenical church as new hymnals are published. *The New National Baptist Hymnal* in 1977, followed by *Songs of Zion* of the Methodist Church in 1981; *Lift Every Voice and Sing* of the Episcopal Church in 1981 and 1993; *Lead Me, Guide Me: The African American Catholic Hymnal* in 1987; *Ev'ry Time I Feel the Spirit* in 1997; and *African American Heritage Hymnal* in 2001.
1979	Disco becomes the popular genre of the year with Donna Summer's performance of "Thank God It's Friday."
1979	Bob Marley and the Wailers perform politically powerful ska and reggae music at the Boston Amandla Festival of Unity (a gathering to protest the apartheid regime of South Africa and the racism of America) as part of the *Survival* album tour.
1979	The first two rap recordings are released to an international audience, *King Tim III,* by the Fatback Band and *Rapper's Delight,* by the New Jersey-based Sugar Hill Gang, including the song that establishes the phrase "hip hop" as the name of the genre.
1980	Lady B becomes the first woman rapper to record, releasing *To the Beat Y'all.* Subsequently, women become an important force in rap music, including Roxanne Shante (recording *Bad Sister* in 1989, and *The Bitch Is Back,* 1992), MC Lyte (recording *Lyte As a Rock,* 1988, *Bad As I Wanna B,* 1996), Salt-N-Pepa (debuting in 1986 with *Hot, Cool & Vicious*), and Queen Latifah (releasing *All Hail the Queen* in 1989, *Black Reign* in 1993).
1980	Michael Jackson's album *Off the Wall,* produced by Quincy Jones, becomes historically significant as the first solo album to produce four top 10 hits.

1981 Grandmaster Flash (Joseph Saddler) and the Furious Five release *Wheels of Steel,* the first rap record to use sampling and scratching techniques.

1983 Michael Jackson released *Thriller.* It becomes the first album to produce five top singles and wins eight Grammy Awards in 1984. Ultimately, *Thriller* is certified by the *Guinness Book of Records* as the best-selling album of all time. In this same year, Jackson changes the world of music videos with his breakthrough videos from the *Thriller* album: "Billie Jean," "Beat It," and "Thriller," developing a visual emphasis for music. Subsequently videos become a viable business, attracting producers such as Pam Gibson and Ralph McDaniels and projecting the images of African American culture around the globe.

1983 President Ronald Reagan signs a law creating the Martin Luther King, Jr. holiday. This national recognition stimulates the development of numerous programs throughout the country, and a significant amount of new music is commissioned and inspired by programming needs for the birthday celebrations.

1984 Def Jam Recordings, a hip hop music label, is founded by Russell Simmons and Rick Rubin. In this year they release recordings by LL Cool J and the Beastie Boys. In the next decades, hip hop culture becomes a multi-billion-dollar business, with the emergence of several African American corporate leaders.

1984 The glamorous, smooth style of urban contemporary (also known as suburban soul or R & B/pop) becomes popular. The music of Whitney Houston is an example. Her debut album *Whitney Houston* is released and goes on to sell more than 18 million copies worldwide.

1985 The fundraising social awareness songs *We Are The World* (co-written by Michael Jackson and Lionel Richie, to provide support for African famine relief) and *That's What Friends Are For* (recorded by Dionne Warwick, Gladys Knight, Stevie Wonder, and Elton John to support the American Foundation for AIDS Research) are released.

1987 The U.S. Congress passes a resolution declaring jazz "a rare and valuable national treasure."

H.CON.RES 57

Passed by the 100th Congress of the United States of America
Introduced by the Honorable John Conyers Jr.
Passed by the House of Representatives September 23, 1987 Passed by the Senate December 4, 1987

Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and

1. makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,

2. is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
3. is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
4. has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
5. has had an historic, pervasive and continuing influence on other genres of music both here and abroad, and
6. has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective;

Whereas, this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;

Whereas, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;

Whereas, in as much as there exists no effective national infrastructure to support and preserve jazz;

Whereas, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and

Whereas, it is now in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form;

Now, therefore be it Resolved by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.

1988 Public Enemy releases the rap classic *It Takes a Nation of Millions to Hold Us Back*.

1989 Rap music videos are introduced to television on the MTV (Music Television) show “Yo! MTV Raps.”

1989 Gangsta rap and its celebration of violence and sexism emerges to a national audience with the hit release from N.W.A. (Niggaz with Attitude) of the album *Straight Outta Compton*.

1990 Sopranos Kathleen Battle and Jessye Norman perform a concert of spirituals at Carnegie Hall. The video of the concert is shown on the PBS *Great Performances* on an almost-annual basis throughout the 1990s, contributing to PBS’s fundraising while stimulating a renaissance interest in the genre. In this same year, gospel music recording revenues reach $500 million.

1990 Vanilla Ice (Robert Van Winkle) becomes a popular white rapper, generating anger in the African American rap community because of misleading assertions in his marketing campaign. A general debate about “white

Negroes" (Wiggers) takes place. His hit song, "Ice, Ice Baby," was written by his African American producer, Mario Johnson (Chocolate).

1991 Rap continues to meld with different genres and art forms. Trumpeter Miles Davis's *Doo Bop* album is released posthumously, with music that mixes jazz with rap. Additionally, Ice-T co-stars in the box-office hit *New Jack City*, taking rap to film and helping to create a new genre of urban films. Additional films in this tradition include *Boyz N the Hood* (1991, featuring Ice Cube), *Menace II Society* (1993), and *Booty Call* (1997).

1992 Warner Alliance releases the album *Handel's Messiah, A Soulful Celebration*, featuring parts of the oratorio arranged in the various genres of African American music. It impressively blends the music of the African Diaspora and the European baroque era.

1992 Natalie Cole wins a Grammy Award for *Unforgettable*, the precedent-setting, electronically engineered musical tribute to her late father, Nat King Cole and notably featuring a remixed duet between herself and her father, who died in 1965.

1992 Awadagin Pratt becomes the first African American to win the Naumberg International Piano Competition.

1993 The audience for the gospel music genre continues to expand with the hip hop gospel sound in the debut album of Kirk Franklin, *Kirk Franklin and The Family*. Additionally, the Gospel Brunch becomes a popular performance venue throughout the country (most often held on Sundays within existing night clubs).

1996 Richard Smallwood composes the gospel music classic "Total Praise."

1997 Wynton Marsalis wins the Pulitzer Prize for *Blood in the Fields*, an extended composition for large jazz band commissioned by Jazz at Lincoln Center and premiered in 1994 in Lincoln Center's Alice Tully Hall.

1999 Lauryn Hill composes and produces the popular album *The Miseducation of Lauryn Hill*. Over the following years the album sells 5.9 million copies and wins four Grammys. It blends humanism, soul, and hip hop. *Time* magazine features her on the cover and in its cover article, "Hip-Hop Nation—After 20 Years—How It's Changed America."

2000 Charley Pride becomes first African American inducted into the Country Music Hall of Fame.

2001 Historical documentarian Ken Burns completes a 10-episode PBS documentary, *Jazz*, generating publicity, debate, and renewed interest in the genre. Sales of recordings associated with the musicians featured in the program rise.

2001 Denyce Graves appears in several venues in programs that respond to the tragic events of September 11, including the internationally televised National Prayer Service in Washington's National Cathedral.

2004 P. Diddy develops the "Citizen Change" campaign with the goal of involving young people in the upcoming U.S. presidential elections.

2006 Fire guts the Pilgrim Baptist Church of Chicago, destroying historical records and original sheet music of Thomas A. Dorsey. This disaster

elevates the national imperative for enhancing efforts to document and preserve the musical history of African Americans.

2007 Rap musicians Grandmaster Flash and the Furious Five are inducted into the Rock and Roll Hall of Fame as the first hip hop group to be recognized. Run-DMC receives similar recognition in 2009.

2008 Columbia Records celebrates the 50th anniversary of Miles Davis's *Kind of Blue* recording (released August, 17, 1959). The album remains one of the most admired recordings of all time by music lovers and musicians of a variety of styles and genres (around the world).

2008 Gospel singer and pastor Marvin Sapp's song "Never Would Have Made It" makes radio history across numerous formats as the number one radio single. On gospel radio the song stayed number one for 32 weeks.

2009 "King of Pop" Michael Joseph Jackson dies of cardiac arrest (June 25, 2009). Jackson was one of the most influential composers, musicians, and entertainers of the 20th century.

2010 President Obama issues historic proclamation for African American Music Month.

The White House
Office of the Press Secretary
For Immediate Release
May 28, 2010

Presidential Proclamation: African-American Music Appreciation Month

Music can tell a story, assuage our sorrows, provide blessing and redemption, and express a soul's sublime and powerful beauty. It inspires us daily, giving voice to the human spirit. For many, including the African-American community, music unites individuals through a shared heritage. During African-American Music Appreciation Month, we celebrate the extraordinary legacy of African-American singers, composers, and musicians, as well as their indelible contributions to our Nation and our world.

Throughout our history, African-American music has conveyed the hopes and hardships of a people who have struggled, persevered and overcome. Through centuries of injustice, music comforted slaves, fueled a cultural renaissance, and sustained a movement for equality. Today, from the shores of Africa and the islands of the Caribbean to the jazz clubs of New Orleans and the music halls of Detroit, African-American music reflects the rich sounds of many experiences, cultures, and locales.

African-American musicians have created and expanded a variety of musical genres, synthesizing diverse artistic traditions into a distinctive soundscape. The soulful strains of gospel, the harmonic and improvisational innovations of jazz, the simple truth of the blues, the rhythms of rock and roll, and the urban themes of hip-hop all

blend into a refrain of song and narrative that traces our Nation's history.

These quintessentially American styles of music have helped provide a common soundtrack for people of diverse cultures and backgrounds, and have joined Americans together not just on the dance floor, but also in our churches, in our public spaces, and in our homes. This month, we honor the talent and genius of African-American artists who have defined, shaped, and enriched our country through music, and we recommit to sharing their splendid gifts with our children and grandchildren.

NOW, THEREFORE, I, BARACK OBAMA, President of the United States of America, by virtue of the authority vested in me by the Constitution and the laws of the United States, do hereby proclaim June 2010 as African-American Music Appreciation Month. I call upon public officials, educators, and the people of the United States to observe this month with appropriate activities and programs that raise awareness and foster appreciation of African-American music.

IN WITNESS WHEREOF, I have hereunto set my hand this twenty-eighth day of May, in the year of our Lord two thousand ten, and of the Independence of the United States of America the two hundred and thirty-fourth.

BARACK OBAMA

2010 Haitian-born, hip hop icon and human rights activist Wyclef Jean announces his candidacy for president of Haiti (August 5, 2010).

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Hansonia L. Caldwell

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Hailstork, Adolphus (1941–)

Composer Adolphus Hailstork is one of the most performed American composers of his generation. His *Celebration: An Overture for Orchestra* (1974) stands among the favorite contemporary pieces for symphony orchestras in the United States. Hailstork's catalog contains pieces for a variety of media, including choral works, orchestral works, and chamber pieces. As holder of numerous awards and commissions, Hailstork's works have been performed by reputable performance organizations such as the Louisville Symphony, Rochester Symphony, and the Boys Choir of Harlem. His works demonstrate allegiances to both the forms of the Western concert tradition and the vernacular emblems of African American music. *Piano Sonata No. 1* (1980) incorporates elements from blues and spirituals within the conventional four-movement frame. Toward the goal of a black nationalism in concert music, he consciously infuses elements that reflected a spirit of African American culture in the hope that more African Americans will attend symphony concerts. Some of his works, however, do not employ prevailing African American themes, such as "Piano Trio" (1985) and "Set Me as a Seal upon Thy Heart" (1979). He eschews approaches that are too academic and favors themes that are lyrical, as his craft is a practical and accessible one.

See also Concert Music—Composers and Repertoire.

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Horace J. Maxile, Jr.

Hairston, Jester (1901–2000)

Choral conductor Jester Hairston was born July 9, 1901, in Homestead, Pennsylvania. Although best known as an actor, he was also a musician. He obtained his musical education at Tufts University in Medford, Massachusetts (bachelor's degree, 1929) and at the Juilliard School of Music in New York. His first professional experience was in 1929 with the Eva Jessye Choir. Later he became assistant conductor of the Hall Johnson Choir (1930–1936) and went with the choir to California in 1936 to make the film *The Green Pastures.* When the group returned east, he remained in Los Angeles, where he organized his own choir and became involved in musical activities. Soon thereafter he began touring in the United States and abroad as a choral conductor, workshop clinician, and lecturer. In 1930 he performed in the Broadway musical *Hello Paris.* During the years 1935–1949 he arranged choral music for film soundtracks in more than forty films, beginning with *Lost Horizons* (1936) and including *Duel in the Sun* (1946); he also conducted his choir in singing background music for films. In 1945 he made his first tour in Europe with Noble Sissle and a United Service Organizations (USO) show. Thereafter the U.S. Department of State sent him abroad several times as a goodwill ambassador to conduct choruses and teach others American music—to Europe in 1961, 1963; three times to Africa in the mid-1960s; and to Scandinavia and Mexico in 1971. He wrote music in a variety of forms but was best known for his spiritual arrangements; he also made arrangements of African and Japanese folk songs. His honors included an honorary doctorate from the University of the Pacific (1964) and Tufts University (1977) and citations from civic and social organizations. The African American Music Collection at the University of Michigan contains a transcript of an interview with him that was conducted in 1980 in which he discusses his life and achievements. He continued acting on television into his nineties, and he has a star on the Hollywood Walk of Fame. He died on January 18, 2000, in Los Angeles.

Further Viewing

Hairston, Jester, and Gene Brooks. *Jester Hairston Interviewed by Gene Brooks.* Lawton, OK: The Association, 1988. Visual Material. Videocassette.

Eileen Southern

Hampton, Lionel (1909–2002)

Jazz vibraharpist and bandleader Lionel Hampton was born April 12, 1909, in Louisville, Kentucky. His father was a professional entertainer (died in World War I). His family moved to Chicago, Illinois, when he was about seven years old. He obtained his musical education at the Holy Rosary Academy in Kenosha, Wisconsin, where he first studied music and learned to play drums; in Catholic schools of Chicago, Illinois, where he came under the tutelage of N. Clark Smith (bandmaster at Wendell Phillips High School) as a member of the Chicago Defender Newsboys Band, which Smith directed; and at the University of Southern California in Los Angeles (1934). His teachers included James ("Jimmy") Bertrand (xylophone) and Clifford ("Snags") Jones (drums). After graduating from high school, he played with various local groups in Chicago and then moved to Los Angeles in 1927. Thereafter he played with various groups, including the Spikes Brothers, Paul Howard's Quality Serenaders, and Les Hite (1930–1934), among others. In 1929 he made his recording debut as a drummer with Howard, and the next year recorded his first vibraharp solo with Louis Armstrong, who was fronting the Hite band at that time. It was Armstrong who suggested to Hampton that he play vibraharp and thereby launched Hampton into a new career.

In 1934 Hampton formed his own group, which played in nightclubs of Los Angeles and Oakland, California. During the years 1936–1940 he played in the Benny Goodman Quartet, along with Teddy Wilson and Gene Krupa. In 1940 Hampton formed his first big band and soon established himself as a dominant figure in the world of jazz. He toured widely throughout the world, playing on all the continents, and recorded prolifically. During the mid-1960s he was forced to disband his large group because of economic problems; in 1965 he organized a sextet, with which he toured as widely as he had in the past with the big band. Frequently he joined with others for reunion concerts, such as the Benny Goodman Quartet and leading jazzmen for the Newport Jazz Festivals in New York. During the 1970s he performed with small ensembles and occasionally with big bands, particularly for jazz festivals. In 1978 he celebrated the fiftieth anniversary of his entering a music career with tremendous enthusiasm and energy. Over his long career he was active in radio and television and appeared in numerous films, among them, *A Song Is Born* (1948), *The Benny Goodman Story* (1955), and *Rooftops of New York* (1960). Over the years his bands and ensembles served as a school through which passed dozens of jazzmen who later would become celebrities; he also gave debuts to such singers as Betty Carter and Dinah Washington.

He was credited with important innovations, among them, the first to establish the vibraharp as a standard instrument of the jazz ensemble (and other musical groups as well) rather than a novelty instrument; the first to add the electric organ to the jazz group (with "Doug" Duke); and the first to add the electric bass (with Roy Johnson). His groups played in a variety of styles—jazz, rhythm and blues, bop, soul—and his music remained sophisticated and contemporary through the various periods of jazz up to the present. His best-known pieces were "Flyin' Home" and "Vibraphone Blues." His honors included numerous

awards from the music industry and civic and professional organizations; "keys" to several cities, the George Frederic Handel Medallion from the City of New York (1966), and the New York Governor's Award for Fifty Years of Music (1978); a Papal Medal from Pope Paul VI; and honorary doctorates from Allen University, Pepperdine University (1975), Xavier University (Louisiana), and Daniel Hale University (1976). The University of Idaho named its school of music for him in 2001, and the Lionel Hampton School of Music holds the annual Lionel Hampton International Jazz Festival at Moscow, Idaho, in February. He died on August 31, 2002, in New York City.

See also Jazz; Los Angeles, California, and the West Coast.

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Eileen Southern

Hancock, Herbie (1940–)

Jazz pianist and composer Herbert Jeffrey Hancock, was born April 12, 1940, in Chicago, Illinois. He began piano study at the age of seven; when he was 12, he played a concerto with the Chicago Symphony Orchestra. He obtained his musical education in the public schools of Chicago, Illinois; at Grinnell College in Grinnell, Iowa (1956–1960), where he was musically active although he majored in engineering; at Roosevelt University in Chicago (1960); and at the Manhattan School of Music (1962) and the New School for Social Research (1967) in New York. During his college years, he formed a big band, for which he wrote and arranged music. After returning to Chicago in 1960, he played piano with local groups and visiting bands, among them Coleman Hawkins. Thereafter he played with various groups, including Donald Byrd (1960–1963), Eric Dolphy, Phil Woods, Oliver Nelson, and Miles Davis (1963–1968). In 1968 he organized his first permanent group, the Herbie Hancock Sextet; in 1973 he changed his group to a quartet for economic reasons. He made his recording debut in 1962 and thereafter recorded extensively with his groups and with others. He toured widely in the United States, Europe, and Japan, appearing in concert halls, in nightclubs, on college campuses, and at the major jazz festivals. He was active in television and films, writing scores for such films as *Blow-up* (1966), *The Spook Who Sat by the Door* (1973), and *Death Wish* (1974). During his tenure with Davis, he participated in innovative procedures and first began playing electric piano. With his own groups he moved more in the direction of electronic music: his albums *Mwandishi* (1971) and *Crossings* (1972) documented his new style. By the mid-1970s his group was noted for its extensive use of electronic instruments and its use of elements of jazz, rhythm and

blues, and soul. He credited Davis with being the major influence on his style development. In December 1972 he settled in Los Angeles, California. The next year he was converted to Nichiren Shoshu Buddhism. He received numerous awards from the music industry, including a number of Grammy Awards. His best-remembered pieces include the songs "Watermelon Man" and "Chameleon" and the albums *Headhunters, Thrust,* and *Treasure Chest.* His 1984 video, "Rockit," was acclaimed, and named one of the 100 Greatest Videos from VH1 in 2001. His 2007 tribute album to Joni Mitchell, *River: The Joni Letters,* won the Grammy that year for Best Contemporary Jazz Album

See also Jazz.

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Eileen Southern

Handy, W. C. (1873–1958)

William Christopher Handy, known as the "Father of the Blues," and a composer, was born November 16, 1873, in Florence, Alabama. He studied organ as a child and obtained musical training at the Florence District School for Negroes. He taught himself to play cornet and eventually joined a local band. When he was 15 he joined a touring minstrel troupe, which however became stranded after playing a few towns. He returned to school, and after graduation found employment first as a teacher and later in a pipe-works factory. In 1892 he set out again to begin a career in music and traveled to Chicago with the intent that his quartet should sing at the World's Fair. When the group arrived there, they found the Fair had been postponed. Handy did not return home, but worked at odd jobs in various places and finally settled in Henderson, Kentucky. There he attached himself to the director of a local German singing society, from whom he learned a great deal about music, and began playing with local black orchestras. In 1896 he joined W. A. Mahara's Minstrels as a cornetist; the next year he was promoted to bandleader. During the years 1900–1902 he was bandmaster at Alabama A&M (Agricultural & Mechanical) College at Montgomery; he then returned to Mahara's Minstrels for the 1902–1903 season. The troupe toured widely throughout the nation and into Canada, Mexico, and Cuba, and Handy gained experience in arranging and composing for his groups as well as conducting both vocal and instrumental forces. In 1903 he settled in Clarksdale, Mississippi; for the next few years he organized and led military and dance bands in the Mississippi Delta region. About 1908 he settled in Memphis, Tennessee. Later he and Harry Pace, a businessman who wrote song lyrics, established the Pace and Handy Music [publishing] Company. During his Memphis years, he toured widely with his groups and also served as a booking agent for other dance bands, thus practically controlling the music entertainment industry in the Memphis area (in regard to black orchestras). In 1918 the Pace-Handy Company

W. C. Handy, "Father of the St. Louis Blues," sits in front of a piano in his New York publishing office in 1949. (AP/Wide World Photos)

moved to New York, where it became the leading publisher of the music of black songwriters. In 1920, however, Pace and Handy dissolved their partnership; Pace founded the Pace Phonograph Company, which produced the Black Swan Records, and Handy continued his work through the Handy Music Company.

Although Handy had been composing music from an early age, it was not until 1912 that he published his first piece, "Memphis Blues" (composed 1909), which was written originally for use in an election campaign that made Edward H. Crump mayor of Memphis. The popularity of the piece at dances where his band performed persuaded him to change its title and publish it. His next published blues, "St. Louis Blues" (published 1914), was even more successful and eventually became, perhaps, the most widely performed American song in history. His publication of "The Beale Street Blues" (1917) firmly established him as "Father of the Blues." Throughout his years in Memphis and later in New York he toured extensively with his blues bands. Among those who worked closely with him were William Grant Still and Frederick Bryan, called "the jazz Sousa." He first recorded in 1897 on a cylinder machine with his minstrel band. In 1917 his band recorded for the Columbia Phonograph Company under the name Handy's Orchestra of Memphis, thus making him one of the black pioneers in recording. He was a pioneer in other ways as well. The songs he

published during the 1920s helped to establish black folk-inflected songs in the realm of popular music; for example, "A Good Man Is Hard to Find," which was first sung by Alberta Hunter and later by white singer Sophie Tucker. In 1928 he produced a mammoth program at Carnegie Hall in New York that emphasized the wide variety of black music, from plantation songs to orchestral rhapsodies. He served as a consultant for important concerts of his time, including the ASCAP Silver Jubilee Festival (1939) and musical events associated with the World Fairs at Chicago (1933–1934), San Francisco, California (1939–1940), and New York (1939–1940). All over the nation theaters, schools, and streets were named after him; in 1931 Memphis founded a W. C. Handy Park. In June 1940, for the first time in history a program given over entirely to the music of a black composer, an all-Handy program, was broadcast on a national network, NBC. In 1958 he was the subject of the film *St. Louis Blues,* which featured Nat King Cole and Billy Preston. In 1969 the U.S. Postal Service issued a stamp, "W. C. Handy, Father of the Blues."

Handy wrote and published more than 150 songs and arrangements of folk songs, primarily spirituals and blues. His collections included *Blues: An Anthology* (1926; reissued in 1949 as *Treasury of the Blues)* and *Book of Negro Spirituals* (1938). He also published pamphlets and books, including his own *Negro Authors and Composers of the United States* (1936), the autobiography *Father of the Blues* (1941), and *Unsung Americans Sung* (1944). His autobiography documents not only his own career but also the history of black music during the period covered by the book. He was one of the most celebrated musicians of his time, and he made a lasting contribution to the history of American musicians through his popularization of the Negro folk blues. He died on March 28, 1958, in New York City.

Since 1982, the W. C. Handy Music Festival has presented outstanding musical performances each summer in Northwest Alabama, where performers and audiences alike gather to celebrate Handy's life, music, and legacy. In 1993, he received the Grammy Trustees Award. The Blues Foundation of Memphis, Tennessee, presented an award named after him for several years until 2006, when the award's name was changed to "Blues Music Award."

See also Blues.

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Eileen Southern

Hard Bop

See Jazz.

Hardcore Rap

See Rap Music.

Harlem Renaissance

See Renaissance, Harlem: 1917–1935.

Harris, Corey (1969–)

Blues and reggae artist Corey Harris is an innovative voice among 21st-century contemporary blues artists. Well versed in the history of the blues, Harris has developed an eclectic style that shows a definite homage to Delta and rural blues while presenting alternative and tasteful interpretations on those traditions that employ musical influences from African nations and other countries in the Diaspora. His interest in music can be traced back to his teenage years when he honed various skills in rock bands, school ensembles, and church choirs. Harris's interest in African music came by way of traveling abroad as an anthropology student at Bates College. Due to his reputation in New Orleans as a performer of rural blues, Harris's recording career began in 1995 with the solo project, *Between Night and Day.* This recording featured Harris only (vocals and guitar). Subsequent albums featured other instrumental combinations and stylistic influences such as *Greens from the Garden* (1999), which incorporated elements of funk and R & B. In a seemingly constant search for connectivity between genres and styles that would make up an African musical Diaspora, Harris ventured into even more adventurous fusions in his critically acclaimed *Mississippi to Mali* (2003). In his own words, he wanted to "demonstrate the living links between African and African American music, specifically the blues and its offspring: jazz, funk, R&B, and hip-hop" (liner notes from *Mississippi to Mali*). Harris was recently named a MacArthur fellow in 2007 and appointed artistic director of the Port Townsend County Blues Festival (2009).

See also Blues.

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Horace J. Maxile, Jr.

Hathaway, Donny (1945–1979)

Soul singer and songwriter, Donny Hathaway was one of the more versatile soul artists of the late 1960s and 1970s. Developing a love for music at a young age, Hathaway sang in church choirs and played the piano. His formal music education took place at Howard University where he studied music theory. Hathaway performed as a jazz pianist following his years of study at Howard University and returned to Chicago (his hometown). He eventually secured employment with Curtis Mayfield's label as pianist, staff writer, and producer. His first record, "I Thank You Baby" (a duet with June Conquest), was recorded in 1969 and was a moderate success. He signed with the Atco label and released his first album, *Everything is Everything*, in 1970. "The Ghetto" was the hit single from the album, and it established Hathaway as one of the newer and innovative voices in soul music during that time. His sophomore album, *Donny Hathaway* (1971), was more commercially successful and feature covers such as "A Song for You." He only released three solo studio albums during his lifetime, but he probably is remembered most for co-writing the Christmas soul classic "This Christmas," the emotionally charged "Someday We'll All Be Free," and his remarkable duets with Howard University classmate Roberta Flack. "This Christmas" has been covered

Donny Hathaway, soul musician and vocalist and major progenitor to neo soul. (Photofest)

by at least 25 different artists and is a staple in African American radio rotations during the holiday season. The artists who have covered the song include Destiny's Child, Usher, Gerald Albright, and the Temptations. Hathaway's duets with Roberta Flack were among his highest charting and best-selling records. Their collaborations were award winning and were featured on the albums *Roberta Flack and Donny Hathaway* (1972) and *Roberta Flack featuring Donny Hathaway* (1980). His inventive arrangements, smooth vocals, and use of the Fender Rhodes piano inspired such artists as Brian McKnight, George Benson, and Anthony Hamilton.

See also Gospel Music; Soul Music.

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Horace J. Maxile, Jr.

Hawkins, Coleman (1904–1969)

A jazz saxophonist, Coleman Hawkins was born November 21, 1904, in St. Joseph, Missouri. He studied piano with his mother, an organist, when he was five years old; at seven he studied cello, and at nine he began playing tenor saxophone. He obtained his musical education in the public schools of St. Joseph, Missouri, and Kansas City, Missouri; at Washburn College in Topeka, Kansas; and through private study in Chicago, Illinois. He began playing with neighborhood bands at an early age, and by the time he was 16 was playing professionally with bands in Kansas City. In 1921 he joined Mamie Smith and Her Jazz Hounds, with whom he toured (1921–1923) and went to New York. There he played with various groups, and then joined Fletcher Henderson as a regular sideman in 1924 and remained until March 1934. He first recorded in 1922 with Smith's Jazz Hounds and made his recording debut with his own orchestra in September 1933. In 1934 he toured in Europe for the first time, at first under the sponsorship of impresario-bandleader Jack Hylton and then later as a freelance soloist (1934–1939).

He toured widely on the Continent, performing with others and as a soloist; he recorded extensively; and he appeared in films or on film soundtracks, including *In Town Tonight* (1935). After returning to the United States he led big bands for two years (1939–1941), then performed primarily with his small groups. When the 1940s ushered in the bebop era, he moved gracefully into the new times; in February 1944 he gathered together leading jazzmen to make the first recording of a bop piece, "Woody 'n' You," including composer Dizzy Gillespie and Don Byas, Budd Johnson, Leo Parker, Oscar Pettiford, and Max Roach, among others. Hawkins was active primarily as a soloist during the last 25 years of his career, performing and recording extensively with others. His touring included performances with Norman Granz's Jazz at the Philharmonic during the years 1946–1967 in

the United States and in Europe, with Illinois Jacquet's band to American Service Bases in Europe in 1954, with Roy Eldridge as co-leader of a quintet, and with Oscar Peterson (1968), among others. He played with a powerful but expressive tone and a heavy vibrato; his most celebrated performance was on "Body and Soul" (1939) and his best-known album was *The Hawk Flies* (1944–1957).

He made innumerable recordings over his long career and won many awards from the music industry. Hawkins was a pioneer in defining the role of the tenor saxophone in the jazz ensemble and was called the "Father of the Tenor Saxophone." His nicknames included "Bean" and "Hawk." His influence upon saxophonists of his time and those who came after him was enormous; they played either in the tradition of Coleman Hawkins or of Lester Young, then moved from that point into their own individual styles. He died on May 19, 1969, in New York City. The Coleman Hawkins Legacy Jazz Festival is held every summer in Topeka, Kansas.

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Eileen Southern

Hawkins, Edwin (1943–), and the Edwin Hawkins Singers

Known as the group that ushered in a new era of gospel music with the 1969 release of their arrangement of the 18th-century hymn "Oh Happy Day," the Edwin Hawkins Singers revolutionized not only gospel music but also the gospel music industry. Led by Edwin Hawkins, the "Godfather of Contemporary Gospel Music," the ensemble integrated the popular sounds of soul, rhythm and blues, and jazz into the gospel tradition, creating a new sound and style of gospel music that spoke to a contemporary audience while maintaining the traditional message. Edwin Hawkins was born on August 19, 1943, the fifth of eight children, to Dan Lee and Mamie Vivian Hawkins. Edwin began playing piano and singing at church at the age of five. By age seven, Edwin served as the full-time pianist for the Hawkins family group. In 1967, while serving as the organist and choir director for the Ephesians Church of God in Christ in Berkeley, California, Hawkins, along with Betty Watson (also a choir director) formed the North California State Youth Choir, drawing talented young people from local churches around the Bay Area.

Shortly after the inauguration of the choir, the ensemble traveled to Washington, D.C., to participate at the annual Church of God in Christ Youth Congress. On returning to California, the choir decided to record an album as a fundraiser. With their savings of $1,800, the choir recorded *Let Us Go into the House of the Lord* and printed only 500 copies of the album. The choir had no idea that a San Francisco–based disc jockey, Tom Donahue, had purchased a copy of the album

and had begun featuring the track "Oh Happy Day" on his Bay Area radio show. The public response to the song was tremendous, and the choir was subsequently signed to Buddah Records under the name of the Edwin Hawkins Singers. The album quickly went gold and earned the group a Grammy Award for Best Gospel/ Soul Performance of 1969. The extremely popular group was in high demand for session work. The Edwin Hawkins Singers performed at numerous national and international festivals as well as making frequent television and radio appearances.

After the group's third Grammy Award in 1977, Hawkins followed the lead of Thomas A. Dorsey and Rev. James Cleveland and established an annual convention for music ministers, vocalists, and instrumentalists. The first Edwin Hawkins Music and Arts Seminar (now called Music & Arts Love Fellowship Conference) was held in San Francisco, California, in 1979. Walter Hawkins, Edwin's brother and member of the Edwin Hawkins Singers, helps run the conference. The conference features classes on instrumental performance, songwriting, choir decorum, vocal technique, and instruction on church music ministry. The success of the Edwin Hawkins Singers can be measured by their four Grammy Awards (10 nominations), including "Oh, Happy Day," which received a Grammy Hall of Fame Award in 1999, and their induction into the Gospel Music Association Hall of Fame in 2000.

See also Gospel Music.

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Emmett G. Price III

Hawkins, Erskine (1914–1993)

A jazz trumpeter, Erskine Ramsay Hawkins was born July 26, 1914, in Birmingham, Alabama, He began playing drums at the age of seven, later changed to trombone, and then to trumpet when he was 13. He played in a neighborhood band as a child. He obtained his musical education in the public schools and Tuggle Institute of Birmingham, Alabama, and at Alabama State Teachers College in Montgomery, where he played with the 'Bama State Collegians. In 1936 he went to New York and made his debut at the Harlem Opera House as a bandleader with the Collegians, who had gone to New York in 1934 fronted by J. B. Sims. His band was very popular for the next two or more decades, particularly at the Savoy Ballroom in the Harlem community where it became virtually the house band after Chick Webb's death in 1939. Economic problems eventually forced him to disband his large group, and in the early 1950s he formed a smaller group. From the 1960s on he led a quartet, which performed primarily in hotels and nightclubs, but he occasionally gathered together a big band for special occasions and recording, as for the album *Reunion* (1974). His band was one of the

best of the Swing Era; those who performed with him over the years included Paul and Dud Bascomb, Julian Dash, Sammy Lowe, Heywood Henry, Avery Parrish, and Billy Daniels, among others. The band's best-known performances were "Tuxedo Junction," "You Can't Escape from Me," and "After Hours." He first recorded in 1936 and thereafter recorded extensively. His honors included an honorary doctorate from Alabama State (1947). He died in November 1993.

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Eileen Southern

Hayes, Isaac (1942–2008)

Rhythm and blues singer Isaac Hayes was born August 20, 1942, in Covington, Tennessee. His grandparents, with whom he lived, moved to Memphis, Tennessee, when he was a child, and it was there that he obtained his musical education in the public schools. He taught himself to play musical instruments well enough to play in his junior high school band. Even before he graduated from high school he began singing and playing piano in local nightclubs. Later he played saxophone with local groups, including the Mar-Keys, then began an association with Stax Records as a studio bandsman. In 1962 he met David Porter at Stax, and the two men formed a songwriting team that became enormously successful. Those for whom they arranged and produced songs included Carla Thomas, Billy Eckstine, and Booker T. Jones, among others. In 1969 he began recording as a soloist; his second album, *Hot Buttered Soul*, won wide attention. Thereafter he recorded regularly and toured widely. His best-known works were his score for the film *Shaft*, which earned him an Academy Award (1972), and the pieces "Baby," "Soul Man," and "Black Moses." He received numerous awards from the music industry. Hayes was an important contributor to the Memphis Sound. He later appeared on television and in movies, including the cartoon satire, *Southpark*.

Eileen Southern

Henderson, Fletcher (1897–1952)

Jazz pianist-arranger Fletcher Hamilton Henderson, Jr. was born December 18, 1897, in Cuthbert, Georgia. He came from a musical family: both parents played piano and his brother Horace became a professional musician. He studied piano from the age of 6 until he was 13 years old. He obtained his musical education at the local private school, where his father was a teacher; at the preparatory school of Atlanta [Georgia] University; at Atlanta University, where he majored in the

sciences (bachelor of science degree, 1920) but was active in musical affairs. He played for musical productions directed by Kemper Harreld, and in the summers he earned money by playing piano at a resort, Woods Hole, Massachusetts. In 1920 he went to New York to attend graduate school but became involved with music when he substituted for an ailing pianist on a Hudson River pleasure boat and later became the regular pianist. During the years 1920–1924 he was associated first with the [Harry] Pace & [W. C.] Handy Music Company as song-demonstrator, then with the Pace Phonograph Corporation as musical director, accompanist, and bandleader for the company's Black Swan Jazz Masters (which accompanied Ethel Waters). He also played with various other groups or accompanied singers during these years, making his recording debut in 1921. In 1924 he organized a big band, which played at the Club Alabam, then at the Roseland Ballroom (regularly 1924–1936). During the 1930s his group played in other ballrooms and theaters, toured widely, and recorded extensively for that time. He also began to give considerable time to arranging music; in 1939 he disbanded his group and joined Benny Goodman as staff arranger and pianist (he gave up the piano, however, in December 1939). During the 1940s he reorganized his big band several times to play residencies—such as at the Roseland Ballroom or the DeLisa Club in Chicago, Illinois, or the Savoy Ballroom in the Harlem community of New York—and to play for special occasions, as for the revue *Jazz Train* (1950), for which he wrote the music. He spent another period as arranger with Goodman in 1947 and the next year toured with Ethel Waters again (1948–1949). He was leading a small group, the Jazz Train Sextet, when he had a stroke in December 1950, which forced his retirement from music.

Musicians who performed with one of his groups over the years included Louis Armstrong, Red Allen, Buster Bailey, Chuck Berry, Art Blakey, Garvin Bushnell, Benny Carter, Sid Catlett, Coleman Hawkins, Horace Henderson, Hilton Jefferson, Donald Redman, and Russell Smith, among others. Henderson is credited with being the first jazzman to organize a big band and therefore counts as a major contributor to the history of jazz. His arrangements for black and white orchestras laid the foundation for the Swing Era; more than any other person he deserved the title "King of Swing," which he failed, however, to receive. He pioneered in other ways: his was the first black orchestra to broadcast regularly over the radio; his recordings were the first to include examples of "scat singing" (Don Redman in "My Papa Doesn't Two-Time No Time," 1924) and boogie-woogie basses (Fletcher in "China Blues," 1923). His band style was distinctive for its antiphonal play between reed and brasses and his penchant for using muted block-chord reed accompaniment behind brass solos and vice versa. He exerted enormous influence upon his contemporaries, particularly through his arrangements, and his innovations passed into the mainstream of popular music in later years. He died on December 28, 1952, in New York City.

See also Jazz.

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Eileen Southern

Hendrix, Jimi (1942–1970)

Rock guitarist and singer Jimi Hendrix is considered by many to be the greatest rock guitarist of all time and one of the most innovative musicians of the 20th century. He was born James Marshall Hendrix in Seattle, Washington, in 1942. His recorded output, small in comparison to that of other legendary artists, consists of only three studio albums: *Are You Experienced* (1967), *Axis: Bold as Love* (1967), and *Electric Ladyland* (1968). This small output consists of recordings released during his lifetime and does not include posthumous releases. The subject of a number of documentaries, many of his live performances also reveal his mastery of the guitar and his appeal to generations of rock enthusiasts. Hendrix's

Guitar legend Jimi Hendrix. (Photofest)

influence as a guitarist reaches into the realms of sound production and technical proficiency; he was as inventive in his manipulations of distortion and feedback as he was proficient in his uses of blues scales and emblems. These groundbreaking sounds coupled with his subtle, but solid, political positions were among the elements that made him a living legend with the younger subculture that countered the mainstream during the 1960s. An example would be his penetrating rendition of the "Star Spangled Banner" at Woodstock (1969), which spoke to and about the social and political climate of the time. Hendrix transformed the patriotic theme with vernacular emblems (bent tones, wide vibrato, and so on) and innovative electric guitar technique, conveying a highly personal and musical expression that would be imitated widely by generations of rock guitarists. A multidimensional songwriter, Hendrix explored the rough edges of rock ("Purple Haze"), the earthiness of the blues ("Red House"), and many areas in between.

See also Rock 'n' Roll.

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Horace J. Maxile, Jr.

Hinderas, Natalie (1927–1987)

A concert pianist, Natalie Leota Henderson was born June 15, 1927, in Oberlin, Ohio. She came from a musical family: her grandfather was a bandmaster, her father was a professional jazzman, and her mother was a conservatory music teacher. She began playing piano when she was three years old and began piano study at the age of six. She also studied violin and voice as a child. She was a child piano prodigy; she played a full-length recital in public when she was eight years old and played a concerto with the Cleveland Women's Symphony when she was 12. She obtained her musical education in the public schools of Oberlin, Ohio; at the Oberlin School of Music (to which she was admitted as a special student when she was eight; gaining a bachelor of music degree, 1945); and at the Juilliard School of Music in New York, where she studied with Olga Samaroff. Later teachers included Edward Steuermann and Vincent Persichetti, with whom she studied composition. In 1954 she made her debut at Town Hall in New York. Thereafter she toured widely as a concert pianist in the United States, Europe, and the West Indies. In 1959 and again in 1964 her tours were sponsored by the U.S. Department of State and included Africa and Asia as well as

Europe. She performed concertos with the leading symphony orchestras of the nation, played on radio and television programs, and appeared at festivals. Her best-known performances were of Ginastera's *Piano Concerto*, Rachmaninoff's *Concerto No. 2 in C minor*, the *Schumann Piano Concerto*, Gershwin's *Rhapsody in Blue,* and George Walker's *Piano Concerto No. 1*, which she commissioned in 1975. She attracted wide attention for her performance of the music of black composers on her recitals and recordings. She made her recording debut in 1971, *Natalie Hinderas Plays Music by Black Composers,* and thereafter recorded several albums. Her honors included awards and fellowships from the Leventritt, John Hay Whitney, Julius Rosenwald, and Martha Baird Rockefeller Foundations, and the Fulbright funds; a citation from the governor of Pennsylvania (1971); and an honorary doctorate from Swarthmore College. During the 1960s, she was appointed to the music faculty of Temple University in Philadelphia, Pennsylvania. She died on July 22, 1987, in Philadelphia, Pennsylvania.

Eileen Southern

Hines, Earl ("Fatha") (1905–1983)

Jazz pianist Earl Kenneth Hines was born December 28, 1905, in Duquesne, Pennsylvania. He came from a musical family: his father played cornet and was leader of a brass band; his stepmother played organ (his mother died when he was three); and his sister Nancy became a professional musician. He began piano study when he was nine years old; by the time he was 12, he was a church organist, played regularly on public recitals, and competed successfully in piano competitions. He obtained his musical education in the public schools of Pittsburgh, Pennsylvania, where he organized a jazz group during his high school years.

His early style development was influenced by the music of Eubie Blake and Charles ("Lucky") Roberts, who were family friends and played in his aunt's home. His first professional experience was with Louis Deppe in 1921, whom he accompanied in a local nightclub. After one year there he toured with Deppe's big band (1922). During the next two years he played in Pittsburgh in nightclubs and with his own groups, then moved to Chicago, Illinois, in 1924, where he played in the Elite No. 2 nightclub. Thereafter he played with various groups, including Carroll Dickerson, Louis Armstrong, and Jimmie Noone. He then organized his own big band (1928–1948), which played at the opening of the new Grand Terrace nightclub and later broadcasted regularly from the club. During this period he received the nickname "Fatha" from a radio announcer. He toured widely with his band and, during the 1940s, played long residencies in various cities; for a period in 1943 he brought in a string section of girls, including Angel Creasy and Lucille Dixon. His band of 1942–1943 later was called "the incubator of bop" because of the harmonic and rhythmic innovations introduced by such sidemen as Dizzy Gillespie, Billy Eckstine, Eugene Ammons, Bennie Green, Charlie Parker, Budd Johnson, and singer Sarah Vaughan, among

others. Because of the recording ban imposed by the American Federation of Musicians during the period from August 1942 to November 1944, little of the innovative music was recorded. Hines disbanded his large orchestra in 1947; those who performed with him at one time or another (in addition to those already cited) included Hayes Alvis, Walter Fuller, Darnell Howard, Herb Jeffries, Ida James, James Mundy, Ray Nance, and Quinn Wilson, among many others. He toured with the Louis Armstrong All Stars (1948–1951), and then worked thereafter primarily with small groups, with which he toured widely throughout the world, including Europe, Japan, Australia, and Latin America. In 1966 the U.S. Department of State sponsored his tour in Russia.

In 1960 he settled at Oakland, California. In 1964 he made his debut as a solo recitalist in New York and thereafter was highly active as a concert pianist as well as a small-group leader. He played at jazz festivals at home and abroad, appeared on television programs and in films, and beginning in 1975 on cruise ships. He was one of the most prolific recording jazzmen in history; he made his recording debut in 1928 with Armstrong's Hot Five group and thereafter recorded with most of the leading jazzmen of his time. His best-known pieces were "Rosetta," "Boogie-Woogie on the St. Louis Blues," "Deep Forest" (with Reginald Foresythe), "You Can Depend on Me," and "Jelly, Jelly" (co-composer). Hines was a virtuoso pianist and a definitive force in the development of piano jazz. His style was distinctive for its "trumpet style," in which he emulated Armstrong's trumpet phrasing, using powerful octaves and tremolo to give the effect of vibrato. He exerted enormous influence upon pianists of his time and later, virtually establishing a "school"—as did the Harlem pianists—out of which came such pianists as Mary Lou Williams, Teddy Wilson, Bud Powell, and Nat King Cole, among others. He died on April 22, 1983, in Oakland, California.

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Eileen Southern

Hip Hop and Jazz

See Jazz.

Hip Hop Culture

Hip hop, which began in the early 1970s in the South Bronx, New York, originally was no more than a leisurely pursuit developed by disaffected Caribbean, Latino, and African American youth. Hip hop's four elements—DJing,

emceeing (or rapping), “b-boying and b-girling” (or breakdancing), and graffiti writing—have roots in the New York boroughs during this period. Although these four elements represent the foundation of hip hop culture worldwide, new forms integral to contemporary forms of hip hop have developed. These include spoken-word poetry, literature, cinema, language, fashion, business, and knowledge.

The culture first grew when elements of funk, disco, soul, and rock ’n’ roll music were modified and merged in the South Bronx’s house party scene. When young, urban youth created new music out of existing records and developed a style of dance to go with it, they spawned a cultural phenomenon that, within three decades, would bloom into a billion-dollar media industry.

Hip hop has evolved considerably in sound and content in its short history: from simple breakbeats and couplet rhymes to complex sound engineering and advanced lyrical delivery. Hip hop literally has come from the street, been transformed by its influence from different localities and time periods, and continues to reinvent itself. In the 21st century, hip hop is a global phenomenon that connects youth across race, income, ethnicity, and geographic boundaries. In other words, hip hop culture in the 21st century has less to do with a separate and distinct black and Latino perspective and more to do with general youth rebellion and politics.

The DJ in the 1970s

The individual typically credited with initiating what later became known as hip hop, is Jamaican immigrant Clive “Hercules” Campbell, better known as DJ Kool Herc. Named for his large frame, DJ Kool Herc performed at 1970s parties in apartment projects with the latest disco, funk, soul, and rock ’n’ roll records. Using two turntables, he created extended versions of instrumental recordings, and isolated various instrumental portions of popular songs, what he later called “the breaks.” He and other DJs like him found that the dance floor responded most fervently to “the breaks.” Using their own electrical knowledge, DJs modified sound equipment and honed speakers, turntables, and mixers into their modern DJ versions. In fact, Kool Herc was known for driving around the Bronx playing music from huge, customized speakers in the back seat of his convertible. Herc altered these speakers with knowledge from his younger years in Jamaica to increase their output power.

The most instrumental early piece of DJ equipment was the cross-fader (or fader)—a sliding knob on a mixer used to direct sound from multiple inputs (in this case two turntables) through the speakers. DJs used the mixer to lengthen the break section of a song by using the following basic format: playing the same record on two channels, the DJ would first play the break on channel one, switch to the beginning of the same break on channel two, rewind to the beginning of the break on channel one, and repeat the process. This procedure is known as extending breaks. Using this technique, DJs could please dancers by drawing out what they considered the best part of the song. Furthermore, the fader also lent itself to the most distinctive sonic characteristic of hip hop DJing—the scratch—of which

DJ Grand Wizard Theodore is often credited as inventor. Scratching is a technique whereby the record in queue (the one not playing through the speakers) is manually moved back and forth in time with the beat on the record being played. While the DJ scratches the sound of the record in queue, the fader is used to "cut" the scratching sound into the performance through the speakers. Not only did DJs create new songs using existing records, they also produced revolutionary new sounds out of the way those records were played.

Using the breaks of rock, disco, and funk records, DJs created a new sound characteristic of modern hip hop's danceable, percussive repetition. Not only did the piecing together of rock, funk, disco, and soul records create a new type of musical genre; it catalyzed the conception of a hip hop style of dance.

Hip Hop Dance and the B-Boy and B-Girl

The extended breaks that pioneering DJs in the mid-1970s created fueled the evolution of hip hop dance. After all, DJs extended the breaks because dancers at house parties responded to them so passionately. Some dancers—like the "Nigger Twins," the Good Foot, or the Rock Steady Crew—displayed their prowess by moving ever closer to the ground and incorporating acrobatic moves—spins, flips, fluid circling body movements done near the floor—into their free-flowing form of dance. The name "b-boy" evolved simply because the style of dance occurred during the "breakbeat" (or "b-beat") of the song, therefore dancers became "b-boys and b-girls," breakdancers, or "breakers."

Dance crews sprung up from the New York boroughs to "battle" each other on the dance floor in a competitive fashion reminiscent of gang warfare, only through nonviolent cultural expression. In fact, many hip hop crews received their membership from gang members who turned toward nonviolence. Afrika Bambaataa's Universal Zulu Nation is one such example, which went from being one of the most dangerous gangs in New York, the Black Spades, to a positive community association, a collective of hip hop DJs, rappers, breakdancers, and graffiti writers. The Zulu Nation, which stands for knowledge, wisdom, understanding, freedom, justice, peace, unity, love, work, and fun, created an alternative to gang life and violence. In other words, Bambaataa and others sought to steer estranged youth away from nihilistic practices by cultivating and celebrating the four elements of hip hop culture. Afrika Bambaataa himself created the pioneering hip hop group Soul Sonic Force.

The dance crews that arose in the 1970s are responsible for saving breakdancing from extinction. By 1980 "breaking" was viewed as a dying fad soon to be replaced by more popular disco dances. New York crews, and especially Puerto Rican dancers, kept the dance form alive underground until its resurgence in the mid 1980s. B-boys and b-girls exploded back onto the commercial scene after the Hollywood release of *Flashdance* in 1983. *Flashdance* featured New York breakdancers, like Crazy Legs, Frosty Freeze, and Ken Swift, and helped introduce it to a mainstream audience. Soon after b-boys and b-girls were featured in major corporate advertisements for companies like Coca-Cola and Burger King. The popularity ushered in by *Flashdance* paved the way for a new level of consumption,

including instructional videos, appearances in major news and entertainment media, and even a few feature-length films on hip hop (*Wildstyle*, *Beat Street*, and others). Even suburbanites could learn to "break" in how-to classes.

Scholars of dance and Africana studies often draw parallels between the break-dance form and earlier Afro-Caribbean dance styles. For example, capoeira, a martial art disguised as dance and invented by Brazilian slaves, is one dance form often compared with modern b-boying. "Breaking," like capoeira before it, employs spins, sweeping leg kicks, and fluid motion resembling mock hand-to-hand combat. Although early "breakers" probably drew little, if they knew anything at all, from Afro-Caribbean dance traditions, breakdancing often is placed on a continuum of black cultural expression reaching back through funk, soul, swing, and African American slave dances, all the way to continental African dance.

The Emergence of the Emcee

As DJing became more popular, with the technical advances of Kool Herc and others, emcees, currently known as rappers, became fixtures at hip hop events. Of all the elements, rap music is presently the form to have had consistent and large-scale commercial success. Kool Herc not only created a new sound, influenced profoundly by Jamaican sound systems and dub music that overwhelmed listeners in New York City parks, recreational centers, and clubs, he also brought the Jamaican tradition of toasting—giving acknowledgment to others present—to his DJ set in the Bronx. During their turntable performance, DJ Kool Herc and others would grant acknowledgment, or "shout-outs," to partygoers over the microphone using the latest slang (thus, to be "in the house" has its roots here). These early shout-outs grew to be more and more complex, evolving into rhymed verse in time with the DJs beat. Acknowledgments of particular partygoers usually would draw responses from the crowd, thus the traditional African call-and-response theme present in hip hop. "Emceeing," as it was known before "rapping," typically was done by the DJ, but as the rhymes and music became more elaborate DJs gave the vocal responsibilities to others, as DJ Kool Herc did with his friends Coke La Rock and Clark Kent to form Kool Herc and the Herculoids.

The emcee, and hip hop in general, experienced its most prominent rise to stardom in 1979 with the Sugar Hill Gang's release of the single "Rapper's Delight." The Sugar Hill Gang was a prefabricated hip hop group featuring emcees Big Bank Hank, Master Gee, and Wonder Mike, and created by record producer Sylvia Roberts, who recorded the single for Sugar Hill Records. "Rapper's Delight" quickly covered the airwaves and with multiplatinum status shortly became the biggest-selling hip hop release of all time.

Graffiti

In relation to hip hop culture, graffiti, also known as aerosol art, began in the mid-1960s in Philadelphia's neighborhoods of color. Its earlier practitioners, known within the culture as writers, included CORNBREAD and his protégé TOP CAT, who would later take the style of graffiti popularized by his teacher

to the subways and buildings of Harlem. Other early New Yorker writers included Julio 204, CAY 161, EVA 62, CHE 159, and a legendary group of writers known as the EX-VANDALS.

Born in the mid-1960s, it was not until the early 1970s that graffiti began to develop elaborate styles and widespread visibility. In 1971, the *New York Times* ran an article about early writer TAKI 183, which struck a responsive chord among thousands of New York youngsters, hailing them to pick up spray cans and permanent markers to make their own name and to be recognized. The most famous years in graffiti's modern history were the years between 1972 and 1989, when graffiti was developing through activity on subway cars themselves.

The early 1980s saw perhaps the greatest abundance of graffiti tags—stylized names or messages usually written in one or few colors—and murals (or "pieces," short for masterpieces)—complex interpretations of the Roman alphabet that often appear unreadable, referred to as "wildstyle"—on public and private property, especially New York City's mass transit system. Both the insides and outsides of many train cars literally were covered with ink and paint by artists like DONDI, RAMELLZEE, FUTURA, REVOLT, LADY PINK, TRACY 168, ZEPHYR, and others. The period's media attention and city youth participation drew hostility from New York City officials, most notably Mayor Ed Koch.

Despite the official crackdown on the application of graffiti to public and private property in major cities, the world of fine art took note of the new street art and invited it into the gallery. For example, SoHo opened its doors to street artists adept with spraypaint, filling galleries with painted mock subway cars and selling pieces for more money than graffiti writers ever imagined (although considerably less than more established art forms).

Although graffiti tags and murals persist in the United States, especially in urban areas, the nation has not seen such copious amounts of the art on its soil since the 1980s. Since then, and especially with the advent of the World Wide Web, aerosol art has gained strong acceptance and participation by graffitists the world over. Europeans have particularly taken to the hip hop art, and famous American artists from the 1980s have migrated there to continue practicing their craft.

In many respects, the graffiti of early hip hop writers was not a political statement; rather it simply was a strike against their generation's invisibility and alienation. Although political statements have become more common among writers, graffiti still serves as a means to assert a public identity. Furthermore, many writers see graffiti as politically and culturally subversive, as a manifestation of civil disobedience.

Hip Hop Competition and the Battle

All so-called elements of hip hop involve competitive theatrics for both entertainment value and style innovation. "The Battle" is the arena in which this competition occurs. Since the early days of hip hop, DJs cut and mixed sets in competition with one another, all in an effort to please the crowd. Emcees freestyled—rapped lyrics made up on the spot—against other emcees, often

"dissing" one another in their rhymes to humiliate opponents and win crowd approval. Graffiti writers often cover murals by rival crews to both express their bravado and improve on the artwork. The longer a particular mural stays up is testament to the respect its aesthetic prowess commands. B-boys and b-girls enter into a circle (or "cipher") just as rappers do and battle each other in dance. Sometimes the pantomimic dance may mock the beating or murder of the rival dancer.

Hip hop is rife with competition. Many performers, be they emcees, DJ's, graffiti writers, or breakdancers, have rivalries with others in their discipline. When style and technique are brought into question, honor is often defended as if a physical threat has been conveyed. Much of this honor code has borrowed a primacy on locality from street gang culture, as the block, city, or region in which a hip hopper lives is often central to their credibility as an artist.

Periods of Hip Hop

Hip hop music and culture often is separated into several distinct (although sometimes overlapping) chronological categories. These groupings do not encapsulate the diversity of hip hop music at any given time, but they do serve to highlight major trends in sound and content. Old-school hip hop refers to the period beginning with the culture's infancy in the early 1970s and ending roughly at 1985. Hip hop's golden age occurred roughly between 1985 and 1992. The gangsta rap or G-funk era is a period of West-Coast hip hop hegemony with an approximate timeline running from 1992 to 1998. Finally, the new-school period begins at about 1998 and carries into the 21st century.

Old School: 1970–1985

Old-school hip hop is that collection of music, dance, and art that occurred in the 1970s and early 1980s. Pioneering hip hop acts such as DJ Kool Herc, Afrika Bambaataa, and Grandmaster Flash are considered founding fathers of the culture. This era's musical sensibilities closely resemble the funk, soul, and disco sounds from which early hip hop was created. Breakbeats provided the tune while simple rhymes performed in limerick style supplied the vocals. As hip hop evolved and extended beyond the ghetto and New York City, it began to articulate and analyze to a greater extent the socioeconomic and political factors that led to its emergence: material deprivation, police brutality, and other issues. In his hit song "Planet Rock" Afrika Bambaataa envisioned a world that transcended racial, ethnic, economic, gender, and political problems. "Planet Rock" was a call for global peace, cosmopolitanism, and conviviality. For Bambaataa, hip hop was an awareness movement. Grandmaster Flash and the Furious Five's hit rap single "The Message" as well as "New York, New York" pioneered the social awakening of hip hop into a form of social protest. Other prominent singles from this era include the Sugar Hill Gang's *Rapper's Delight* and Kurtis Blow's *The Breaks.*

Golden Age: 1985–1992

A continuation of New York's regional hegemony over hip hop style, the golden age saw a development of more complex music production and lyrical delivery, not to mention a diversification of hip hop subgenres. Many rap acts incorporated jazz samples, advanced electronic beat production, and Afrocentric lyrics to lead the art form into more socially aware territory. Aside from Afrika Bambaataa and the Zulu Nation, other artists like KRS-ONE have spoken directly against inner-city violence. KRS-ONE's "Stop the Violence" and his rap project "Self-Destruction" are illustrative of this approach. Others including Public Enemy, Brand Nubian, and X-Clan focused on renewing black nationalist and black radical thought. Queen Latifah and MC Lyte, among others, used hip hop to push gender and sexual politics from the margins of hip hop into the center, rapping about the devastating effects of patriarchy and misogyny, while purporting self-empowerment.

The 1984 establishment of Def Jam Records was a significant development for the hip hop world, as its founders Russell Simmons (brother of Run-DMC's Joseph Simmons) and Rick Rubin created the first independent hip hop record label. Notable selections from this era are Slick Rick's *Teenage Love*, Eric B. and Rakim's *I Ain't No Joke*, Public Enemy's *Don't Believe the Hype*, and Run-DMC and Aerosmith's collaboration *Walk This Way.*

Gangsta Rap: 1988–1998

The gangsta rap, or G-funk, period was the first era in which West-Coast rappers received national attention, despite the success of Ice-T's popular and seminal "6in' Da Mornin." West-Coast rap acts like Ice-T, 2Pac, N.W.A. (Niggaz with Attitude), and their subsequent solo acts infused the music with a West-Coast street gang sensibility, hard funk samples, and a slower vocal delivery. Gangsta rap has perhaps been the most controversial subgenre of hip hop, as its gritty lyrics and portrayal of street life often draw accusations of violence, misogyny, and homophobia. Despite its controversial nature, gangsta rap became extremely popular. For example, N.W.A.'s record *Straight Outta Compton* (1988) sold more than 2.5 million copies. Distinguished tracks to be released under this genre are N.W.A.'s "Fuck Tha Police," Ice-T's "6 in the Mornin'," Dr. Dre's "The Chronic," and 2Pac and Snoop Dogg's "2 of Amerikaz Most Wanted."

New School: 1998–Present

With the end of gangsta rap's popularity in the late 1990s, new-school hip hop ushered in a genre adept at crossover appeal. The continued diversification of hip hop has witnessed the music borrow from the modern rock, pop, and R & B sounds. New-school trends continually produce broadly influenced styles, whether in sound or verbal delivery, that generates mass appeal from wide audiences.

Rapper Nelly's vocal style, with its balance between singing and rapping, is one such example that straddles R & B, pop, and rap styles. The chorus (or "hook") section of new-school songs, too, frequently are sung R & B-style lyrics rather than rapped verse, such as what was popular in hip hop's golden age. This period also saw the rise of Southern rap, starting with groups like the Goodie Mob and Outkast from Atlanta, Georgia. Other distinctive regional sounds would emerge from New Orleans, Detroit, Miami, Chicago, St. Louis, and Washington, D.C. Examples of the new-school sound are Nelly's "Country Grammar" (2000), Lil Wayne's "The Carter" (2008), and Jay-Z's "99 Problems" (2004).

See also Rap Music.

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Hip Hop Music

See Rap Music.

Historically Black Colleges and Universities (HBCUs)

The musical legacy of historically black colleges and universities (HBCUs), especially those founded during the decades immediately preceding and following the Civil War, is remarkable. Aside from being part of a course of study, music was

one means by which some of these institutions were able to financially sustain themselves. As various musical ensembles performed and traveled throughout the United States and abroad, the student performers became living examples of the work and efforts of the institutions. The musical legacy of Fisk University has received much attention, primarily because of the Fisk Jubilee Singers, but the musical legacies of many other HBCUs have been overlooked or neglected altogether. These institutions have had distinguished musicians among their faculty and alumni. Not to be forgotten are the musician-educators, including products of HBCUs, whose indefatigable efforts led their students to distinction.

The biographies of many renowned African American musicians include references to the HBCUs where they studied, taught, or both studied and taught, but a closer examination begins to reveal the interconnectedness and intergenerational links among HBCUs as well as the musicians. As an early white institution that admitted African Americans and allowed them equal status with white students, Oberlin College (founded 1833; Conservatory of Music, founded 1865) plays a significant role in this history. The first black student to complete the five-year course at Oberlin was Canadian-born Robert Nathaniel Dett (1882–1943), who earned the bachelor of music degree in 1908. Although he is best known for his years at Hampton Normal and Agricultural Institute (now Hampton University, founded in 1868; Hampton, Virginia), his teaching career began in 1908 at Lane College (founded 1882; Jackson, Tennessee). From Lane, he assumed a position at Lincoln University at Missouri (founded 1866) in 1911. Two years later, he gained the distinction of having become the first African American director of music at Hampton. Partly because of the influence of E. Azalia Hackley, known as "Our National Voice Teacher" for her efforts in establishing "Peoples' Choruses" and introducing the masses to classical music, Dett developed an interest in the folk music of African Americans. When Hampton's School of Music was established in 1928, Dett became the director. In 1930 (the year in which the institution's name changed to Hampton Institute), Dett directed the choir in its first concerts in major European concert halls. Despite his successes in various capacities at Hampton, Dett resigned in 1931 (an act prompted by the institution's administration); he was granted a leave of absence with pay for the 1931–1932 academic year. Dett's last teaching position at an HBCU began in 1937 at Bennett College (founded 1873; Greensboro, North Carolina), a woman's college, at the urging of the institution's president, David Jones. Dett's interest in the music program at Hampton persisted, and he corresponded with its new president, but later rejected an offer to return to teach there. Dett remained at Bennett until his death.

Another product of Oberlin who exerted his influence on music programs at HBCUs was violinist Clarence Cameron White (1880–1960). White studied violin with Joseph Douglass at age 12 and Will Marion Cook at age 14. After one year at Howard University in Washington, D.C., White left to attend Oberlin Conservatory (1896–1901). He later returned to Washington, where he taught in the district's public schools and the Washington Conservatory of Music. He later taught at West Virginia State University (founded 1891 as West Virginia

Colored Institute) from 1924 to 1930 before accepting a position at Hampton, where he taught from 1932 to 1935.

Camille Nickerson (1888–1944) earned a bachelor's degree (1916) and a master's degree (1932) from Oberlin. She taught at Howard University from 1926 until 1962. One of her achievements was the establishment of the Junior Preparatory Department, a product of which was George T. Walker, who earned a scholarship for study at Oberlin.

Although Oberlin was a common denominator for many African American musician-educators at HBCUs, the arm of the musical legacy of Fisk University (founded 1866; Nashville, Tennessee) is far-reaching. The accomplishments of the Fisk Jubilee Singers made significant impressions on music programs at Fisk and other HBCUs. John Wesley Work (1873–1925), an 1895 graduate of Fisk later returned to Fisk after having studied Latin at Harvard. Although he was hired to teach Latin and history, his energies turned to the reorganization of the Fisk Glee Club and the study of African American folk music. He toured with the Fisk Jubilee Singers quartet, of which he was a member between 1909 and 1916. He resigned from Fisk in 1923 after a period during which a change in administration resulted in revisions of policies of the music department.

Roy Tibbs (1888–1944), who earned the bachelor of music degree at Fisk, was appointed to the music faculty at Howard in 1912 and remained there until his retirement in what year. During a study leave from Howard, Tibbs earned the master of music degree at Oberlin. As head of Howard's piano department, Tibbs invited pianist William Duncan Allen (1906–1999; 1928 Oberlin graduate) to join the faculty in 1930. It was through Allen's intervention that Todd Duncan (1903–1998) began teaching at Howard the following year. Duncan, best known as having become the first "Porgy" in Gershwin's *Porgy and Bess* in 1935, continued to teach at Howard while conducting an extensive performing career. Allen left Howard in 1935 to pursue graduate work at Oberlin.

Another Fisk graduate in the history of Howard's music program was Warner Lawson (1903–1971), who earned a bachelor's degree in 1926. Lawson first taught at North Carolina A&T University (founded 1891; Greensboro, North Carolina) and later at Fisk (1930–1934). But, it was at Howard University where he made his mark. During his tenure, which began in 1942 and ended in 1971, he held the positions of Dean of the School of Music (assumed in 1942) and Dean of the College of the Arts (assumed in 1960), which he helped to establish. As director of the university choir, Lawson has been credited with having raised the level of choral singing at black colleges to an unprecedented level. Under his leadership, the choir became the unofficial chorus of the National Symphony Orchestra and toured Europe (1960) under the sponsorship of the U.S. Department of State. Composer Dorothy Rudd Moore (1940–) entered Howard University in 1958. While at Howard, she traveled with the University Concert Choir, under Lawson's direction; her experiences during the choir's three-month tour of South America and the Caribbean awakened a desire for travel. At the time of her graduation in 1963, she was afforded an opportunity to travel and awarded a Lucy Moten Fellowship to study at the American Conservatory of Music in France.

Howard University faculty also has included Alston Waters Burleigh (a Howard graduate and son of Harry T. Burleigh), Todd Duncan, and Hazel Harrison. Joseph Douglass (1871–1935) served as the first head of the violin department; in a later generation, Louia Vaughn Jones (1895–1965) held this position.

Fisk graduates helped to build the music program at Virginia State University (founded 1882; Petersburg, Virginia). A 1897 Fisk graduate named Anna Laura Lindsay joined the faculty at what was then Virginia Normal and Collegiate Institute in 1899. Because of her efforts, the institution established a music department, which she chaired until 1930. (She was succeeded by Alston W. Burleigh, son of Harry T. Burleigh.) In 1917, Lindsay hired another Fisk graduate, Johnnella Frazer (later, Jackson) as the school's first full-time piano teacher. In 1927, Lindsay hired Undine Smith (later, Moore; 1904–1989) who by then had completed her music studies at Fisk and had taught for a year in the public schools of Goldsboro, North Carolina. Moore's journey to Fisk was guided by the influence of Fisk graduates in her youth. Moore grew up in Petersburg, Virginia. By the time of her childhood, music study had become an expected part of the education of middle-class African American children. Piano study had long been under the care of a local resident and graduate of Virginia Normal, but, Moore studied with Lillian Allen Darden, a Fisk graduate who moved to the city just after the mid-1910s. Moore credited Darden with having raised the level of the music theory program. Moore remained at the institution until her retirement in 1972.

Many other HBCUs have produced musicians who served their alma maters or other HBCUs with distinction. One of these was Frederick Douglass Hall (1898–1982), a 1921 graduate of Morehouse College, who is credited with having been the first African American to earn a doctoral degree in music (Columbia University Teachers College). Hall taught at Jackson College (now Jackson State University, 1921–1927), Dillard University (1936–1941 and 1960–1974), Bennett College (1941–1955), and Southern University (1955–1959). He wrote the alma mater songs for both Jackson and Dillard.

Not all music programs have sought accreditation by the National Association of Schools of Music (NASM), but such accreditation is one indicator that a music program meets certain standards of quality. The Howard University School of Music (now Department of Music) earned NASM accreditation in 1944, soon after having come under the leadership of Warner Lawson. Lincoln (Missouri) and Fisk earned accreditation in 1951 and 1952, respectively. Virginia State joined this list in 1954, with Tennessee State University and Central State University following in the 1960s. The accreditation of these programs during these decades must be considered in the context of the evolution of the civil rights era and the issue of "separate but equal." It is not difficult to imagine that in this climate, the examination of the music programs at African American institutions might have been under rigorous scrutiny. The fact that Virginia State earned its accreditation in 1954 is significant. This was the year of the landmark Supreme Court case *Brown vs. The Board of Education of Topeka, Kansas,* and one of the five cases that comprised Brown was *Davis vs. County School Board of Prince Edward County* (Prince Edward County is approximately 70

miles from Virginia State). At Virginia State, preparation for its bid for accreditation included instituting a complete program of jury examinations for applied music, increasing opportunities for student solo performances, increasing the number of faculty recital, initiating the Opera Workshop, and making several revisions in course offerings and requirements. The successful accreditation of this program, with fewer resources than other institutions in the state, is a testament to the qualifications of a determined faculty.

The Role of Music at Historically Black Colleges and Universities

Music programs at all institutions enhance the quality of life of the communities in which those institutions are located, but those at HBCUs had a singular role. The concerts and recitals presented by HBCUs were significant to the cultural lives of African Americans in the many decades during which they were denied admission to concerts based on race. The 1939 Easter Sunday performance by Marian Anderson on the steps of the Lincoln Memorial grew from a request made by Howard University officials to her manager, Sol Hurok, to present her in concert in Washington, D.C. She had performed at the institution in previous years, but her elevated status as an international concert artist required space to accommodate the audience larger than Howard could provide. Following the much-publicized refusal of the Daughters of the American Revolution to allow Anderson to sing at Constitution Hall and the intervention of First Lady Eleanor Roosevelt, the concert was scheduled for the Lincoln Memorial.

Of course, the music faculties of HBCUs include musicians who had successful careers as performers before joining those faculties. One example is pianist Hazel Harrison, who concretized internationally before serving as head of the piano department at Tuskegee Institute (1931–1934). Another performer, Todd Duncan, also managed to continue to teach at Howard while he maintained a demanding performance schedule.

Music programs at HBCUs have benefited those beyond the walls of their institutions by providing musical instruction for the young, by filling the needs for musicians in the local churches, and by leading community music organizations. In Virginia, Dett organized the Hampton Choral Union, an organization made up of church choirs in Hampton, Virginia. In Washington, D.C., the Samuel Coleridge-Taylor Society was revived in 1921 under the direction of Roy Tibbs. The music programs fulfilled the needs for church musicians; because of their leadership, the congregations of these churches were regularly exposed to music of a high quality, and they grew into discriminating concert audiences.

In the 21st century, HBCUs celebrate their musical legacy while they prepare their students to become successful in various musical fields. To the aforementioned institutions that gained NASM accreditation in past decades, more institutions have been added. Several examples demonstrate the ways in which the musical legacy is valued. One such example is the corporate-sponsored "One Hundred Five Voices of History," a choir of students from HBCUs that first

performed at the Kennedy Center on September 7, 2008. Another example is a corporate-sponsored Battle of the [Marching] Bands that has been held in Atlanta each year since 2003. The musical ensembles of HBCUs continue to travel throughout the United States and the world, with the student members not only gaining professional performing experiences, but also serving as ambassadors for their institutions. African Americans are no longer restricted to where they may study and teach music, but those who choose to affiliate with HBCUs carry on a proud tradition of those who came before them.

See also Marching Bands; Fisk Jubilee Singers.

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Ethel Norris Haughton

Holiday, Billie (1915–1959)

Billie Holiday is often called a blues singer, but she rarely sang blues. Considered possibly the greatest jazz singer of her time, if not beyond, her beautiful voice, full of feeling and often despair; her rich career; and struggles in her personal life have been legendary and continued to be studied and discussed more than 50 years after her death. Born on April 7, 1915, in Baltimore, Maryland, Holiday endured an unhappy childhood in a poverty-stricken, broken home. Her father, Clarence Holiday, played banjo and guitar in the Fletcher Henderson orchestra, but she saw little of him and never claimed him as a source of her musical interest—that came from listening to recordings by Bessie Smith and Louis Armstrong. Holiday made a living doing domestic work in a Baltimore house of prostitution until 1929, when she left to join her mother, who had moved to New York in search of work. Soon thereafter, Holiday was making the rounds of Harlem clubs, dancing, and, some say, singing for tips. With more experience and better pay, she was performing at Monette's Club in 1933 when John Hammond heard her and spread the word in his *Melody Maker* (London) column.

Seven months later, Holiday made her recording debut on the Columbia Records label with Hammond's brother-in-law, Benny Goodman, but she was far from being an overnight success.

In 1935, Duke Ellington cast her to sing a mournful number in his short film, *Symphony in Black*; four months later, she began appearing on a series of classic small-band Teddy Wilson sessions that featured the day's top swing musicians. That led to another series of sessions under her own name, which gave her career its needed boost. Through the remainder of the 1930s, Billie Holiday continued recording with first-rate accompaniment. She sang briefly with the big bands of Artie Shaw and Count Basie, and appeared regularly at Café Society in Greenwich Village. While there, she recorded "Strange Fruit," a politically charged song for which she is best known. While the 1940s saw Billie established on the music scene, it also found her battling a heroin addiction and experiencing two failed marriages, but her career continued. In 1946, she appeared with Louis Armstrong in a Hollywood film, *New Orleans*, and signed with Decca Records, where she was given string accompaniment and a more mainstream exposure. In 1952, Holiday began a three-year association with Norman Granz, recording for his Clef and Verve labels, but hard living and drugs had altered the texture of her voice; by 1954, when she made her first trans-Atlantic tour, Europeans were startled by the change. Nevertheless, critics agreed that the fetching pathos was still there and that—like delicate china from another epoch—signs of wear had not erased the indefinable beauty that gave Holiday's voice and delivery such distinction.

The next five years saw Billie Holiday battling the law (imprisoned at one point), struggling through another failing marriage, and working on her autobiography, *Lady Sings the Blues*. In 1958 and 1959, she recorded 24 songs with Ray Ellis, including string-backed ballads on which her voice was never more fragile or riveting. She died on July 17, 1959.

See also Jazz.

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Chris Albertson

Holland, Jonathan Bailey (1974–)

Heralded as "one to watch" by *Newsweek* magazine, Jonathan Bailey Holland is among the leaders of contemporary African American composers of the 21st century. His works have been performed and commissioned by numerous performing organizations. Highlights include *Primary Movements* (2006), a ballet

commissioned by the Dallas Symphony and the Dallas Black Dance Theater, and *Motor City Dance Mix* (2003), commissioned by the Detroit Symphony, in celebration of the opening of the Max M. Fischer Music Center. The Motor City Dance Mix is reminiscent of a collage (or mix) of emblematic gestures associated with house music. Almost danceable, at brief and fleeting moments, the piece is representative of how popular music may influence a composer of concert music. A native of Flint, Michigan, his compositional skills were recognized early as his first composition was awarded a prize while he was a student at Interlochen Arts Academy in Interlochen, Michigan. He continued his formal studies at the Curtis Institute of Music and Harvard University. Holland is holder of a number of awards, including top honors in the Indianapolis Symphony's Marian K. Glick Young Composer's Showcase and the treble division of the Roger Wagner Contemporary Choral Composition Competition. He has held residencies with the Ritz Chamber Players, the Radius Ensemble, and the South Bend Symphony Orchestra. Holland has a varied catalog that includes works for orchestra, voice (including one opera), and dance (ballet). Regarding his compositional technique, critical reviews have praised his brilliant, depictive orchestrations and detailed attention to musical form.

See also Concert Music—Composers and Repertoire.

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Horace J. Maxile, Jr.

Hooker, John Lee (1917–2001)

Bluesman John Lee Hooker was born August 22, 1917, in Clarksdale, Mississippi; He began playing guitar at the age of 13, taught by his stepfather, Willie Moore, a professional bluesman. He also learned by listening to Blind Lemon Jefferson, Charley Patton, and others who played in his home and in the community. He left home at 14 to live in Memphis, Tennessee; later he lived in Cincinnati, Ohio, and finally settled in Detroit, Michigan, by the time he was 20. In 1948 he began recording and thereafter recorded extensively for many labels and often under assumed names. Notable among the record companies for which he recorded was that of Joseph Von Battle, a pioneer black producer, who was the first to record Aretha Franklin many years later.

The public's awakened interest in blues during the 1960s brought him added recognition. He toured widely at home and in Europe, appearing on college campuses, and at folk festivals as well as in concert halls and nightclubs. He was inducted into the Rock and Roll Hall of Fame in 1991, and received the Grammy Lifetime Achievement Award in 2000. He also has a star on the

Hollywood Walk of Fame. He died on June 21, 2001, in San Francisco. The John Lee Hooker Foundation, founded in 2001 by the Hooker family, aims to promote the arts, education, and healthy lifestyles among youth.

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Eileen Southern

Horn, Shirley (1934–2005)

A jazz singer and pianist, Shirley Horn enjoyed a career that spanned five decades. Although she garnered moments of national exposure and critical acclaim, Horn was primarily a respected local talent in the Washington, D.C., area until the late 1970s. She studied music at the Howard University conservatory program through her teenage years. Her earliest jazz influences were Erroll Garner, Oscar Peterson, and Ahmad Jamal. Forming her own trio in the mid-1950s, Horn did not secure many performance engagements. Miles Davis helped her gain some notice in the early 1960s by way of an engagement at the Village Vanguard. A few short tours and another performance at the Village Vanguard followed in 1962. For Horn, the remainder of the 1960s and most of the 1970s were spent mostly in the Washington-Baltimore area as club owner and trio leader. She recorded a few albums during those years, including *Shirley Horn with Horns* (1963), and she worked on film music with Quincy Jones in 1968, including *For Love of Ivy* and *A Dandy in Aspic.* During the late 1970s and early 1980s, Horn reemerged as a recording artist with the albums *A Lazy Afternoon* (1978) and *All Night Long* (1981). The critical praise and popularity of these albums were the starting point of a renaissance that lasted from the early 1980s until the 2000s. She toured internationally during the 1980s and began recording for the Verve label later that decade. With Verve, she recorded the top-selling *You Won't Forget Me* (1990), the Grammy Award–winning *I Remember Miles* (1999), and other acclaimed albums. Although she will be remembered for her tasteful interpretations of jazz ballads, Horn was also a skilled pianist who accompanied herself in most live performances. Among the notables with whom she has shared the stage or recorded are Wynton Marsalis, Roy Hargrove, Ron Carter, Carmen McRae, and Kenny Burrell. Shirley Horn died in Washington, D.C., on October 20, 2005.

See also Jazz.

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Horace J. Maxile, Jr.

Horne, Lena (1917–2010)

Popular-music and theater singer, Lena Calhoun Horne was born June 30, 1917, in New York, New York. As a child she accompanied her mother on a tour of the Lafayette Stock Players and appeared in the production of *Madame X* when she was six years old. She obtained her musical education in the preparatory school of Fort Valley College, Georgia, where her uncle was dean, and in the public schools of Brooklyn, New York. She began her professional career in 1934 as a chorus girl at the Cotton Club in the Harlem community of New York. Thereafter she sang with Noble Sissle (1935–1936) and Charlie Barnet (1940–1941), and then was active primarily as a nightclub entertainer. She toured widely in the United States and in Europe, and she appeared in numerous films, including *Cabin in the Sky* (1942), *Stormy Weather* (1943), *Broadway Rhythm* (1944), *Ziegfeld Follies* of 1945 and of 1946, the *Duchess of Idaho* (1950), and *The Wiz* (1978), among others. She made her recording debut in 1936 with Sissle and thereafter recorded extensively as a soloist and with others. She also sang on radio and television and appeared in such Broadway musicals as *Blackbirds of 1939* and *Jamaica* (1957). She was musically active into the 1980s. Although best known as a singer of popular music, she also sang jazz and maintained ties with the world of jazz. She published her autobiography, *Lena* (1965), with Richard Schickel. Her 1981 revue on Broadway, *Lena Horne: The Lady and Her Music*, received critical praise, and reviewers said that she set the standard for the one-person musical show (Bernstein 2010). For the performance she won a special Tony Award and two Grammy Awards. She received the Grammy Lifetime Achievement Award in 1989. She died on May 9, 2010, in New York City.

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Eileen Southern

House Music

House is a genre of electronic dance music originating from Chicago. Sharing many musical traits with disco, house music first developed during the early 1980s primarily within the gay African American community. The term house,

as an electronic dance category, possibly originated from the name of the legendary Chicago club, the Warehouse.

Historically, disco preceded house music, and early house producers were themselves DJs familiar with the disco genre. Disco blended a richly orchestrated collage of strings, flutes, and horn section against syncopated funk rhythms. Rhythm in disco emphasized the 16th note rhythms played on hi-hat, with the beat clearly marked by the kick drum (more blatant than in funk) and additional layers of Latin percussive sounds. The relatively fast tempo (often between 120 to 126 beats per minute or bpm), in addition to the dense percussion, syncopated riffs, and catchy melodic phrases played in the bass line, were clear characteristics of the genre. Larry Levan (born Lawrence Philpot, 1954–1992), a resident DJ at Paradise Garage in New York, worked with and was influential on the musical tastes and practices of Frankie Knuckles (1955–), the "Godfather of House Music." Frankie Knuckles DJ, producer, and remixer began his career in New York. Frankie Knuckles relocated to Chicago in 1977 to DJ at the Warehouse. Rather than solely playing records sequentially, he mixed an eclectic mixture of Philadelphia soul music, New York club music, and Euro-disco. He primarily played disco music from the East Coast; however, the production of disco recordings began to wane, and he pragmatically blended Philly soul music and rhythm and blues with persistent hi-hat and kick drum using a drum machine and a reel-to-reel player to create new dance music. Furthermore, he placed emphasis on the lower register, and increased the tempo of his new music. Frankie Knuckles introduced to Chicago DJs many of the techniques and music that he had discovered in New York.

Beyond Chicago

House music was introduced beyond the club scene in Chicago through the work of the legendary DJ team, Hot Mix 5 on WBMX-FM. In 1981, the five DJs began playing sets of house music for a larger audience, no longer was house music strictly underground. Farley Jackmaster Funk (born Farley Keith Williams, 1962–), one the members of the Hot Mix 5 went on to produce house music hits, such as "Love Can't Turn Around" (1986), a cover of Isaac Hayes.

Two record companies played an essential role in developing a house sound, Trax, and DJ International. Trax Records, headed by Larry Sherman, was the first house record company, and the more influential of the two early house labels, while DJ International, founded by DJ Rocky Jones, had one of the earliest hits with "Jack Your Body" (1986) by Steven "Silk" Hurley (1962–). The label DJ International never released recordings in music categories other than house music. The proximity of the Chicago Music Pool, a retailer for DJs, to the offices of DJ International permitted the label to follow closely talented DJs.

The musical characteristics of the genre reflect the importance of its function as dance music. African American and Latin influences permeate house music. House belongs to the category of four-on-the-floor dance music. A steady four-quarter note pattern produced by the kick drum is the characteristic rhythmic structure of four-on-the-floor dance music, and it is a vestige of disco. Additional layers of

percussion instruments added syncopation to the explicitly steady kick drum. The hi-hats on eighth notes often occurred on the off-beats, and the snare drum or hand clap took place on the backbeat, accents occurring regularly on the second and forth beat. In house music, the sampled hand clap frequently replaced the snare drum. The tempo or bpm of house ranges from 118 to 135 bpm. House music producers often place bass and percussion in the foreground of the music, repeatedly turning any sound into a syncopated rhythmic element. Even more so than disco, house has less reliance on lyrics, and the vocals often became part of the rhythmic syntax of the track. Vocals do appear in house music, but the use of vocals is not requisite. In fact, house music tracks range from resembling pop songs to being completely minimal instrumental music. In general, words or phrases are repeated with little concern with syntax or song form. In most cases, house producers placed bass lines and percussion in the foreground with the prominent kick drum on every beat, and sparsely added keyboard or other instrumental parts to the tracks. In contrast to techno, house music reflects a preference for using sampled acoustic music or sounds. The history of house is closely connected to developments in music technology, and production value improved over time. House music uses synthesized bass lines, electronic drums, drum machines, and sampled sounds. Although house consists of multiple layers of sounds, the texture of house music is relatively sparse. In contrast to conventional melodic, vocal, or song elements found commonly in popular music, house producers give emphasis and prominence to parts occurring in the lower registers. The importance of the bass line, a continuously repeating electronically generated bass line, in house can be demonstrated by the frequency of its use in house music tracks. The basis of musical structure in house music is the insistent use of repetition, with phrasing often occurring in eight-measure sections. A house track will contain a brief intro and outro, and other formal sections are most often achieved through textural changes in a track. A track will contain contrasts and moments of greater intensity, typically through the gradual build up of layers and louder dynamics.

As house music developed as a genre of electronic dance music, numerous subgenres of house emerged. Acid house characteristically uses sounds from earlier drum machines and synthesizers. Ambient house combines new age music that is underlined with four-on-the-floor dance beats. Booty house, often referred to as ghetto house, consists largely of four-on-the-floor dance beats with lyrics that are explicitly sexual and derogatory in nature. Deep house is generally at a slower tempo and places less emphasis on percussion. Progressive house routinely adds and removes layers of sound creating numerous moments of intensity. Tech house combines the mechanical rhythms of techno with the intricate rhythms of house. Tribal house combines house music with world music rhythms.

Beyond the 1980s

The musical interests of Marshall Jefferson (1959–), DJ, producer, and remixer, did not begin with electronic dance music, but instead his earliest influences were hard rock bands such as Black Sabbath and Deep Purple. He was exposed

to house music at Chicago's Music Box. Jefferson's "Move Your Body" (1986) recorded on the DJ International label became the unofficial "House Music Anthem" of the period. Jefferson is largely associated with the subgenre of acid house; much later in his career he began producing deep house. The DJ and producer Lil' Louis (born Marvin Louis Sims, 1962–) began his study of house music through experimenting with editing techniques on cassette and reel-to-reel. Lil' Louis's "French Kiss" (1987) on the Epic label was one of his most popular and influential tracks, giving Lil' Louis international recognition.

With success in the late 1980s, the tracks of Mr. Fingers (born Larry Heard, 1960–) served as a significant template for house music of the 1990s. His "Can You Feel It" (1988) represents an excellent example of his style. His work is evocative of disco, emphasizing vocals in his music. The group Jomanda, a female trio from New Jersey composed of Joanne Thomas, Cheri Williams, and Renee Washington, scored a huge hit in 1991 with "Got a Love for You." This song would later rise as a house classic, although the group did not have much public success. Also during the 1990s, DJs such as Cajmere (born Curtis Alan Jones, 1968–) created music that was reminiscent of the early 1980s. He used heavy beats in conjunction with early synthesizers to emulate early house, but he used improved production techniques. Cajmere's hit "Brighter Days" (1992) brought attention to the house music community. Trax and DJ International dominated the house music recording industry in Chicago during the 1980s, and Cajmere added competition to the two major house labels by founding Cajual Records. His track "Coffeepot (It's Time for the Percolator)" (1992), recorded with his label Cajual Records, became a classic track that has been imitated by numerous electronic dance producers. The work of Glenn Underground (born Glenn Crocker, 1971–) also pays homage to early house and disco. Glenn Underground created the classic Chicago house track "I Feel Love (Donna Summer dub)" (ca. 1995). Glenn Underground primarily produces dance tracks in the subgenre of deep house.

See also Disco; R & B (Rhythm and Blues); Soul Music.

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Mark E. Perry

Houston, Whitney (1963–)

R & B and pop singer Whitney Houston has been among the most successful entertainers of her generation. She has enjoyed a fruitful career as both singer and actress. Among her many accolades and accomplishments is her work on the movie *Bodyguard* (1992), which represents an amalgamation of her acting and singing talents. Aside from the sensational box office numbers that tracked the millions of dollars generated by the film, the soundtrack which featured Houston on six tracks was one of the best selling in history. Furthermore, the hit single from that soundtrack, "I Will Always Love You," is one of highest selling singles ever (selling more than 4 million units) and stayed at the top of pop charts for 14 weeks. Houston's success as a singer predates her work on *Bodyguard* by seven years, as her first three albums *Whitney Houston* (1984), *Whitney* (1987), and *I'm Your Baby Tonight* (1990) all yielded number one singles and collectively sold more than 24 million copies. Among the hits from those albums are "Saving All My Love For You," "The Greatest Love of All," "I Wanna Dance With Somebody," and "All the Man That I Need." Though sometimes criticized for venturing too far into the pop vein, Houston's vocals have always maintained the rounded tones and virtuosic melismas that clearly identify her R & B and gospel roots. Her celebrity continued its momentum through the 1990s with her musical and theatrical contributions to *Waiting to Exhale* (1995) and *The Preacher's Wife* (1996). And, her last studio album of that decade, *My Love Is Your Love* (1998), was certified quadruple platinum and featured the dance

Whitney Houston performs in the 1992 film The Bodyguard. *(Photofest)*

single "It's Not Right but It's Okay." Indeed, her unit sales of more than 100 million are accompanied by a number of Grammy and American Music Awards. Into the 21st century, she has struggled with her career and her divorce from singer Bobby Brown. Her attempts to reestablish her career and to regain her popularity also have been a challenge to date.

See also Popular Music.

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Horace J. Maxile, Jr.

Humes, Helen (1913–1981)

Jazz singer Helen Humes was born June 23, 1913, in Louisville, Kentucky. She studied piano as a child and sang in a church choir. She also sang with the local Booker T. Washington Community Centre Band, which included Jonah Jones and Dicky Wells at the time. About 1927 she began singing professionally in local theaters, nightclubs, and dance halls. She made her recording debut in 1927 and thereafter recorded extensively. In 1936 she went to Buffalo, New York, where she sang in hotels and clubs. She sang in other cities, including Cincinnati, Ohio, before she went to New York in 1937. During the next few decades, she sang with various groups, including Harry James (1937–1938), William ("Count") Basie (intermittently 1937–1952), Red Norvo (born Kenneth Norville) (during the 1950s, including touring in Australia in 1956), and Norman Granz's Jazz at the Philharmonic, among others. She toured widely in the United States, Europe, and Australia, singing in concert halls and nightclubs; she appeared on radio and television programs at home and abroad; and she sang in films or on film soundtracks, including *Jivin' in Bebop* (1947) and *Harlem Jazz Festival* (1955). She also sang at the major jazz and blues festivals and toured with such groups as the Rhythm 'n' Blues USA revue (1962–1963). During the years 1967–1973 she was relatively inactive in music, and then returned to high activity, particularly in New York and in Europe. Her best-known performance was "Be Baba Leba." In addition to nightclub and concert work, she appeared in Broadway musicals. Her honors included an award from the music industry of France (1973) and a key to the city of Louisville (1975). She died on September 9, 1981, in Santa Monica, California.

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Eileen Southern

Hunter, Alberta (1895–1984)

Blues singer and songwriter Alberta Hunter was one of the leading blueswomen of the first half of the 20th century. Born in Memphis, Tennessee on April 1, 1895, she moved to Chicago in her early teens. Determined to pursue a career in music, she sang in a few small venues until she secured a more stable position at Chicago's Dreamland ballroom in 1917. Dreamland was one of the premiere venues for black musicians during the 1920s. During her five-year tenure at Dreamland, Hunter worked with leading blues figures such as W. C. Handy. Her first recordings were with the Black Swan label in 1921 and included the sides "How Long Sweet Daddy, How Long" and "Bring Back the Joys." Following the success of those songs, her career as a singer-songwriter blossomed during the 1920s and 1930s. Hunter wrote "Down Hearted Blues," which was Bessie Smith's first record, and other songs such as "Handy Man" and "Chirpin' the Blues." She was the first African American singer to record with a white band;

Blues singer and songwriter Alberta Hunter. (Photofest)

she recorded with the Original Memphis Five in 1923. Hunter toured internationally and recorded through the 1940s, and also garnered roles in musicals such as *Show Boat*. She retired from singing after her mother died in the mid-1950s and pursued a career in nursing. She left the nursing field in the late 1970s and immediately returned to an active performance regiment. She recorded a few albums during the 1960s, but most of her post-1950s work occurred in the late 1970s and early 1980s, which includes the albums *Remember My Name* (1977, original soundtrack), *Amtrak Blues* (1979), and *The Glory of Alberta Hunter* (1981). She died on October 17, 1984, at the age of 89.

See also Blues.

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Horace J. Maxile, Jr.

Hymns

See Black Church Music—Hymnists and Psalmists.

I

Improvisation

Improvisation is a method of composing a musical score, writing or telling a story, creating a work of visual art, or performing a dramatic work or dance in which the composition unfolds in a seemingly organic and spontaneous way during the process of creating or performing the work. Improvised works show a departure from and nonadherence to traditional compositional structures and conventions within the genres of music, literature, visual arts, dramatic arts, and dance. Although there is an ostensible departure from convention in improvised works, this change from traditional forms is not complete in that some ways of improvising begin with a preexisting, standard text or composition. Even those improvised works that do not begin with a standard text or composition have a form or structure that is agreed on by the improvisers and, in some cases, the audience or readers of the work.

In African American culture, improvisation is associated with many forms of music, from gospel to rap. However, jazz music is the form that is principally associated with improvisation.

Improvisation is also evidenced in vernacular speech and language games, such as signifying, specifying, or other verbal play generally known as "playing the dozens." These innovative uses of language provide the foundation for a repertoire of folktales, poetry, and prose that mark both oral and written storytelling traditions in African American culture. The visual arts, theater, and dance all make use of improvisational techniques that draw from music, vernacular speech, and oral storytelling. Dance styles as varied as tap and breakdancing feature elements of improvisation popularized by a range of performers who include the Nicholas Brothers, Gregory Hines, and Savion Glover, to name a few. In both tap and breakdancing, dancers often perform routines, pitted against one another in a game of one-upmanship similar to playing the dozens. In the visual arts, African American improvisational quilt patterns not only signal the originality of the creator but also symbolize rebirth in the ancestral power. Artists in the 1950s

such as Romare Bearden used random patterns and asymmetry in his collages, affecting a type of improvisation that paralleled jazz music.

Jazz provides a good example for how improvisation works and is often used as the model for other forms. In jazz, improvisation is accomplished in a number of ways. One of the most common is the modification of the melody, harmony, or instrumentation of a preexisting musical score or song. Modifications can be as small as changing a note or two and as great as altering the entire harmonic structure of the original composition. Another way of improvising is the inclusion of solos in jazz performances in which each musician in the ensemble performs his or her unique modification of the melody. Yet another common method of improvisation is the use of phrases from several different songs (called "quotations") in an improvised composition. The performance begins once the improvisers agree on an arrangement. The arrangement is the plan or general set of rules all the musicians in the ensemble will follow in regard to the melody line, the harmonic structure, and even the words to a song.

Regarding improvisation in jazz music, John F. Szwed notes that "it is a music that is learned in the doing, in collective play: It is a social music, with some of the features of early African American social organization" (Szwed 2000, 47). The collective play and the social organization that Szwed notes in improvisation in jazz music are shared by other forms. African American folktales, most notably the animal tales that include characters like Brer Rabbit and the Signifying Monkey, are revisions of tales that have been carried over from Africa and passed down from generation to generation. Joel Chandler Harris was one of the earliest transcribers and compilers of these tales. Many decades later, Henry Louis Gates, Jr. would recognize signifying as a type of improvisation, reading the tale of the Signifying Monkey as a revision of the West African myth of Eshu Ëlýgbára. Some examples of novels that capture the collective-play characteristic of improvisation are Zora Neale Hurston's *Their Eyes Were Watching God*, in which fragments of African American folktales and folk characters are woven into the plot, and Toni Morrison's *Jazz*, in which the narrator and reader are drawn together in an agreement in the beginning of the narrative that follows the solo pattern of an improvised jazz composition.

See also Gospel Music; Hip Hop Culture; Jazz; Rap Music.

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Patricia E. Clark

Ink Spots

The Inks Spots were a popular male vocal quartet organized in 1934 with Charles Fuqua (baritone and guitarist), Orville (Hoppy) Jones (bass and cellist), William (Bill) Kenny (tenor), and Ivory (Deek) Watson (tenor and songwriter). The group earned wide recognition first in England, where they were promoted by impresario-bandleader Jack Hylton. After returning to the United States in 1939, their performances of "If I Didn't Care" and "It's Funny to Everyone but Me" brought wide attention and popularity. During the 1940s and 1950s, they recorded extensively and toured widely, appearing in theaters, nightclubs, and on radio. During World War II, they entertained servicemen at home and in Europe. They also appeared in films, including *Great American Broadcast* (1941) and *Pardon My Sarong* (1942). The quartet was distinctive for its smooth harmonies, Kenny's soprano-high tenor, and Jones's deep-voice "talking" choruses. The original group was broken with Jones's death (October 1944 in New York), and he was replaced by Herb Kenny, Bill's brother. For a period in 1944 there were two quartets calling themselves the Ink Spots, but Deek Watson was forced to change the name of his split-off group to the Brown Dots. The last original member, Bill Kenny, died in on March 22, 1978, in New Westminster, British Columbia. The Ink Spots were active through the 1970s. Over the years personnel changes brought in Gayle Davenport, Leon Antoine, Harold Jackson, Jimmy Holmes, Richard ("Dick") Porter, Isaac Royal, and Charles Ward. The best-known performances included "My Prayer," "Do I Worry," "Whispering Grass," "I'll Never Smile Again," and "Java Jive." Many groups of the 1940s imitated the quartet, particularly the Ravens. In 1987, their song "If I Didn't Care" was given the Grammy Hall of Fame Award. Two years later, the Ink Spots were inducted into the Rock and Roll Hall of Fame in 1989.

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Eileen Southern

Instruments, Folk

Just as music has played a central role in all known cultures of African heritage, folk instruments also have been an essential and consistent element. These are defined as instruments made by those who actually play them. In most cases, African American folk instruments have reflected a connection with African traditional performance practices and instruments. In addition to singing in a strange land, slaves and later generations of African Americans made and played instruments as a part of their musical traditions. The study of musical instruments reveals innovation and ingenuity in the creation of a new material culture. Biographies of musicians, photographs, slave narratives, oral histories, journal

articles on specific instruments, and general histories of diverse genres of African folk music offer information on the making of musical instrument and the roles they played in their respective cultures.

Slave captains routinely encouraged dancing aboard slave ships to preserve the slaves' health. Slaves on the ships had their first opportunity to improvise makeshift instruments for this purpose (Epstein 1977). Therefore, prior to reaching the American shores, slaves were continuing uninterrupted their musical traditions, albeit on various makeshift instruments to accompany dancing. Some of these homemade instruments eventually were supplanted with manufactured instruments, and in many cases, manufactured instruments were modified to achieve a certain aesthetic preference.

To continue their tradition of drumming in the United States, slaves employed certain adaptational strategies. African-style drums survived in the Caribbean and parts of South America but did not fare as well in the United States. Reasons for this include laws prohibiting the playing of drums and the performance of African dancing in many of the American colonies. As a result, slaves often used their bodies as instruments, in forms such as clapping and patting juba, both ways of keeping rhythm in the absence of actual drums. But drums were made in some parts of the United States. Drums were constructed by stretching a skin over a rice mortar in the Atlantic Coast's Sea Islands; also, slaves would invert an eel pot and stretch a skin over it, as was done during a Pinkster festival in New York before the Revolutionary War.

Slaves and freedmen made other types of improvised drums. In southern Mississippi early in the 20th century, Eli Owens's grandfather constructed a drum from a barrel with the use of tacks to fasten the head (Evans 1994). Other drums were made from hollow logs to which slaves stretched a skin over one end. In addition, slaves made tambourine-like drums; some were made from gourds and barrels, and there were square-framed drums. Simulated drums without skins included the use of a metal bucket or a syrup can for a drum, holding the open end to the belly and tapping on the other end with the hand (Evans 1994). Throughout the Caribbean and parts of South America much more elaborate drum-making traditions flourished.

Besides drums, a number of homemade stringed instruments appear in the literature. From several descriptions, gourd banjos seem to have been common in the United States by the mid-18th century. The banjo probably spread out from Virginia to neighboring states, including its use among free blacks along the Eastern shores of Virginia and Maryland as well as perhaps New Orleans. The making of a banjo was described in a novel set in Louisiana between Baton Rouge and New Orleans in the 1850s.

> The bowl of a large gourd with a long straight neck was cut away and the seeds and contents removed; a coon-skin was stretched and covered over the hole and dried. Five strings of homemade materials passed from the apron over a small bridge and attached to the keys on the neck. (Epstein 1977, 146)

In *The Old Plantation*, a watercolor painting dating from the late 18th century and housed at the Abby Aldrich Rockefeller Folk Arts Center in Williamsburg, Virginia, a four-string gourd banjo with three long strings and one short string is depicted. Several descriptions confirm that gourd banjos were popular instruments of slaves, although the number of strings varies. In all probability, slaves made banjos at different times and different places with varying numbers of strings. Several sources confirm a very active black tradition of banjo playing. Gus Cannon fashioned his first banjo from a bread pan and a broom handle.

The fiddle was the favorite companion instrument to the banjo. Slave fiddlers were highly valued and played for white and black recreational events. In *Twelve Years a Slave*, New York freedman Solomon Northrup recounts his kidnapping and sale into slavery in Louisiana. His ability to play the fiddle helped improve his situation until he obtained freedom. While numerous slave fiddlers played the European violin, others constructed their instruments. A slave narrative from Georgia described making a fiddle out of a large-size gourd with a long wooden handle as a neck; it featured catgut strings and was played with a bow made from a horse's tail (Epstein 1977). Gourd fiddles were found in Georgia, Alabama, Mississippi, Louisiana, Tennessee, and Texas. In Texas, fiddles also were fashioned from cigar boxes, sardine cans, and tobacco tins in place of gourds. In terms of African instruments, the gourd fiddle resembled the *goge*, a single-string fiddle found in the Savannah belt of West Africa that was played with an arched bow (Minton 1996). Slave musicians used sticks, bones, or knitting needles to beat on the strings of the fiddle, a custom they called "beating straws."

Slaves also made musical bows. Eli Owens made a bow for folklorist and writer David Evans in the early 1970s. According to Owens, the musical bow consisted of a flexible stick (chinaberry wood is favored) with a string about five feet long tied at each end of the stick. Owens used 100-pound-tested nylon fishing line for the string. His great grandfather's bows had a friction peg at the far end that allowed for the tuning of the string. A hole was bored into a small tin cup or baking soda can that was then placed over the end of the stick with the string attached about two or three inches from the end. This provided amplification and also served as a rattle. The string was then plucked. Similar instruments were made by slaves in other countries, including the berimbau in Brazil.

The "diddley bow" was found mainly in the northwest section of Mississippi and adjacent parts of Arkansas and Tennessee. Players constructed diddley bows using three- or four-foot lengths of broom wire or baling wire attached to the wall of a house, a porch post, or a board. Two bottles, rocks, or other hard objects were inserted as bridges at each end, and a drinking glass or a bottle was slid along the wire to produce the sound (Evans 1994).

Another common instrument was the one-string bass, which consisted of an inverted 5- or 10-gallon bucket or an aluminum washtub with a length of rope attached to the tub's bottom and tied to the end of a four-foot stick. This instrument has a prototype known as the ground harp, which was found in Central Africa.

In the 1920s and 1930s, jug bands were popular in the South. Cannon's Jug Stompers and the Memphis Jug Band were the best known of these early bands.

Gus Cannon attached his coal-oil jug to a neck harness (like a racked harmonica). He would blow across the mouth of the jug to produce a bass-like sound that was similar to that of a tuba.

Quills were also noted in the slave narratives. Owens demonstrated and made a model set of quills for Evans. They were made out of fishing-pole cane cut into several lengths, with one end of each closed by a node of the cane and the other end open. The open end was cut diagonally and then plugged with stoppers made of a dried hardwood, leaving a very narrow opening. Another opening was cut in the side of each quill to allow the sound to escape. This was essentially a set of tuned whistles. Another type of quill is the simpler panpipe, with the blowing end entirely open. Each set of quills played five or seven different notes. Quills were apparently popular in parts of the South and accompanied some of the early blues. For instance, Henry Thomas used a neck harness to play quills as he sang and also played guitar, in much the same manner as later solo performers would use the harmonica. Jazz drummer Baby Dodds played quills as a youth. Quills or panpipes were also made by slaves and later generations in other parts of the world. For example, in South America a similar instrument was found among indigenous native populations. The intersection of the two traditions provided opportunities for innovative uses of the quills.

Other common instruments found throughout the Diaspora include wooden blocks, pots and pans, bottles, and cowbells struck percussively; whistles; diverse kinds of flutes (such as the fife in the southern United States); stamping tubes (long, hollow wooden or bamboo tubes that make a deep, resonating sound when stamped straight down against the ground); thumb pianos, such as those used in mento bands (versions of the African mbira); shakers (gourds with beads woven around them or with small, hard objects such as pebbles or grain placed inside); rattlers (a wooden stick rubbed against the jagged edge of a bone, for instance); conch shells; homemade guitars; and kazoos.

The kazoo is an instrument reportedly invented by Alabama Vest, a black man in Macon, Georgia. Vest engaged a clockmaker named Thaddeus von Clegg to help him make a prototype kazoo to Vest's requirements and get it patented. The kazoo is similar to an African instrument called a *mirliton*, which also has a vibrating membrane.

Although in contemporary times, many instruments are store bought and electrified, the making of traditional folk instruments still continues in many parts of the Diaspora. This is especially true of folk instruments that have held central or even dominant positions in African musical traditions. The best example is probably the drum. Another good example is the steel pan drum. What has happened in many modern African communities is that local instrument makers have emerged as small businessmen and businesswomen, serving primarily the needs of local musicians. Such developments ensure the continued importance of instrument-making traditions.

See also Banjo; New Orleans, Louisiana; Sea Islands, The; Slave Music of the South.

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Willie Collins

J

Jackson, Mahalia (1911–1972)

Affectionately known as the "World's Greatest Gospel Singer" and the "Queen of Gospel Song," Mahalia Jackson was one of the most successful and influential black gospel singers, recording artists, entrepreneurs, and personalities of her time. Mahala (she added the "i" in 1931) Jackson was born October 26, 1911, in New Orleans, Louisiana, the third of six children, to John Jackson, Jr. and Charity Clark. Young Halie, as she was known, began singing at the Plymouth Rock Baptist Church at age four. At age 16 and with an eighth-grade education, Jackson left New Orleans for Chicago to live with an aunt, determined to fulfill her dream of entering the nursing profession. In Chicago, Jackson attended Greater Salem Baptist Church and began singing with the Johnson Singers. Already influenced by the New Orleans brass bands, the sounds of the holiness church, and the recordings of King Oliver, Bessie Smith, and other blues and jazz musicians, Jackson's uniquely powerful voice was immediately captivating to all who heard her. With the Johnson Singers, she sang all over Chicago as well as at Baptist conventions in St. Louis and Cleveland. In 1934 she earned $25 for her first recording, "God's Gonna Separate the Wheat from the Tares," for Decca Records.

Jackson wanted to attend nursing school, but because of financial hardships and racial oppression, she instead enrolled at both Madame C. J. Walker's and the Scott Institute of Beauty Culture to study cosmetology. By 1939 she opened her first business venture, Mahalia's Beauty Salon. In the same year, she also was hired as a song plugger by Thomas A. Dorsey, who was known as the "Father of Gospel Music." Jackson became the recorded voice of many of Dorsey's compositions, achieving great fame for both herself and Dorsey. Her business ventures shortly grew to include Mahalia's House of Flowers as well as real estate.

Jackson's rise to stardom was solidified by her June 20, 1952, appearance on Ed Sullivan's television show. During the 1956 National Baptist Convention in Denver, Colorado, Jackson was elected treasurer and head of the soloist department; she also met and befriended Martin Luther King, Jr. and Ralph Abernathy,

two friends she would continue to support personally throughout the 1950s and 1960s. She often traveled to sing at civil rights movement rallies, where she often performed prior to major speeches. She traveled to Washington, D.C., in August 1963 to sing "I've Been Buked & I've Been Scorned" prior to King's "I Have a Dream" speech at the historic March on Washington. Jackson's list of performances includes two extensive European tours, trips to the White House, the 1958 Newport Jazz Festival, and an October 4, 1950, date at Carnegie Hall. She died in Evergreen Park, Illinois, on January 27, 1972. In addition to her induction into the Gospel Hall of Fame, she received a 1972 Lifetime Achievement Grammy Award, was inducted into the Rock and Roll Hall of Fame in 1997, and was commemorated on a U.S. postage stamp in 1998.

See also Black Church Music—History; Dorsey, Thomas A.; Gospel Music.

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Emmett G. Price III

Jackson, Michael (1958–2009)

R & B and pop singer Michael Jackson may be considered the predominant pop musical icon of the late 20th century. Most of his life was spent in the popular music industry and his landmark recording, *Thriller* (1982), ranks among the highest selling albums of all time. Michael Jackson's career began at the age of six, when he started performing with his older brothers; when he was eight, the group was named the Jackson Five, consisting of Michael and his older brothers, Jackie, Tito, Jermaine, and Marlon. They joined the Motown label during the late 1960s and recorded the hit songs "ABC," "The Love You Save," and "I Want You Back." Jackson's solo career also began with the Motown label in 1972 with the albums *Got to Be There* and *Ben*. These albums featured hits such as "Rockin' Robin," "Got to Be There," and his first number one hit "Ben." Jackson left the Motown label in the mid-1970s, signed with Epic Records, and released his first mature album, *Off the Wall* in 1979. This album was his first studio collaboration with Quincy Jones and was critically acclaimed. Their second project, *Thriller*, cemented Michael Jackson as one of the premier performers and pop singers of all time. A huge commercial success, the album has sold more than 100 million

The Jackson Five perform during the Sonny and Cher Comedy Hour *in Los Angeles, California in 1972. (AP/Wide World Photos)*

copies and won many awards. The album contained elements of pop, rock, R & B, soul, and funk, attracting a wide range of listeners and fans. The crossover appeal was so great that he became the first African American entertainer to secure a steady rotation in MTV video play. Among the chart-topping singles from that album are "Beat It" and "Billie Jean." Jackson's third mature album and last collaboration with Quincy Jones, *Bad* (1987), was modest in comparison with regard to album sales, but featured a host of number one singles and showcased Jackson's skill as songwriter ("Bad" and "Smooth Criminal" were both written by Jackson). His work continued into the 1990s with two more certified multiplatinum albums, *Dangerous* (1991) and *HIStory* (1995). His influence on industry professionals is prolific and undeniable, as his vocal style, dance moves, music video presentation, and production technique have been emulated by many during his reign as the "King of Pop." He died June 26, 2009, from an apparent drug overdose administered by his doctor, who was charged with involuntary manslaughter. His memorial service was watched on television worldwide by millions of people. The Grammy Awards of 2010 featured a musical tribute to him, and Michael Jackson was posthumously awarded a Lifetime Achievement Award from the Recording Academy, which selects and presents the Grammy Awards.

See also Pop Singers; Popular Music.

Michael Jackson's Thriller *album cover, 1982. (Photofest)*

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Horace J. Maxile, Jr.

Jay-Z (1970–)

Born Shawn Corey Carter in the Marcy Projects of Brooklyn on December 4, 1970, by the early 1990s the street hustler known formerly as "Jazzy" would soon be the highest officer of one of the record labels that spread hip hop worldwide. The esteemed hip hop mogul began as a quick-witted, skilled, freestylin' emcee running with Jaz-O and later the group Original Flavor before launching his own label, Roc-A-Fella Records, along with Damon Dash and Kareem "Biggs" Burke. His 1996 debut *Reasonable Doubt,* launched after he negotiated a distribution deal with Priority Records, portrayed the talented artist as a gangsta rapper; however, his second album, *In My Lifetime, Vol. 1,* released in 1997, moved away from the gangsta image toward a more commercially appealing, nonthreatening sound that matched his hot tracks, memorable verses, and catchy hooks.

His shift away from the hard-core gangsta style certainly gained critiques by other artists with whom he engaged in battles, including Nas in a popular series. However, by 2001, Jay-Z was not only a top-ranked artist but had made his Roc-A-Fella Records a house of hits. The label was a hip hop empire boasting a slew of talented artists and producers, including Beanie Sigel, Cam'Ron, M.O.P., Memphis Bleek, Just Blaze, and Kanye West. With the assistance of a loyal MTV crowd, his street credibility, and his string of albums, Jay-Z rose as a popular-culture icon and an extremely influential businessman. Besides the record label, his Roc-A-Fella empire eventually included Roca Wear clothing line, Roc-A-Fella Films (which released big-budget Hollywood films, including *State Property*), Armandale Vodka, and the 40/40 Club (an exclusive sports bar in New York City). He also endorsed the S. Carter line of footwear through Reebok as the first nonathlete to have a signature shoe.

Jay-Z is also a humanitarian with a passion for underprivileged youth, particularly those in situations similar to the one he experienced as a youth. He gives an enormous amount of money annually through Team Roc, the Shawn Carter Scholarship Fund, and his annual Jay-Z Santa Claus Toy Drive. In 2004, Jay-Z became a part owner of the New Jersey Nets, and on January 3, 2005, he was announced as the president and chief executive officer of Def Jam Records. His Roc-A-Fella label will remain as an imprint of Def Jam.

In 2008, he married singer Beyoncé Knowles. He has been involved in many philanthropic projects, including aiding in efforts to raise funds for those hurt by Hurricane Katrina in New Orleans in 2005 and to improve global water supplies.

See also Hip Hop Culture; Rap Music.

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Jay-Z Online. http://www.jayzonline.com/.

Emmett G. Price III

Jazz

Including

- **History**
- **Musical Characteristics of Jazz**
- **Early New Orleans Jazz**
- **Dixieland Jazz**
- **The Jazz Age and Swing Era: World War I through World War II**
- **Cool Jazz**
- **Bebop**
- **Hard Bop**
- **Modal Jazz**

- **Jazz: The Third Stream**
- **Jazz in the Territories**
- **Free Jazz**
- **Jazz: 1968–Present**
- **Jazz-Rock Fusion**
- **Smooth Jazz**
- **Jazz Hip Hop**
- **Acid Jazz**
- **Jazz Education**
- **European Reception of Jazz**
- **Latin and Afro-Caribbean Jazz**
- **Vocal Jazz**
- **Women Instrumentalists**

Jazz emerged as a predominately African American musical style in New Orleans, Louisiana, in the early 20th century, but due to its complexity and constant evolution since its origins, jazz has spread worldwide, encompassing many styles and varying greatly from its original form. The most popular styles found in jazz are New Orleans jazz, ragtime, Dixieland, swing, bebop, cool, hard bop, West-Coast jazz, Latin jazz, free jazz, and fusion, and within each style, musicians can alter the harmonic structure, melody, tonality, or rhythm while playing. Jazz is most commonly identified by musical characteristics such as improvisation, rhythmic swing, and the instrumentation of a big band or small combo, including a rhythm section (drums, bass, piano, or guitar) and solo instruments (trumpet, saxophone, trombone, clarinet, violin, or flute). Yet, it is the manner in which these instruments are played together that stimulates the individuality, creativity, originality, and improvisation of the soloist within the rhythmic and harmonic framework of the music. Usually a soloist (vocal or instrumental) fronts the band, but each musician contributes to the spontaneity within the bounds of supporting the group. It is this balance of freedom and control that gives jazz its unique place in music performance.

History

Jazz grew from the many forms of music, such as the blues, spirituals, hymns, marches, vaudeville songs, ragtime, and dance music, that percolated at the end of the 19th century. By 1900, jazz emerged from New Orleans, Louisiana, enriched by the cultural mix of French, Spanish, American, Creole, and African heritage present in the Southern United States. There is little documentation of the formation of jazz; however, the infusion of styles, danceable rhythms, and the immediate accessibility for an audience quickly established jazz as a new form of music by 1915. During this time, pianist Jelly Roll Morton developed a strong melodic component with the syncopated dance music that eventually became the core of New Orleans jazz. By the 1920s, jazz had spread through the proliferation of the phonograph, radio, and musicians who, like trumpeter Louis Armstrong

and pianist Fats Waller, left New Orleans and traveled to Chicago, Kansas City, and New York, thus spreading the sound that gave its name to the Jazz Age and setting the precedent of talented African American musicians supported mainly by a white audience. This pattern continued into the Swing Era of the 1930s and 1940s propelled by big band ensembles led by Count Basie, Fletcher Henderson, Benny Goodman, and Duke Ellington. Black musicians often lacked the financial support their white counterparts received, until World War II, when the need for big band ensembles diminished thus opening the door for smaller groups of performers. These smaller combos pushed the rhythmic and harmonic speed of popular tunes, resulting in a style called "bebop" that reflected the social and political conditions of African Americans in the mid-1940s. Saxophonist Charlie Parker, trumpeter Dizzy Gillespie, and pianist Thelonious Monk expanded the harmonic boundaries of jazz and influenced the spawning of other styles such as cool, hard bop, West-Coast, and Afro-Cuban jazz. Saxophonist John Coltrane integrated spiritual concepts in his music, and trumpeter Miles Davis anticipated each new modification as jazz pulsed through the midcentury. The rapidly progressing nature of jazz eventually required a common set of guidelines for younger musicians to follow, such as the standardization of tunes, harmonic changes, and musical scoring. These guidelines gradually incorporated the manner of playing jazz as it developed during the bebop era. It is this collection of music into standards that has continued to circulate among the jazz community and universities. Gaining attention from critics as a valid form of music, jazz slowly was implemented as a part of Western music and culture. In the 1960s, some musicians like saxophonist Ornette Coleman and pianist Muhal Richard Abrams veered away from traditional jazz models and began to experiment with tonality, timbre, performance practice, and collective improvisation, eventually abandoning the term "jazz" as it proved too constricting to their experimental style. In the 1970s and 1980s, musicians such as pianist Herbie Hancock and Miles Davis incorporated elements of rock music and in so doing formed a new relationship between traditional jazz models and popular music. By the 1980s, a new generation of players affectionately called the "young lions" reintroduced mainstream jazz to an audience hungry for the sound of traditional jazz. Recently, the diversification of jazz has led to a further infusion of pop and world music causing new collaborations with musicians in Australia, Europe, Asia, and Latin America.

Intellectual Appropriation

One of the many idiosyncrasies of jazz, besides its ability to be classified as folk, popular, or art music, is its relationship between West African and African American cultures. Throughout its evolution, jazz has rarely strayed far from its African American roots, and along with the blues, has remained the intellectual property of African Americans; however, jazz is plagued by the often inadequate descriptions of African music, stemming from the monolithic treatment of Africa as a whole. It is torn between maintaining an identity with its African musical heritage on the

one hand, and an increasing homogenization into a mainstream American idiom, which dilutes its African origins on the other. For instance, some musicians in the late 1930s strove to return to traditional styles of Dixieland and ragtime whose roots, in theory, retained more African American musical characteristics. Meanwhile, other musicians pushed for more progressive sounds, eventually leading to the emergence of bebop. In the 1960s, cornetist Archie Shepp and saxophonist Pharoah Sanders incorporated various types of African nationalism and music into their own playing, while members of the Art Ensemble of Chicago utilized African instruments, chants, songs, and attire to link their performance with their home country. At the same time, both blacks and whites unified to fight against any music, like free jazz and the avant-guard, that transcended the parameters of traditional tonal jazz as established in the midcentury. Even well into the 21st century, the divide between styles continues to deepen. At Lincoln Center in New York City, artistic director and trumpeter Wynton Marsalis has rescued jazz from cultural oblivion while reestablishing the necessity for "pure" or mainstream jazz. His vision has empowered a drive to emphasize the components of jazz that are African American at the exclusion of electronic instruments, atonality, and nontraditional styles such as free jazz, fusion, and jazz rock.

Music as a Rhetorical Device

Music, like art, represents the society that created it, and jazz reflects the struggles of its creators. The meager economic beginnings of many African American musicians combined with the struggle for civil rights made jazz a symbol of diversity and idealism. In this manner, jazz can simultaneously represent American democracy, civil rights, interracial and international collaboration, and artistic freedom. In early writings by white critics, improvisation was thought to be a "natural" or "untutored" instinct of the black male instrumentalist. Improvisation is, in fact, an important musical characteristic of jazz, and it symbolizes freedom from the more traditional adherence to the written musical score. In terms of gender, jazz remains a male-dominated activity. Although several female vocalists such as Ella Fitzgerald and Nancy Wilson have been successful, women as jazz instrumentalists, while not openly discouraged, are not endorsed, recorded, or invited to perform as often as their male counterparts. Women who do perform usually are seen as a novelty item: a female jazz musician. Collaboration and adaptation have remained at the core of this musical tradition. The first generation of jazz performers was seen as entertainers who succeeded more from their emotional immediacy with danceable rhythms, syncopated lines, and repeated melodic and harmonic content than their intellectual and artistic contribution. Musicians were exonerated in the bebop era with such virtuosos as Dizzy Gillespie, Charlie Parker, John Coltrane, and Miles Davis when jazz transitioned from "entertainment" to a "serious" art form. The musical development of jazz from entertainment status to high art previously was portrayed as a linear string of events that developed mainly by the musicians' own creativity. This narrative of

jazz history, however, disregards the social, political, economical, and cultural influences that seep into a particular strain of jazz and often turns into a process of exposing only the African Americanness of jazz. Even though jazz has difficulty fitting into a particular type of study due to its complexity of styles and rapid development outside of the European musical tradition, its harmonies, improvisational nature, and collaborative components continue to be heard everywhere from iPods to opera halls, solidifying its permanence around the globe.

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Heather Pinson

Musical Characteristics of Jazz

Jazz is a way of making music that emphasizes improvisation, swinging rhythm, and blues-oriented melody and harmony. It is arguably the most influential music of the 20th century. Emerging in New Orleans during the final years of the 19th century, it soon branched out geographically and evolved many diverse musical styles. Dixieland came first (including "Chicago-style" Dixieland); then stride, swing, bop, rhythm and blues, cool, third stream, funk, fusion, free jazz, and Latin jazz. Rock 'n' Roll, too, is inconceivable without jazz as part of its parentage. In New Orleans, the "founding fathers" of jazz were all part of the African American community: Buddy Bolden, Freddie Keppard, Sidney Bechet,

Jelly Roll Morton, and King Oliver. And in the decades to come its principal innovators were also African American: Louis Armstrong, Duke Ellington, Charlie Parker, and John Coltrane among these. Its history, however, includes many notable trailblazers who were not African American, such as Bix Beiderbecke, Benny Goodman, Gil Evans, and Gerry Mulligan and other nonblack practitioners and innovators. In recent years, jazz has become truly a worldwide music, with important composers and performers coming from such countries as Japan, France, Turkey, and Brazil. Jazz, from the outset, was a deeply democratic music. Not only did it emphasize improvisation to give room for every player "to have his or her say," but also—on a strictly technical level—jazz arose from the intermingling (and inter-enhancement) of European American and African American elements. Its instruments and basic harmonic and formal structures are grounded in European origins. But Africa, ultimately, is the source of its complex rhythms, its blues-oriented melodies, its unpredictable textures of collective improvisation, and its love for call-and-response patterns. Moreover, the vocal and instrumental timbres of jazz vastly expanded the European notion of what an "acceptable" musical tone might be.

These timbres included such earthy vocalisms as cries, snarls, groans, grunts, shouts, moans, and growls. Even animal sounds, such as the neighing of a horse, were welcomed. (This last, a trademark of "Tricky" Sam Nanton of the Ellington band.) None of the foregoing, however, means that jazz left "sweet" sounds out—hardly. But all through its century-long history, jazz has insisted it will not be restricted to any artificial notion of "correct" timbre. One result of this unprejudiced feeling of cross-cultural interplay and friendly experimentalism is that jazz has (at one time or another) been performed on just about every instrument in the world. Duke Ellington recorded with the Australian didgeridoo; Sonny Rollins with the Scottish bagpipe; Charlie Parker famously created an album entitled *Bird with Strings*; Meyer Kupferman (a third stream composer who joined jazz and the world of atonal serialism) used the English horn and the electric harpsichord in his 1968 nonet *Moonchild and the Doomsday Trombone*. And on the 1979 album *Codona*, Don Cherry, Collin Walcott, and Nana Vasconcelos employed sounds that ranged from the typical (trumpet) to the internationally unexpected: the berimbau (Brazil), the doussn'gouni (Mali), the sitar (India), and the hammered dulcimer (rural Appalachia.) The best surmise of jazz historians is that this new music arose in New Orleans from the collision (and eventual interpenetration) of a number of earlier African American and Caribbean American musical genres—the most important of which were ragtime and the blues. In many ways, these were musical opposites. Ragtime was (to a great extent) notated music and was carefully, consciously composed. It was also instrumental and urban. Its chief innovators (such as Scott Joplin) were African American, but it made liberal use of forms and harmonies derived from the Euro-American musical tradition, even grand opera. Although ragtime began as piano music, its textures reflected the music of marching bands. It was thus easy to play ragtime in instrumental ensemble; and many early "ragtime groups" were, in effect, scaled-down versions of the Sousa band.

The blues, by contrast, was a spontaneously improvised music and rural in origin. Essentially vocal in character, its melodic style was more "African" than "European." Where ragtime melody tended to be highly syncopated, angular, and instrumental, the blues were songful, fluent, rich in vocal slides between pitches, and drenched in microtonal deviations from the European tempered scale. These are now referred to as "blues notes," which (roughly speaking) are the pitches that lie between the following tempered intervals: the minor and major third; the perfect and flatted fifth; and the major sixth and the flattened seventh. The strikingly new harmonic color of early jazz was the result of a collision between these blues tones and the "standard" tones of traditional European harmony. Many classical modernists found these dissonant—yet warmly expressive—harmonic relations irresistible. There is, for example, Igor Stravinsky's *Rag-time* of 1918, and his *Piano-Rag-Music* of 1919. Jazz was also a primary ingredient in the music of Tin Pan Alley. It is present in the works of George Gershwin, Irving Berlin, Richard Rodgers, and other leading songwriters. Gershwin, in particular, tried to create concert music imbued with jazz characteristics, including *Rhapsody in Blue* and the opera *Porgy and Bess*. African American composers, such as William Grant Still, and the famed stride-era pianist James P. Johnson, also created concert works in the 1920s and 1930s. Along with the blues and improvisation, swing provides the third of the central elements of jazz—and, to many, the most critical element. Swing is an extremely subtle and lively approach to musical meter—and, like jazz itself, finds its origin in the collision (and eventual merger) of ragtime and the blues. Ragtime tended to be "up-tempo" and, in keeping with its kinship to march music, maintained a strict underlying beat. Against this strictness, the many syncopations of ragtime were achieved by "jumping" the beat: a note would arrive a 16th note *earlier* than expected. (That is, one-quarter of a beat early.) Ragtime, therefore, was an eager music. It almost always was cast in a major key: another aspect of its emotional "brightness." The blues, on the contrary, tend to be significantly slower. As a music with vocal origins, it tends "to breathe" and therefore have a more flexible sense of rhythm. In contrast to ragtime, the "syncopated" notes in the blues usually arrive in a "dragging" manner, *after* the main beat. And in the blues the *internal* structure of a beat is almost always characterized by a division into triplets rather than 16 notes. (This derives ultimately from West African music in which the rhythmic polyphony of a drum ensemble is organized around a central drum, or bell, pattern repeated every 12 beats—with triplets implied.) When the ragtime feeling and the blues feeling combine, opposites come together. The rhythm is at once intense and relaxed, casual and propulsive. Jazz rhythm has, as the great American philosopher Eli Siegel explained, what people want. It is, at once, orderly and surprising. And he went further: "The resolution of conflict in self," he stated as a fundamental principle of Aesthetic Realism, "is like the making one of opposites in art." By putting opposites together—freedom and order, intensity and cool, individual solos and collective swing (a groove that the whole band creates together); by putting together a growl in the sound that's honest about the rough edges of human feeling and a beat that's joyous and life-affirming—jazz created a new kind of sonic

beauty that people found irresistible. Though it began as a "local" music in a single city—and in some of its "less reputable" districts, at that—in an astonishingly short period of time, jazz had become the wellspring of nearly all of the world's popular musical styles, and a significant influence on concert music, as well. By the late 1920s, jazz was alive in every region of the United States. And a new phenomenon was emerging: big band. Not only was this ensemble significantly larger than Dixieland bands, but it also made use of a constant mixture of composed and improvised elements, requiring the presence of a new kind of jazz musician: the arranger. One of the first (and greatest) of these was Don Redman, who wrote for Fletcher Henderson's band. By the height of the Swing Era (ca. 1940), a typical big band would have four or five reed players (saxophones, with some players doubling clarinets), four trumpets, three trombones, and a rhythm section. Many would also have one or more singers. Among the most famous bands were those led by Chick Webb, Benny Goodman, Artie Shaw, Jimmy Lunceford, Count Basie—and, of course, Duke Ellington. After World War II, it became difficult economically for big bands to survive, and jazz increasingly was played (and recorded) in small-group format: often just a quartet or quintet. In a sense, this returned jazz to its roots—for a typical Dixieland or Chicago-style ensemble was similar in size. Louis Armstrong, in the mid-1920s, called his groups the "Hot Five" and the "Hot Seven." Yet it was not only a matter of economics. With its intensely rapid tempi and complex chord structures, the newly emerging bop style, championed by Charlie Parker and Dizzy Gillespie, required a "thinner" texture to make its musical point clearly. One (perhaps unfortunate) result of the bop revolution was to create, for the first time, a schism between jazz and popular dance—a schism unthinkable in the Swing Era. Into the gap, however, rushed two "children" of jazz: first, rhythm and blues and then rock 'n' roll. Both of these made central use of a new instrument, the electric guitar, which had entered jazz in the early 1940s. (Charlie Christian was its first major exponent.)

Jazz is inherently "on the move," and thus there is no way to predict the future of jazz. After bop, a staggering multiplicity of styles emerged. Thelonious Monk was a jazz pianist, and so, too, are Joe Zawinul, Cecil Taylor, and Herbie Hancock. Cannonball Adderley played jazz sax; so did Eric Dolphy. Gil Evans composed jazz; so did Charles Mingus and Ornette Coleman. Jazz is not a music easy to limit.

Paradoxically, one aspect of the future of jazz has been a growing desire among young musicians to learn how to perform far earlier styles. Miles Davis may have recorded the album *Kind of Blue* in 1959, but with its innovative shift from "chord-based" to "mode-based" improvisation, that album is hardly seen as a "back number." (It remains the number one best-selling jazz album.) The same is true for the explorations of John Coltrane's famed quartet of the early 1960s. Decades have passed, but the music—at once polyrhythmic and incantational—remains a model that many assiduously emulate. There is an ever-increasing tendency for jazz musicians to receive their musical education not "on the streets," but in the more formal world of the "conservatory." Some praise this; some bemoan it—and worry about jazz becoming a "museum

music." Yet, as witnessed by the popularity of Ken Burns's 10-part documentary, created in 2000 for PBS-TV, jazz retains a large hold on the affections of millions of people in the United Sates and worldwide. And one can only presume its capacity to bring forth innovative, vivid, and emotionally powerful music is far from exhausted.

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Edward Green

Early New Orleans Jazz

The first jazz bands were developing in New Orleans toward the end of the 1890s. White, black, and Creole musicians were involved in the origination of the music. We do not know exactly how it sounded because white variants are not available on recordings from any time before those made during 1917 in New York, and African American variants were not recorded until 1922 by Edward "Kid" Ory in Los Angeles and 1923 by Joe "King" Oliver in Chicago, Illinois, and Richmond, Indiana. Moreover, those earliest recordings may not be representative because all were made after the musicians had left New Orleans, had been working regularly in Chicago, and likely had modified their styles.

Roots and Repertory

The primary instrumentation for the precursors of jazz bands in New Orleans was termed a "string band": violin, guitar or mandolin, bass viol, and often one horn, such as clarinet or cornet. Before 1920 the standard instrumentation nationally for most large dance bands (termed "orchestras") included violin, cornet, clarinet, trombone, guitar, bass viol, and drums, and sometimes piano. Most of the instrumentalists who later became identified as "jazz" musicians originally played in such string bands and dance orchestras, and many referred to their music as "ragtime," not "jazz." They also followed the national trend after 1920 of adding saxophone and replacing guitar with banjo and bass viol with tuba. The horn men in these groups also played in brass bands that were used for outdoor events and parades. Some of the same musicians played violin indoors and cornet outdoors. The term "brass band" referred to instrumentations that included clarinet or saxophone and percussion, not just brass instruments, such as cornet, trombone, and tuba. The earliest New Orleans musicians played mostly for such dances as the waltz, polka, schottische, quadrille, and two-step,

not exclusively the jazz numbers devised from the blues, rags, and stomps that became common repertory when such bands were first recorded. To put them in perspective, we must keep in mind that, like jazz musicians of subsequent eras, these musicians were freelance players hired for a variety of functions. They were not exclusively occupied playing jazz. This is analogous to what musicians in New York termed "club dates" and musicians in Los Angeles termed "casuals." Jazz originated in New Orleans at a time when both ragtime and brass band music had reached a zenith of popularity in America. Some interdependence of these forms of music enabled jazz to develop. Dances held in the mid-1800s often were provided with music by the military band stationed in the region. In fact, the march form was sometimes modified and used as dance music. Later, a popular dance called the "two-step" was done to march-like music. Rags were being arranged for brass bands, and marches were being arranged for pianists and for small bands. Even "March King" John Philip Sousa occasionally included rags in his band concerts. Moreover, the way the themes were organized in ragtime pieces follows the pattern found in marches. Although eventually just the cornet carried the lead, the earliest New Orleans bands had almost all the instruments playing almost all the time, with the melody passed from one instrument to another. Solos were relegated to brief breaks of eight beats. The music's nonimitative polyphony and almost continuous presence of several counterlines derived in part from compromises that were attained by small bands trying to play the march music of larger bands. For instance, the flute and piccolo obbligato parts from march arrangements were imitated by jazz clarinetists. Early jazz places a heavy emphasis on beats two and four that corresponds to the snare drum part in marches, in which its sharp sound is played on beats two and four while the bass drum with its duller sound is played on beats one and three. Among New Orleans musicians at the beginning of the 20th century, at least as late as 1923, much of the improvisational creativity of the players was directed at piecing together band routines. The skeletons for these routines frequently came from published arrangements that musicians termed "stocks." Parts were not fixed during the first several runthroughs. Trombone counterlines, clarinet obbligati, and cornet variations of the melody were sometimes invented and performed spontaneously. Accompaniments were improvised and varied. Once the parts had been worked out, the players stayed relatively loyal to them. Jazz derived its syncopations from ragtime and some of its spontaneity from the improvisation practices of musicians of the period. March repertory and ragtime were not the only sources for material used by early New Orleans jazz musicians. Pop tunes and church hymns also were tapped. As the 20th century eased in, 12-bar blues pieces also began appearing in their play lists. Additionally, the popularity of blues encouraged musicians to play band instruments in a bluesy way even when not playing a blues piece. Sometimes this entailed imitating the wide variations in pitch that was a specialty of singers. Odd instrumental sounds were part of the hokum tradition associated with the vaudeville tent show venues that employed many of these musicians. The early hornmen cultivated a variety of pitch bends and colorful timbre.

Earliest Musicians

Most of the first generation of jazz musicians were born in New Orleans or its surrounding region during the 1870s, 1880s, and 1890s: Bill Johnson (1874–1972), Charles "Buddy" Bolden (1877–1931), Alphonse Picou (1878–1961), Louis DeLille "Big Eye" Nelson (1880–1949), Joe Oliver (1885–1938), Alcide Nunez (1885–1936), Achille Baquet (1886–1956), Kid Ory (1886–1973), Freddie Keppard (1889–1933), Ferdinand LaMothe "Jelly Roll" Morton (1890–1941), Johnny St. Cyr (1890–1966), George "Pops" Foster (1892–1969), Johnny Dodds (1892–1940), and Lorenzo Tio, Jr. (1893–1933). A younger cadre born in and near New Orleans closer to the beginning of the 20th century included Buddy Petit (1897–1931), Kid Rena (1898–1949), Warren "Baby" Dodds (1898–1959), Arthur "Zutty" Singleton (1898–1975), Honore Dutrey (1894–1935), Jimmie Noone (1895–1944), Sidney Bechet (1897–1959), Lonnie Johnson (1899–1970), and Louis Armstrong (1900–1971). The sizable number of French names indicates the importance of Creoles of color (musicians of mixed French and African ancestries), which was a highly cultured segment of New Orleans society at that time. Most of the earliest jazz musicians, not just the Creoles, had formal training in classical music. White musicians from New Orleans made many of the first recordings. The two bands most widely known were the Original Dixieland Jazz Band, with trombonist Eddie Edwards (1891–1963) and cornetist Nick LaRocca (1889–1961), and the New Orleans Rhythm Kings. Also known as the Friar's Society Orchestra, it was composed of Chicago drummer Ben Pollack (1903–1971), pianist Elmer Schoebel (1896–1970), and several New Orleanians, including its leader, cornetist Paul Mares (1900–1949), clarinetist Leon Roppolo (1902–1943), and trombonist George Brunies (1900–1974).

Edward "Kid" Ory and Joe "King" Oliver are the African American bandleaders most frequently named as starters for the dissemination of New Orleans jazz on recordings. Both were composers and brassmen who at one time or another employed some of the best jazz musicians to come from New Orleans, including Johnny Dodds and Louis Armstrong. Oliver's cornet style provided a major model for Armstrong's, and it was Oliver who brought Armstrong from New Orleans to Chicago where Armstrong ultimately achieved his national reputation. Johnny Dodds was among the top clarinetists from New Orleans, a town loaded with good clarinetists. He created impassioned solos and counterlines on Oliver's first recordings and the late-1920s recordings of Armstrong. Jimmie Noone was Dodds's main competitor and became a key inspiration for swing-era giant Benny Goodman.

Louis Armstrong and Sidney Bechet

Though much of the earliest New Orleans jazz was primarily a collective art in which solo playing was not emphasized until the mid-1920s, several stirring soloists emerged. The most outstanding were trumpeter Louis Armstrong and clarinetist-soprano saxophonist Sidney Bechet. Armstrong's most important works were made during the late 1920s by recording ensembles that included some of the

best African American New Orleans musicians who had moved to Chicago: clarinetist Johnny Dodds, drummer Zutty Singelton, trombonist Kid Ory, guitarists Lonnie Johnson, and Johnny St. Cyr. Armstrong's standouts include "West End Blues," "Struttin' with Some Barbecue," "Hotter Than That," "Potato Head Blues," and "Savoy Blues." Bechet also made important recordings during the 1920s, but he is best known for his appearances on sessions from the 1930s and 1940s. Bechet's standouts include "Really the Blues," "Blue Horizon," "Summertime," "China Boy," "Shake It, Don't Break It," "Maple Leaf Rag," and "The Shiek of Araby." These later works of Armstrong and Bechet may be considered New Orleans style jazz, yet the harmonic construction and rhythmic grace and flexibility of their improvised lines are much more sophisticated than those of the lines by other New Orleans improvisers who preceded them. In their architecture, the solos of these two men can be considered swing style, the approach that immediately followed early jazz of New Orleans and Chicago. In fact, most of the top trumpeters of the Swing Era derived their styles from Armstrong, and the top alto saxophonist of the era, Johnny Hodges, derived his style in part from the soprano saxophone approach of Bechet. Armstrong's and Bechet's works were well-crafted, dramatic performances that affected generations of jazz musicians and remain among the highest artistic achievements of the 20th century as a whole, not just for New Orleans jazz or just for African American musicians.

See also Brass Bands; Ragtime; String Bands and Ensembles.

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Mark C. Gridley

Dixieland Jazz

The term "Dixieland" is often used to indicate the earliest style of jazz band music, but it has not been applied uniformly. In the term's origins are intentions of designating jazz from south of the Mason-Dixon line. Some commentators include almost all New Orleans combo music. Many also include Chicago variants by both the New Orleans pioneers who relocated there between 1915 and 1923 and the Chicago natives they inspired. Some use the term to designate only white musicians, particularly those who have revived early combo style. Despite the inconsistency of application, most music that has been called "Dixieland" can be identified by instrumentation, performance practice, and repertory. Usually trumpet (or cornet), clarinet (or saxophone), and trombone are present, playing melody and obbligato parts. Accompaniments are provided by guitar or banjo, piano, bass viol or tuba, and drums. Repertory consists of rags, marches, one-steps, two-steps, blues, and pop tunes. The most striking feature of Dixieland is the almost-continuous presence of nonimitative polyphony. Simultaneous counterlines are the norm. Although all the wind instruments can take the lead at one time or another, the most common practice is for trumpet to contribute personalized renditions of the melody, paraphrases of same, and original improvisations compatible with its accompaniment harmonies. The clarinet plays busier parts, which in many instances serve as obbligato and in other instances vie with trumpet for foreground melody. Trombone usually plays the least complicated figures and emphasizes pitches that outline the chord notes. The motion created by trombone falls in a lower pitch range than that of clarinet and trumpet. A delicate balance is achieved by musicians attempting to simultaneously invent and perform lines of substance that manage to stay out of each other's way but also complement the lines of their band mates. Although the approach had its origins in the parts assigned to instruments in brass bands, the collectively improvised fabric of the Dixieland style is unique, and its achievement requires high-level skill and discretion.

The first example of Dixieland jazz to be released by a recording company was on a 78 revolutions per minute (rpm) disc that Victor recorded in New York in 1917. "Livery Stable Blues" was on one side with "Dixieland Jazz Band One-Step" on the other. The band was a white group of New Orleans natives assembled the year before in Chicago: The Original Dixieland Jazz (Jass) Band. An earlier recording of the band had been made by Columbia but not released until after the Victor sessions. The Creole Jazz Band of trumpeter Joe "King" Oliver (1885–1938) was the first African American band to record in this style and use substantial improvisation at the session. Composed of New Orleans natives who had relocated to Chicago, their work was done in 1923. Note that the band name was similar to that of The Original Creole Orchestra, a different group that had been formed in 1912, at one time or another including guitarist-bassist Bill Johnson and trumpeter Freddie Keppard. A group led by Creole trombonist Edward "Kid" Ory (1886–1973) recorded in Los Angeles in 1922 but had not employed much improvisation. The New Orleans Rhythm Kings is another important white group

among the first bands to record Dixieland. Also known as the Friar's Society Orchestra, it was composed of Chicago drummer Ben Pollack (1903–1971), pianist Elmer Schoebel (1896–1970), and several white New Orleanians, including its leader, cornetist Paul Mares (1900–1949), clarinetist Leon Rappolo (1902–1943), and trombonist George Brunies (1900–1974). The music of these groups was imitated by a community of young white Chicago natives and by the Davenport, Iowa, native Bix Beiderbecke (1903–1931). Because a number of the young Chicago players had attended Austin High School, the group has historically come to be known as the Austin High Gang. The most prominent of the group included cornetist Jimmy McPartland (1907–1991), clarinetist Frank Teschemacher (1906–1932), and saxophonist Bud Freeman (1906–1991). Also in Chicago at this time was trumpeter Francis "Muggsy" Spanier (1906–1967). Because the musicians studied and performed initially in Chicago, their music has also acquired the "Chicago School" label. Many consider this group of musicians and their followers to define Dixieland-style jazz. Small band recordings of 1927 by Beiderbecke and saxophonist Frankie Trumbauer (1901–1956) include the most revered of the period: "Singin' the Blues," "Ostrich Walk," and "Riverboat Shuffle." Beiderbecke previously had recorded Dixieland-style jazz with his own group, the Wolverines. Although many aficionados object to classifying them with Dixieland-style jazz, most of the recordings made by Louis Armstrong's small groups during the 1920s are considered classics in the genre and frequently have been imitated by bands that the lay public labels as Dixieland. Armstrong's Hot Five and Hot Seven established a repertory and set a level of authority to which subsequent bands aspired. Armstrong also led small combos throughout the 1940s, 1950s and 1960s, often called the All-Stars, playing in a style that the general public classified as Dixieland.

By the late 1920s many of the New Orleans and Chicago musicians had relocated to New York and merged with New York musicians, and a vibrant scene for combo jazz developed there. Prominent players included trumpeter Red Nichols (1905–1965), trombonist Miff Mole (1891–1961), and violinist Joe Venuti (1898–1978). A nightclub scene for such jazz persisted in New York until the 1980s. Among its leaders was Eddie Condon (1905–1973), a white musician who had played banjo and guitar with Louis Armstrong, Fats Waller, and Red Nichols, among others. Condon had been on the Chicago and New York scenes in the 1920s and continued to organize bands, concerts, television programs, and run nightclubs, one of which sustained from 1945 to 1967. His music generally was dubbed Dixieland, although swing style was blended with the original New Orleans style, and a number of players who had become important in swing bands also played in Condon's groups. Other important New York clubs included The Metropole, Jimmy Ryan's, and Nick's. The unique blend of swing and Dixieland that it presented became informally known as "Nicksieland."

During the late 1930s, the house band at Nick's included the white cornetist Bobby Hackett (1915–1976), whose style straddled both the early jazz and the swing idioms, and white clarinetist Pee Wee Russell (1906–1969), whose exceedingly unique approach resists classification by era. Also featured was a band with the eminent African American saxophonist-clarinetist Sidney Bechet

(1897–1959) from New Orleans and other African American musicians from New Orleans, such as bassist Wellman Braud (1891–1966) and drummer Zutty Singleton (1898–1975). An outstanding figure making his reputation during the 1940s with Condon was white trumpeter Wild Bill Davison (1906–1989). Basing his style on Louis Armstrong's, Davison also recorded with Sidney Bechet. Another first-rate trumpeter from this period who recorded with Bechet was African American Sidney DeParis (1905–1967), an Indiana native who was active in the swing style during the 1920s and 1930s and prominent during the New Orleans revival of the 1940s, especially with his trombonist brother Wilbur DeParis (1900–1973) in their group The New New Orleans Band. Some of the big white swing bands of the 1930s and 1940s featured small groups culled from their members. Tommy Dorsey's Clambake Seven and Bob Crosby's Bobcats are among the better-known examples of such Dixieland-style bands. Among the Bobcats were New Orleans natives clarinetist Irving Fazola (1912–1949) and drummer Ray Bauduc (1909–1988). Pittsburgh-born pianist Earl Hines (1903–1983) and Texas-born trombonist Jack Teagarden (1905–1964) are sometimes classified with Dixieland, but they are equally significant as bandleaders and stylists in the swing style. Hines had played on some of Louis Armstrong's most important recordings of the 1920s, including "West End Blues" and "Weather Bird." He also toured (1948–1951) with a group classified by some as Dixieland style: Louis Armstrong and his All-Stars. Hines is one of the most important pianists in jazz history, having influenced a wide-ranging assortment of giants, including Count Basie, Teddy Wilson, Art Tatum, and Nat Cole. Teagarden also toured (1947–1951) with the All-Stars. His stature is similar to Hines's, often ranked among the top five trombonists in the history of jazz.

During the 1940s and 1950s, Dixieland was revived in California, most notably in the hands of trumpeter Lu Watters (1911–1989) and the Yerba Buena Jazz Band (1940–1947), which was inspired by Joe "King" Oliver's Creole Jazz Band. Trombonist Turk Murphy (1915–1987) and trumpeter Bob Scobey (1916–1963) also participated. Classified by some as Dixieland, and by others as "New Orleans Revival," was the music made when several African American New Orleans players were brought out of retirement during the late 1930s and early 1940s: trumpeter William "Bunk" Johnson (1879–1949), clarinetist George Lewis (1900–1968), and Edward "Kid" Ory (1886–1973). Another revival was started in 1961 with the establishment of Preservation Hall in New Orleans. African American veterans of early New Orleans jazz performed there regularly, and the place became so popular that the organization had to have several bands so that one could be in residence while another was on tour. Even after the original musicians died, their music was continued by their disciples. The site became a must-see stop on tourists' visits to New Orleans, and it survived the devastation wreaked by Hurricane Katrina.

One of the best-known bands to play in this style was a white group formed in New Orleans during 1946. Eventually known as the Dukes of Dixieland, it included trumpeter Frank Assunto (1922–1974) and trombonist Fred Assunto (1929–1966). During the 1950s and 1960s, they achieved high visibility,

appearing on every major television variety show. In the early days of long-play (LP) vinyl recordings, they became the first jazz group to sell a million albums (more than nine albums for the Audio Fidelity firm). An outstanding combination of white Dixieland players who first became prominent in the 1930s and 1940s was organized in 1966 under the banner The World's Greatest Jazz Band. Co-led by two veterans of Bob Crosby's Bobcats, trumpeter Yank Lawson (1911–1995) and bassist Bob Haggart (1914–1998), the band often included other veterans of early jazz, notably two tenor saxophonists: Chicago-born Bud Freeman (1906–1991) and New Orleans–born Eddie Miller (1911–1991). The most accomplished clarinetist and bandleader associated with Dixieland since the 1950s was white New Orleans native Pete Fountain (1930–). Though fluent with the swing style and repertory of Benny Goodman, he showed a mastery of the Irving Fazola approach. In addition to his popular recordings, he gained prominence from numerous appearances on national television and running two of the most successful nightclubs in New Orleans. During the 1960s, Dixieland was popular in England where it was called "trad," short for traditional jazz. In March 1962, for example, a group led by Kenny Ball (1930–) reached the unheard of jazz success of achieving popularity position number two on both the U.S. Billboard Hot 100 sales chart and an English equivalent's with their Dixieland version of "Midnight in Moscow." Dixieland style persisted long after its peak popularity. As recently as 2007, almost every major American city had at least one good band playing in this style, Jim Cullum was still running a nationally syndicated radio show featuring his Dixieland jazz band in San Antonio, Texas, and summer festivals of Dixieland jazz continued to be common throughout the United States.

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Mark C. Gridley

The Jazz Age and Swing Era: World War I through World War II

The era that spanned World War I through World War II encompassed two significant eras in American music: the Jazz Age and the Swing Era. Musically, the 1920s Jazz Age is characterized by the rise of small-group jazz ensembles and individual soloists; however, the larger dance bands that played in popular dance halls were an equally significant component of 1920s African American music. These dance bands were precursors to the later, larger swing orchestras of the 1930s and early 1940s. The music of swing orchestras ran the gamut from popular riff-based orchestrations, geared primarily to dancing, to complex multi-movement pieces and concertos.

The Dance Band

James Reese Europe died in 1919. His Society Orchestra and later military band, the Hellfighters, along with the Southern Syncopated Orchestra led by Will Marion Cook, were important progenitors of 1920s dance bands. With the help of celebrity dance couple Vernon and Irene Castle, Europe propelled a "society dance craze" in 1915–1919 that set the stage for a national dance craze beginning after World War I. Dance ensembles from New Orleans also toured the major cities in 1915–1919, spreading their style of syncopated music and even showing patrons how to dance to it. Based in ragtime styles, these bands helped to turn the country toward dancing to live music as a major leisure-time activity. Ballrooms opened across the country and, by 1924, there were more than 900 dance bands. Fletcher Henderson's orchestra is arguably the most important of the early dance bands. Fletcher Henderson (1898–1952) came to New York from Georgia to study chemistry at Columbia University. He was musical director at Black Swan Records, the first black-owned record label. He began recording with the label in 1921 and toured as bandleader with Ethel Waters. From 1923 to 1927, Henderson worked with arranger Don Redman to form a band larger than the typical New Orleans–style small-group ensemble, featuring three trumpets, a trombone, three woodwinds, and a rhythm section. The two developed an arranging style that set one instrumental section against the other, for example, using call-and-response between the brass and reed sections or the use of a "riff" (a repeated melodic motif) or an "instrumental pad" (sustained tones) in one section that countered a line in the other. Another method used by the arrangers was to turn ragtime or jazz solo lines into melodies played by the entire band or section. These techniques became mainstays for later dance band and swing orchestras throughout the 1920s and 1930s. From 1924 to 1929, the Fletcher Henderson Orchestra was the house band at the Roseland Ballroom in New York, allowing the band to develop the stylistic devices that would influence countless other dance bands of this and the later Swing Era.

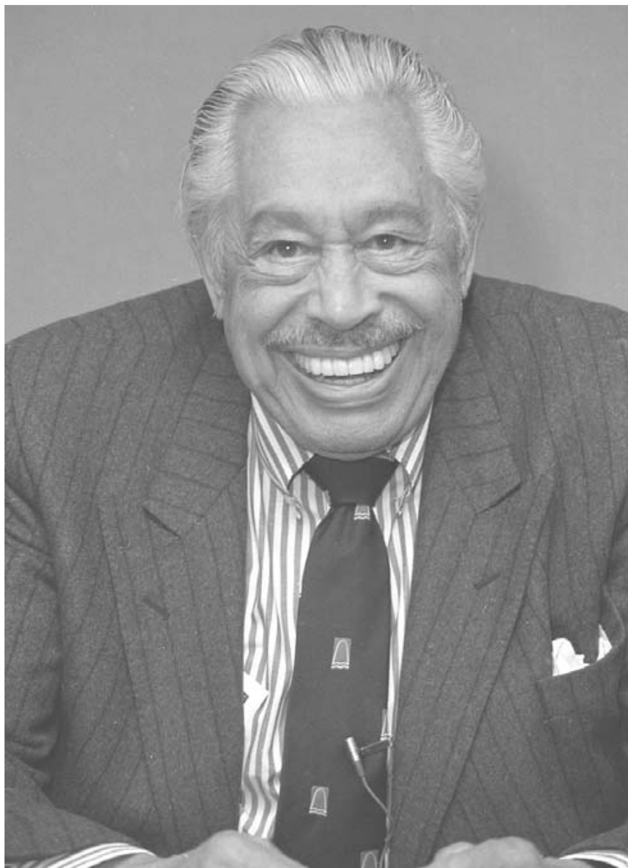
Significant artists to play in Henderson's orchestra included trumpeters Louis Armstrong and Rex Stewart, trombonist Jimmy Harrison, and reedists Don Redman,

Coleman Hawkins, Benny Carter, and Buster Bailey. Some important recordings from the Henderson band include Redman's "Shanghai Shufffle" and "Henderson Stomp" (Columbia); Henderson's "Down South Camp Meeting" (Decca) and "King Porter Stomp" (Columbia); and Carter's "Happy as the Day is Long" (Decca). Other important orchestras of this era included McKinney's Cotton Pickers, and bands led by Earl Hines and Jimmie Lunceford. Duke Ellington was born in 1899 in Washington, D.C. His career spanned more than 50 years and included innumerable performances around the world, hundreds of recordings, and more than 1,000 compositions (Tucker 2000, 133). Beginning his career in the period of the ragtime and march-based orchestras of Europe and Cook, Ellington rose to become one of the greatest jazz artists of all time, continuing to be an important voice until his death in 1974. The height of his career, however, was in the Swing Era. In 1923, Ellington moved to New York City, and by 1927 he had received his first big break when he was hired at the Cotton Club in Harlem. During his four-year residence, Ellington refined his unique compositional technique that incorporated the individual playing styles of his musicians. Part of the "Ellington Effect," this compositional style included the "growls" and plunger effects of trumpeters James "Bubber" Miley and Charles "Cootie" Williams, the mute effects of trombonist Joseph "Tricky Sam" Nanton, and the ethereal timbre of alto saxophonist Johnny Hodges. In addition to major bands in New York and Chicago, territory bands would tour the country, primarily within a given territory of the East, South, Midwest, or Southwest. These bands were often training grounds for musicians who eventually would join the major swing bands of the 1930s; however, some became famous in their own right, such as Bennie Moten's Kansas City–based band. Moten's riff- and blues-based compositions and relaxed swing feel was a precursor to the later style of the Count Basie Orchestra. Many black arrangers were enlisted to arrange for white orchestras. Because of the pervasive racism of U.S. culture, these white bands were able to popularize big band dance music in a way black bands never could. Thus it was Fletcher Henderson, his brother Horace, Benny Carter, Jimmy Mundy, and other black artists who all arranged for Jewish-American Benny Goodman, the man who would become known as the "King of Swing" and whose opening at the Palomar Ballroom in Los Angeles on August 21, 1935, is often cited as the official beginning of the Swing Era. As the dance craze continued, bands eventually became larger and settled into a new instrumental lineup. The steady work also allowed bands to develop their arranging, performing, and composing skills.

The Swing Era

Although dates vary, the Swing Era roughly encompassed the years from 1930 to 1945. By 1930, most bands had grown to 12 or more members, including three trumpets, two trombones, three reeds, and four rhythm section players. The string bass had replaced the tuba and guitar had replaced the banjo leading to a leaner sound. Radio broadcasts were crucial for establishing and maintaining the popularity of the major swing bands. Such broadcasts took two forms: the "sustaining programs" that recorded live club and hotel dates; and the "sponsored

programs" by large companies such as Coca-Cola or Lucky Strike who hired bands for long-term contracts. This system favored white bands, which were both more likely to get dates at hotels and clubs with a radio outlet and which also were hired exclusively for the sponsored slots in the 1930s. Black bands did have access to radio, however, at such clubs as the Cotton Club, The Savoy Ballroom, and Chicago's Grand Terrace. William Henry "Chick" Webb, William "Count" Basie, and Edward Kennedy "Duke" Ellington led three of the most significant big bands of the era. Chick Webb's orchestra held forth at the Savoy Ballroom in Harlem. Known for his driving rhythm and swing, he enlisted other bands in "cutting contests" (usually won by Webb's orchestra) that were hugely popular with the Harlem dance audience. The Webb band also featured a young Ella Fitzgerald on vocals. Her rendition of "A-Tisket, A-Tasket" became a major jukebox hit when black records rarely broke into the mainstream jukebox market. Pianist Count Basie's band was representative of Kansas City–style swing. Influenced by his work with the territory bands of Bennie Moten and Walter Page (Blue Devils), the band was known for its riff-based arrangements, laid-back swing, and Basie's minimalist piano style. Duke Ellington's Orchestra gained national prominence during its tenure at the Cotton Club in Harlem from 1927 to 1931. Providing music for this primitivist dance and theater production for a whites-only clientele, Ellington eventually extended his stylistic reach into multimovement concertos. Cabell "Cab" Calloway led a more commercial big band that garnered widespread fame; however, the majority of mainstream popularity and financial gain befell the white bands. Tommy Dorsey, Henry James, Artie Shaw, and especially Glenn Miller all followed Goodman to become nationally recognized bandleaders. Throughout the early 1940s, while other swing bands were languishing, Ellington was gaining a reputation as a gifted composer (aided by the addition of his composing and arranging partner Billy Strayhorn in 1939). Ellington undertook large-scale projects, such as the theatrical revue *Jump for Joy* and in 1943 he debuted his symphonic *Black, Brown, and Beige: A Tone Parallel to the History of the Negro in America* at Carnegie Hall. From that point, Ellington was viewed not only as a talented composer of big band dance music and ballads but also as a "gifted composer who worked with American vernacular idioms" (Tucker 2000, 138). In the following decades, Ellington continued to write large-scale suites, concertos, and single-movement programmatic pieces, often premiering them at Carnegie Hall. Although never again as popular as he had been in the Swing Era, Ellington sustained the admiration of critics and musicians throughout his career. The end of the Swing Era is often attributed in part to the recording ban of 1942–1944. Concerned that musicians were losing radio work by the preference for recordings over live acts, the musician's union issued a strike, and musicians did not record new records during this time. Vocalists were members of a different union, however, and they continued to record. Mainstream audiences became infatuated with individual vocalists like Bing Crosby and Frank Sinatra and the desire for big band dance music waned. Dance orchestras could no longer find work like they had in the 1930s.



With a career spanning more than 60 years, Cab Calloway was one of the first African American artists to break racial barriers and perform for mostly white audiences. (AP/Wide World Photos)

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Tracy McMullen

Cool Jazz

Cool jazz is a label attached to an assortment of modern jazz styles that emerged during the late 1940s and early 1950s. Unlike bebop or swing, it does not designate a particular melodic, harmonic, or rhythmic vocabulary. It indicates only the music's effect. In fact, the "cool jazz" term has not been widely embraced by jazz musicians. Some have voiced their annoyance at hearing it used to describe their music because it implied a lack of passion. Opposed to the hard-hitting mood of other modern jazz styles that were contemporaneous to them, these cool styles were perceived as softer and less aggressive. The tone colors tended toward pastel more than the brightness associated with swing and bebop. Rhythms were less explosive and more subdued. Contours of the melodic lines were somewhat less erratic than those of bebop, making it easier to follow than the music of Charlie Parker and Dizzy Gillespie, for example. Emphasis on lyricism was more pronounced than in bebop. Average tempo was less challenging for cool jazz listeners. Despite such contrasts with bebop, however, much of what has been termed cool jazz relied upon the melodic vocabulary and chord progressions of bebop, although in somewhat refined form. In fact, the cool bebop of George Shearing was once called "polite bop."

Cool California

Several of the most eminent jazz combos associated with the cool jazz label were composed primarily of white musicians. So for the sake of this *Encyclopedia of African American Music*, coverage of Dave Brubeck, Gerry Mulligan, Stan Getz, Lennie Tristano, and Jimmy Giuffre is omitted. During the 1950s, jazz journalists and recording companies frequently used the "cool" designation when they devoted a disproportionate amount of attention to the output of white musicians who were based in California. Consequently, many outsiders hold the mistaken impression that all West-Coast jazz of the 1950s was cool jazz or vice versa. In

reality, however, the "cool" designation has not been limited to the work of musicians who belong to any particular race or geographic region, and the California jazz scene of the 1950s had a number of different styles in addition to cool jazz.

Birth of the Cool Nonet

In 1948, the African American trumpeter Miles Davis (1926–1991) asked white arranger Gil Evans (1912–1988) to form the smallest instrumentation possible to recreate the effect of the Claude Thornhill big band, with which Evans had been associated. As the influence of French symphonic composer Claude Debussy had been evident in Thornhill's work, soft textures prevailed in the music of this white swing band. The result was that Davis formed a nine-piece ensemble with writing arranged mostly by white baritone saxophonist Gerry Mulligan (1927–1996). The music included the unusual features of French horn and tuba playing moving parts, alto sax, trumpet and baritone sax voiced in counterlines, and the interweaving of written and improvised horn lines. Though short-lived as a performing ensemble, the recordings made by this band became classics, and when collected on a long-play album in the 1950s they were collectively billed as the "Birth of the Cool." Not coincidentally, the three leading horn soloists on these sessions were subsequently identified as the outstanding instrumentalists and bandleaders in cool jazz: trumpeter Davis, alto saxophonist Konitz (1927–), and baritone saxophonist Mulligan. During the following decade, their own projects often were classified as cool jazz.

Chico Hamilton

Several of the bands within the cool jazz classification invented unique approaches that did not neatly fit the bebop style that was dominant at the time: The Modern Jazz Quartet and a series of quintets led by drummer Chico Hamilton (1921–), which first recorded in 1955. Hamilton's band recorded music that was more highly arranged than the jam session format that was followed by much other modern jazz of the period. By contrast with bebop, the band's music departed from an extremely aggressive attitude and substituted soft sounds and gentle textures. At times, Hamilton featured the unusual combination of flute or clarinet, cello, guitar, bass, and drums. Importantly, Hamilton's drumming was distinct from bebop by its creation of new patterns for each piece, rather than just varying timekeeping patterns that had become standard. Some of this departure entailed prominent use of mallets on tom-toms, instead of drumsticks on ride cymbal and snare drum. The quintessential documentation of their innovation is the album *The Chico Hamilton Quintet* (Pacific Jazz 1209).

Modern Jazz Quartet

The Modern Jazz Quartet featured the bebop vibraphonist Milt Jackson (1923–1999) and composer-pianist John Lewis (1920–2001), plus bass and drums. With the exception of one change in drummers, the band sustained constant

personnel from 1952 until 1974. Lewis perfected a light touch for jazz piano and specialized in exceedingly melodic improvisations that were quite spare by comparison with the busy, densely packed lines of other bebop piano soloists. Jackson extracted a warm effect from the vibraphone through a combination of well-timed grace notes, bluesy lines, a very slow tremolo rate, and a judicious varying of tremolo rate during sustained tones. Their program occasionally emulated baroque music in its compositional forms, and Lewis sometimes improvised counterlines to Milt Jackson's solos, almost imitating the counterpoint of classical music. Highly arranged performances with marked emphasis on clarity and structure were the norm for the group, and they cultivated a chamber music ambience and delicately swinging effect. The group's best-known piece was "Django."

Lester Young

Some music that was dubbed cool jazz represented a throwback to the highly melodic work of Count Basie (1904–1984) and Lester Young (1909–1959) combos in the 1930s. Almost all the saxophonists within the cool category count Young as their first inspiration. By comparison with the heavy, dark-tone quality preferred by Coleman Hawkins (1904–1969) and other swing-era tenor saxophonists, Young preferred a pale tone that seemed to weigh less than the tone of Hawkins. It was dry instead of syrupy. Rather than the fast and wide vibrato of most swing-era hornmen, Young used a slow, narrow vibrato. This veered away from the hot effect and eased into the cool. Instead of acknowledging and ornamenting every chord in a tune's accompaniment, Young tended to touch a few and play over them instead of through them, thereby making the chords an accompaniment to his own flights of melody instead of dictating the contour of his lines. Rather than the Hawkins-style execution that seemed to lunge at the beats, Young's phrasing seemed to float across them. His melodic ideas were clear and delivered with uncommon grace and poise. By contrast with the complicated lines improvised by Hawkins and the bebop hornmen, Young pared down to a core of melodic material and remained concise instead of busy. Whereas his contemporaries made soloing sound like hard work, Young made it sound easy. In these respects, the effect of Young was cooler than the effect of most swing-era horn soloists.

Miles Davis

Not only did Young's approach inspire entire schools of jazz saxophone style, but it also became a prime model for guitarist Charlie Christian (1916–1942) and a major inspiration for trumpeter Miles Davis. By constructing his improvisations with careful pacing and calm deliberation, paring down to a core of melodic material as Young did, and adopting an almost vibrato-less tone, Davis evoked a cool effect. Although capable of playing with almost the complexity and speed of bebop founder Dizzy Gillespie, Davis frequently displayed roots in the less intricate style of Freddie Webster, who was striving in his improvisations

to create a melody above the melody, almost as a descant. In addition, Davis usually steered clear of the high register that helped make his contemporaries sound hot. Although much of his output is busy and bebop-like, Davis also recorded a significant number of solos that are characterized by simplicity and silence as integral tools, as on Charlie Parker's 1945 recording of "Now's the Time," his solo on "The Man I Love" from his own 1954 *Miles Davis and the Modern Jazz Giants* album, and on "So What" and other selections from his own *Kind of Blue* album of 1959. His ballad renditions are exquisite paraphrases with a sense of understatement that personifies the cool jazz characterization, as on "It Never Entered My Mind" on his *Workin'* album of 1956. Though the Davis discography includes bebop, cool, hard bop, modal jazz, jazz-rock, and acid jazz, many listeners consider certain performances by Davis within all those style eras to qualify as cool jazz. The attitude of restraint that pervaded so many of his solos rendered them cool to his fans.

See also Davis, Miles; Russell, George.

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Mark C. Gridley

Bebop

New styles of jazz that emerged after 1940 have been classified as "modern jazz." The first became known as "bebop." The term may have originated in two of the syllables sung by its musicians to carry new tunes to band members or it reflected merely the name of one piece. Formulated in afterhours jam sessions, bebop was a visionary form of music created by musicians who were active during the Swing Era. After the big band gigs at the ballrooms and theaters were over, some musicians ventured in search of a relaxed opportunity to experiment within a smaller group setting. Locations such as Minton's Playhouse (118th Street), Monroe's Uptown House (134th Street), and other locations such as the Onyx Club (52nd Street) served as incubators for the expression. The first musicians to play in the bebop idiom were alto saxophonist Charlie Parker (1920–1955), pianist Thelonious Monk (1917–1982), drummer Kenny Clarke (1914–1985), and trumpeter John "Dizzy" Gillespie (1917–1993). By the mid-1940s, these innovators had inspired a wave of other highly inventive musicians, including trumpeter Miles Davis (1926–1991) and pianist Bud Powell (1924–1966), who themselves

became influential. Bebop soloists continued to gather disciples for the rest of the century, and young players in the 21st century engaged in periodic bebop revivals.

Although played primarily by small bands, by the late 1940s the bebop style also had influenced the music in big bands led by Woody Herman, Claude Thornhill, and others. Gillespie himself led bebop big bands on and off throughout his career. The bebop players, however, made the jam session format a standard performance practice. This was possible partly because their bands were small and because the main feature of the new music was improvisation, not the written passages common to big bands in the Swing Era.

Roots

Modern jazz did not emerge over night. It evolved smoothly from swing styles. Parker began by imitating swing-era saxophonists Buster Smith and Lester Young. Gillespie began by imitating swing-era trumpeter Roy Eldridge. It retained swing rhythmic feeling, chord progressions, solo and ensemble format, timekeeping patterns in bass and drums, and syncopated chording ("comping") in piano accompaniment methods. Bebop extended an emphasis on instrumental virtuosity that had been present in the playing of some jazz musicians since the 1920s, and it speeded up the tendencies toward increasing intricacy that had been apparent in the most forward-looking of the swing-era improvisers.

Melody

Improvised bebop solos were composed mostly of eighth note and 16th-note figures that were angular and full of motion (illustrated by Gillespie and Parker's 1945 recording "Shaw Nuff"). Bebop solos tended to be more complex than swing solos by using more themes per solo, less similarity among themes, more excursions outside the tune's original key, and more rhythmic development. At times, it seemed as though bebop style valued the element of surprise and the unexpected more than swing style did. The contours of the melodic lines were jagged; there were often abrupt changes of direction. The rhythms in those lines were quick and unpredictable, with more syncopation than any music previously common in Europe or America. Accompaniment rhythms were more jarring. The tunes and chord progressions of this style more frequently conveyed an unresolved quality. As a result, bebop's effect was more agitated than the effect of swing style. Gillespie and Parker contributed a new vocabulary of musical phrases. In their phrases, these pioneers stretched the relationships that had been standard between chords in the accompaniment and the notes in the improvised lines. The new stylists freely tapped practices from the most adventuresome swing-era players of the 1930s, including pianist Art Tatum, trumpeter Roy Eldridge and saxophonist Coleman Hawkins. The bebop innovators also drew from the techniques of 20th-century "classical" composers Igor Stravinsky and Béla Bartók. The improvisations were exceedingly intricate.

Jazz pianist Thelonious Monk performing in the early 1950s. (Mosaic Images/Corbis)

Harmony

Although bebop composers occasionally wrote original chord progressions, such as those for Gillespie's "A Night in Tunisia" and Parker's "Confirmation," they usually borrowed the chord progressions of such pop tunes as "I Got Rhythm" (for Gillespie's "Anthropology"), "Indiana" (for "Donna Lee" by Miles Davis), "How High the Moon" (for Parker's "Ornithology"), and "What Is This Thing Called Love?" (for Tadd Dameron's "Hot House"). This was not a new practice. Previous generations of jazz musicians frequently jammed over pop song chord changes, too. For instance, Louis Armstrong's "Hotter Than That" borrowed the chord progression from "Tiger Rag," and Lester Young's "Lester Leaps In" borrowed the chord progression of "I Got Rhythm." What was different was that the bebop musicians often enriched a progression by adding new chords. The practice of adding chords or changing chords in a given progression is called reharmonization or substitution because new chords are substituted for the old ones. Swing pianist Art Tatum previously had added and replaced chords underneath existing melodies. In fact, his reharmonization of "Tea For Two" delighted jazz musicians of several eras. Swing-era saxophonist Coleman Hawkins relished

improvising solos on complicated chord progressions. Sometimes he devised solo lines whose construction implied that new chords had been added to the original ones. His recording of "Body and Soul" exhibits this approach, and it became a model for bebop musicians. Following Hawkins, improvised lines in some bebop solos implied chords that were not originally in the tune's accompaniment; some such lines were played against a tune's original harmonies to achieve intentionally clashing effects. (Thelonious Monk was especially good at this. His 1948 "Misterioso" recording demonstrates the practice.) Bebop players also altered existing chords and based their lines more on the alterations than on the fundamental tones. One such alteration was the *flatted fifth* (also known as the lowered fifth or raised 11th). It became identified as much with modern jazz as the lowered third and lowered seventh (the "blue notes") were identified with previous styles. Dizzy Gillespie's 1945 arrangement of "Shaw Nuff" ends on a flatted fifth, as does his 1946 big band piece "Things to Come."

Drumming

Bebop drumming departed in several significant ways from swing-era drumming. The new drummers played their primary timekeeping rhythms on a suspended cymbal (known as a "ride cymbal"), rather than on snare drum, hi-hat, or bass drum. Hi-hat cymbals were snapped closed sharply on every other beat. Bass drum was "feathered" rather than pounded, and sometimes it was used only to provide accents instead of steady pulse. Bebop drummers also generated a considerable amount of "crackling" from snare drum and "dropping bombs" that provided a near-continuous commentary ("chatter") on the improvised solos of the hornmen. In general, bebop drumming style was perceived as more aggressive and intrusive than its predecessors in the Swing Era. Drum sounds eventually became part of the foreground in much combo jazz because of the role emancipation that bebop drummers facilitated.

Charlie Parker

The musician who contributed most to the development of bebop was alto saxophonist Charlie Parker. Jazz musicians and historians tend to feel that he is the most important saxophonist in jazz history. Some musicologists consider Parker one of the most brilliant musical figures in the 20th century, not just in jazz. Through his compositions and improvisations, Parker built an entire system that showed new ways of selecting notes to be compatible with the accompaniment chords; new ways of accenting notes so that the phrases have a highly syncopated character, often conveyed by asymmetrical phrasing; and new methods for adding chords to existing chord progressions and implying additional chords by the notes selected for the improvised lines. Parker astonished listeners with unprecedented melodic fertility, a mastery of the saxophone at a level exceeding all predecessors, and the dizzying pace with which he improvised. Parker's solos were packed with little melodies and paraphrases of melodies. (His 1945 "Ko-Ko"

recording illustrates this.) Even when playing slow ballads and slow blues, he ornamented his lines with double-time figures, as though he had so much creative energy he could barely contain it. (His 1948 "Parker's Mood" exhibits this tendency.) Soon after Parker's mid-1940s recordings appeared, the improvisations of other modern jazz musicians showed an increase in average tempo, an increase in double-timing, and an increase in the average amount of melodic ideas in each solo. Although these tendencies had begun during the Swing Era, their dominance after the mid-1940s reflected the example that Parker set.

Impact

Bebop became the most substantial system of jazz for the next 40 years. Ever since its emergence, many musicians have evaluated new players according to their ability to play in this style. At the end of the century, when jazz majors were proliferating in college music departments, the tunes and solo improvisations of Parker were taught and analyzed with a reverence similar to that which was attached to the compositions and methods of J. S. Bach and Wolfgang Amadeus Mozart. The students taking courses on jazz styles and analysis were striving for mastery of bebop-style improvisation because it indicated competence as a jazz improviser and because understanding it provided a frame of reference for analyzing the works of John Coltrane, McCoy Tyner, and Chick Corea that dominated jazz at the end of the century.

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Mark C. Gridley

Hard Bop

In the wake of the bebop movement's monumental impact on jazz, a number of African American jazz musicians developed a style derivative of bebop that was labeled by music critics and journalists as hard bop. In general, hard bop and its associated variants (for example, soul jazz, funky jazz) tended to be informed by folk genres rooted in African American culture of the Southern United States. Between the early 1950s and the late 1960s, some musicians explored the possibilities of merging bebop with the earthier styles of gospel and the blues. In many examples of this combinative style, the harmonic complexities of bebop coexist with the minimalistic chord structures borrowed from these roots. Moreover, the virtuosic tendencies of bebop made room for the straightforward, bluesy, and groove-oriented

motifs akin to rhythm and blues and soul music. Although hard bop musicians hailed from various cities across the United States, the key geographic centers of activity were Philadelphia, Detroit, Chicago, Pittsburgh, and New York. Several artists foreshadowed the hard bop style (for example, Miles Davis explicitly stated his desire to take the music back to the fire and improvisational spirit of bebop with the album *Walkin'* recorded in 1954), but Art Blakey and Horace Silver typically are recognized as its key progenitors. Significant contributors include Clifford Brown, Max Roach, Julian "Cannonball" Adderley, Sonny Rollins, Charles Mingus, and Lee Morgan among many others. For several reasons drummer, bandleader, and Pittsburgh, Pennsylvania, native, Art Blakey (1919–1990; also known as Abdullah Ibn Buhaina or "Buhaina") enjoys a central position among the pantheon of hard bop musicians. Undoubtedly, Blakey's greatest contribution to the hard bop tradition was made through the immeasurable impact of his Jazz Messengers ensemble. In the early 1950s, Blakey embarked upon a productive musical relationship with Horace Silver. The power and potential of their collaborative efforts was most accurately documented via the 1954 Blue Note recordings, *A Night at Birdland Volume 1 and 2.* In addition to Blakey and Silver in the rhythm section, the frontline included the trumpet phenomenon, Clifford Brown. The repertoire found on these recordings, a mixture of bebop standards alongside original compositions that emphasized an underlying blues base, set the template for subsequent hard bop combos. As significant as this group was, the first hard bop group to be billed as the Jazz Messengers developed after this groundbreaking date and featured Blakey, Silver, Kenny Dorham (trumpet), Hank Mobley (tenor sax), and Doug Watkins (bass). With the exception of Blakey, the personnel in the Jazz Messengers changed consistently for the next 34 years. In many ways, the group was an incubator for many future legends of jazz. While an exhaustive list of former members is too cumbersome for this entry, some of the more prominent figures (in addition to those previously mentioned) include Benny Golson, Wayne Shorter, Jackie McLean, Blue Mitchell, Lee Morgan, Freddie Hubbard, Curtis Fuller, Bobby Timmons, Cedar Walton, Keith Jarrett, Wynton and Branford Marsalis, Kenny Garrett, and Terence Blanchard. Even in its incompleteness, this partial list attests to Blakey's effectiveness as a bandleader, talent scout, and mentor. Horace Silver (1928–), whose father was a Cape Verdean immigrant and mother was mixed of African American and Irish heritage, grew up in Connecticut. Silver was exposed to folk music of his father's homeland and would later draw inspiration from it to produce one of the biggest hits of his career, "Song for My Father." In 1953, his first recordings for Blue Note were made using a trio with Blakey on drums. The following year the two co-founded the Jazz Messengers. Over the next 15 years, the pianist, composer, and bandleader truly blossomed as the premiere composer of hard bop. More than any other writer, Silver's compositions have become standard repertoire of hard bop. His prolific oeuvre includes hits like "The Preacher," "Sister Sadie," and "Señor Blues," among others. In the liner notes to the album *Serenade to a Soul Sister* (1968), the composer expressed his aesthetic criteria and goals, advocating music that drew from its cultural, regional, and spiritual environment and united simplicity

with profundity. He was particularly appreciative of musicians who could play bebop and funky (that is, down to earth, bluesy, and so on), stating quite frankly that many musicians could perform one style well but not both. He was most interested in creating music that was both playable by musicians and accessible for listeners. Clear lines can be drawn from the early work of Blakey and Silver to the next phase of the development of hard bop. Trumpeter, Clifford Brown (1930–1956), the star of the *A Night at Birdland* recordings, championed a brand of hard bop that merged emotional lyricism with virtuosic technique. Brown was born and raised in Delaware, but began to garner attention in the jazz world as an active musician in Philadelphia. Mentored by Fats Navarro and Dizzy Gillespie, his style reflected some elements of both musicians. Brown is often celebrated for his extraordinary improvisational abilities, rich and expressive tone, rhythmic precision, and impeccable technique. After working with a Chris Powell's Blue Flames, a rhythm and blues band with whom he made his first recording, he enjoyed brief stints with Tadd Dameron, Lionel Hampton, and Art Blakey. Shortly after the seminal recordings with Blakey and Silver, Brown joined Max Roach in California to form a quintet that developed a refined approach to hard bop. Billed as the Brown-Roach Quintet, the ensemble premiered some of Brown's most famous compositions, including "Joy Spring" and "Daahoud." The trumpeter remained with the group until his death in 1956. So profound was his impact on hard bop trumpet style, that he greatly influenced the most innovative players who succeeded him. Among those whose style was derivative of Brown's was Lee Morgan.

Jazz drummer Max Roach performs during the Newport Jazz Festival in New York on June 26, 1978. (AP/Wide World Photos)

Lee Morgan (1938–1972) was born and raised in Philadelphia, which had a thriving local jazz scene. He was musically supported by his older sister, who not only exposed him to the top artists in jazz via recordings and live shows, but also purchased his first trumpet as a gift. At the age of 18, Morgan made his first jazz recordings (issued on Blue Note and Savoy). He rose to prominence as a member of Art Blakey's Jazz Messengers where he enjoyed two separate stints, 1958–1961 and 1964–1966. Of his complete works, the 1964 album *The Sidewinder* received the most critical acclaim and demonstrated the crossover potential of hard bop by its ascent to number 25 on the Billboard charts. The most notable characteristics of Morgan's style were his technical fluency and emotional flare. His approach seemed to summarize and synthesize the disparate idiosyncrasies of Fats Navarro, Brown, Gillespie, Miles Davis, and Kenny Dorham. Some historians argue that Morgan's death in 1972 signaled and coincided with the end of the hard bop era. Siblings Julian "Cannonball" (1928–1975) and Nat Adderley (1931–2000) hailed from Florida where they organized their first band while still teenagers. Cornetist Nat launched his professional career as a member of the Lionel Hampton Orchestra, while saxophonist Cannonball gained valuable experience in an Army band that included Curtis Fuller and Junior Mance. After an attention-getting performance in 1955 while sitting in with Oscar Pettiford's group at the Café Bohemia, Cannonball drew the praises of the New York jazz scene and was deemed the successor to Charlie Parker as the stylistic leader of jazz saxophone (as a result he was dubbed the "New Bird"). Following a monumental stint as a member of Miles Davis's sextet of the late 1950s, Cannonball joined forces with his brother once again to develop their own trendsetting brand of hard bop. Their style displayed an equal mastery of bebop, blues, and ballads. The group was particularly adept at creating a strong rhythmic momentum on medium to up-tempo swing tunes. A good example of these characteristics can be heard on *The Cannonball Adderley Quintet in San Francisco* (1959), where the band premieres a number of hard bop standards, including Bobby Timmons's "This Here," and Nat Adderley's "Work Song." The apex of the Cannonball Adderley Quintet's oeuvre followed the acquisition of the Austrian pianist and composer Joe Zawinul's "Mercy, Mercy, Mercy" and "Country Preacher." Both compositions became crossover hits for the group and catapulted them into the annals of jazz history as one of the most commercially successful bands of all time. In the latter years of the group's existence, they were marketed as a soul jazz band by Riverside Records. Although the application of this term is somewhat nebulous, stylistically, the ensemble seemed to move toward more simplified melody, minimal improvisation, and a penchant for mellower grooves reminiscent of soul music. As a label, soul jazz is more commonly applied to an ensemble that features a Hammond B-3 organ, electric guitar, and drums, with the option of a saxophone (usually tenor) on the frontline. Some of the premiere organists include Jimmy Smith, Brother Jack McDuff, and Jimmy McGriff. Additionally saxophonists like Stanley Turrentine, Hank Mobley, and Houston Person and such guitarists as Wes Montgomery, Grant Green, and Kenny Burrell are considered as iconic figures of soul jazz.

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Ray A. Briggs

Modal Jazz

Although it has its roots in the theoretical and compositional work of George Russell in the late 1940s, modal jazz truly came to fruition in the late 1950s through a series of remarkable recordings by Miles Davis, John Coltrane, and Bill Evans, as well as the many jazz performers they influenced. At its core, modal jazz reflected the growing disaffection on the part of performers with the ever-increasing complexity of the chord progressions associated with the bop style. The harmonic rhythm (the rate of change from chord to chord) in bop was incredibly fast. Many performers began to feel that their improvisations were reduced to merely outlining the chord progressions, thereby mitigating the level of melodic interest that they were able to generate. By reducing the harmonic rhythm to extended vamps on a single chord, or in some cases eschewing chord charts altogether and providing performers solely with a melodic line, proponents of modal jazz sought to replace vertical "harmonic" thinking with horizontal "melodic" thinking. While it is undeniably true that "modal" ideas had their greatest impact on the practical side of jazz performance, the impetus behind those ideas was grounded in the theoretical concerns of George Russell (1923–). Russell was a drummer with the Benny Carter band in Chicago when he became increasingly interested in composition and arranging. After moving to New York, Russell participated in an informal group of musicians, including Miles Davis and Gil Evans that met and discussed their ideas. It was during his 16-month hospitalization for tuberculosis, however, that Russell formally began pursuing the concepts that he eventually would publish in 1953 as *The Lydian Chromatic Concept of Tonal Organization.*

In this work, Russell posits that traditional Western music theory has misled musicians by failing to realize that the major and minor scales are not in "closest unity" with their supposed tonic chords. Rather, because the fifth is the most important interval in the overtone series (after the octave, which merely duplicates the tonic in another register), the most unified relationship between a given major chord and a scale derives from a series of six stacked perfect fifths (for example, C-G-D-A-E-B-F sharp). Thus, the scale most unified with a C-major chord is *not* the C-major scale (C-D-E-F-G-A-B-C) but rather the so-called Lydian scale built on C (C-D-E-F sharp-G-A-B-C). Russell and other modal jazz musicians borrow the names for the diatonic modes from medieval music theory.

Central to Russell's conception is the tenet that every chord has a "parent scale" and that the true identity of a chord is only revealed through recourse to its underlying, implicit parent scale. Hence an improviser should consider not

merely the notes of a given chord but rather what he terms the "chordmode"—that is, the relationship between the chord and its parent, Lydian scale. This means that instead of mapping the crucial musical elements of tension and release onto nontonic and tonic chords, these elements are mapped onto scalar entities where deviations from the underlying Lydian scale are "active" (or tense) in comparison to the stable and passive character of the parent scale. This allows for greater complexity to arise through the superimposition of various scales onto the parent scale, thereby shifting the source of complexity away from the intricacies of a given chord progression (as in bop).

Elements of Russell's modal compositional approach can be heard in his 1947 collaboration with Dizzy Gillespie and Chano Pozo, "Cubana-Be and Cubana-Bop," but it was in the mid-1950s that he was truly able to explore the practical application of these concepts while working with the George Russell Smalltet, including Art Farmer on trumpet and Bill Evans on piano. This group recorded an album of Russell's compositions in 1956, titled *Jazz Workshop*. Miles Davis's collaborator on the albums *Miles Ahead* and *Porgy and Bess*, arranger Gil Evans, was also experimenting along parallel lines, reducing harmonic change to a bare minimum. In his 1958 arrangement of "I Loves You, Porgy," Evans provided Davis with nothing more than a scale without chord changes. Other recordings by Davis of Evans's arrangements (of "Summertime" and "Milestones") explored similar territory. As Davis reported, this concentration on a scale in preference to chord changes forced the trumpeter to focus on the melodic development of his improvisations. Although harmonically modal jazz appears simplistic in comparison to bop, this sparse approach to the chord structure puts tremendous pressure on the improviser. Without a constantly changing harmonic structure, the soloist is compelled to forge an individual sense of melodic direction—in essence, the improvised melodies are the structural foundation of the piece. No ensemble in 1959 was better suited to such a challenge than the Miles Davis Sextet and the album that emerged from these recording sessions (recorded in just two days: March 2 and April 22) would go on to be the best-selling jazz record of all time: *Kind of Blue*. For these sessions, in which the trumpeter sought to explore further the possibilities of the modal approach, Davis brought in the pianist Bill Evans, who had just left Davis's employ. Indeed Evans was integral to the project. As an early collaborator with George Russell and a composer-performer who had explored the modal approach in his own work, Evans brought a melodic imagination and pianistic sensibility that imbued *Kind of Blue* with its particularly relaxed character. The remainder of the sextet consisted of Julian "Cannonball" Adderley and John Coltrane on saxophones, Paul Chambers on bass, and James Cobb on drums. (Wynton Kelly, the group's pianist of the time, appears only on "Freddie Freeloader.") Each tune on the recording utilizes the modal approach to some extent. "Freddie Freeloader" and "All Blues," both based on the blues progression, trim away harmonic details, reducing the blues to a sparser harmonic underlay than is found in typical bop blues compositions. Indeed, the tonic drone in "All Blues" vitiates the familiar progression of some of most of its harmonic contrast, thereby imbuing it with a stronger modal character. "Blue in Green," a

composition by Bill Evans, employs a 10-measure circular harmonic progression. The remaining two pieces are the most closely aligned with the modal approach and nicely demonstrate its advantages. "So What" strips the common 32-bar song form (AABA) of any vestiges of harmonic complexity by utilizing a D-minor chord as the sole harmonic content of the A sections and an E-flat minor chord for the B section. The performers base their improvisations on the D Dorian scale (similar to the minor scale but with a raised sixth) for the A sections and the E-flat Dorian for the bridge. Thus, the song contains the bare minimum of harmonic contrast—just enough to set the main sections off from the bridge. The resulting concentration on the melodic aspects of the piece set the stage for Davis's famous solo—perhaps the most widely celebrated improvisation in jazz history. "Flamenco Sketches" is an adaptation of a composition that Bill Evans wrote and recorded the previous year entitled "Peace Piece." A photograph taken by Columbia engineer Fred Plaut on April 22, 1959, of Adderley's music reveals that Bill Evans simply wrote out the modal structure of "Flamenco Sketches" for the saxophonist without any indication of harmonies. The five sections of the piece are therefore simply based on the C Ionian (major scale), A-flat Mixolydian, B-flat major, D Phrygian, and G Aeolian. On the score, Evans instructs Adderley to "play in [the] sound of these scales." The improvisers explore each scale for as long as they want before moving on to the next. This tune nicely demonstrates the different conceptualization of musical time that the modal approach makes available. The soloists do not obey the structuring of time set up by the accompanists but rather the accompanists follow the structure established at will by the improvisers. While Davis did not continue to exploit the modal approach (outside of his live performances), his sidemen—particularly Bill Evans and John Coltrane—further explored the potential of modal thinking. Coltrane expanded the possibilities of modal jazz through a series of remarkable recordings in the early to mid-1960s, including original compositions, such as "Crescent" and "Impressions," as well as modal reworkings of standards and traditional tunes, such as "My Favorite Things" (a phenomenal hit for Coltrane) and "Greensleeves." Later modal compositions, such as Coltrane's "India" employed non-Western modes. No clear break exists between what is typically termed modal jazz and what is termed free jazz. Indeed, modal jazz set the stage for free jazz by reducing the harmonic foundation of jazz improvisation to a bare minimum.

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A 1959 photo of jazz trombonist J. J. Johnson. (AP/Wide World Photos)

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Chadwick Jenkins

Jazz: The Third Stream

The composer and conductor Gunther Schuller coined the term "third stream" in a lecture delivered at the Brandeis University Jazz Festival in 1957, to account for a type of music that embraces both the traditions of jazz and the traditions of Western classical music. Schuller designed the image to convey two mainstreams (jazz and classical) feeding into this different kind of music indebted to both. The essential notion of third stream music is the combination of the improvisatory aspects of jazz with the formal complexity of (particularly contemporary) classical music. The term has given rise to a great deal of polemic; therefore, Schuller and his supporters have published several statements clarifying and defending their position. When Schuller and Ran Blake founded the third stream department at the New England Conservatory, they broadened the term to embrace the combination of any two distinct musical traditions (including, particularly in Blake's music, the combination of non-Western and Western musical

traditions) in a work that employs improvisation. Schuller and pianist-composer John Lewis (of the Modern Jazz Quartet) founded the Modern Jazz Society (later to be known as the Jazz and Classical Music Society) in 1955 to arrange for concerts of rarely heard contemporary music. The society was created to provide a forum for works that sought to combine aspects of jazz and classical music (particularly concert works by jazz composers) and to ensure the premieres of those works would be well-rehearsed and adequately performed. The society presented its first concert at Town Hall in New York in 1955. The pieces were written for woodwinds with harp and the Modern Jazz Quartet; this initial experiment resulted in the album *The Modern Jazz Society Presents a Concert of Contemporary Music*. The album included five compositions by Lewis (including his famous tune *Django*), and it featured arrangements by Schuller and performances by Lewis, J. J. Johnson, and Stan Getz. The Jazz and Classical Music Society planned a second concert for the following year, this time featuring brass instruments. Although this performance had to be cancelled owing to scheduling conflicts, the concert program was already in the process of being recorded; thus it is preserved on the album *Music for Brass*, issued by Columbia Records. This album is considered by many to be the "birth" of the third stream and includes compositions by Lewis, J. J. Johnson, Jimmy Giuffre, and Schuller's *Symphony for Brass and Percussion*. Miles Davis, newly acquired as a recording artist by Columbia, plays flugelhorn and trumpet solos on the work by Lewis and a flugelhorn solo on the piece by Johnson. These works clearly demonstrate the attempt to move away from the standard jazz forms, in which a composed melody frames numerous choruses of improvisation by various performers, to embrace greater formal complexity. It is this particular concern with more challenging formal models that informs Schuller's first article, "The Future of Form in Jazz" (written in late 1956 and published in January 1957), which serves in some ways as programmatic for the development of third stream music, although that term never appears in the article. The 1957 Brandeis University Jazz Festival commissioned works from six composers: Schuller, Giuffre, George Russell, Charles Mingus, Harold Shapero, and Milton Babbitt. The compositions by Schuller, Russell, Shapero (using a chaconne by Monteverdi), and especially Mingus explore ways to integrate improvisation within a highly wrought musical structure. Mingus's *Revelations (First Movement)* includes composed-out sections and improvised moments; one of the improvisations take place over a two-chord vamp, the length of which was freely determined owing to the exigencies of the performance. The Shapero composition demands that the performers begin by playing a Monteverdi melody, then progressively moving away from it in their improvisations—thus moving gradually from the "classical" world toward the jazz world; Schuller's *Transformation* employs a similar trajectory. The Giuffre piece, *Suspensions*, contains no improvisation but has written-out solos. Babbitt's *All Set*, a combinatorial serial work (that is, a work that uses a specific ordering of the 12 pitches of the chromatic scale as the basis for compositional decisions), also lacks improvisation. The issue of improvisation increasingly becomes the focal point of Schuller's attempts to define third stream

music over the course of the ensuing decades. Critics of the notion compared Schuller's efforts to those of Paul Whiteman and the "symphonic jazz" movement to "make a lady out of jazz." Schuller vehemently rejects such a connection by insisting that improvisation is an essential element of third stream music—although his inclusion of Babbitt's *All Set* and Giuffre's *Suspensions* as examples of the approach calls that criterion into question. Furthermore, Schuller denies that third stream is jazz played on "classical" instruments (he particularly seems to want to distance third stream from albums featuring a jazz musician backed by a string ensemble) or that it is the application of old "classical" forms to the jazz idiom. The expansion of timbres available to jazz-influenced music, however, certainly is an important aspect of the development of third stream music (with precedents in the cool jazz movement), and the use of fugues within some of the compositions is also rather prominent (for instance, the fugue in the "Meter and Metal" movement from Johnson's *Poem for Brass*). Finally, Schuller maintains that this music must not be judged on the basis of the "rules" of either classical or jazz music but ought to be taken on its own terms; that he defines those terms as the confluence of the classical and jazz traditions is a point he never fully reconciles with the demand that one evaluate third stream music as a separate entity altogether. In his 1986 article "Third Stream," Schuller cites numerous music-historical precedents for mixing seemingly disparate traditions, including Flemish contrapuntal masses (which sometimes used secular song as a cantus firmus), Mozart and Haydn minuets (a popular dance that these composers folded into the symphony), and Bartok's use of folk materials. Antecedents of the mixture of jazz and classical music are legion and include works by composers of concert music, such as Darius Milhaud's *La Création du Monde* (1923) and Igor Stravinsky's *Ebony Concerto* (1946), written for Woody Herman's group, as well as works by jazz composers such as George Gershwin's *Rhapsody in Blue* (1924), Red Norvo's *Dance of the Octopus* (1933), and Robert Graettinger's *City of Glass* (1951)—written for Stan Kenton's Innovations Orchestra, a group explicitly brought together to bridge the gap between jazz and classical music. The most immediate precedent for third stream music is the cool jazz movement. Many of the prominent cool jazz players (Lewis and Davis foremost among them) were involved in the formation of the third stream style. Indeed, cool jazz set the stage for certain aspects of third stream music: the more restrained (or "Apollonian") approach to composition and performance; the wider range of timbres used within compositions (including such orchestral instruments as the French horn); and the concern for greater complexity with respect to the formal constituents of the pieces. The interest of the cool jazz performers in the musical possibilities of the modes also connects it to third stream music (particularly in relation to the compositions of George Russell, an important contributor to both styles). Scott Yanow speculates that the ambition of those associated with third stream music to see it established as a vibrant and perhaps dominant musical style was squashed by the rise of free jazz (Yanow 2005, 146). Nevertheless, proponents of the third stream remain active. The main stronghold of the movement remains the New

England Conservatory where Schuller was president; it was at the conservatory that he and Ran Blake established the third stream department. Within this program, Blake worked to expand the notion of third stream to embrace the confluence of any distinct musical traditions within an improvisatory context. In his teaching, Blake emphasizes the role of the ear, insisting that students be able to eschew musical notation to engage deeply with the music of various cultures aurally. With the increasing complexity of the compositions of such jazz-influenced composers as Anthony Braxton (whose music reconciles the influences of John Coltrane, Ornette Coleman, John Cage, and Karlheinz Stockhausen), the achievements of the third stream movement have been absorbed into the jazz avant-garde.

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Chadwick Jenkins

Jazz in the Territories

Territory Bands

Territory bands were dance bands, typically segregated along racial lines that traveled throughout specific geographic regions, outside the major urban areas, from the 1920s until the 1960s. The golden period of the territory bands was the 1920s, before the development of nationally popular swing bands. The emergence of the territory bands coincided with the disappearance of minstrel and tent shows as major forms of popular entertainment. The territory bands began to decline in the 1950s because of a number of factors, including the decline in popularity of swing, the rise in popularity of smaller combos, the closing of ballrooms in town and smaller cities, advances in amplification, and the rise in popularity of the lead singer.

Territory bands (typically 8 to 12 musicians) played one-nighters, often five to seven nights a week, at dance halls, hotel ballrooms, and fraternal organizations, such as the Elks and Masons. Less likely to obtain permanent jobs in hotel ballrooms and other venues, African American bands typically had to tour more extensively than white bands. Playing in communities that were not included in the touring schedule of major entertainers, they typically performed stock arrangements of songs popularized by other bands. A few Territory Bands, however, performed original compositions and developed their own styles. The most influential

African American territory band likely was the Oklahoma City–based Walter Page's Blue Devils, which like many other territory bands, was a training ground for many musicians who went on to perform with nationally prominent bands. Some musicians who cut their teeth with territory bands went on to become prominent bandleaders, including Count Basie; others became sidemen with nationally prominent bands, including Roy Eldridge, Illinois Jacquet, and Charlie Christian.

The Territories

The United States was considered to have six basic territories: Northeast, Southeast, Midwest, West Coast, Southwest, and Northwest. There was also a military territory that included Noncommissioned Officers' and Officers' Clubs in the United States and overseas bases.

The Northeast Territory bands in the Northeast faded in popularity during the 1930s with the emergence of nationally popular bands, many which were based in New York City. The Sabby Lewis Orchestra, based in Boston, was a prominent African American band in the Northeast territory.

The Southeast In the Southeast, African American territory bands grew out of the black vaudeville circuit (Theater Owners' Booking Association [T.O.B.A.]) and ranged in size from small pit bands to larger dance bands. Prominent bands in the Southeast included Jimmy Lunceford (Memphis), the Black Birds of Paradise (Alabama), Ross's Deluxe Syncopators (Miami), and the International Sweethearts of Rhythm (Virginia). The all-female International Sweethearts of Rhythm was one of the few racially integrated bands. Based in Virginia, they toured the East Coast and Washington, D.C., before becoming a popular national act, particularly with black audiences.

The Midwest Territory bands were extremely popular in the Midwest. Prominent bands included the Palmer Brothers Orchestra (Chicago, which performed with Cab Calloway), Alex Jackson and his Plantation Orchestra (Indiana), the Jay McShann Orchestra (Kansas City), and the Kansas City Orchestra, which was led by pianist Bennie Moten (1894–1935). During the 1920s, the Kansas City Orchestra helped developed the riffing style that became a defining characteristic of 1930s big band sound. After Moten's death in 1935, Count Basie took over the remnants of the Kansas City Orchestra to form his own orchestra.

The Southwest Texas was the center for the Southwest territory and territory bands were popular there from the 1920s until the early 1950s. Dallas Fort Worth, Houston, San Antonio, and other urban areas were major markets for the dance music provided by these bands. Among the influential bands in the Southwest during the 1920s and 1930s were Walter Page's Blue Devils (Oklahoma City), Alphonso Trent Band (Dallas), and the Milt Larkin Orchestra (Houston).

The Alphonso Trent Band, formed in the 1920s, is remembered as one of the best early territory bands. Many of the most influential musicians in the development of jazz played with Trent, including Harry “Sweets” Edison (1915–1999).

The Alphonso Trent Band broke color barriers by playing a longstanding gig at the all-white Adolphus Hotel in Dallas during the 1920s, which was also broadcast live by a Dallas radio station. The Milt Larkin Orchestra, reputedly the greatest territory band, toured the Southwest from 1936 to 1942 and also played in Kansas City, Chicago, and New York City. The band never recorded but included a number of influential musicians, including Illinois Jacquet, Arnett Cobb, Eddie “Cleanhead” Vinson, and Wild Bill Davis.

The West and Northwest The West and Northwest had fewer bands than the other territories. Los Angeles was home to the greatest number of bands on the West Coast, including the Spikes Brothers Orchestra and the Les Hite Orchestra.

Influence on the Development of African American Popular Music

African American territory bands, particularly from the Southwest and Midwest, had a major influence on the development of jazz, urban blues, and rhythm and blues. Kansas City was a point of connection between the bands of the Southwest and the Midwest. Kansas City, a Midwestern city, was the economic center of the Southwest and offered the most lucrative opportunities for Southwestern musicians. Throughout the 1920s, musicians moved frequently between the Kansas City– and Texas-based bands. The important part that blues played in the repertoire of Kansas City bands was at least partially due to the influence of Texas musicians who were less influenced by jazz than their Kansas City counterparts. The vocalists of the Southwestern bands developed a shout style of blues singing that would become a defining feature of the Kansas City big band sound. A number of Kansas City blues shouters, most notably Joe Turner and Wynonie Harris, became popular rhythm and blues vocalists during the 1940s. The musical style that was later labeled swing began in Kansas City during the 1920s. Kansas City was one of the early centers of ragtime, and the repetitive bass figures and short melodic passages that were characteristic of ragtime set the basis for the development of a Kansas City jazz style based on the “riff.” Riffs, short melodic figures presented in forceful rhythm, became the “point of departure and scaffolding” for ensemble performances and the most clearly distinguishing characteristic of the Kansas City band style. The framework supplied by the riff allowed space for what was the clear emphasis of the Kansas City style, that is, improvisation by the various band members. A number of instrumental developments started by the Kansas City and Southwestern territory bands influenced the development of African American music. In the early 1920s, the saxophone was added to the classic New Orleans Jazz combo frontline of cornet, trombone, and clarinet, but it was in Kansas City and the Southwest that the modern style of jazz saxophone developed. In the hands of expert players, tenor and alto saxophones were able to mimic the vocal performances of blues singers. During the 1920s and 1930s, alto and tenor saxophonists became the featured soloists in most Kansas City and

territory bands. One indication of the dominance of the saxophone in the Kansas City and Southwestern bands was the almost complete abandonment of the clarinet by Southwestern reedmen. This contrasted with the continued use of the clarinet by territory bands in the rest of the country. In Southwestern bands, and some Kansas City–based bands, a new style of solo instrumental performance was introduced by saxophonists that would become a staple of R & B, and later of rock 'n' roll. Tenor saxophonists, such as Big McNeely (Kansas City) and Illinois Jacquet (Houston) introduced the style of playing that came to be called "honking." "Honkers" played their instrument with abandon, honking single notes, making sudden changes to freak high tones, and performing crazy stage antics. They built tension into their performances through the repetition of riffs with slight shifts in emphasis. Alto saxophonist Charlie Parker, who would become a seminal figure in the development of bebop during the 1940s began his career with Southwestern and Kansas City–based territory bands. It was in the Southwestern territory bands, during the 1930s, that the electric guitar was introduced. Pioneered by three Texas artists—Aaron Thibeaux "T-Bone" Walker (Dallas), Eddie Durham (San Marcos), and Charlie Christian (Forth Worth)—electrification of the guitar significantly expanded the solo capabilities of the instrument. The style of playing of these guitarists influenced the development of modern jazz, urban blues, and R & B.

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Jeffrey Callen

Free Jazz

An approach in jazz that diverges, to varying degrees, from standard conventions of practice and structure. Consciously noncommercial, free jazz musicians have been among the most vocal in terms of social and political issues, especially as they relate to the African American experience.

Origins

Musical freedom has always been at the heart of jazz improvisation. In this sense, it is difficult to gauge when a "free" approach to jazz really begins. Bebop

musicians like Charlie Parker (1920–1955) and Thelonious Monk (1917–1982) often diverged from standard practices in jazz, and they might be seen as precursors to the genre. Monk in particular can be assessed largely in relation to his divergence from musical convention. Many artists in the 1950s would likewise begin to explore new forms of jazz, such as John Lewis (1920–2001) and George Russell's (1923–2009) third stream compositions. At the same time, some African American musicians began to incorporate political and cultural nationalism into their music. Sonny Rollins's (1930–) *Freedom Suite* reflected this notion in a nearly 20-minute title track (featuring Max Roach [1924–2007], another advocate of black nationalist philosophies and causes). Around the same time, Charles Mingus (1922–1979) wrote his now-famous response to Southern segregation "Fables of Faubus," in which he commented on school segregation. From a musical perspective, both examples featured distinct elements of musical freedom as well.

The First Wave

The early free jazz movement gained its greatest exposure through the works of Ornette Coleman (alto saxophonist, violinist, and composer, 1930–), Cecil Taylor (piano, 1929–) and Eric Dolphy (alto saxophone, flute, and clarinet, 1928–1964). Coleman, often credited with inventing the genre, which he did not, was the first truly visible artist. Recording for Atlantic Records, his efforts in 1959 and 1960 polarized the jazz world. Some saw his approach, which was based in the blues and bebop traditions while eschewing the traditional melodic and harmonic structures of the bebop–hard bop style with his own "harmolodic" approach, as bold and daring. Others saw little value in Coleman's work, questioning his musicianship outright. Coleman's relative popularity, however, was clear, and he enjoyed a degree of success that eluded many other free jazz musicians. Taylor, meanwhile, was less squarely based in bop traditions during this period. A conservatory-trained pianist and composer, Taylor's music would push the boundaries jazz itself, as evidenced by recordings like *Nefertiti, the Beautiful One Has Come* (1962), featuring several tracks of what might be termed "free form" improvisation. Unlike Coleman, Taylor struggled to find acceptance for his music during this period, an all-too-common predicament for those in the genre. Eric Dolphy, through his work with Charles Mingus, was an enormously respected musician. His recordings in the early 1960s for the Prestige and Blue Note labels were self-consciously outside the mainstream of jazz convention, as can be inferred from some of his album title (*Out There*, *Outward Bound*, *Out to Lunch*). With these efforts, Dolphy's place in free jazz would be secure, but his untimely death in 1964 cut short what promised to be an even more influential career in the genre.

The Second Wave

Dolphy's death might have closed the book on the burgeoning free jazz movement if not for several developments in the mid-1960s. First, in October 1964,

trumpeter Bill Dixon (1925–), who also worked as a concert organizer and promoter, put together what was billed as the "October Revolution in Jazz," a concert series featuring jazz musicians around New York. Although not exclusively dedicated to free jazz, the series included a number of influential free jazz groups and generally was considered a success. This led to the formation of the Jazz Composers' Guild, which helped to support free jazz artists as a collective. Another important development was the establishment by Amiri Baraka (born LeRoi Jones, 1934–), of the Black Arts Repertory Theater, strengthening the relationship between African American free jazz musicians and the black arts movement. But the most significant boost to free jazz in the 1960s was the engagement with the style of John Coltrane (1926–1967). Recognized as a titanic figure in jazz, Coltrane's embrace of free jazz gave it a new impetus, and inspired other musicians to take up the cause. His albums *My Favorite Things* (1961) and *A Love Supreme* (1964) had already signaled a "freer" approach to improvisation. But it was his 1965 album *Ascension* that would "officially" mark Coltrane's arrival in the style. The album features long free improvisations, likely influenced by Coleman's 1960 *Free Jazz* in its length and instrumentation. This landmark recording reenergized the movement, and Coltrane's involvement with the genre lent it much-needed legitimacy. Among the performers on *Ascension* was tenor saxophonist Archie Shepp (1937–), who had been active in the New York scene for several years, working and recording with Cecil Taylor and trumpeter Don Cherry (1936–1995). Shepp also worked with Dixon's Jazz Composers Guild as well as Baraka; he was, in this sense, a figure who linked several strands of the free jazz movement. Shepp's own musical efforts reflected an enormously eclectic approach, drawing upon free improvisation, jazz standards, African music, and poetry, often reflecting a distinctly Afrocentric philosophy. His 1965 album *Fire Music* was important in establishing Shepp as one of the leading political voices in the free jazz genre, featuring an elegy to Malcolm X (who was killed around the same time as the recording sessions for the album). Another tenor saxophonist to enjoy increased visibility was Albert Ayler (1936–1970). Emerging from the R & B and blues traditions, Ayler first attracted the attention of free jazz players in the early 1960s, playing informally with Cecil Taylor while living in Europe. Returning to the United States in 1963, Alyer established himself as a leader of New York's jazz avant-garde, working with Dolphy and Cherry, and is also said to have made a substantial impression on Coltrane, who at this time was just beginning his forays into free playing. Ayler's approach was unique, even within the context of free jazz, for its application of unusual timbres and instrumental effects, thought to be heavily influenced by music of the Pentecostal church and other aspects of spirituality—these ideas are reflected in many of his song and album titles, such as *Spirits* (1964), *Spiritual Unity* (1964), *Ghosts* (1964), and *Spirits Rejoice* (1965). Ayler disappeared in early November 1970 and was found dead later that month. As with Dolphy, Ayler's death cut short an already influential career, and underscored the impressiveness of his output and influence on the music. Many groups around the country adopted the collective idea Bill Dixon had pioneered with the Jazz Composers' Guild. Although active in the New York scene in

the early part of the decade, bandleader Sun Ra (born Herman Blount, 1914–1993) moved his band to Philadelphia, putting into practice the principles that guided his life and music: collectivism, an abiding spirituality based on an Afrocentric-space ideology, and the use of music (especially free improvisation) to achieve a higher spirituality and a better world. Although audiences frequently were baffled by the Arkestra's unusual stage manner and musical output, the seriousness with which the musicians approached their art was clear, as many members of the group stayed with Ra for decades. In Chicago, meanwhile, another collective, the Association for the Advancement of Creative Musicians (AACM) took shape on the city's South Side, under the leadership of Muhal Richard Abrams (1930–), among others, in 1965. Dedicated simultaneously to musical exploration, support of artists, and community action, the AACM spawned many influential artists, most notably the Art Ensemble of Chicago, which was known for its diverse range of musical influences, including jazz, world music, and novelty sounds, as well as its striking visual spectacle, featuring artists in face paint and elaborate costumes. Another prominent AACM member was Anthony Braxton (1945–), one of the preeminent composers in the movement, whose complex works blur the line between free jazz and avant-garde classical composition.

Legacy and Influence

By the early 1970s, the momentum that free jazz had built during the late 1960s gave way to other genres. Many black nationalists turned their attention to soul and, later, the Afro-space funk of George Clinton (who owed much to Sun Ra). Some in the movement became teachers: Archie Shepp and Max Roach (University of Massachusetts), Bill Dixon (Bennington College), and Anthony Braxton (Wesleyan University). Free jazz continues as a stylistic approach, and leading practitioners are still active, including Coleman, Taylor, Shepp, and Braxton. Free jazz was a major influence on the free improvisation movement, especially popular in Europe. Even mainstream jazz musicians cannot escape the style's long influence, as players frequently step "outside" in all but the most historically based performance styles.

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Kenneth Prouty

Jazz: 1968–Present

While thousands of fans poured into New York's Shea Stadium in 1965 to hear the Beatles' first major stadium concert, a quiet congregation of musicians

gathered on Chicago's South Side to discuss how they could create original music while simultaneously acting as a community of musicians. During the meetings that followed, the Association for the Advancement of Creative Musicians (AACM) forged their way into music history, fostering efforts for education, community involvement, political activism, performance, and the same collaborative decision making that remains at the heart of jazz. Yet, while the majority of AACM members had a background in jazz, they strove to separate themselves from being labeled as jazz musicians, and opted instead to support the original music of underrepresented musicians. The AACM echoed similar organizations united for social causes such as the National Association for the Advancement of Colored People (NAACP), the Congress of Racial Equality (CORE), and the Southern Christian Leadership Conference (SCLC). At the end of the 1960s, jazz had absorbed much of the raging political and social reform of the era, and had come to stand for freedom, civil rights, national identity, and artistic collaboration. During this period, many black and socially conscious white musicians reacted to the simmering racial injustices that continued to plague the United States. As a result, jazz often voiced the frustration of the black community with whites who controlled jazz venues, booking agencies, recording companies, recording studios, radio stations, music festivals, and jazz reviews and criticisms. The cry for social change resounded in titles of compositions such as Charles Mingus's "Pithecanthropus Erectus" and "Oh Lord, Don't Let Them Drop That Atomic Bomb on Me," in albums such as Sonny Rollins's *Freedom Suite* and Max Roach's *We Insist! Freedom Now Suite,* or as metaphors for freedom suggested by the renunciation of traditional harmony and meter in free jazz that emerged in the early 1960s. Other musicians began to search for a new identity from jazz and found it in the stylistic shift led by Miles Davis's and Wayne Shorter's early experimentation with form and tonality in 1965 with *E.S.P.* and in John Coltrane's confident move toward the avant-garde in the same year with *Ascension*. Several jazz musicians participated in the African American nationalistic and cultural movements of the 1960s such as The Art Ensemble of Chicago's Malachi Favors Maghoustus and Joseph Jarman who incorporated African clothing and rituals into their performances. Oliver Lake, Julius Hemphill, and Floyd LeFlore, key members of The Art Ensemble of Chicago, began another collaborative organization in 1968 called the Black Artists' Group (BAG), which drew inspiration from the AACM and strove to unify collaborative music-making through education and urban involvement. Saxophonists Lake, Hemphill, and Hamiet Bluiett from BAG joined David Murray to form the World Saxophone Quartet (WSQ) in 1976. By offering a unique approach to jazz without a rhythm section (bass, drums, piano, or guitar), WSQ expertly incorporated funk, blues, classical composition, free jazz, and traditional jazz into their performances in the 1980s. Several jazz musicians broke many stereotypes in regard to race and jazz. Quincy Jones, one of the most versatile artists of the 20th century, expanded his talents from composing and arranging to directing and producing, activities predominately found in white society. Saxophonist Anthony Braxton contested much of the racial stereotyping in America

by tapping into European music traditions, modern classical music, contemporary music, and music from other cultures, while simultaneously embracing his training in the jazz idiom. In addition, many jazz musicians united the sound of jazz with the black experience or the black aesthetic.

Fusion and Jazz-Rock

The gradual development of a musical practice such as jazz is expected to evolve along with the current taste of musicians, critics, and record companies; however, several occurrences since 1968 caused many musicians as well as listeners to withdraw from jazz. First, the commercial success of rock in the 1960s ravaged the American and European landscape, compounding the efforts of struggling jazz musicians to make a living. Second, the experimental sounds of free jazz and avant-garde music in the early 1960s drove much of the record-buying public in the United States away from jazz, which set the stage for Britain and jazz-rock. A great deal of the blues-based rock, R & B, and soul sounds that had saturated London earlier soon found its way into British jazz, creating a *fusion* of stylistic material that, according to some, is no longer considered jazz at all. Fusion, also called jazz-rock, allowed musicians to explore new electronic instruments, compose new melodies and compositions outside of the standard repertoire, and establish a new audience that was attracted to the steady, rock-based groove. During the 1960s, the electronic influence of British musicians seeped into the ears of Sun Ra and his Arkestra, who already had begun experimenting with electronic sounds in jazz, and Miles Davis, who showcased jazz-rock with saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams in the Miles Davis Quintet from 1964 to 1968. Then, stemming from a heavy, rock-induced market supplanted by Woodstock in 1969 and a psychedelic Jimi Hendrix, the American interest in fusion grew and peaked in the 1970s and 1980s. Davis, again, led the way with his seminal rock-influenced jazz album, *Bitches Brew* released in 1969, detouring quickly with the funky *On the Corner* album in 1972. Finally, Davis dappled with popular music by playing jazz renditions of songs by Michael Jackson and Cyndi Lauper in *You're Under Arrest* released in 1985. Four primary groups, all founded by Miles Davis alumni, were seen as innovators in jazz fusion in the 1970s and 1980s: the Mahavishnu Orchestra, the Headhunters, Weather Report, and Return to Forever. After playing with Davis for much of his fusion exploration, British guitar virtuoso John McLaughlin collaborated with electric violinist Jerry Goodman, keyboardist Jan Hammer, electric bassist Rick Laird, and drummer Billy Cobham in the high-spirited Mahavishnu Orchestra. This band incorporated Indian rhythms, the instrumentation and dance rhythms of rock, and the improvisation and complex meters of jazz. The original group, which released *Inner Mountain Flame* in 1971 and *Birds of Fire* in 1972, went through significant personnel changes over the years, disbanded and then recorded again from 1984 to 1986. Herbie Hancock, a pianist and composer in many eras of jazz history, formed the Head Hunters in 1973. Composed of saxophonist Bennie Maupin, bassist Paul Jackson, drummer Harvey

Jazz musician Herbie Hancock performs for President George W. Bush during the 20th anniversary celebration of the Thelonious Monk Institute of Jazz in the East Room of the White House in 2006. (AP/Wide World Photos)

Mason, and percussionist Bill Summers, the Head Hunters exploded onto the jazz and popular music scene in the 1970s. Albums such as *Head Hunters* in 1973 and *Thrust* in 1974 (with new drummer Mike Clark) attracted a variety of listeners by improvising over heavy funk and dance lines. Another important fusion group formed in 1971 when Austrian pianist Joe Zawinul joined Wayne Shorter to form Weather Report. Both musicians had played with Davis and continued their dedication to the fusion movement accompanied by an array of other musicians throughout the band's 15-year recording career. Originally with Miroslav Vitous on bass and Alphonse Mouzon on drums plus additional percussion by Airto Moreira, Weather Report used standard instrumentation of jazz (saxophone, piano, bass, and drums) but often exchanged the traditional roles of soloist and accompanist. Armed with electronic effects, the band playfully jostled between the high level of composition and improvisation of jazz and the rhythm and riffs of rock and funk. One legendary figure who joined the band in 1976 was bassist Jaco Pastorius who, in his short life, pioneered the melodic capabilities of the electric bass, moving it from the back of the traditional jazz ensemble to the front of the stage as a soloist. Pianist and composer Chick Corea, who also performed with Davis, is notorious for rich and daring chord changes, lyrical melodies, and blazing keyboard solos in his Return to Forever band in the 1970s, followed by the Chick Corea Elektric Band in the 1980s. Corea veered away from the funk style of the Head Hunters and focused, instead, on Latin rhythms and expanding the sonic palate for the electronic Fender Rhodes piano.

Jazz in the 1980s

Not all jazz musicians chose experimental or fusion styles. Several instances in the 1970s and 1980s furthered mainstream jazz "around the world. In 1976, saxophonist Dexter Gordon returned from a 15-year period in Europe, and his live recording at the Vanguard, *Homecoming*, was pivotal in the reaffirmation of mainstream jazz to a new audience. The popularity of jazz began to resurface through a younger generation of musicians, affectionately named the "young lions," who performed at the Kool Jazz Festival in New York City in 1982. These included Wynton Marsalis, James Newton, Chico Freeman, John Blake, Anthony Davis, John Purcell, and Paquito D'Rivera, and added later were Branford Marsalis, John Scofield, Bill Stewart, Michael and Randy Brecker, Joshua Redman, Nicholas Payton, Christian McBride, and Brad Meldauh among many others. One "lion" in particular, trumpeter Wynton Marsalis, achieved great fame and won numerous awards in both classical and jazz categories, leading to his appointment in 1986 as artistic director for New York City's Jazz at Lincoln Center. Marsalis has done more to further jazz education, performance, and preservation in the public eye than most, and he has successfully raised awareness as well as funding for jazz through successful marketing strategies. But because of his particular affinities to mainstream, he often has been deemed the spokesperson for the neoclassical movement, which emphasized traditional acoustic instrumentation, technique, and melodic and harmonic standardization, and recalled earlier methods of performing jazz. Sparked by new albums from the "young lions" and by Marsalis's lead, the influence of jazz swung from the experimental sounds of the 1960s and 1970s to more tonal forms of jazz that continue to have a strong presence in the marketplace.

1990 to the Present

The popularity of neoclassicism, which started in the 1980s, has had a dual effect in the 1990s and 2000s. First, it establishes a link between the history of jazz and African American culture of the American South and has garnered much attention, for example, toward fundraising efforts in 2006 and 2007 for the victims of Hurricane Katrina. Second, this nostalgic view restricts current jazz musicians, especially those who are considered avant-garde or experimental, from receiving recognition or support for their music and reopens the debate on the state of jazz for the future.

Instead of the various styles of jazz that permeate much of jazz history, jazz since the 1990s has developed according to stylistic tendencies that reflect the continuing expansion of jazz with other music. The resurgence of acoustic jazz has continued, contrasted by the continued fusion of new styles into jazz such as jazz-Klezmer and jazz-rap. Saxophonist John Zorn is among the most advantageous musicians creating unclassifiable fields of sound by incorporating influences from Klezmer to avant-garde classical music into a postmodern style of jazz. Other musicians such as Steve Coleman, with his ensemble entitled M-Base,

resist classification to focus on original music. The funkier grooves of James Brown and Tower of Power returned in the late 1990s through the success of Medeski, Martin, and Wood and John Scofield and later with Soulive, while a type of hip hop mixed with jazz raged onto the dance scene across the United Kingdom. Coined in 1987 in England, "acid jazz" became a process of extracting excerpts of prerecorded jazz music and sampling them into dance music or rap. Acid jazz is not considered jazz because it typically focuses on repeated beats created and mixed electronically for the purposes of rapping or singing over, plus it lacks the live spontaneous improvisation of jazz. As the 20th century came to a close, jazz thrived under the auspice of an expanding audience, boundaries, and definitions of what jazz should be. New sounds in fusion and the avant-garde stumped many loyal jazz fans, while simultaneously attracting a new generation to jazz-rock and to the combination of world music with jazz. The popularity of weaving music from other cultures such as South African, South Indian, Indonesia, China, and the Middle East is on the rise thanks to the accessibility of digital music and the World Wide Web, which has allowed many musicians to reach a greater audience. Some musicians such as Maria Schneider have raised the level of composition in jazz to new heights, while others like author and trombonist George Lewis plug their instruments into computers creating entirely new sounds. Some progressive musicians like John Patitucci and Dave Douglas complement the work of experimentalists Bill Frisell and Zorn to push the boundaries of jazz further into the tones, rhythms, and instruments of the next century.

Since the 1960s, jazz education has increased steadily, such as the blossoming of textbooks, journals, articles, and anthologies, and repertory jazz orchestras and organizations supporting the promotion of jazz, such as the National Endowment for the Arts, Rutgers Institute of Jazz Studies, the International Society for Jazz Research, the International Association of Jazz Educators (IAJE), the Thelonious Monk Institute for Jazz, the Jazz-Institut Darmstadt, and Jazz at Lincoln Center. Yet upon entering the new millennium, some writers and directors entered into a broader public arena such as Ken Burns's 10-part documentary series on jazz released in 2001. Regardless, a steady outpouring of remastered recordings, new releases, and provocative publications remains for those who continue to churn through decades of material. Although this flurry of activity was neither sudden nor audacious, the new reissued release of old masters in the recording studio to the latest genre-crossing collaborations of young artists has reassured jazz's formidable continuation into the next century.

See also Blues; Funk.

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Heather Pinson

Jazz-Rock Fusion

The countercultural impulses of the late 1960s coupled with the rising prominence of rock music prepared the way for what is perhaps the most controversial development in the history of jazz: jazz-rock fusion. The site of perfervid contestation between established jazz critics and the burgeoning new breed of rock critics, jazz-rock fusion wedded the improvisational emphasis, extended harmonies, and complex compositional structures of jazz to the strong backbeat, infectious grooves, and electronic instruments of rock. While its detractors lambasted the new genre as a betrayal of the jazz aesthetic, fusion brought improvisational music to a wider audience and broadened the timbral and technological resources available to jazz. Indeed recording technology and studio techniques played a far more integral role in fusion than it had in any previous genre of jazz. Jazz-rock fusion hit an early creative zenith in the 1970s with the recordings of Miles Davis, Weather Report, the Mahavishnu Orchestra, and Tony Williams's

Lifetime. The genre continued to develop over the following decades, however, and remains a vital element within jazz composition in the 21st century. Unlike third stream music (in which, for the most part, jazz composers adopted the forms and techniques of concert music), jazz-rock fusion developed out of a true interaction and, in some cases, collaboration between jazz and rock musicians. An early center for such experimentation was New York City's Greenwich Village where early innovators like Larry Coryell and his fusion band, Free Spirits, performed in such nightclubs as Café Au Go Go, the Gaslight, and the Scene. The group released the album, *Out of Sight and Sound* in 1966, one of the first recordings to exemplify jazz-rock fusion. Coryell then joined the Gary Burton Quartet; this group released *Duster* in 1967, combining jazz, rock, and country influences. Other important early fusion groups include Jeremy and the Satyrs and the Charles Lloyd Quartet (featuring such rising fusion stars as Keith Jarrett on piano and Jack De Johnette on drums—both would later play with Miles Davis). Meanwhile, certain artists more closely aligned with rock also were beginning to incorporate elements of jazz and focus more on expansive improvisation. Soft Machine moved away from the psychedelic rock of their first recordings toward a more jazz-inspired approach (the band would briefly include Allan Holdsworth). Frank Zappa and the Mothers of Invention released their *Freak Out!* in 1966 and played onstage with Jimi Hendrix in New York in 1967. That same year Hendrix had performed in London with Roland Kirk, and 1967 also marked the early releases of two widely influential experimental bands that relied on extended improvisation: the Grateful Dead and Pink Floyd. Miles Davis began flirting with rock rhythms and electronic instruments as early as December 1967, when he and his group recorded "Circle in the Round" and "Water on the Pond." Neither tune would be made commercially available, however, until the 1981 collection of unreleased material entitled *Directions.* The song "Stuff," the opening track on *Miles in the Sky* (1968), is the first cut from an album in which Davis features electric instruments—Ron Carter plays an electric bass and Herbie Hancock plays a Fender Rhodes. While the electric instruments have a strong influence on the overall sound of the track (and, of course, on Hancock's intriguing solo), the tune itself is not a huge departure from Davis's work at that time. The next album, *Filles de Kilimanjaro* (released that same year), featured multiple tracks with electric bass and all of the tunes boast an electric piano (played by either Hancock or newcomer Chick Corea). Some critics consider this to be the first Davis fusion album. However, the next two releases mark the true departure into a deeply rock-influenced style of music and, accordingly, these two albums gave rise to the critical uproar that would follow Davis for the remainder of his career. These albums were *In a Silent Way* and *Bitches Brew* (both recorded in 1969). With *In a Silent Way* and *Bitches Brew*, Davis's approach to fusion snapped into focus. The rhythms (particularly on *Bitches Brew*) clearly derive from a rock aesthetic; it emphasizes the electric guitar (performed by John McLaughlin who earlier that year had joined Tony

Williams when the latter defected from Davis's touring group to form the power trio Lifetime) and an expanded rhythm section; and, furthermore, the final structures of many of the tunes were determined not over the course of the performance itself but rather by the recording engineer Teo Macero during postproduction. Macero fashioned the large-scale form of the tracks on *In a Silent Way* by splicing in opening sections as reprises. On *Bitches Brew*, however, his approach is far more thoroughgoing; he employed echo and delay effects, tape loops, and numerous splices so that the end result derived from the performances but was in no way simply a reproduction of those performances. Such extensive postproduction manipulation was more characteristic of certain rock bands, as evidenced by the Beach Boys' *Pet Sounds* (1966) and the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967). Indeed many critics questioned whether or not Davis's fusion work could be considered to be jazz at all. Trumpeter Freddy Hubbard dismissed it as mere noise, and many other detractors (including Amiri Baraka and Leonard Feather) accused Davis of selling out. Perhaps the most damning criticism came from Stanley Crouch, who viewed the move toward fusion as a betrayal of jazz and the "greatest example of self-violation in the history of art." Rock critics, including Lester Bangs, saw the album as a triumph and as a virtual endorsement of the aesthetic and cultural importance of rock itself. Regardless of critical reception, the album has left an indelible mark on the history of music: it altered the recording industry's notion of jazz's commercial viability, earned Davis a Grammy and his first gold record, and has been cited by musicians ranging from the Grateful Dead to Radiohead as highly influential upon their creative outlooks. Many of the performers that played on *In a Silent Way* and *Bitches Brew* went on to form other successful fusion groups. John McLaughlin and Tony Williams already had formed Lifetime before the first *In a Silent Way* session. Their album *Emergency!* (1969) fully embraced the hard-hitting rock aesthetic. McLaughlin later formed the highly successful Mahavishnu Orchestra, which released the influential *Inner Mounting Flame* (1971). Chick Corea founded Return to Forever with the virtuosic bassist Stanley Clarke. Herbie Hancock created the Headhunters, a group that emphasized the funk influences also apparent on Davis's *On the Corner* (1972); their album *Headhunters* (1973) was one of the best-selling fusion recordings of the decade. Joe Zawinul and Wayne Shorter established Weather Report—one of the longest lasting and most successful fusion groups of the era. Whereas Davis's early fusion albums can be heard as an extension of his modal approach (inasmuch as many of the tunes are harmonically limited to a vamp on a single harmony), the compositions written by these groups became increasingly complex.

Beginning in the late 1970s, however, several performers began to move toward a milder form of fusion in which instruments traditionally associated with jazz were coupled with the rhythmic approach of lighter pop and R & B music. Performers of this more readily accessible style of fusion included Chuck Mangione, Grover Washington, George Benson, and Spyro Gyra. These artists prepared the way for the mid-1980s turn toward the "smooth jazz" of such musicians as Lee Ritenour, the Yellowjackets, David Sanborn, and Kenny G. Smooth jazz has been the target of attacks similar to those lodged against early fusion efforts: that

it is not truly jazz and that it is devoid of quality and innovation. In the 1990s, several groups emerged that returned to the more raucous sound originally associated with fusion, now coupling jazz with hard rock and heavy metal. Tony Williams joined with metal guitarist Buckethead in 1997 to produce Arcana's *Arc of the Testimony*; Niacin brought organist John Novello and drummer Dennis Chambers together with bassist Billy Sheehan; and several other hard-hitting bands formed, including Brave New World, Screaming Headless Torsos, and Harriett Tubman. Jazz-rock fusion continues to be an important presence in the music of the new millennium. Exactly which performers are included in this categorization depends on how one marks the distinction between jazz-rock fusion and improvisational rock. Important performers and groups such as Vernon Reid, James Blood Ulmer, Melvin Gibbs, Primus, Frank Gambale, Tribal Tech, and Medeski, Martin, and Wood guarantee that this music (however one categorizes it) will remain influential and inventive in the foreseeable future.

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Chadwick Jenkins

Smooth Jazz

Smooth jazz is the musical intersection of jazz and R & B. Although all smooth jazz does not sound alike, it usually takes the form of instrumental covers of previously vocalized selections. Smooth jazz also includes newly created material utilizing the electronic sounds of synthesizers, electronic keyboards, electronic guitar, and bass. The style emphasizes the use of musical grooves and hooks, a characteristic of R & B, and is most often performed in the group setting featuring one instrumentalist or lead performer. Arising as a genre in the 1980s under the creative genius of Grover Washington, Jr., George Benson, David Sanborn, Fourplay, and Kenny Gorelick, known more prominently as Kenny G, the genre has been the constant subject of ridicule. Smooth jazz, although it is not admired by many aficionados has reaped substantial financial rewards and popularity among laypersons. Chronologically, the genre follows jazz-rock fusion as the next in the line of jazz-related fusions. The inference of smooth reflects the attitude of the country in the 1980s relative to the economy, politics, and international affairs, just as the cool period mirrored the West-Coast mentality of the 1950s. Smooth jazz derives

from the settling economy of a post-Vietnam era similar to the post–World War II "Cool 50s." Artistically, the innovations of Cannonball Adderley and Stanley Turrentine are attributed as influences. Washington's 1974 "Mister Magic" and other important recordings served as preludes to the style popularized by such artists as the Yellowjackets, Fattburger, Regina Carter, and a host of others.

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Emmett G. Price III

Jazz Hip Hop

Jazz musicians have been innovative and cutting-edge from the very emergence of the expression. Since the 1960s jazz has been able to fuse to the current popular music idioms of the day. As early as 1983, musicians known for their contributions to jazz were also revered for their interest in the emerging culture of hip hop. Drummer Max Roach performed with Fab Five Freddy in a concert at The Kitchen (New York) featuring the NY City Breakers. Also in 1983, pianist and keyboardist Herbie Hancock crossed over in the rising MTV generation with his riveting composition and music video "Rockit," featuring Grandmixer DST. By 1985, legends such as trumpeter Jimmy Owens were featured in music videos and sampled live for various hip hop tracks. Owens was joined by keyboardist, Bernard Wright on Doug E. Fresh and the Get Fresh Crew's "The Show (Oh, My God)." In 1992, Miles Davis added rap producer Easy Mo Bee to the roster of his Doo Bop project to incorporate the hip hop sound, feel, and aesthetic. By 1994 saxophonist Branford Marsalis emerged with a new band, Buckshot LeFonque, which featured DJ Premiere and a long list of leading musicians committed to exploring the limitless bounds of improvisation by merging and fusing numerous genres, including hip hop. By 2002 numerous musicians had quoted and referenced hip hop tunes within their jazz performance, but none had accomplished what Jason Moran did with his 2002 solo piano rendition of Afrika Bambaataa's pivotal "Planet Rock." Rarely has a hip hop standard become part of the jazz repertoire. Hip hop innovators have utilized the genius of jazz. From the numerous jazz recordings used as source materials for samples and break beats to the rise of the first hip hop band, Stetsasonic, whose 1988 "Talkin' All That Jazz" made the connection between hip hop and jazz prominently clear to all. In 1990, recording "Jazz Thing" by Guru and DJ Premiere, better known as Gang Starr, put the new sound of jazz hip hop or hip hop jazz on the radar. The song was featured on the Soundtrack to Spike Lee's *Mo Better Blues.* Guru would later create the Jazzmatazz series, which would cement the new sound as a genre as opposed to a trendy fad. Other artists, such as A Tribe Called Quest, Digable Planets, and the

Roots, promulgated the genre with a slew of recordings merging hip hop and jazz. In 1998, attorney Steve McKeever created Hidden Beach Records, which has been a major force in spreading the sounds of hip hop jazz.

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Emmett G. Price III

Acid Jazz

Acid jazz is a loosely related collection of styles combining elements of jazz, soul, funk, hip hop, electronica, and related styles. The term, a play on "acid house," is believed to have been coined in the late 1980s by British DJs Gilles Peterson and Chris Bangs, aficionados of jazz and soul "rare groove" recordings in the London dance scene. The genre achieved substantial popularity in the early 1990s, although in the 21st century acid jazz has been largely absorbed into various other genres.

Origins

While the beginnings of the genre often are attributed to Britain in the 1980s, acid jazz may be best understood as an extension of jazz-rock fusion movements, in which artists sought to enhance the creative possibilities in jazz by combining it with elements of rock, soul, and other musical styles. Although artists such as Tony Williams (1945–1997), Donald Byrd (1932–), Lee Morgan (1938–1972), and Cannonball Adderley (1928–1975) incorporated elements of these styles into jazz throughout the 1960s, fusion gained its most significant exposure following the release of Miles Davis's landmark album *Bitches Brew* in 1970. Perhaps not coincidentally, Davis (1926–1991), as well as a number of his former sidemen, would be among the first established jazz musicians in the 1980s to experiment with what might be classified as an early manifestation of acid jazz. Herbie Hancock's (1940–) *Future Shock* was innovative in its fusing of jazz with synthesizer-based pop and dance music, and pointed to later developments in jazz and electronic forms. Similarly, Davis's 1991 album *Doo-Bop*, his final studio effort, resulted in part from his collaboration with producers Russell Simmons and Easy Mo Be, and featured rapping along with Davis's trademark minimalist improvisations. Although not a critical success, the album nonetheless pointed to a new creative avenue for jazz musicians and rappers alike.

Acid Jazz in the United Kingdom

While American jazz musicians were experimenting with incorporating popular genres into jazz, in the United Kingdom, DJs and producers were discovering jazz

recordings as a musical source in dance clubs and studios. In particular, soul jazz recordings on the Blue Note label were favored, as well as 1960s and 1970s soul and funk recordings, often as part of the "rare groove" subculture, which had a strong influence on the development of electronic dance music. The popularity of such recordings grew in the London dance club scene, spawning two major developments. First, DJs and producers began releasing compilation recordings of rare groove sides with which they had been working (such as Peterson's efforts for EMI/Blue Note in the 1980s). Such recordings reflected a renewed interest in 1960s jazz, especially that which was derived from Blue Note recordings or in a similar "funky" or "soul-jazz" vein. Secondly, bands began to appear that were influenced by these recordings, emphasizing a groove-based approach that harkened back to jazz artists like Lee Morgan. As these groups gained popularity in the late 1980s, it was clear that a new approach to jazz was starting to emerge in Britain, in parallel with that of Hancock, Davis, and others in the United States. The establishment of the Acid Jazz record label by Gilles Peterson (1964–) in the late 1980s was a significant development. Taking its name from the burgeoning style, Acid Jazz Records (and its successor Talkin' Loud) was among the first labels to feature many artists who would represent the height of the style in the early 1990s.

Stylistic and Commercial Peak: The 1990s

Several stylistically important and relatively popular artists and groups in the early 1990s would further point to the increased visibility of acid jazz, as well as its viability as a commercial genre. Formed in the 1980s in London, the Brand New Heavies drew heavily on 1970s soul and funk. One of the most successful early acts on the Acid Jazz label, the band's 1990 debut was a mostly instrumental-, organ-, and guitar-driven effort. The addition of American vocalist N'Dea Davenport would lead to a somewhat different direction for the group and also provided an entry into the American pop scene. The 1994 single "Dream On, Dreamer" featuring Davenport gained regular airplay on MTV, and signaled that acid jazz groups could capture a good deal of popular attention, and helped to spark the formation of a number of acts in a similar style. New York–based Groove Collective was formed in the early 1990s, and released their self-titled debut recording in 1993. Featuring samples of jazz recordings, James Brown–inspired drum and bass grooves, Charles Mingus–style arrangements, as well as East Coast–flavored rap, Groove Collective has been, in a sense, a microcosm for the entire movement, encapsulating many of the elements that define the genre. Drawing from influences across the musical spectrum, Groove Collective's eclectic mix of live performance and studio effects remains influential into the 21st century. In terms of popular success, few acid jazz groups have reached the level of visibility in the pop music mainstream as London born Jamiroquai. A contemporary of the early British acid jazz groups such as the Brand New Heavies, Jamiroquai also was a pioneering group in the early 1990s on the Acid Jazz label, releasing their first recording in 1992. Fronted by singer Jason "Jay" Kay, Jamiroquai eventually signed an extended record deal with Sony BMG. It was

this collaboration that led to the release of the 1996 album *Traveling Without Moving*, and spawned the smash hit single "Virtual Insanity," the video for which went almost immediately into heavy rotation on MTV, and captured a number of awards for its innovative choreography and effects. With the success of this single, the return to 1970s soul and funk that early acid jazz artists had initiated reached its climax. Fusions of jazz with rap and hip hop also gained popularity in the early to mid-1990s. Among the first to achieve widespread success was the U.K.–based rap group Us3. Featuring heavy samples of classic Blue Note recordings of the 1960s (for which the group was briefly engaged in a legal fight with the label), the band's first major label release was produced, in fact, for Blue Note. *Hand on the Torch* eventually would become the first platinum-selling record for Blue Note, and the single "Cantaloop (Flip Fantasia)" was a breakthrough hit in the United States after its release in 1993. Based on a sample from Herbie Hancock's "Cantaloupe Island," the single combined live horns and rap with samples, and although not a completely new concept at the time, the popularity of the track was nonetheless striking. Similarly, the American group Digable Planets would enjoy a good deal of popular success in the early 1990s by employing classic jazz recordings, spoken word, funk, and soul as a basis for its samples. The band's debut album *Reachin' (A New Refutation of Time and Space)* went gold in 1993, and earned the band a Grammy Award as the best rap performance for the single "Rebirth of Slick (Cool Like Dat)," whose video reflected Bohemian trappings and black nationalist philosophies. As a member of Gang Starr, Guru (born Kevin Elam) already had begun to experiment with fusing jazz and rap. His 1993 solo album *Jazzmatazz Vol. 1* was notable for its combination of rap with live jazz musicians. Featuring musicians such as Donald Byrd, Roy Ayers, Ronny Jordan, Branford Marsalis, N'Dea Davenport (of Brand New Heavies fame), as well as Senegalese/French rapper MC Solaar (who himself recorded for the Talkin' Loud label, and was known for his collaborations with jazz musicians such as Ron Carter), the album was an important bridge between the worlds of jazz and hip hop (which seemed to be growing further apart as rappers turned more toward the West Coast–influenced "gangsta" style). A top 100 hit on the both R & B and album charts in the United States, *Jazzmatazz Vol.1* spawned the hit single "Trust Me," with N'Dea Davenport. Guru would produce two more *Jazzmatazz* volumes in 1995 and 2000.

Trends in the 21st Century

Acid jazz has become so intertwined with other musical styles to the extent that, as a genre, it has nearly ceased to exist as a distinct entity. Many of the artists who initially were classified as "acid jazz" are now regarded as "jazz-funk," "neo soul," "jazz-rap," and so forth. One of the most visible legacies of the acid jazz movement of the early 1990s is its influence on the "jam band" genre. Growing out of the free-form improvisatory styles of rock groups like the Grateful Dead and Phish, jam bands found, in acid jazz, a perfect groove-oriented vehicle for extended improvisatory performance. Perhaps the best example of such an

approach is Medeski, Martin, and Wood, an organ, bass, and drum trio equally at home in the New York avant-garde scene and the traveling jam band circuit. The group's popularity and focus on improvisation are sure to keep acid jazz, regardless of stylistic designation, in the public eye for some time to come.

See also Adderley, Cannonball; Armstrong, Louis; Basie, Count; Bechet, Sidney; Blakey, Art; Blues; Chicago, Illinois; Coleman, Ornette; Coltrane, John; Davis, Miles; Ellington, Duke; Gillespie, Dizzy; Hancock, Herbie; Henderson, Fletcher; Hines, Earl (Fatha); Jazz; Kansas City, Missouri, and the Territories; Lewis, John; Marsalis, Wynton; Mingus, Charles; Monk, Thelonious; Morton, Jelly Roll; New Orleans, Louisiana; Oliver, King; Parker, Charlie; Ragtime; Russell, George; Taylor, Cecil; Waller, Fats.

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Kenneth Prouty

Jazz Education

Since the advent of jazz as a distinctive musical style, African Americans have been central to its creation and development. They have contributed significantly in the areas of performance, composition, arranging, and education. While commonplace knowledge supports claims of African American prominence in the former three areas, the latter has received far less than adequate attention. Jazz education encompasses all formal and informal pedagogical activity related to the training of amateur jazz musicians. Important jazz educators include James B. Humphrey, John T. "Fess" Whatley, Jimmie Lunceford, Walter Dyett, Leonard Bowden, Jordan "Chick" Chavis, and David Baker among others.

James B. Humphrey (1859–1935), a musician, bandleader, and teacher from New Orleans, was among the earliest recognized African American jazz educators. Beginning in the post–Reconstruction Era, Humphrey traveled extensively within the Mississippi Delta region and visited numerous sites along the area's plantation belt where he was quite prolific in organizing bands. Although he worked professionally as a trumpeter and cornetist, Humphrey trained musicians on a variety of instruments. As perhaps a foreshadowing of some essential elements that later would comprise the standard jazz curriculum, the renowned pedagogue taught music fundamentals, ear training, and "syncopoation" to a host of early jazz musicians. Among his most notable pupils were Alphonse Picou, Armand Píron, Jimmy "Kid" Clayton, and several members of Fate Marable's Orchestra.

Around the turn of the 20th century, a few professional bandleaders were instrumental in educating developing jazz musicians. Both W. C. Handy (1873–1958) and James Reese Europe (1881–1919) actively worked to disseminate musical

knowledge to musicians of syncopated dance orchestras. In 1905, Europe formed the Nashville Students, purportedly the first syncopated dance ensemble. In 1910, he established the Clef Club in New York, which served as a training institution and musician's union for African American professionals. Handy served as bandmaster at the Teacher's Agricultural and Mechanical College for Negroes in Normal, Alabama, before his meteoric rise to prominence as the "Father of the Blues."

During the inchoative stages of jazz education, high school music programs cannot be overlooked. As early as the 1920s, a significant number of African American music educators and secondary schools supported student jazz ensembles. In many cases, a strong high school–level jazz experience served as a springboard and threshold into the professional world. Remarkable music pedagogues could be found in many regions of the country, including the Midwest, West Coast and Southern states.

Musician, composer, and educator, Major N. Clark Smith (1877–1935) excelled as an instructor of both instrumental and vocal ensembles. Born in Leavenworth, Kansas, Smith held numerous teaching positions at various high schools and universities throughout his illustrious career. He was known for the military-like discipline that he demanded of his students. Although he did not teach a jazz curriculum, he was open-minded toward jazz and supported his students who were interested in learning the art form. At Lincoln High School, he taught many of the up-and-coming Kansas City jazz musicians, such as bassist Walter Page. In Chicago, he taught at Wendell Phillips High School and later directed a band sponsored by the *Chicago Defender* newspaper. Former members of this group were Lionel Hampton, Milt Hinton, and Ray Nance.

Following Smith's stint at Wendell Phillips High School was Captain Walter Henri Dyett (1901–1969) who assumed the position of director in 1931. Having worked professionally with Erskine Tate, Dyett was fluent in jazz styles. A masterful composer and arranger, he was quite effective as an educator and mentor to his students. The majority of his teaching career was based at Chicago's legendary DuSable High School where he remained until his retirement in 1961. He reportedly trained more than 20,000 musicians during his lifetime. Significant jazz musicians under his instruction were Gene Ammons, Johnny Griffin, Eddie Harris, Julian Priester, Richard Davis, Wilbur Ware, Nat King Cole, Dinah Washington, and Johnny Hartman.

John Tuggle "Fess" Whatley (unknown–1972), trumpeter and band director at Industrial High School in Birmingham, Alabama, founded the city's first Negro Society Dance Orchestra in 1922. Billed as Fess Whatley and His Jazz Demons, the group excelled at reading music and supplied musicians to such high-profile figures as Lionel Hampton, Louis Armstrong, Billie Holiday, and Duke Ellington. Notable former students are Cleveland Eaton, Teddy Hill, Herman Blount (also known as Sun Ra), and Erskine Hawkins. Hawkins (1914–1993) went on to great success as a jazz educator at Alabama State College and as a professional bandleader, composer, and arranger.

Jimmie Lunceford (1902–1947) also connected the realms of formal education and professional activity. After studying at Fisk University and performing

with the institution's jazz ensemble known as the Fisk Collegians, the bandleader and educator assumed a teaching position at Manassas High School in Memphis, Tennessee. There he formed the Chickasaw Syncopators (later renamed the Jimmie Lunceford Orchestra), a conglomeration of his former classmates from Fisk and students at Manassas. Among Lunceford's students were Moses Allen, Jimmy Crawford, and Gerald Wilson.

Samuel R. Browne (1906–1991) was one of the first African American teachers hired in Los Angeles's secondary school system. An accomplished organist and pianist, Browne earned a bachelor's and master's degree in music education from the University of Southern California. At the time that he completed his education, discriminatory hiring practices barred African Americans from teaching positions in the Los Angeles area. After a stint of professional work as a pianist, Browne returned to Los Angeles in the mid-1930s and successfully found placement as a music instructor at Jefferson High School. Dissatisfied with the lack of attention given to African American music in the curriculum, Browne petitioned to organize a student jazz band. He fully immersed his students in the knowledge of jazz as a professional endeavor by procuring guest lectures by artists like Duke Ellington, Billie Holiday, and Nat King Cole from the neighboring Central Avenue jazz scene. Well-known jazz musicians who matriculated in Browne's program include Dexter Gordon, Chico Hamilton, Buddy Collette, Ernie Royal, Melba Liston, Frank Morgan, and Art Farmer.

Another important educator in Los Angeles was saxophonist and trumpeter Lloyd Reese, who operated an informal music conservatory at his home and organized a rehearsal group at the black musicians' union. Reese worked professionally with the Les Hite Orchestra and in the Hollywood studio scene. His curriculum stressed the basic principles of Western music with particular emphasis on innovative ways of understanding harmony. Among his greatest students was the legendary Dexter Gordon.

A number of historically black colleges and universities (HBCUs) hosted the pioneering efforts of African American jazz educators at the collegiate level. Many of these upstart programs served as fundraising agents for their institutions and were, in some cases, student driven.

Noted as a real trailblazer for jazz education, Leonard L. Bowden created the first classes in jazz instruction at the Tuskegee Institute in Alabama in 1919. In addition to founding Tuskegee's first syncopated dance band, Bowden collaborated with John "Fess" Whatley in organizing the widely celebrated 'Bama State Collegians at Alabama State College. Through Bowden's leadership, the latter institution began offering jazz courses for college credit in the 1940s. Bowden was active as a professional musician and arranger, leading his own band in St. Louis and providing arrangements for the all-white bands of Mark Doyle and Boyd Raeburn. His most remarkable work in jazz education was due to a recent allowance of African Americans into the U.S. Navy for general service during World War II. At the Great Lakes Naval Base, he was given the daunting task of organizing concert, military, and jazz bands. From 1942 to 1945, Bowden devised an educational curriculum that continues to be the model at numerous

jazz studies programs across the United States. Key subjects taught were arranging, improvisation, rehearsal techniques, and performance ensembles. It is estimated that more than 5,000 African American servicemen received instruction at the base before embarking on successful careers and even becoming major contributors to jazz. Such notable figures include Clark Terry, Willie Smith, Ernie Wilkins, and Gerald Wilson.

In 1946, Jordan "Chick" Chavis organized the Tennessee State Collegians at Tennessee State University in Nashville. Chavis was hired by the president of the HBCU to recruit students for a music program that would nurture talented youths with the hopes of creating the next generation of skilled instructors and performers. Chavis's jazz band won numerous awards, including being selected as the top college jazz orchestra by the *Pittsburgh Courier*'s Readers' Poll. The group performed at the famed Savoy Ballroom and Carnegie Hall. Former members include piano virtuoso Phineas Newborn and the late Ray Charles's sideman, saxophonist Hank Crawford.

In the late 1960s, amid the growing concern for jazz education at the Music Educators National Conference, the National Association of Jazz Educators was born. Over several decades of development, the organization was renamed the International Association for Jazz Education. African American educators who served as president of the now-defunct flagship of jazz education include the renowned pedagogue and scholar David Baker (1931–), Vernice "Bunky" Green (1935–), Willie Hill (1948–), Warrick Carter (1942–), and Ronald McCurdy (1954–).

Ray A. Briggs

European Reception of Jazz

Jazz, and especially jazz played by African American musicians, was circulating in mostly alternative circuits in the big cities of the United States before 1930, but it was perceived differently in Europe. In Europe, jazz arrived as a powerful form of music from America and was received by most Europeans without any racist connotation. Because the music came mostly through the radio and 78 revolutions per minute (rpm) recordings, European audiences did not bother to know if orchestras were made up of blacks or whites. Jazz was already fashionable during the Roaring Twenties (1919–1929) and was extremely successful in Paris after "*Les Années Folles.*"

European Audiences

Jazz was first discovered in France in 1917, when U.S. soldiers brought along some jazz musicians. At that time, jazz was seen as "modern." Many French writers referred to jazz in their books from the late 1920s, including Jean Cocteau, Georges Bataille, André Hodeir, Jean-Paul Sartre (in *La Nausée*, 1938), and Boris Vian. Apart from being a jazz critic, French novelist Boris Vian had

his own jazz ensemble in Paris during the late 1930s, in which he played the trumpet. Claude Luter, Stéphane Grapelli, Django Reinhardt, Jean-Luc Ponty, and Michel Petrucciani were all white, French musicians, fascinated and inspired by jazz, who also contributed to reinventing the genre.

Vocal jazz singers were especially popular in England, whereas audiences in non-Anglophone countries, such as France, seemed to prefer instrumental jazz. An American vocal quartet made of four African American voices, the Mills Brothers, were already famous in the United States when they toured in England from 1934 to 1937. Each year, they played concerts, appeared in radio broadcasts on the BBC, and even recorded two titles for the British Decca Company at the Thames Street Studios in London. They sang songs a cappella, sometimes accompanied only by a guitar (played by John Mill), as they imitated all other instruments with their voices, from bass to trumpet and brass. The Mills Brothers were so popular in Britain that they even released songs that were not published in the United States.

Emergence of Writings about Jazz

Magazines dedicated to jazz, such as *Jazz Hot* and the later *Jazz Magazine,* first began to appear in France in the 1930s. The oldest jazz magazine in the world, *Orkester Journalen* (OJ), which first appeared in 1933, was located in Sweden; Robert Goffin, a Belgian jazz critic, wrote an article on the subject in 1921. In Italy, the *Il Blues* magazine was published. In England, the *Jazz Journal* (now known as the *Jazz Journal International*) was founded in 1947. One of the foremost blues historians, Paul Oliver, was born in Nottingham, England. In addition, the famous British historian Eric Hobsbawm wrote dozens of jazz chronicles under the pseudonym of Francis Newton in the *New Statesman and Nation,* as well as other British magazines (like the *Times Literary Supplement* and *Melody Maker*). Hobsbawm's famous book *The Jazz Scene* (1959), published under his pseudonym, was translated into French, Italian, and Czech.

The comparison of two obituaries about musician Big Bill Broonzy (1893–1958) demonstrates how African Americans were perceived on both sides of the Atlantic. In the August 23, 1958, edition of the British *Melody Maker,* Max Jones wrote: "I suppose Bill made more friends in this country than any American singer since [Louis] Armstrong first came here." Conversely, in the September 1, 1958, issue of the U.S. magazine *Time,* one could read: "Bill never saved the money he earned, and when a new generation cramped his country style, he was broke all the time." When Big Bill Broonzy first came to London in 1951, the *Melody Maker* critic Max Jones observed that the Kingsway Hall audience "regarded him as a combination of creative artist and living legend."

Jazz during Wartime

If African Americans could escape American racial prejudice abroad when traveling in most European countries during the 1930s, they were not welcome in

Germany after 1933. They banned jazz, and any foreign music labeled as "black" was considered "degenerate" in 1938. From 1942, however, the Nazi German propaganda minister, Joseph Goebbels, promoted his official all-white jazz ensemble, the *Deutsche Tanz und Unterhaltungsorchester* (German Dance and Entertainment Orchestra, DTU) to serve as an official German jazz ambassador.

In the 1940s, jazz was most popular in Paris. A famous Parisian jazz club, named *Blue Note,* was located at 27 rue d'Artois near the fashionable *Champs-Élysées.* Forbidden by the Nazi occupation of France in 1940, jazz was nevertheless adopted by some French musicians, who called their appropriation "swing," whereas other jazz aficionados identified themselves as "*zazous.*" Jazz, however, was banned in European countries occupied by the Nazis, such as France, Belgium, and Poland. The end of the war in 1945 meant the return of U.S. mass culture in Europe, and jazz became a synonym of "liberation" for a whole generation.

Europe as a "Homeland" for African American Musicians

After World War II, African American singers, including Lead Belly, Josh White, and Big Bill Broonzy, began touring in Europe and paved the way for other bluesmen and jazz artists. In Belgium, Broonzy gave an admirer the handwritten manuscript retelling the narrative of his own life that became an autobiography entitled *Big Bill Blues* (1955). In Belgium, at the 1958 World Fair in Brussels, a series of jazz concerts were presented during the summer to a worldwide audience. The performance of jazz saxophonist Sidney Bechet was recorded and released on a unique long-play (LP) record in France on the label *Disques Vogue.*

African American musician Miles Davis did the soundtrack of a French feature film, *Ascenceur pour l'échafaud* ("*Lift to the Scaffold,*" or "*Elevator to the Gallows,*" 1958). He and his musicians recorded their instrumental soundtrack while watching the film in the studio. The LP of the original soundtrack was among the most famous in film history and was constantly rereleased in subsequent years in France. In the same vein, although less popular, jazz organ master Jimmy Smith also recorded in Paris an exclusive soundtrack with a brass section for another film noir entitled *La métamorphose des cloportes* (1965), directed by Pierre Granier-Deferre. The LP soundtrack, and later the compact disc (CD), were available only in France and were not released elsewhere.

Beginning in the late 1950s, many African American artists recorded and even lived in Europe, where there was no segregation, as opposed to the United States. While abroad, they had the freedom to be admitted to the same hotels, buses, and public restrooms as whites. This was a sharp contrast to their previous life in the United States. Big Bill Broonzy spent a few months in London during the early 1950s. Piano player Bud Powell (1924–1966) lived in France from 1959 until 1964 (his character was featured in a 1986 film about jazz in Paris entitled *Round Midnight*). Powell's colleague, drummer Kenny Clarke (1914–1985), also lived in Paris from 1957 until his death and served as a sideman for many U.S. jazzmen (including Miles Davis) who toured in Europe. A true Parisian for decades, Clarke was buried at the famous Père-Lachaise Cemetery.

Another blues piano player and singer, Memphis Slim (1915–1988), lived in Paris from 1962 until his death in 1988. Miles Davis lived a few months in Paris in 1959. Legendary blues piano player Champion Jack Dupree (1909–1992) lived in Germany for 33 years (from 1959 until his death in 1992). Other African American artists chose to live overseas, including Tina Turner in Zurich, Switzerland, in 1986. Countless African American musicians recorded albums in Paris, including the Quincy Jones Big Band, Charles Mingus, and Miles Davis. Many jazz legends played and recorded with French musicians; for instance, Dexter Gordon recorded with French bass player Pierre Michelot, and Bud Powell played with French bass player Gilbert Rovère.

From 1962 to 1966, several African American artists made a collective tour in Europe that was presented by the National Jazz Federation. It had various names, including "American Negro Blues Festival," "A Documentary of the Authentic Blues," and "The Cavalcade of the Blues." Each concert featured a dozen legendary artists who performed on their own or in various combinations. Bluesmen included T-Bone Walker, Sonny Terry, Brownie McGhee, and Memphis Slim in 1962; and Muddy Waters, Sonny Boy Williamson, Otis Spann, Lonnie Johnson, and Big Joe Williams in 1963. Bass player Willie Dixon served as an organizer and arranger every year. This all-star cast played in Britain, France, West Germany, and elsewhere, usually in halls or theaters (made for classical concerts) instead of bars or taverns. Some of these historical performances were later released on LP in the 1970s (on the Musidisc label in France and Italy). These concerts were first broadcast in the 1960s on West German television (*Südwestfunk*) under the title *Jazz Gehört und Gesehen* ("Jazz Heard and Seen").

European Artists Inspired by Jazz

The number of European artists influenced by jazz is endless, ranging from Charles Trenet (especially in his early songs from the 1930s, such as "*Quand j'étais p'tit, je vous aimais,*" "*Verlaine*" and "*Une noix*"), Charles Aznavour ("*Pour faire un jam*" and his 1998 CD entitled *Jazznavour*), and Henri Salvador ("*Maladie d'amour*") ("Love Sick") in France. Salvador remains the most famous black artist, maintaining a 60-plus year career in France as a singer, songwriter, and musician dedicated to jazz. Even Quincy Jones went to France to produce the brass section in one of his most humorous songs "*Blouse du dentiste*" ("Blues of the Dentist") in 1960. In 1968, Charles Trenet copied an old standard from the repertoire of Al Jolson, but also the Tommy Dorsey Orchestra and Nat King Cole, entitled "Little Girl" (composed by Madeline Hyde and Francis Henry). Trenet copied the song with the same melody but in a slower tempo and a new title, "*Quartier latin.*"

In England, there was a whole generation of jazz-inspired artists, such as Sir Johnny Dankworth, Humphrey Lyttleton, Chris Barber, Cleo Laine, and George Melly. In London, many pop groups were influenced by blues music and contributed to the popularity of this genre in Europe and even in the United States. British musicians brought to pop radio stations (now with a British accent) the "devil's music" that used to be limited to the circuits of "Race Records" and black radio

stations in the United States before 1965. Examples were numerous and included the Rolling Stones, who purportedly received their name from a song by Muddy Waters, and pop groups such as the Animals and the Yardbirds, who recorded with blues legend Sonny Boy Williamson in 1964. Even the Beatles composed jazz-flavored songs, such as "Honey Pie" (1968) and "You Know My Name" (1969 [1967]). Other British artists influenced by jazz and blues music include Alexis Korner, Long John Baldry, John Mayall's Bluesbreakers, Cyril Davies, Joe Cocker, and the group Fleetwood Mac. Although all were white, they were considered the epitome of the blues in England. Some famous British musicians (Eric Clapton, Steve Winwood, Charlie Watts, and Bill Wyman) reunited to record *The London Howling Wolf Sessions* in 1971. In Ireland, artists such as Van Morrison and Dusty Springfield sang mostly rhythm and blues-inspired songs in the early 1960s. The two foremost British pop groups, the Beatles and Rolling Stones, both hired African American musician Billy Preston to play organ on their records in the 1970s.

In Europe in the 21st century, there are many annual jazz festivals. Some of the more famous ones are held in Montreux and Bern (Switzerland). Some of these jazz festivals take place in the most remote cities in northern Europe, far from the hot New Orleans where jazz originated. The guests to these jazz events, however, are not exclusively black or American; they often come from various countries, and the list usually includes some local performers.

See also Appropriation of African American Music; Davis, Miles; Jazz; Mills Brothers, The; Race Music and Records.

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Yves Laberge

Latin and Afro-Caribbean Jazz

Latin and Afro-Caribbean jazz often are used interchangeably to describe the same music, even though each style generally is considered distinct but related. With roots tracing back to the early 1900s, the Latin and Afro-Caribbean jazz

movement in the United States began in earnest in the 1940s. Despite the contribution of many artists, over the past century the activities and bands of Dizzy Gillespie have been the single largest proponents of Latin and Afro-Caribbean jazz.

Latin Jazz

Latin jazz is a term generally attributed to jazz music in which dance and rhythmic elements are particularly prominent. Perhaps the most defining feature of Latin jazz is the construction of rhythm, which consists of layers of basic rhythmic patterns grouped both equally and unequally so that accents align in one or two measure phrases or patterns. Unlike most subgenres of jazz, Latin jazz requires a duple subdivision of the beat, rather than the characteristically triple division of jazz. The most common Latin jazz rhythms are the Habanera, Ritmo de Tango, Contradanza, and a broad array of variations. The Habanera rhythm is versatile and can be incorporated into other prominent Latin music styles such as the Son Clave and Rumba Clave patterns. Markedly active, Latin jazz frequently includes a rhythmic ostinato played by any number of players from both conventional jazz rhythm sections (piano, bass, drum set, guitar) and Afro-Cuban or Brazilian percussion instruments (congo, claves, bongo, and so on). Percussive ostinato is supported by bass lines usually outlining harmonic roots and fifths synchronized rhythmically with the clave pattern or time-keeping pattern. Historically, isolated occurrences of Latin American musical elements infused in jazz can be found throughout Scott Joplin and Louis Chauvin's *Heliotrope Bouquet* (1907) and other later piano rags of the 1900s. Later, Jelly Roll Morton incorporated Latin jazz elements in his piano music as early as the 1923 *New Orleans Blues,* which makes use of the Habanera pattern in the left hand. Riding the popularity of the Rumba and Mambo, Latin dance crazes swept across America during the 1930s and 1940s. Don Azpiazú, and other contemporary bandleaders, capitalized on the popularity of Latin-infused jazz. Duke Ellington, for example, recorded two of his most famous tracks *Caravan* (1937) and *Conga Brava* (1940) written by Puerto Rican Juan Tizol during this time. In 1948, Cuban-born and New York-based musician Machito formed the Afro-Cubans and from 1948 to 1960 integrated jazz artists like Charlie Parker, Cannonball Adderley, and Cecil Payne along with his core ensemble. The popularity and efforts of Machito further cemented the budding marriage of jazz and Latin styles. In the 1950s, another wave of Latin-based dances became en vogue and preference toward the cha cha cha and meringue was quickly essential to any working jazz band's repertoire. By the late 1950s, Latin elements were so engrained in bop and other styles of jazz that their presence was no longer novel and many musicians, Cal Tjader, Herbie Mann, and Horace Silver, for example, shifted emphasis and sought out specific Latin sounds for added exotic ambiance. In the late 1950s and early 1960s, the strength of Stan Getz and Antonio Carlos Jobim propelled the Brazilian styles of bossa nova and samba into the mainstream of the jazz-consuming public marking a fresh influx of stylistic and artistic development. The 1970s saw a constant revival of old styles due in large part to considerable

defection of Cuban musicians to the United States and favorable relations between American jazz musicians and those musicians still based in Havana. However, despite goodwill among practitioners, political and economic sanctions between the United States and Cuba were in place since the 1960s, fostering bifurcated tracks of Afro-Caribbean musical development in each country. Many musicians defected or obtained special visas and notable Cuban expatriates of the 1970s include Arturo Sandoval and Paquito D'Rivera. The 1970s also witnessed the increasing integration and popularization of Afro-Cuban jazz and salsa music. From the 1980s to the present, Latin jazz has undergone continual experimentation of styles by artists such as Wayne Shorter's Argentinean vamps on the album *Native Dance* (1974), wordless Portuguese singing embraced by Pat Metheny in the late 1980s and 1990s, and many others.

Afro-Caribbean Jazz or Afro-Cuban Jazz

Afro-Caribbean jazz, or sometimes generically known as Afro-Cuban jazz, is a subgenre of Latin-influenced jazz that emerged in the United States during the 1940s. Since its creation, which resulted from a fusion of bop and traditional Cuban musical elements, Afro-Caribbean jazz primarily was fostered in the work and bands of Dizzy Gillespie. Afro-Caribbean, versus simply Latin jazz, principally uses Cuban dance, folk, and popular idioms and styles in harmony with a jazz foundation. Although chiefly derived from traditional Cuban music, Afro-Caribbean jazz influences were not easily confined to Cuba and became increasingly pan-Caribbean, welcoming calypso and other styles. Although elements of Latin music can be found in jazz as early as the late 19th century, the earliest specifically Cuban elements, what Jelly Roll Morton called the "Latin Tinge," are traceable to the arrangements and bands of Alberto Socarras and Mario Buazá of the 1930s. Despite these early proponents, it was Gillespie who was responsible for defining the focus and scope of the style, and for giving Afro-Caribbean jazz an identity and focus. Historically, much of the early and continued international popularity of the style is also attributed to Gillespie. In a concert at Carnegie Hall in 1947, Gillespie officially introduced the gifted Cuban percussionist Chano Pozo, arranging to bring Pozo to New York for recordings and concerts, and foster what became a dynamic and influential collaboration. The desire by Gillespie, Pozo, Buazá, and other Afro-Caribbean musicians of this time period was to reverse the increasingly monorhythmic nature of contemporary jazz music. Proponents envisioned that the infusion of Afro-Caribbean elements would provide the polyrhythmic interest that contemporary jazz so desperately needed. Gillespie made several notable Afro-Caribbean influenced recordings in the 1940s, including *Manteca* (1947), *Afro-Cuban Suite* (1948), *Guarachi Guaro* (1948), *Cubana be/Cubana bop* (1947), and others. These early recordings featured Pozo on percussion and were the first of their kind to integrate advanced polyrhythmic elements of Afro-Caribbean music with bop. Others followed suite, including Stan Kenton with *Machito* (1947), *Cuban Episode* (1950), *Twenty Three Degrees North, Eighty Two Degrees West* (1952), Tadd Dameron's *Jahbero* (1948), Charlie

Parker's *My Little Suede Shoes* (1951), Bud Powell's *Un Poco Loco* (1951), and many others. By the end of the 1950s, the novelty of the exotica craze of North America became commonplace, waned in popularity, and the fickle jazz consumers and musicians followed suite. Though no longer commercially as popular, jazz musicians, such as Gillespie and his band, continued to perform Afro-Caribbean jazz throughout the 1950s and 1960s, including the recording *Gillispiana* (1960). Armando Peraza, Mongo Santamaria, and many prominent Cuban-born musicians and percussionists of this time were also active in the American jazz scene. In the 1970s, Afro-Caribbean jazz broadened its scope becoming, via salsa, ingrained in the American pop and dance music consciousness. Artist such as Celia Cruz and Tito Puente embraced the musical changes of what was now known as salsa music, and both musicians contributed significantly toward carrying the Afro-Caribbean jazz movement and music through to the late 1990s, enjoying considerable popularity both artistically and commercially in both the jazz and pop idioms. In the 21st century, in the United States, Latin and Afro-Caribbean-based jazz has enjoyed steady popularity, and a small resurgence stemming from the popularity of salsa and contemporary artists such as Nachito Herrera, Giovanni Hidalgo, Ruben Blades, the Buena Vista Social Club, the Mingus Big Band, and many others. Despite continued political and economic sanctions with Cuba, top Afro-Caribbean jazz artists regularly perform throughout the United States and the world.

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Andrew R. Martin

Vocal Jazz

Vocal jazz (often commonly called simply "jazz singing") is a highly individualized expressive art form, containing many modes of expression. Due to the highly personal nature of the development of style, a description of what aesthetically defines a "jazz voice" is nearly impossible. Vocal jazz usually contains the following stylistic elements: improvisational interpretation of the melody and rhythm of the musical material, and the lilt of "swing" present in most jazz. A jazz vocalist performs the same artistic function as any instrumental jazz soloist. Jazz vocalists often (but not always) take vocal solos using "scat" syllables.

The roots of jazz singing include African American sacred and secular traditions, including the solo spirituals and the blues. It also was influenced by the singing of musical theater and minstrelsy. Many of the elements of both rural or

"country" blues and urban or "vaudeville" blues transmitted easily to vocal jazz, including call and response between instrument and voice and remanipulation of a written vocal melody.

In the early part of the 20th century, blueswomen dominated the vaudeville circuit. The Theater Owners Booking Association (T.O.B.A.) tent vaudeville circuit was a touring circuit, focused primarily in the American South, where many blues performers first attained a level of fame and success. One of the first of these performers was Ma Rainey (born Gertrude Pridgett, 1886–1939) who was soon equaled by a young singer on the circuit: Bessie Smith.

Bessie Smith (1894–1937) was a larger-than-life figure and performer. Billed as the "Empress of the Blues," she possessed a huge instrument (a necessity for singers in the premicrophone days), a forceful personality, and, at six feet tall, an imposing figure. At the height of her career, she toured in her own private railway car, and commanded large sums for her performances. Her songs were often sexually frank, and she would often alter the lyrics of popular songs to better suit her tastes, as well as write her own material. Some sources have claimed that Ma Rainey was Smith's mentor, but this is subject to debate, although they did perform for the same company several times around 1913. Smith went to Harlem in 1923, at the height of the Harlem Renaissance, and was soon performing on the active club scene. She began her recording career in Harlem, performing with such illustrious figures as Fletcher Henderson (1897–1952), James P. Johnson (1891–1955), and Louis Armstrong (1900–1971). Her 1925 recording of "St. Louis Blues," featuring Armstrong on cornet remains a powerful testament to the prowess of both artists.

By all accounts, Smith was a fearless woman. There are many stories of her behaving boldly, such as at a show in North Carolina in 1927, where she single-handedly faced down and scared off a group of Ku Klux Klansmen who were preparing to terrorize her audience. The Great Depression took a toll on both the career and financial life of Smith. There was a brief period during which she did not perform as regularly as she had. By the mid-1930s, however, Smith was beginning to move away from the older blues style and was updating her sound and preparing for a comeback. She was beginning a touring schedule again and planning a recording when tragedy intervened. While riding to her next performing engagement on September 26, 1937, outside of Clarksdale, Mississippi, the car in which she was riding viciously sideswiped a truck that had partially pulled off the road. Smith's right arm was nearly severed, she suffered "severe crushing injuries" to her entire right side, and she was bleeding severely. Controversy swirls around what happened next. A common legend holds that Smith bled to death because she was refused treatment in a white hospital. This account originally appeared in a *Down Beat* article written by promoter John Hammond (in which he was also promoting a "Bessie Smith memorial album"), but has now been held to scrutiny. According to a Dr. Smith, a physician who was on the scene soon after the accident, her injuries were severe, and she died in the ambulance on the way to the hospital. What is certain is that a great voice was silenced and that her recordings have influenced many singers who came

after her. An estimated 10,000 mourners filed past Smith's coffin as it lie in state in Philadelphia, and the streets were full for her funeral procession.

Throughout the 1920s, jazz gained in popularity. Jazz singing grew up alongside it. One of the primary early forces in this era was Louis Armstrong.

Louis Armstrong (1900–1971)

Louis Armstrong is a towering figure in instrumental jazz, often credited as elevating the role of the jazz instrumental soloist, but his stature as a vocalist is no less grand. Although Armstrong always claimed July 4, 1900, as his birth date, baptismal records place it on August 4, 1901. He was born to a single mother and often was cared for primarily by his maternal grandmother. As a young boy growing up in "back of town" (the area of town farthest from the Mississippi River, populated by the poor) New Orleans, Louisiana, Armstrong performed with a vocal quartet on street corners, both singing and dancing. He purchased his first trumpet with the help of his boyhood employer, and he studied briefly with trumpet player Bunk Johnson. On New Year's Eve 1913, a celebratory firing of a pistol landed him in the Colored Waif's Home for Boys on the outskirts of New Orleans. It was in the home's marching band that Armstrong received additional musical training, eventually rising to the position of leader. In young adulthood, Armstrong was taken under the wing of successful cornetist Joe "King" Oliver, and performed with Oliver's band in New Orleans as second cornetist. When Oliver left New Orleans for Chicago, he soon summoned Armstrong to join him. Armstrong left New Orleans for Chicago in 1922. Armstrong departed Chicago in 1924 to go to New York, where he joined Fletcher Henderson's successful band. It was while performing with Henderson that he began to sing publicly again, often trading choruses with himself on the trumpet, and his performances always met enthusiastic audience approval. In 1925, Armstrong returned to Chicago, and began to make his iconic "Hot Five" and "Hot Seven" recordings. His 1923 recording of "West End Blues" is often cited (and fairly so) for its trumpet introduction, but Armstrong's crooning vocal chorus that follows it is also a masterpiece. His 1926 recording of the hokum number "Heebie Jeebies" includes a scat solo that is sometimes incorrectly credited as the first recorded scat solo. A legend emerged that Armstrong spontaneously "invented" scat singing when he dropped a page that contained the lyrics to the song. It is a persistent legend, but one that even Armstrong denied. Armstrong was a complete entertainer, pleasing audiences, and has cited influences such as vaudeville entertainers Bill "Bojangles" Robinson (1878–1949) and Bert Williams (1875–1922). Armstrong was met by commercial as well as artistic success in his lifetime. Many of his records were hits on the pop market, with his 1963 recording of "Hello, Dolly" from the Broadway musical of the same name knocking the Beatles out of the top spot on the Billboard chart at the height of their initial success. Armstrong also had a prolific film career, appearing in such films as *Pennies from Heaven*, *Cabin in the Sky*, *The Glen Miller Story*, *High Society*, *New Orleans*, and *Hello, Dolly*.

Armstrong served as an American artistic ambassador, traveling the world for the U.S. State Department. During the Little Rock school integration crisis, in which Governor Faubus called in the Arkansas National Guard to prevent black students from attending a "white" school, Armstrong became so enraged that he cancelled a state department tour to Russia. Armstrong told a reporter, "the way they are treating my people in the South, the government can go to hell" (Giddins 1988, 163) Although Armstrong's press agent and manager attempted to back down on Armstrong's forcefulness, Armstrong continued his statements against both the president and Governor Faubus. His influence on other singers was enormous, with many jazz and pop singers citing him as a primary influence.

During the Swing Era, most big bands employed a singer. Often they would employ both a male and a female singer, and often they would employ both a black and a white singer. During the late 1930s and early 1940s, jazz was truly a popular music, and many singers rose to prominence. Joe Williams (1918–1999), who fronted Count Basie's band; Billy Eckstine (1914–1993); and Frank Sinatra (1915–1998), who got his start with the Tommy Dorsey orchestra, were male singers that rose to the forefront. They all possessed powerful baritone voices and had lengthy careers that outlasted the big band era. Eckstine eventually founded a big band that was one of the few to explore the bop aesthetic. Two female singers whose careers transcended the Swing Era were Billie Holiday and Ella Fitzgerald.

Billie Holiday (1915–1959)

Born Eleanora Fagan, Billie Holiday (1915–1959) accomplished for jazz singing what Louis Armstrong accomplished for jazz instrumentalists—that is, she raised the role of singer to improvisor. Holiday combined the name of Billie Dove, a film star and her father Clarence Holiday's last name for her stage name when she began singing professionally. Nicknamed "Lady Day," she possessed an unparalleled elegance coupled with a sturdy toughness. She was unafraid to express her dissatisfaction with the behavior of her audiences, no matter what the venue. Holiday's improvisation is profound. Although she was not a scat singer (an ability often spuriously linked to skill in vocal improvisation), Holiday interpreted the melodies of her songs, changing them dramatically both melodically and rhythmically. Her subtle, behind-the-beat phrasing has been imitated by both jazz instrumentalists and jazz vocalists. Holiday struggled throughout her life with addictions to drugs (primarily heroin) and alcohol. She was convicted of heroin possession and incarcerated in 1947.

In her early career, she toured with several big bands, most notably bands led by Artie Shaw (1910–2004) and William "Count" Basie (1904–1984). Her place in both bands was complicated by the institutionalized racism of the time. Shaw's band was an all-white band, and Holiday's presence troubled many of the band's sponsors. She was not allowed to sing on the radio—Shaw's white "girl singer" Helen Forrest (1917–1999) would replace her—and often at live performances, she was not allowed to sit on the bandstand when she was not singing. Her experience with Count Basie's band was no less troubled by the racist climate.

Holiday was a light-skinned woman, and at an engagement with the Basie Band at Detroit's Fox Theater, management requested that she darken her skin using makeup so that the audience could not mistake her for a white woman singing with a black band. After her tenure with the two bands, Holiday began to seek out work in more intimate club environments. She was soon employed by a small club in New York called "Café Society," where segregation of neither customers nor performers was permitted by management. It was here in the small club setting that Holiday's artistry was allowed to shine. In 1938, she was approached with a new song called "Strange Fruit," penned by radical poet and songwriter Abel Meeropol (1903–1986) under the pseudonym Lewis Allen. The lyrics to the song graphically describe a lynching. After some hesitation, Holiday began to close every set she sang at Café Society with the piece, often with tears streaming down her cheeks. The piece of music became so associated with her that she claimed to have written it herself in her autobiography. Throughout her career, she performed with many sidemen, but she was musically linked most often to saxophonist Lester Young (1909–1959). The ravages of her addictions are evident on her later recordings, particularly her final album *Lady in Satin*, but the album also showcases her virtuosic ability to interpret songs despite the limitations of her vocal range and power. In 1959, she was hospitalized for treatment of cirrhosis of the liver. While hospitalized, heroin was discovered in her possession, and the police were called. She died suffering not only the symptoms of cirrhosis, but of heroin withdrawal.

Ella Fitzgerald (1917–1996)

Ella Fitzgerald was born in Newport News, Virginia, and had a recording and performing career that was more than six decades long. She cited both Louis Armstrong and Connee Boswell as early influences on her vocal style. Throughout her life, she struggled to keep her personal life out of the public eye, eschewed drugs and alcohol, and continuously worked at her craft. In her early childhood, she developed a passion for music and dancing, and she often spoke of her early childhood ambitions to be a dancer. At an early performance, at the Apollo Theater's famous "Amateur Night," Fitzgerald originally entered the contest as a dancer, but changed her act at the last minute and sang two numbers. She won the competition by a landslide. This performance helped her get her start on New York's scene, and she soon was performing regularly at the Savoy Ballroom with the William Henry "Chick" Webb (1905–1939) orchestra. In 1938, she recorded a version of the children's nursery rhyme "A-Tisket, A-Tasket" with the orchestra, and it was a hit. Fitzgerald also performed the song in the Abbot and Costello film "Ride 'Em Cowboy." When Webb died in 1939, Fitzgerald briefly became the leader of his band. Beginning in mid-1950s, Fitzgerald began a recording project to record the "American Songbook," compositions by prominent American composers of popular music and Broadway show tunes. She began with the work of Cole Porter and also recorded the music of Harold Arlen, Rodgers and Hart, George and Ira Gershwin, and others. Although not all of the material is her best

work, some of these recordings are masterpieces and confirm Fitzgerald's place in the crossover pop market. She also recorded twice with Louis Armstrong, on "Ella and Louis" and "Ella and Louis Again." These two recordings contain some incredibly charming interplay between two artists at the peak of their form. Unlike Armstrong, who never embraced the new aesthetics of bebop, Fitzgerald transformed seamlessly into the new musical realm. Her scat singing, always of top quality, rose to the pyrotechnical virtuosity inherent in bop. She often would not only scat sing, but also improvise new lyrics during her solos to describe her current performance situations, and include impersonations of other famous singers (almost always Louis Armstrong) within her interpretations. She was awarded the National Medal of the Arts in 1987. Her later life was plagued by health problems. She developed diabetes, and complications from the disease led to her confinement in a wheelchair when both legs were amputated below the knee. She also underwent heart bypass surgery. She performed until very near the end of her life, passing away in 1996.

Other Vocalists

The bebop era contained many musical changes for jazz. The melodic structure of jazz was essentially blown apart, and the harmonic structure of the music was mined for improvisation. Virtuosity, both rhythmic and melodic, became essential if a singer wanted to perform in a bop aesthetic. Sarah Vaughan (1924–1990) had a long and illustrious vocal career and met with crossover success in much the same way that Ella Fitzgerald did. Vaughan possessed a vibrato-rich contralto voice that she used with great prowess on ballad interpretations, but she also was a consummate bebop scat artist. Another figure to arise out of the bop era was Betty Carter (1929–1998), who earned the nickname "Betty Bebop." Carmen McRae (1920–1994) got her start during the Swing Era, but she continued recording until the early 1990s.

Vocal jazz rose as a voice of protest during the civil rights struggle. Abbey Lincoln (1930–2010) and Max Roach (1924–2007) recorded the powerful "We Insist," an avant-garde musical reaction to the violence perpetrated on nonviolent protestors. Duke Ellington's large work for choir, soloists, and his orchestra, "My People" (1963), contains a work entitled "King Fit the Battle of Alabam'" (inspired by the spiritual "Joshua fit the Battle of Jericho"). Charles Mingus's (1922–1979) "Fables of Faubus" originally was recorded featuring lyrics protesting the treatment of black students in Little Rock, Arkansas. Dave Brubeck (1920–) and Iola Brubeck (1923–) penned the jazz oratorio the "Real Ambassadors," featuring Louis Armstrong, Carmen McRae (1920–1994), and Lambert, Hendricks, and Ross, speaking of the work of jazz musicians to benefit the reputation of the United States in the world at large, when their own communities were being mistreated back home.

Jazz Group Singing

Many vocal jazz groups of the Swing Era were associated with popular dance bands of the time, such as the Rhythm Boys, featuring Bing Crosby (born Harry

Lillis, 1903–1977), who worked with the Paul Whiteman (1890–1967) orchestra, and recorded a version of "Three Little Words" with the Duke Ellington Orchestra in 1930. The group also appeared in a 1929 film featuring Paul Whiteman.

Most early proponents of the style were single-gender groups such as the Mills Brothers who met with commercial success in the 1930s, yet due to the institutionalized segregation of the times, often were renamed when they appeared on radio shows intended for white audiences to appease the sponsors. Jazz singer Mel Torme (1925–1999) also got his start in a vocal jazz group, performing throughout the 1940s with a group called the Mel-Tones.

Female ensembles were also active, such as the Boswell Sisters, who began to record in the late 1920s. The Boswell sisters consisted of Connee (1907–1976), Martha (1905–1958), and Vet (1911–1988) Boswell, with both Connee and Vet writing many of the group's arrangements. Their balance between vocal virtuosity and silly entertainment gimmicks (adding gibberish, nearly pig-Latin choruses to several popular tunes) led them to popularity, until Vet and Martha left the group in 1935, leaving Connee Boswell to pursue a successful recording career that unfortunately is lost in obscurity. The work of the Boswell Sisters paved the way for the group they inspired, the Andrews Sisters.

Vocalese

Volcalese involves composing lyrics for an existing instrumental recorded jazz improvisation, usually placing one syllable to each note of a solo. One of the most famous examples of vocalese is Eddie Jefferson's (1918–1979) lyricisation of alto saxophonist James Moody's (1925–) version of "I'm in the Mood for Love," subsequently retitled "Moody's Mood for Love." King Pleasure's 1952 version of the same solo often is cited as the first vocalese record, but it should be noted that even King Pleasure (born Clarence Beeks, 1922–1982) pointed to Eddie Jefferson as the pioneer of the style. Jon Hendricks (1921–) is perhaps the most prominent figure in vocalese.

Jon Hendricks, born in Newark, Ohio, got his start at an early age on the vaudeville circuit in his childhood home of Toledo, Ohio. Hendricks' father was a minister, and Hendricks was one of 15 children. He studied with family friend and neighbor Art Tatum (1909–1956), the legendary jazz pianist. According to Hendricks, Tatum would play an elaborate musical passage on the piano, which the young Hendricks would be expected to imitate. Tatum would then point out errors, and the passage would be repeated until perfected. As a young drummer, Hendricks was urged by saxophonist Charlie Parker (1920–1955) to go to New York to pursue a career in music. Following this advice, Hendricks moved to New York, where he met fellow vocalist Dave Lambert (1917–1966). Hendricks' 1954 reworking of the Woody Herman (1913–1987) recording "Four Brothers" with Lambert established Hendricks as a leader in the field of vocal jazz. Annie Ross (1930–) joined the two in 1957 and Lambert, Hendricks, and Ross was formed. This group met with critical and commercial success and recorded vocalese

versions of jazz material ranging from Duke Ellington to Miles Davis (1926–1991). Citing fatigue from constant touring, Ross left the group in 1962, and was briefly replaced by Yolande Bavan (1942–), but the group disbanded permanently in 1964. Hendricks has penned lyrics to hundreds of jazz solos, big band arrangements, and instrumental standards, and his lyrics appear on the recordings of countless jazz vocalists. Hendricks has been called the "Poet Laureate of Jazz" and the "James Joyce of Jive."

Other vocal jazz groups that met with commercial success during the late 1950s and early 1960s include two groups formed by singer-arranger Gene Peurling (1929–2008): The HiLo's and the Singers Unlimited, as well as the Four Freshmen. Later vocal jazz groups have cited all three groups as influences.

In the late 1960s and early 1970s, two monumental jazz artists composed concerts of sacred music featuring jazz choirs: Edward Kennedy "Duke" Ellington (1899–1974) and Mary Lou Williams (1910–1981). Duke Ellington presented "Three Sacred Concerts," the first of which was premiered at Grace Cathedral in San Francisco in 1965. After her conversion to Catholicism and baptism in 1957, Williams composed several masses featuring choirs. Both Ellington and Williams's sets of compositions serve as a demonstrable link between gospel vocal music and vocal jazz.

Vocal jazz experienced a commercial renaissance in the 1970s and 1980s. The Manhattan Transfer was formed in 1972, their version of "The Boy from New York City" entered Billboard's top 10 on the pop chart in 1981. Inspired by the Manhattan Transfer, and getting their start in an alumni singing group for Ithaca College in Ithaca, New York, are the New York Voices, formed in 1986, another group that performs both arrangements of classic jazz recordings and more pop-driven material. In the late 1980s, the all-male gospel group Take 6 attained crossover success in the vocal jazz world, bringing the early influence of gospel quartet singing on the development of vocal jazz full circle.

The 1970s into the 21st century has seen the rise of many solo jazz vocalists, some of whom perform in the vocalese style. Bobby McFerrin (1950–) has combined singing and body percussion in his performances and recordings and in effect often is his own accompanist. His career has spanned a gamut of genres, and he has performed with numerous legendary jazz instrumentalists and acclaimed Western Art Music practitioners. McFerrin has a successful orchestral conducting career. Al Jarreau (1940–), Kevin Mahogany (1958–), Mark Murphy (1932–), Kurt Elling (1967–), and Annie Ross (1930–) are all currently active in the style, often writing their own lyrics for previously unlyricised tunes and solos.

The influence of vocal jazz is far-reaching in modern American popular music. Vocal doo-wop groups of the 1950s and 1960s era owe much of their harmonic and performance practice heritage to early vocal jazz groups. Brian Wilson, leader of the hugely commercially successful surf-rock group the Beach Boys, has cited the Four Freshmen as an inspiration. R & B groups such as Boys II Men and En Vogue, and even the boy band movement of the mid-1990s, are also heirs to the group vocal jazz style.

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Vivia Kieswetter

Women Instrumentalists

It would appear that female jazz instrumentalists have been disenfranchised from a male-dominated industry; however, substantial research, the most of which compiled by the late D. Antoinette Handy in her seminal work *Black Women in American Bands and Orchestras*, proves that it is not the jazz industry that has been discriminatory so much as it is jazz historians who neglect to include the plethora of black women instrumentalists and their immense contribution to jazz in their scholarship. Between 1910 and 1920 many male-led all-girl orchestras were formed at historically black colleges throughout the South. Southern University (a high school at the time) organized the Nickerson Ladies' Orchestra. In the late 1920s W. Carey Thomas of Florida Agricultural and Mechanical

College developed a 36-piece all-girl drum and bugle corps. Prairie View, Bennett College, and Spelman College would follow course.

During the pre-Jazz Age (1914–1915), when ragtime music sparked a craze for dance bands, more women found themselves fronting orchestras at various ballrooms, theaters, and dancehalls. Marie Lucas (trombonist) served as musical director for Harlem's Lafayette Theatre, leading [James Reece] Europe's Ladies Orchestra as well as a five-piece male orchestra. Similarly, Ethel Hill led the Hill Astoria Ladies' Orchestra at Barron's Astoria Café in Harlem. Meanwhile in Chicago, cornetist Estella Harris formed the Harris Jass Band in 1915; drummer Marian Pankey's Female Orchestra performed regularly; and violinist Mae Brady led a 10-piece orchestra, which featured clarinetist Buster Bailey, drummer Eddie Jackson, and pianist Lillian 'Lil' Hardin Armstrong.

By the height of the Jazz Age in the 1920s, black female bandleaders like Lovie Austin (piano), Ida Mae Maples (piano), Garvinia Dickerson (keyboardist), and Lottie Hightower (piano) flourished in Chicago. Lil Hardin Armstrong was by far the most popular with her band the Dreamland Syncopators and Lil's Hot Shots that became her husband Louis Armstrong's Hot Five. Armstrong had come to prominence in the early jazz scene through her work with Joe Oliver's Creole Jazz Band, but her contributions to her husband's career would greatly change the course of jazz history. Through her urging, he would leave Oliver's band and launch a successful and influential solo career. But it would be a number of Lil's arrangements that would secure Louis's legacy. His recording of "Struttin' with some Barbeque" is one of many influential recordings that signified a definite change in the performance aesthetic of jazz during the mid-1920s. Although Lil divorced Louis in 1938 the two remained friends until his death in 1971. Lil would go on to star in a number of Broadway shows, including *Hot Chocolates* and *Shuffle Along*. She continued to remain active as a musician throughout her life and died months after Louis during a memorial concert held in his honor in Chicago.

Equally as talented, Lovie Austin (1887–1972) gained popularity as a musical director and arranger in several theaters. Her group Lovie Austin and Her Blues Serenaders worked with blues singers Ma Rainey and Ida Cox, while also recording with Johnny Dodds, Baby Dodds, and cornetist Tommy Ladnier. Her song "Down Hearted Blues" became a hit for Bessie Smith. Although her biggest contributions to jazz came during the 1920s and 1930s, Austin's legacy and importance to jazz was cemented when Mary Lou Williams cited the pianist as a major influence and role model in her early years. Trumpeter Valaida Snow was among a group of musicians who were significant in popularizing jazz internationally. Born into a musical family, Snow learned the trumpet from her mother, who taught all the instruments. Valaida's career started with short stints in a number of Broadway musicals during the 1920s, but by the end of the decade, she began a series of tours that took her throughout to Shanghai, Honk Kong, Cairo, Bombay, and Tokyo. She returned to Chicago for a short time in 1928 before leaving to tour England with a production of "Blackbirds of 1934." She took England by storm and British critics deemed her the "Queen of the

Jazz pianist Mary Lou Williams is seen in an undated photo. (AP/Wide World Photos)

Trumpet" and "Little Louis," the latter being a reference to the high quality of her musicianship. Over the next decade, she would travel back and forth between Europe and the United States. In 1941, while working in Copenhagen, she was taken prisoner by the Nazis. The harsh conditions of the prison camp compromised her health and at the time of her release in 1943 she weighed only 68 pounds. She returned to the United States and with the help of her husband and manager Earle Edwards was able to resurrect her performing career. She worked successfully during the next 13 years before dying of a stroke in 1956.

In New Orleans, a number of noted jazz women continued to help shape the musical history of the city. Pianist Emma Barrett (1898–1982) served as one of the fixtures of the city's jazz scene. She started with a number of informal groups in her neighborhood, but made her biggest impact with Papa Celestin's Original Tuxedo Orchestra. In 1923, she had the distinction of being one of the very first women players in the genre to be recorded. She was known for playing a robust type of barrelhouse piano and she continued for decades to perform with the city's well-known musicians. She was nicknamed the "Bell Gal" because of her custom of wearing a red dress, red garter, red cap, and jingling bells that shook as she played. Although she had a stoke in 1967, at which point she had been playing professionally for at least 45 years, she continued to play throughout the 1970s and into the 1980s, a fixture at such New Orleans jazz centers as Preservation Hall.

Pianist Billie Pierce (born Willie Madison Goodson) was another durable performer from the early days of New Orleans jazz. She was born in Marianna, Florida, in 1907 and raised in Pensacola, but after 1929, she made New Orleans her home. She never learned to read music, but picked up the rudiments of music by playing with other musicians and listening to records. She left home at age 15 traveling and playing with circus bands. She came to New Orleans to substitute for her sister Sadie, a noteworthy pianist in her own right, in Papa Celestin's Orchestra. She remained in the city and played with a number of bands. In 1923, she married cornetist De De Pierce and the two played together for the rest of their lives. Although both were plagued by ill health in the 1950s, they made a remarkable comeback in the 1960s with their brand of blues, boogie-woogie piano, and jazz with a Creole flavor. Billie Pierce died in 1974 within a few months of De De's death.

The 1930s and 1940s marked a period of accelerated participation of jazz women in the mainstream scene. Although many women found themselves caught in the gender politics ascribed to instrumental music during this period, they still sought opportunities to play the music they loved. All-girl big bands and jazz orchestras became one of the central ways in which women found performance opportunities. The 1930s marked the emergence of two significant all-black, all-female orchestras—the Harlem Playgirls and the Darlings of Rhythm. Although neither was ever recorded, they were legendary in the live performances. The Harlem Playgirls, organized in 1935 by Sylvester Rice, was one of the earliest manifestations of a professional black all-female jazz band. They traveled throughout the country and earned the respect of musicians and audiences. In 1938 they played a landmark engagement at the Savoy Ballroom and served as a training ground for many well-known female instrumentalists. Many of their best-known players would go on to play in the International Sweethearts of Rhythm, the only integrated all-female band of this period. Although the Sweethearts had started as a fundraising effort at the Piney Woods School in Mississippi, by the early 1940s, they were considered the premier band in this tradition. Their membership included some of the most talented female instrumentalists of the time and they played the Savoy Ballroom as well as the Apollo Theater during the mid-1940s. They recorded prolifically, starred in film shorts, and entertained the troops in Europe. Despite their success, the band was unable to survive the personnel changes, dwindling performance opportunities, and changing jazz scene. The band officially disbanded in 1948, but many of its "star" players continued to play. Drummer Pauline Braddy Williams, the band's original drummer worked with a number of combos during the 1950s and 1960s. Tenor saxophonists Viola (VI) Burnside started as a featured soloist with the Harlem Playgirls in the mid-1930s before joining the Sweethearts. She was a well-respected saxophonist who had a robust, driving style similar to Coleman Hawkins and Ben Webster. After leaving the Sweethearts in the mid-1940s, Burnside led a number of combos and orchestras in the Washington, D.C., area. Ernestine "Tiny" Davis, one of the leading personalities of the band, was a powerhouse trumpeter who was noted for her imitations of Louis Armstrong. In 1947, she organized a six-piece all-female group called the Hell-Divers. The band traveled extensively for more than six years.

The Playgirls and Sweethearts were not the only black all-female bands to garner national attention at this time. The Prairie View Co-Eds, of which famed West-Coast trumpeter Clora Bryant was a member, and the Swinging Rays of Rhythm came directly out of historic black colleges. Eddie Durham's All-Star Girl Orchestra consisted of some of the finest players of the day drawn from different bands and regional music scenes. Durham's orchestra, which ranged in size from 18 to 22 members at various times, drew players from the Playgirls, the Sweethearts, and many other bands. Though successful, the band suffered the fate of many big bands of the time and eventually dissolved.

Not all female instrumentalists launched their careers or secured their success through all-female aggregations. A number were able to earn coveted spots in notable bands of the day. Known as the "Lady Who Swings the Band," Mary Lou Williams (born Mary Elfreida Scruggs, 1910–1981) gained acclaim with Andy Kirk and his Twelve Clouds of Joy in 1931 as a jazz pianist, arranger, and composer. She began her career at age six playing around her hometown of Pittsburgh, Pennsylvania. She toured on the vaudeville circuit as a teenager, and by 1927, was leading her own band, the Syncopators. Following her marriage to baritone saxophonist John Williams, she followed him to Tulsa and later to Kansas City, Missouri, where the two became a part of Andy Kirk's Twelve Clouds of Joy. Her compositions, such as "Walkin' and Swingin'," "Mary's Idea," and "Little Joe from Chicago" made the band a household name. But she never received the credit she deserved and, following a number of disagreements, left the band in 1942. She went on to record as the leader of a six-piece band, including Harold "Shorty" Baker and Art Blakey. As an arranger, she worked with notable bandleaders Duke Ellington, Fletcher Henderson, Benny Goodman, Cab Calloway, Tommy Dorsey, and Earl Hines. She also became a mentor to a generation of young musicians who would change the performance aesthetic of the genre—Thelonious Monk, Dizzy Gillespie, Bud Powell, and Charlie Parker. Her career would stretch over six decades and be defined by a successful stint in Europe (1952–1954), an emotional breakdown that would lead to a self-imposed hiatus from jazz, and her subsequent conversion to Catholicism and composition of jazz masses during the 1960s and 1970s. In 1977, she became the first artist-in-residence at Duke University. She remained on the faculty there until her death in 1981. Her most popular compositions include *The Zodiac Suite*, *Night Life*, *Roll 'Em, Walkin' and Swinging*, *In the Land of Oo-Bla-Dee*, and *Mary Lou's Mass*, to name but a few. Her legacy to jazz is celebrated annually with the Mary Lou Williams Women in Jazz Festival at the Kennedy Center in Washington, D.C. In 2009, she was inducted into the Neshui Ertugen Jazz Hall of Fame.

Although Williams is signified as being of the most influential female jazz pianists, she had a number of contemporaries that earned distinction for their musical prowess. Hazel Scott (1920–1981) who bore the appellation "Queen of the Keys" in the 1930s was often pitted against Williams in newspaper and magazine articles—although the two were close friends. Her aspirations of being a concert pianist were sidelined when her father became ill. Although she turned to jazz as a means of supporting her family, her connection with classical music was never

lost. She earned a reputation for "jazzing the classics," which also brought much criticism. But she never wavered in her popularity during the 1930s and 1940s. She was a headliner at New York's famed Café Society nightclub. She would go on to star in a number of Hollywood movies, including *Rhapsody in Blue*, *I Dood It*, and *Broadway Rhythm*. In 1950, she became the first black woman to have a television show, *The Hazel Scott Show*, on the DuMont Television Network, but her supposed connections with Communist sympathizers led to its cancellation and her being blacklisted despite never being proven to have done anything wrong. She was married to congressman Adam Clayton Powell, Jr. for 11 years and had one child, Adam Clayton Powell III. Although plagued with health problems during the 1950s and 1960s, she played and lived in France for a number of years. She never, however, received recognition from jazz critics regarding her contributions to boogie-woogie and blues piano. She died in 1981, months after dear friend Mary Lou Williams.

The big band era also marked the advent of the female vocalists. A number of bands in the 1920s occasionally included vocalists, but by the mid-1930s, most of the major big bands included a vocalist as part of its roster. It was through this vehicle that a vocal jazz aesthetic developed. Central to this were vocalists such as Billie Holiday, Ivie Anderson, and Ella Fitzgerald, among others. Although, initially, an artistic gulf existed between vocalists and instrumentalists, in time these women changed perceptions regarding the musicianship of vocalists.

The decline of swing, marked not only the end of the dominance of big bands, but also displaced jazz women with returning male musicians and the advancement of black masculinity that accompanied the rise of bebop and modern jazz. A few women were able to garner attention and positions of importance within the spectrum of modern jazz. Trombonist Melba Liston (1926–1999) excelled within the milieu of modern jazz as an instrumentalist as well as an arranger and composer. She was born in Kansas City, Missouri, but moved to California at the age of 11. Her development as a musician was spurred by the musical culture of the school system and her community. She sang in the glee club at school, but played trombone in a youth band sponsored by the Parks and Recreation Department. It was also during this time that she developed her skills as an arranger. After high school, she worked in the pit band at the Lincoln Theater. When the venue closed, she went to work with Gerald Wilson's band. It was during this stint that she further developed her arranging skills. Throughout the 1940s, Liston garnered significant gigs with a number of notable bands, including Dizzy Gillespie (1948–1949) and Billie Holiday's orchestra, which toured the South in 1949. During the 1950s, she rejoined Gillespie as arranger for his State Department Tour and later toured Europe with Quincy Jones's big band. In the 1960s, she formed a life-long musical partnership with pianist and composer Randy Weston. The result would be a number of influential albums, including *Blues to Africa*, *High Life*, and *Tanjah*. During a trip to Jamaica in the early 1970s, Liston was asked to create a program devoted to African American music at the Division of the Jamaica School of Music. She returned in the early 1980s and began performing with her band called Melba Liston and Company. In 1985, she was

forced to give up performing after suffering a stroke. She would continue to arrange and write music with Weston, before succumbing to the effects of a series of subsequent strokes in 1999.

Shirley Scott (1934–2002) became one of the leading jazz organists associated with the emergence of hard bop and the soul jazz movement of the 1960s. Commonly known as the "Queen of the Organ," Scott was born and raised in Philadelphia, Pennsylvania. She studied piano and trumpet before switching to the organ after hearing Jimmy Smith play the instrument in the early 1950s. In 1955, she played organ with a local group called the Hi-Tones, which included a young John Coltrane. The next year she joined Eddie "Lockjaw" Davis's trio, which over the next two years would record a number of influential recordings, including *The Eddie 'Lockjaw' Davis Cookbook*, Vols. 1 (1958) and 2 (1958). Her popularity soared and Davis promoted Scott. In 1960, she left Davis's band and began collaborating with saxophonist Stanley Turrentine, who later would become her husband. Throughout the 1960s, she would record a number of albums with the Impulse! label that cemented her popularity and influence. These albums include but are not limited to *Queen of the Organ*, *The Great Live Sessions*, *Roll Em*, and *Plays the Big Bands.* She abandoned her performing career in the early 1970s to care for her ailing mother, but continued to record occasionally. She formed a bop trio in 1974 with saxophonist Harold Vick and resumed touring and recording. In the 1990s, she was the musical director for Bill Cosby's television show *You Bet Your Life*. She continued to perform during the 1990s and joined the faculty of Cheyney University teaching jazz history and piano. But her health was greatly compromised by adverse reactions to the diet drug fen-phen and she died in 2002.

Experimentation in jazz continued throughout the 1960s and with the emergence of the jazz avant-garde came the further marginalization of women instrumentalists. With the exception of pianist Alice Coltrane (1937–2007), the female jazz instrumentalist was virtually nonexistent. Coltrane, born in Detroit, came to prominence in the bebop scene that the city cultivated. After a short stint in Europe in the late 1950s, she returned to the United States where she came to prominence during a stint with Terry Gibb's band. In the early 1960s, she met tenor saxophonist John Coltrane, the two married in 1965, and the pianist ended her musical career to care for their growing family. When the famed John Coltrane Quartet dissolved in 1965, John persuaded Alice to join his new band as pianist. The band would continue John's experimentations with spirituality, non-Western music, and free jazz. With John's sudden death in 1967, Alice became the executor of his estate and controller of his music and image. But she also began composing and recording with her own group. Much of her music during this period was an extension of her experimentations with free jazz and spirituality from her two years with John's late quintet. In the 1970s, she became more and more involved in Hinduism, which began to be a common theme in her music. Over the next 10 years, Coltrane's recordings and live performances would redefine the context of the jazz avant-garde. Her growing spirituality became an increasingly common theme in her music, and she established the harp as a lead instrument within the jazz context. In the 1970s, she started an ashram

in California of which she served as the spiritual leader until her death in 2007. She continued to record and changed her name to Turiyasangitananda during the late 1970s. In 1980, she ended her commercial recording career and for the next 20 years, she focused on noncommercial recordings of her bhajans or Indian devotional songs. In 2004, she released a comeback album called "Translinear Light," and in 2006, after a 25-year hiatus, she performed three live concert dates, the last of which was with her son saxophonist Ravi. She died in 2007 from respiratory failure.

The 1970s marked a period in which the contributions of jazzwomen were noted and acknowledged in a number of ways. The Kansas City based Women's Jazz Festival provided an opportunity for a new generation of jazzwomen and pioneers to discuss their experiences and perform together. The Universal Jazz Coalition, founded by Cobi Narita, provided not only opportunities for jazz women in to be showcased, but also sponsored worships, lectures, and jam sessions throughout the New York area. A number of independent labels also reissued a series of anthologies highlighting the contributions of jazz women. The Stash label released historic recordings that included Mary Lou Williams, the International Sweethearts of Rhythm, Dolly Jones, and many others. Rosetta Records issued several anthologies of blues women, and Inner City Records promoted its own "Women in Jazz" series. Such efforts continued well into the 21st century as noted by the recordings devoted to chronicling this history and the emergence of scholarship devoted to establishing the historical significant of jazzwomen. The 1990s marked the emergence of the Kennedy Center's annual platform for jazz women called the Mary Lou Williams Women in Jazz Festival, which remains an important showcase for emerging jazzwomen. These agents as well as many other factors created new opportunities for a new generation of jazzwomen. The last 20 years of the 20th century marked a period in which jazzwomen became increasingly visible and active in the evolution of jazz.

Pianist Geri Allen (1957–) was born in Pontiac, Michigan, although much of her musical development took place in Detroit. She was mentored at an early age by trumpeter Marcus Belgrave and in the 1970s study at Howard University, where she received a bachelor's degree in jazz studies. Subsequent years would include studying with bop pianist Kenny Baron, earning a master's degree in ethnomusicology at the University of Pittsburgh and becoming associated with the M-Base jazz scene of the 1980s. In 1995, she was the first recipient of the Soul Train Lady of Soul Award for Jazz Album of the Year. Her vast list of recordings ranges in style and her recordings have been acclaimed by critics and peers. In 2009, she was awarded a Guggenheim Fellowship Award for Music Composition. She is associate professor of jazz and contemporary improvisation at the University of Michigan, School of Music, Theater, and Dance. Violinist Regina Carter (1966–) was reared in the musical environment of Detroit, Michigan, which greatly affected her development as an artist. Although she began her career as a classical violinist, she has become one of the most celebrated and acclaimed jazz violinist on the international jazz scene. After studying violin at Oakland University and the New England Conservatory of Music, Carter spent

time in Europe developing her technique and repertory. When she returned to the United States, she joined the all-female jazz quintet Straight Ahead. It was with this Detroit-based group that she not only expanded her jazz repertory, but also experimented with an electric violin. Following the release of three acclaimed albums with the group, Carter launched her solo career. She collaborated with the Black Rock Coalition and the String Trio of New York, and she toured with Wynton Marsalis in the performance of his oratorio "Blood on the Fields." In recent years, her talents have been acknowledged in a number of ways, including being invited to play a 250-year-old Guarneri violin, once owned by Nicolo Paganini, and being awarded the MacArthur Fellowship (also known as the Genius Award) in 2006. Drummer Terri Lyne Carrington (1965–) has emerged as one of the leading jazz drummers of the last 20 years. A child prodigy, Carrington received her first set of drums at age seven. She played her first major performance at age 10 with Clark Terry at the Wichita Jazz Festival. A year later she received a full scholarship to Berklee College of Music. In the early 1980s, she moved to New York where she worked with Pharaoh Sanders, Cassandra Wilson, Stan Getz, and many others. In the late 1980s, she relocated to Los Angeles where she became the house drummer for the Arsenio Hall Show. Later she would spend a year as the drummer for the late-night television show *Vibe*. In addition to her groundbreaking albums like *Real Life Story* and *Jazz Is a Spirit*, Carrington has produced recordings for other performers, including David Sanborn and Dianne Reeves.

Carrington is not the only jazz woman whose talents transitioned her to television. Pianist Patrice Rushen (1954–) was the first woman to serve as musical director for the Grammy Awards and the first woman to serve as head composer and musical director for the Emmy Awards and the NAACP Image Awards. She has served as musical director for Janet Jackson's world tour and for the late-night show *The Midnight Hour*.

Deemed a child prodigy, Rushen came to prominence in her teens when she performed at the 1972 Monterey Jazz Festival. Following her studies at the University of Southern California, Rushen embarked on a career that spanned the rhythm and blues and jazz realm. A number of her R & B songs became hits and have been widely sampled by a number of artists. Although well known as a pianist and vocalist, Rushen plays a number of instruments including flute, percussion, and clarinet. She is a widely sought-after session musician and producer. She has served as composer-in-residence with a number of orchestras and composed works for many others. In 2008, she accepted a professorship at the Berklee College of Music, but she continues to work as a composer, musical director, and musician on a number of projects.

This is not an exhaustive survey of the contributions of black women instrumentalists to the development and evolution of jazz, but it reflects the expansive and diverse ways in which these musicians and their peers have extended definitions of the genre and expanded its performance aesthetic.

See also Jazz—Vocal Jazz; Scott, Hazel; Williams, Mary Lou.

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April D. Grier

Jazz Age

See Jazz.

Jefferson, Blind Lemon (1897–1929)

Bluesman Lemon Jefferson was born July 1897 near Wortham, Texas. Born blind, he taught himself to play guitar as a child and played for local country dances and picnics at an early age. He left home when he was about 20 years old to sing professionally in Dallas, Texas. During his stay there he met Huddie (Lead Belly) Ledbetter, and the two bluesmen formed a team that performed in local cafes and sometimes traveled to nearby towns to entertain. He strongly influenced the development of Lead Belly's style and, as well, that of Lightnin' Sam Hopkins and Josh White, both of whom traveled with the blind singer when they were children. During the 1920s he performed throughout the South and became well known. In 1925 he made his first recordings, which were not released until the next year, and thereafter he recorded regularly until his death in 1929. His performance was distinctive for its employment of special vocal and guitar effects, and his songs were imaginative, among them, "Hangman's Blues" and "Black Snake Moan." He represented the essence of the Texas blues style, along with Alger ("Texas") Alexander, Lonnie Johnson, and Lead Belly. He died December 1929 in Chicago. His "Matchbox Blues" has been named by the Rock and Roll Hall of Fame as one of the "Songs that Shaped Rock and Roll."

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Eileen Southern

Johnson, George W. (ca. 1850–ca. 1910)

A minstrel singer, George W. Johnson is the first African American to be recorded on wax. Although born a slave in Virginia, he was "discovered" in New York. The success and mass appeal of his records that date back to 1892 made him the first African American recording star. Representative titles from his earliest recordings include "Whistling Coon," Laughing Song," and "Whistling Girl." He actually sold well over 10,000 recordings of "Laughing Song" before the turn of the 19th century. This was no small feat because the recording technology of the time was

limited in means of duplication and early wax cylinders were prepared only in small batches. Thus, he probably produced a remarkable number of recordings in a single day for thousands to be sold. Johnson's recording career lasted through the first decade of the 20th century. With regard to the young recording industry of the 19th century, Johnson is a trendsetter not only because of the volume of his production but also because of his creative manipulations of minstrel styles that did not include disparaging or stereotypical images of African Americans. Subsequent African American recording artists borrowed from Johnson and continued the practice of transforming minstrel traditions into profitable musical ventures that did not lyrically perpetuate negative or humiliating portrayals of African American life.

See also Minstrel Shows.

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Horace J. Maxile, Jr.

Johnson, Robert (1911–1938)

Life and Work

A shadowy figure known mostly through a few recordings and a large accumulation of legends, Robert Johnson was a force in transforming the blues from a shared folk music into an individualistic art form. Johnson, a wandering musician who played in "juke joints" and other gathering places of his native Mississippi Delta, left only scant traces for later chroniclers. He seems to have been born on a plantation near Hazlehurst, Mississippi, on May 8, 1911. Bluesman Son House, who knew Johnson and likely influenced him stylistically, recalled the teenage Johnson's playing as an annoyance. Around 1930 Johnson left the Delta for some months, perhaps because of the death of his first wife. After he returned to Mississippi, the improvement in his skills was dramatic enough to inspire the story that Johnson had sold his soul to the devil in exchange for mastery of the guitar. He may have been tutored by a never-recorded bluesman named Ike Zinnerman, and he also paid attention to the eerie music of Skip James, whose "22-20 Blues" Johnson reworked as the "32-20 Blues."

In 1936 a Jackson, Mississippi, music store owner and talent agent, H. C. Speir, recommended Johnson to the ARC record label, and in November of that year he went to San Antonio, Texas, and recorded 16 songs. One of them, "Terraplane Blues," sold reasonably well, and in June 1937 he recorded 13 more

numbers. Accompanied only by his own guitar, he was just one of the many Delta blues singers recorded during the 1920s and 1930s, but each of his records was an unnerving and utterly distinct masterpiece. Johnson's songs were fearsomely complex rhythmically, instantly setting a dangerous-seeming level of tension. His lyrics, not all of them marked by the existential dread of his famous "Crossroads Blues" and "Hellhound on My Trail," were unified wholes, not strings of recalled verses like the lyrics of earlier folk blues performers.

Johnson's life ended near Greenwood, Mississippi, on August 16, 1938. He was most likely poisoned by the jealous husband of a woman he had flirted with at a performance a few days before.

Legacy

The "King of the Delta Blues Singers" was little known outside the Mississippi Delta during his own lifetime, but since Robert Johnson's death, his music has resounded in successive waves of influence. By the century's end he was considered the most celebrated figure of the country blues genre and one of the giants of blues in general.

Even in Johnson's own day, serious white blues aficionados were aware of his originality; when he died, Columbia Records impresario and Bob Dylan discoverer John Hammond was trying to track him down to arrange a performance at a Carnegie Hall concert of 1938.

Although Johnson's music never really caught on with the record-buying public ("Terraplane Blues" was his sole success), it did not escape the notice of his fellow Delta musicians. Many of them were on the verge of moving north to Chicago, where they would create a new, urban form of the blues—by the 1950s, played mostly by bands with electric instruments. Although Johnson played only an acoustic guitar, his music marked that of the next blues generation: Muddy Waters, Elmore James, and Jimmy Reed were but a few of the musicians who were influenced by Johnson. The complex rhythms of Johnson's music impressed the Chicago bluesmen, and Johnson's virtuosity was a more general inspiration. After Johnson, the blues became a more individual, intentional form.

In the 1960s and 1970s, some of the young rock 'n' roll guitarists who immersed themselves in Chicago blues began to investigate the music of the man who had inspired Waters and other urban bluesmen and spawned the inexhaustibly various versions of "Sweet Home Chicago." Johnson's recordings were reissued on two long-play (LP) records (1961 and 1970), and finally his music became more widely known. Guitarist Eric Clapton recorded the "Crossroads Blues" with the British blues-rock group Cream, and there were many other rock versions of Johnson's songs. By the 1990s, after sumptuous boxed sets, biographical attempts, and dramatizations of Johnson's life, his place in history was secure.

See also Blues.

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James Manheim

Joplin, Scott (1868–1917)

Composer Scott Joplin was born November 24, 1868, in Bowie County (now Texarkana), Texas. He came from a musical family; his father played violin for plantation dances during slavery, his mother played banjo and sang, and four of the six children (in addition to Scott) sang or played strings. He early revealed talent, and his family purchased a used piano for him, which he taught himself to play. Even as a child he began playing for church and local social events; while in his teens he became known for his piano skills throughout southwestern Arkansas and northeastern Texas. Eventually he studied formally with local teachers. In addition to playing piano, he organized a vocal group, which toured in the Southwest and included his brothers Willie and Robert along with Tom Clark and Wesley Kirby. About 1884 he left home, traveled for some time as an itinerant pianist, then settled in St. Louis, Missouri, in 1885. He found employment as a cafe pianist in the city's prostitution district, but also traveled constantly to nearby places to play piano and to listen to other pianists. In 1893 he went to the Chicago World's Fair, where he came in contact with many black pianists—particularly ragtime pianists ("Plunk") Henry Johnson. Henry Seymour, and Otis Saunders. During his stay in the city he organized a brass ensemble. In 1894 he and Saunders left Chicago together, stopped several places, including St. Louis, and settled eventually at Sedalia. Missouri. There he played second cornet in the Queen City Concert Band, studied theory and composition at the George R. Smith College for Negroes, and conducted a music studio. His two most promising students were Scott Hayden and Arthur Marshall, who also attended Smith College. During these years he also toured with a vocal group he had organized, the Texas Medley Quartette, which was actually a double quartet including his brothers and himself. He began to compose and to publish his first pieces, which were in conventional forms—two waltz songs, a piano waltz, and two marches. The Medley Quartette toured on a vaudeville circuit; during its stop in Syracuse, New York, Joplin published his songs; he published the piano pieces at Temple, Texas, when the group sang a concert there. There is little doubt that he composed and arranged pieces for his groups to perform. Although the quartet was disbanded in 1897, he organized another group, the Sedalia Quartet, which performed off and on through 1904. He also led an instrumental ensemble, for which he arranged music.

In 1898 Joplin took some of his rag pieces to Kansas City publisher Carl Hoffman, who passed up a piece titled "The Maple Leaf Rag" in favor of "Original Rags," which he published in March 1899. The former took its name from a black social club-cafe in Sedalia, whose patrons knew the piece long before it was published from having heard Joplin play it so often. In the summer of 1899, white publisher John Stark heard Joplin play the piece and decided to publish it. "The Maple Leaf Rag" was enormously successful, and Joplin was encouraged to continue his composing. He began experimenting with larger forms using ragtime idioms and in 1899 completed a ballet, *The Ragtime Dance,* which was given a single night's performance in Sedalia and later published by Stark (1902). By 1903 Joplin had completed a ragtime opera, *A Guest of Honor,* and his Scott Joplin Drama Company gave the opera at least one performance, if not more, with a cast that included his brother Will, Scott Hayden, Arthur Marshall, and Latisha Howell, among others. Although the score is no longer extant, the opera attracted considerable attention at the time. It was advertised in September 1903 as "the most complete and unique collection of words and music produced by any Negro writer." Its big numbers were "The Dude's Parade" and "Patriotic Parade." Although the opera attracted attention, it was unsuccessful financially. Joplin, however, was not discouraged; by 1905 he was at work on a second opera, *Treemonisha,* which he completed by 1907. As in the case of the first opera, he wrote both words and music. Throughout these years he turned out piano rags, which were very popular with the public and earned him the title "Ragtime King."

He lived in Chicago, Illinois, during the years 1906 to mid-1907, where he tried to rid himself of frustration and to recover from his baby's death and separation from his wife. In 1907 he settled in New York and immediately set about trying to get his opera produced. Advised to make various revisions to make it more acceptable to producers, he made the changes in both book and music but was still unable to find a producer. While never relinquishing his dream, he nevertheless became involved in other musical activities. He toured on the vaudeville circuit, he made piano-roll recordings of his rags, and he published his music, including a manual, *The School of Ragtime—Six Exercises for Piano* (1908). In May 1911 Joplin himself published the 230-page manuscript of *Treemonisha,* which was scored for 11 voices and piano accompaniment. He published a full description of the opera in the newspapers; his friends gave a party in his honor; and in October of that year a press release advised that Thomas Johnson, formerly president of the Crescent Theater Company, would be producing the opera and had already booked the company for an opening in Atlantic City, New Jersey. Nothing came of the plans, however. The opera did not go unnoticed by the music establishment; the *American Musician* gave it an enthusiastic review, observing that Joplin "had produced a thoroughly American opera" (June 14, 1911). Two years later the press announced that *Treemonisha* would be produced at the Lafayette Theater in the Harlem community of New York with 40 singers and an orchestra of 25. These plans, too, failed to materialize. Joplin was determined to produce his opera; in 1915 he staged it himself in

a Harlem hall, without scenery or orchestra, hoping to attract a producer. The press was silent about the production; it was his friend, Sam Patterson, who later told ragtime historians about the production. Joplin published some numbers of the opera separately: "A Real Slow Drag" and the prelude to the third act in 1913, and the "Frolic of the Bears" in 1915. The latter was given a first performance at the eighth annual recital of the Martin-Smith School of Music on May 5, 1915.

Most Joplin biographers have concluded that the failure of *Treemonisha* crushed Joplin, but the evidence suggests otherwise. In September 1915 he advertised in the black press that he had completed a vaudeville sketch, "The Syncopated Jamboree," which would be produced by Bob Slater in New York. The next April, Joplin made piano rolls for the Connorized label. He must have continued to compose through 1915 and part of 1916, for in September 1916, he advertised that he had completed a musical comedy titled *If* and that he was working on a symphony. Joplin was a proud man and would hardly have advertised in such a manner if he were not actually composing. And the black press, equally proud and also knowledgeable about the community, would hardly have discussed seriously the music of an insane person. It is probable that Joplin was active through mid-1916, and even after that time was partly in possession of his faculties until he was taken to Bellevue Hospital in the fall of 1916 (later, he was removed to Manhattan Hospital). Predictably, Joplin left unfinished work, for he tried to compose until the end. He died April 1, 1917, in New York, New York.

Joplin was a seminal figure in the history of American music. He exerted enormous influence upon his contemporaries, not only upon those who studied with him or collaborated in writing pieces—among them, Louis Chauvin, Hayden, and Marshall—but also upon those who studied his music, particularly James Scott and Joseph Lamb. His contributions were multiple: he was the first American to write genuinely American folk operas and ballets; he established the piano rag tradition; and he was the first to successfully fuse the Afro-American folk tradition with European art-music forms and techniques. Although called the "King of Ragtime" during his lifetime, Joplin became a forgotten figure after his death, if not before that year. But the publication of *They All Played Ragtime* in 1950 by Rudi Blesh and Harriet Janis brought about a revival of interest in ragtime and its composers, and Joplin shared in its new popularity. Beginning about 1971 concert pianists began to include Joplin pieces on their recitals and to make recordings, particularly Joshua Rifkin and William Balcom, among others. The same year Vera Brodsky Lawrence published *The Collected Works of Scott Joplin* (New York), a complete edition of his extant music except for three piano pieces. Then in 1972 his opera *Treemonisha* was given a world premiere at Atlanta, Georgia, and the Joplin renascence became firmly established. The use of Joplin piano rags for the musical score of the film *The Sting* (1973) added luster to an already golden reputation. The Scott Joplin International Ragtime Foundation continues to celebrate and promote ragtime music through the sponsoring of an annual summer music festival, the publication of a newsletter, and the maintenance of an informative Web site.

See also Concert Music—Conductors and Performers; Opera; Ragtime.

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Eileen Southern

Jordan, Louis (1908–1975)

A rhythm and blues singer and saxophonist, Louis Jordan was born July 8, 1908, in Brinkley, Arkansas. He began clarinet study at the age of seven with his father, who was a bandleader and music teacher. He obtained his musical education in the public schools of Brinkley, Arkansas, and at Arkansas Baptist College in Little Rock, Arkansas. His early professional experiences were with Rudy ("Tuna Boy") Williams and the Rabbit Foot Minstrels. About 1932 he moved to Philadelphia, Pennsylvania, and thereafter he played with various groups, including Charlie Gaines (1932–1935), Kaiser Marshall, LeRoy Smith, and William Chick Webb (1936–1938), among others. In 1938 he formed his own group, later called the Tympany Five. He made his first recordings the same year, and thereafter recorded extensively with his own groups and with others, among them, Louis Armstrong, Bing Crosby, and Ella Fitzgerald. During the 1950s he led a big band for a short period, then returned to his small group, which toured widely. After living in Phoenix, Arizona, for several years, he settled in Los Angeles, California, about 1963. He was active musically through the early 1970s, touring extensively in the United States, Europe, and Asia (in 1967, 1968). He was active in radio and films, including *Beware* (1946), *Follow the Boys* (1944), and *Swing Parade of 1946*, among others. His best-known performances were "Saturday Night Fish Fry," "Knock Me a Kiss," "Gonna Move to the Outskirts of Town," "Choo Choo Ch' Boogie," and "Caldonia" (which he wrote himself). Jordan played in all styles—jazz, popular, blues—and more than any other person contributed to the development of rhythm and blues, which led to rock 'n' roll. He died February 4, 1975, in Los Angeles, California. Louis Jordan was inducted into the Rock and Roll Hall of Fame in 1987. His life and music were featured in the 1992 musical *Five Guys Named Moe*, which ran on Broadway for 445 performances.

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Eileen Southern

Jubilee Singers

Although the term can refer to a chorale group dedicated to the presentation of African American spirituals, the most popular use of the term is in reference to the premier choral ensemble of Fisk University in Nashville, Tennessee. The ensemble single-handedly founded the concert spiritual singing tradition and was the first American choir to tour Europe. The Fisk Jubilee Singers continue to tour and record and have been critically acclaimed for their vocal performance worldwide.

Several universities like Fisk opened during reconstruction to educate the newly emancipated slaves in the United States. These institutions later became known as historically black colleges and universities (HBCUs). Fisk University opened in 1866 with the help of the American Missionary Association and the Freedman's Bureau to offer a wide curriculum, including music. Mr. George L. White, a white man from the North, was Fisk's first treasurer and the music director. As leader of the choral ensemble, he programmed traditional repertoire for the choir. White overheard students singing sacred songs unknown to him after a rehearsal.

The famed Fisk Jubilee Singers in 1871. (New York Public Library)

Enticed by their beauty, he inquired about the songs and learned that they were "slave songs," or "spirituals." White was convinced that the public should hear these songs, and he worked with one of the choir's most talented students, pianist and soprano Ella Shepherd, to arrange the spirituals for the ensemble.

As treasurer, White was well aware of Fisk's dire financial state. Despite resistance from the trustees, benefactors of the university, and the singers themselves, on October 6, 1871, White led the choral ensemble on a tour of the North to raise money for the school. Blackface minstrel performances were popular on American stages when the Jubilee Singers debuted. The Jubilee Singers worked hard to distinguish themselves from blackface minstrel troops through their formal stage deportment and sacred repertoire. In celebration of emancipation, White decided to name the ensemble the "Jubilee Singers" after the year of "jubilee" in the Old Testament (Leviticus 25). In these early tours, the Jubilee Singers sang a range of sacred music from the western European art music canon and sang their self-arranged spirituals in the same vocal style. The ensemble soon sang complete concerts of spirituals.

In 1873, the Jubilee Singers embarked on a tour of Europe and performed for Queen Victoria—the first American choir to do so. Thrilled with their singing of spirituals, she had a portrait painted of the original Jubilee Singers. The singers returned to Fisk with $150,000, money that kept Fisk open and constructed the university's premier building, Jubilee Hall, where their portrait from Queen Victoria remains. The success of the Fisk Jubilee Singers inspired other HBCUs, namely Hampton Institute and Tuskegee Institute, to develop spiritual ensembles. Outside of universities, some minstrel troupes named themselves "jubilees," but they were not ensembles that performed concert versions of spirituals. In the 20th century, professional spiritual ensembles established themselves and followed the legacy of the Fisk Jubilee Singers.

See also Spirituals.

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Marti Newland

Jump Blues

See Blues.

K

Kansas City, Missouri, and the Territories

Kansas City has been a prominent center for the production of music by African Americans since the beginning of the 20th century. Along with other locales, such as New Orleans and Chicago, Kansas City and the "Territories" (a circuit of Midwestern and Southwestern cities actively toured by bands) became a center for jazz and blues music in the 1920s. The golden age of Kansas City jazz lasted from the 1920s to the late 1930s, when the Kansas City style of swing, riff-based jazz was incorporated into the mainstream. The jazz scene in Kansas City later declined as a result of the entry of the United States into World War II and the national jazz recession in the 1940s. Although never able to fully recover its past prominence, the jazz and blues scene in Kansas City was revitalized in the 1950s by the return of many top musicians and, since the 1970s, several restoration efforts have been conducted to revive some of the clubs in Kansas City's jazz district centered on 18th and Vine. Throughout its history, Kansas City and the Territories have been home to numerous prominent and influential African American musicians, such as Count Basie, Charlie Parker, Big Joe Turner, Lester Young, and Terry Lewis. In the 21st century, Kansas City and many of the cities in the Territories (such as Omaha and Austin) remain centers for African American music, especially jazz, blues, and underground hip hop.

African American Music in Kansas City, Missouri, and the Territories: 1919–1942

Jazz is often identified with cities such as Chicago, New Orleans, and New York, but Kansas City developed its own distinct brand of jazz music during the 1920s to the early 1940s. The Kansas City style of jazz was predominately performed by African American musicians in the city and in the surrounding region known as the Territories. The Territories consisted of the Midwestern and Southwestern cities, such as Oklahoma City, Omaha, and San Antonio, that contributed to the

development of Kansas City jazz and served as a circuit where Kansas City bands conducted tours. Kansas City jazz evolved primarily from orchestral ragtime and rural blues. Songs were based on loose and flexible arrangements that allowed ample room for soloists and maintained a strong rhythmic drive in a swing style. Kansas City jazz was the first style of jazz to structure songs around riffs, short musical patterns that often were repeated and utilized as a basis for improvisation. In the late 1930s Kansas City's brand of jazz was incorporated into the mainstream when many Kansas City musicians left the area for larger metropolitan centers.

Kansas City provided a fertile ground for developments in jazz because of a variety of factors. The city was a crossroads for those traveling West during the late 1800s and eventually developed into a transportation and commercial hub. Many African Americans came through Kansas City as they migrated from the South and decided to stay; between 1900 and 1940 the African American population in Kansas City more than doubled. Another contributing factor to the development of jazz in Kansas City was its geographic location in the center of the United States. It became a frequent tour stop for bands as they crossed the country and was a central performance location for bands touring the Midwest and Southwest.

The greatest contributing element to the development of jazz in Kansas City was the city's lenient government, which was overseen by Thomas J. Pendergast from 1911 to 1939. Prohibition was not enforced, and hundreds of bars, nightclubs, and dance halls opened during Pendergast's tenure. These venues did not attempt to hide from law enforcement and many were open 24 hours a day, offering ample performance opportunities for musicians performing jazz, ragtime, and blues. Jobs for jazz musicians were plentiful, especially in clubs within the district that spanned between 12th and 18th streets and from Central to Vine, and many African American jazz musicians from the South, Midwest, and mountain states moved to Kansas City for this reason.

Jam sessions, informal gatherings of musicians that happened frequently after gigs, were an important element of the Kansas City jazz scene. As groups stopped in Kansas City on tours, they took part in the numerous jam sessions that occurred throughout the city. The resulting friendly competition between the traveling groups and the local artists led to exchanges of ideas, styles, and techniques. Many young musicians attempting to establish a reputation also used jam sessions to hone their craft.

The first prominent jazz musician to emerge from Kansas City was Bennie Moten (1894–1935). Moten was born in Kansas City and formed his first group, B. B. & D. Trio (Beenie, Bailey, and Dude), in 1918. In 1922, the group expanded to six members, and as Moten continued to add members to the group, it became known as the Bennie Moten Orchestra. The Bennie Moten Orchestra was the first jazz band in Kansas City, and it maintained a dominant position in the city until Moten's death in 1935. The group produced a number of records, and some contend that the development of Kansas City jazz can be traced through Moten's recordings. The group's first recording in 1923 demonstrated strong ragtime and blues influences, and by the late 1920s, the band was playing hard swing. In their final recordings from 1932, the band performed with a big band swing

style. Moten was an adequate pianist, but he was an excellent businessman and recruited the top talent of his day, even at the expense of long-time band members. Many top musicians, such as Lester Young, Hot Lips Page, Count Basie, Buster Smith, and Walter Page, played in the Bennie Moten Orchestra at some point during their careers. Tragically, Moten's surging career was cut short due to his sudden death in 1935 as a result of an unsuccessful tonsillectomy.

During the 1920s and 1930s, more than 100 bands were centered in the Territories and toured throughout the Midwest and Southwest, with Kansas City being a frequent stop. Territory bands generally toured the area marked on the north and south by the Canadian and Mexican borders, on the west by Denver, and on the east by St. Louis. Bands that frequented this circuit included Terrence Holder's Dark Clouds of Joy, Alphonso Trent, Lawrence Welk, Nat Towles, Jesse Stone's Blue Serenaders, and, the most infamous territory band, Walter Page's Blue Devils. Holder's Dark Clouds of Joy became the Twelve Clouds of Joy when Andy Kirk assumed leadership in 1929. After their first recording in 1931 with Mary Lou Williams on piano, this band's popularity rivaled Moten's band. Among the notables in this band were Williams (as arranger and pianist) and Ben Webster. Andy Kirk's band flourished through the 1930s and 1940s, as they constantly toured and held residencies at Chicago's Grand Terrace along with Henderson, Armstrong, and Earl Hines bands (1936–1939). The Twelve Clouds eventually disbanded in 1949. Page's group, also known as the Oklahoma City Blue Devils, was formed in 1923 as the Billy King Road Show. When the original group disbanded in Oklahoma City in 1925, Walter Page (1900–1957), a bass and saxophone player, took charge of the band and renamed it Walter Page's Original Blue Devils. The group toured the Southwest by car throughout this period, playing small clubs and dance halls. In addition to Walter Page, several other prominent Kansas City musicians played with the Blue Devils, such as Bennie Moten, who also frequently raided the Blue Devils for talent for his own band.

Although he was born in New Jersey, William "Count" Basie (1904–1984) first established himself as a jazz musician in Kansas City. Basie toured as a jazz pianist during the mid-1920s and, after a 1927 tour, was stranded in Kansas City. Basie remained in the area playing in silent film theaters and in 1928 joined Walter Page's Blue Devils. The next year he became the pianist of Moten's orchestra and, after Moten's death, Basie formed his own group that included several Moten alumni. The Barons of Rhythm, as they were originally known, was a smaller group of nine members that began an extended engagement at Kansas City's Reno Club in 1935. The group's radio broadcasts gained the attention of record producer John. H. Hammond and led to the group's record deal with Decca in the fall of 1936. The group then expanded to 13 members and recorded such songs as "One O'Clock Jump" and "Jumpin' at the Woodside." These recordings mark the pinnacle of Kansas City jazz and eventually garnered the band international success. Later in 1936 the group toured to New York, which became its home base for the ensuing decades of touring. Since Basie's death, his band has continued under the direction of Eric Dixon, Thad Jones, Frank Foster, and Grover Mitchell.

In addition to bandleaders such as Basie and Moten, several prominent instrumentalists also emerged during this period. One such instrumentalist was Lester Young (1909–1959), nicknamed "Prez." He was known primarily for his melodic style of performing the tenor saxophone. Young was born in Woodville, Mississippi, but grew up in New Orleans and Minneapolis, where he first worked with the Blue Devils in 1930. Young again joined the Blue Devils in 1932 and, when the group disbanded in 1933, made Kansas City his base. He performed with several groups there before initiating an extended engagement in Count Basie's band from 1936 to 1940. During this period he also performed on small group recordings with other members of the Basie band under the name the Kansas City Seven. After leaving the Basie band, Young played with several smaller groups and served a short, disastrous tour with the U.S. Army. In 1946 he began his association with Jazz at the Philharmonic, a group with which he performed until his death. Young was especially influential on the next generation of saxophone performers and is cited as an influence by Charlie Parker and Stan Getz.

During the period from 1919 to 1942, Kansas City established itself as a center of jazz on par with other Midwestern cities. Musicians from rural areas flocked to Kansas City due to the large availability of jobs, and Kansas City frequently served as a training ground for musicians that ultimately established themselves in New York City. The 1920s and 1930s is frequently referred to as the golden age of jazz in Kansas City and is the period that jazz in Kansas City and the Territories reached its peak. While Kansas City has always maintained a prominent blues and jazz scene, it would never again reach the same heights that it did during the Prohibition and Depression eras.

African American Music in Kansas City, Missouri, and the Territories: 1942–1968

The African American music scene in Kansas City started to decline even before the involvement of the United States in World War II. In the late 1930s, many jazz artists, such as the Count Basie Orchestra, had moved to larger cities such as New York City. New York City had always been a center for jazz and offered more recording and broadcasting opportunities than those available in Kansas City. Also, the fall from power of Mayor Thomas Pendergast in 1939 led to a decline in the nightclub scene, although an abundant number of jobs still were available for jazz musicians. The exodus of musicians from Kansas City opened up more opportunities for the next generation of jazz musicians in the late 1930s who were more experimental than their predecessors. While the Kansas City swing style served as their starting point, these musicians expanded typical jazz conventions of harmony and melody, leading to bebop and other modern jazz styles. Jazz musicians, in general, began catering less to the dance halls and more toward experimentation and personal expression.

In addition to the relocation of many of its musicians, the Kansas City jazz scene, along with the entire national music industry, declined as a result of World War II: gasoline and tires were scarce, which limited touring, a ban was placed on

recording by the American Federation of Musicians, and several musicians were drafted into the military. Even in such dire circumstances, jazz in Kansas City survived, although smaller groups were now more prominent than the big bands that dominated previous decades. This period also saw the demise of territory bands due to the greater availability of recorded music in addition to the nation decline in jazz. After the war, jazz in Kansas City was revitalized when a number of nationally established musicians returned in the 1950s, but the jazz scene would never fully recover its prewar prominence.

The most important and influential jazz musician to emerge from Kansas City during this period was Charlie Parker (1920–1955). Parker, also known as "Bird" or "Yardbird," was a saxophonist and composer who was a key figure in the development of bebop in the 1940s and whose improvised solos have influenced generations of jazz musicians. Parker grew up in Kansas City idolizing saxophonists Lester Young and Buster Smith and, during the 1930s, he took part in some of Kansas City's famous jam sessions. Similar to many of his predecessors, after Parker finished his apprenticeship in Kansas City, he moved to New York in 1939. From 1940 to 1944, he toured with several groups before returning to New York and leading his own group in 1945. During this time, Parker experimented with a style of jazz music that became known as bebop or bop and in December of 1945 Parker, along with Dizzy Gillespie, brought this new style of jazz to Los Angeles. Parker returned to New York in 1947 and toured extensively until his death in 1955.

It is, at times, difficult to distinguish between Kansas City blues and jazz artists, in part because of the influence blues had on Kansas City jazz. Many Kansas City jazz bands, such as those led by Count Basie and Andy Kirk, played common blues pieces and performed with blues singers, making genre classification difficult. In Kansas City, blues and jazz are so intertwined that most Kansas City blues performers are said to perform in a hybrid blues and jazz style. During this period, blues produced in the Territories was sophisticated and smooth, and utilized light textures, although artists frequently incorporated elements of Kansas City blues and jazz. Kansas City is primarily known for jazz, but the city also produced many blues performers during this period that were successful both locally and nationally.

One of the first, and most typical, performers of the Kansas City blues and jazz style was pianist, singer, and bandleader Jay McShann (1916–2006). Also known as "Hootie," McShann was largely self-taught and performed piano percussively with a style rooted in blues and boogie-woogie. He was born in Muskogee, Oklahoma, and attended the Tuskegee Institute before he first moved to Kansas City in 1936. He established his own sextet and big band featuring such prominent Kansas City musicians as Charlie Parker and Buster Smith. After Basie moved to New York in 1936, McShann's big band maintained the Kansas City swing style until 1942 when McShann also moved to New York. After serving in the U.S. Army from 1943–1944, McShann reformed his band in New York and moved to California in the late 1940s before returning to Kansas City in the early 1950s. McShann continued to perform and tour, predominantly in Kansas

City and the Midwest, until the mid-1990s. He also produced a number of recordings and made his last recording *Hootie Blues* (2006) in 2001 at the age of 85, demonstrating his longevity. Because of his longevity and influence, McShann's life has been the subject of such documentaries as *Hootie's Blues* (1978), *The Last of the Blue Devils* (1979), and *Confessin' the Blues: The Music of Jay McShann* (1987).

Often associated with Kansas City, Joseph Turner (1911–1985) was one of the foremost blues and jazz singers during this period. More commonly known as Big Joe Turner, his extensive career spanned from the 1920s to the 1980s and, in addition to his contributions to blues and jazz, he also played a prominent role in the formation of rock 'n' roll and rhythm and blues. Turner was born in Kansas City and during his teenage years worked as a cook and bartender in Kansas City's club scene. He became known as the "Singing Bartender," which drew the attention of Bennie Moten and Count Basie, with whom he later toured. Together with pianist Pete Johnson, Turner merged blues and boogie-woogie during the 1930s and developed his unique style of singing. Turner was mostly known for being a "blues shouter" because of his forceful, half-shouted vocal style, but he also maintained the musicality and sensitivity to sing slower blues songs. In addition to Turner, other blues shouters, such as Jimmy Rushing, Walter Brown, and Jimmy Witherspoon, also emerged from Kansas City during this time. Turner is best known for his recording of "Shake, Rattle and Roll" in 1954. The song, written by Jesse Stone specifically for Turner, reached number one on the rhythm and blues chart, but became even more famous when it was covered by Bill Haley & His Comets later that same year.

Julia Lee (1902–1958) is one of the few Kansas City performers to achieve national success while remaining, for the most part, in the Kansas City area. Lee was a singer and pianist who began her career playing and singing in her brother's (George E. Lee) band in 1920. She continued to perform, mostly with her brother, until 1933, after which time she became more active as a solo artist. From 1933 to 1948, she appeared primarily at Milton's Tap Room in Kansas City and from 1944 to 1952 recorded with Capitol Records. During her time with Capitol she released several hit songs saturated with double entendre, including the number one rhythm and blues hits "Snatch and Grab It" (12 weeks in 1947) and "King Size Papa" (nine weeks in 1948). After her string of national hits ended in 1949, she continued to be a popular performer in Kansas City at Milton's and the Cuban Room and also appeared in the film *The Delinquents* in 1957.

While the blues and jazz scene in Kansas City declined after the conclusion of the golden age of Kansas City jazz in the late 1930s, the area did produce many important African American artists. Many of these musicians performed in a blues and jazz hybrid style and, similar to their predecessors, eventually they left Kansas City for larger markets such as Chicago and New York. Jazz in Kansas City was in a slight lull, but the scene was reinvigorated when scholars started investigating the history of jazz in the region during the 1960s, and many of the historic jazz venues were restored.

African American Music in Kansas City, Missouri, and the Territories: 1968–Present

The African American music scene in Kansas City declined following the conclusion of the city's golden age of jazz, resulting in many of the historic jazz clubs closing down during the 1940s. Many of the old clubs were also demolished and, in 1954, a 19-block area of the jazz district was razed, destroying many famous jazz clubs such as the Blue Room and Elk's Rest. During the 1970s, efforts were initiated to restore some of the old jazz venues and a restoration project began in 1989 that focused on restoring the 19-block area around 18th and Vine to its previous glory. These restorative efforts assisted in the revitalization of jazz and blues music in Kansas City and now provide additional venues for audiences to hear live music.

Kansas City currently hosts the American Jazz Museum, the premier jazz museum in the United States, which was constructed as part of the restoration efforts. The museum, which officially opened in September 1998, is located in Kansas City's historic jazz district at 18th and Vine and is housed in the same building as the Negro Leagues Baseball Museum. It explores both Kansas City's contributions to jazz and the history of jazz music in the United States through interactive exhibits and films, educational programs, and rare photos and other memorabilia of jazz legends such as Louis Armstrong, Duke Ellington, Ella Fitzgerald, and Charlie Parker. The museum also offers live jazz music in the Blue Room (a jazz club located within the museum) and the Gem Theater (a 500-seat performing arts center across the street from the museum).

Kansas City recently has produced several successful African American vocalists, such as Kevin Mahogany (1958–). Mahogany began his musical career as a saxophonist, but stopped performing on saxophone after his graduation from Baker University in 1981 and began to focus on singing. Mahogany returned to Kansas City and performed with local rhythm and blues and soul groups before focusing on jazz in the early 1990s. Mahogany's debut album *Double Rainbow*, released in 1993 by the independent German record label Enja, includes infrequently heard ballads, bop tunes, and blues songs. Mahogany has released albums on Warner Brothers, Telarc, and, his own label, Mahogany Music.

Angela Hagenbach (1956–), a former fashion model, is a top singer in Kansas City. Hagenbach's contralto voice displays a great deal of flexibility. She is known to sing both traditional jazz standards and rhythmic Brazilian jazz. She was raised in a musical family; her mother was a pianist and her father a saxophonist, and she originally played trombone before deciding to pursue a singing career in 1989. From 1990 to 1994, Hagenbach worked as a soloist at Kansas City's Ritz-Carlton Hotel and has since been featured at numerous international jazz festivals and venues throughout the Kansas City area. Hagenbach leads her own quartet and quintet, and, along with pianist Joseph Cartwright, is the co-leader of the Musa Nova Latin Jazz Ensemble. She is the president of her own record label, Amazon Records, through which she has released several albums.

In addition to the singers mentioned above, Kansas City has produced many successful African American instrumentalists. Saxophonist and composer Ahmad

Alaadeen (1934–) is one of the most significant musicians to emerge from Kansas City during this period. The Kansas City native began performing professionally at the age of 14 and later studied formally at the Kansas City Conservatory of Music, St. Mary's College, and DePaul University. He has remained active as a performer for the past five decades and is based primarily in Kansas City, although he also has lived in New York, Chicago, Denver, St. Louis, and San Antonio for significant periods of time. Alaadeen has released several albums through ASR records, a label founded by Alaadeen and Victoria Dunfee, and his compositions are published by Fandeen Publishing.

Chris Burnett (1955–), another saxophonist, was raised in the Kansas City metropolitan area and is mentored by Alaadeen. After graduating from high school in 1974, Burnett began a 22-year career performing with various U.S. military bands before retiring in 1996. In 2001, Burnett moved back to Kansas City and now remains active as a saxophonist, composer, and bandleader. Burnett formed his main group, the Chris Burnett Quartet, in 2001, and has completed more than 150 original compositions.

Burnett's brother, drummer, and former professional football player Richie Pratt (1943–), has become a successful musician. Pratt was raised in the Kansas City metropolitan area and attended college at the University of Kansas before moving to New York to play football. After sustaining a career-ending injury in 1970, Pratt stayed in New York and pursued work as a professional musician. Pratt has appeared with a diverse representation of groups, such as the American Symphony, the Joffrey Ballet, and the New York Jazz Quartet, and is comfortable performing in a variety of musical styles. Pratt currently lives in Honolulu, Hawaii, and remains active in their local music scene.

Bobby Watson (1953–) is another instrumentalist who has emerged from the Kansas City metropolitan area. Watson demonstrated superb flexibility on the alto saxophone through his mastery of different styles of jazz, such as swing, hard bop, and free jazz, and is active as a composer, arranger, bandleader, and educator. Born in Lawrence, Kansas, his family moved frequently throughout the Midwest before ultimately settling in Kansas City, Kansas. He attended Kansas City (Kansas) Community College and the University of Miami before moving to New York in 1976. From 1977 to 1981, he performed with Art Blakey's Jazz Messengers and eventually became the group's musical director. In the 1980s Watson, along with bassist Curtis Lundy, created the jazz quintet, Horizon, and formed the New Note record label. Watson performed with a variety of solo artists and ensembles throughout the 1980s and 1990s, including Wynton Marsalis, Joe Williams, the 29th Street Saxophone Quartet, the George Coleman Octet, and the Savoy Sultans. In 2000, he returned to Kansas City to become the director of jazz studies at the University of Missouri-Kansas City Conservatory of Music and remains active as a performer.

In addition to its jazz scene, Kansas City has maintained a vibrant blues circuit. Clubs such as Blayney's in Westport, BB's Lawnside BBQ, Marty's Blues Cafe, and The Grand Emporium frequently host regional and national blues acts, as do several other clubs in the downtown and Westport area. Founded in

1980, the Kansas City Blues Society has maintained a prominent role in the promotion of blues music in the Kansas City metropolitan area. The society has gathered fans, bands, and clubs in support of blues music and has distributed a monthly newsletter promoting upcoming concerts since 1991. The Kansas City Blues Society has been active in the utilization of blues music as an educational tool, especially through its Mayfield Towns Dollars for Blues Scholars committee. The committee, which was active from 1994 to 2000, hosted blues clinics, awarded scholarships, and donated used instruments for needy students.

Province Hatch, Jr. (1921–2003), better known as Little Hatch, was one of the many blues performers active in Kansas City since 1968. The singer and harmonica player was born in Sledge, Mississippi and was known for his urban blues performance style. After serving in the U.S. Navy, Hatch relocated to Kansas City in 1946 and began working for Hallmark in 1954. His employment with Hallmark supported his musical endeavors for the next three decades until he retired in 1986. Hatch primarily performed in Kansas City, frequently with his band Little Hatch and the House Rockers, but he occasionally toured the United States and Europe.

Gregory "D. C." Bellamy (1949–), guitarist, singer, songwriter, and half-brother of Curtis Mayfield, is one of the top blues artists active in Kansas City. Originally from Chicago, Bellamy spent the early portion of his career behind the scenes as an arranger, sideman, and background vocalist. He accompanied such acts as Betty Everett, Donny Hathaway, and Brook Benton before releasing his first solo album, *Water to Wine*, in 2000. Around the same time, Bellamy relocated to the Kansas City metropolitan area and currently performs in the Kansas City area and throughout the Midwest.

Kansas City has hosted several blues and jazz festivals in recent years, including the Kansas City Blues and Jazz Festival. In its original form, the Kansas City Blues and Jazz Festival, the result of a merger between the Kansas City Jazz Festival and the Kansas City Blues Festival, was held annually from 1991 to 2001. It was succeeded by the Kansas City Blues and Heritage Festival in 2002, and later appeared as the Kansas City Music Blues and Jazz Festival in 2005 and 2006. During its history, the festival has featured such headlining artists as Bo Diddley, Pat Metheny, and John Lee Hooker, in addition to local and regional acts. Other festivals held in the region include the Rhythm and Ribs 18th and Vine Jazz Festival (held annually since 2005) and Jazz in the Woods (held annually in Overland Park, Kansas, since 1990).

While Kansas City hip hop artists have not been as successful nationally as those from Chicago and St. Louis, Kansas City has maintained an active underground hip hop scene. Kansas City hip hop artists include Rich the Factor, Chat Monitor, Solè, and Fat Tone, but the most successful and well-known Kansas City rapper is Tech N9ne. Tech N9ne (born Aaron Yates, 1971–) began rapping in 1985, and his brand of hardcore rap has been distributed primarily by independent record labels. Tech N9ne is best known in mainstream rap for his collaborations with artists such as 2Pac, D12, Kottonmouth Kings, Insane Clown Posse, and Jurassic 5, among others. Tech N9ne released his first major label

album *Anghellic* in 2001, but it was not commercially successful, and the next year he created an independent label with Travis O'Guin called Strange Music. Tech N9ne has maintained a strong and dedicated fan base in Kansas City but has received only limited attention nationwide. In the mid-2000s, songs by Tech N9ne appeared in several different mediums of popular culture: four of his songs were included in the 2006 film *Alpha Dog*, his song "The Beast" is included in the popular video game *Madden NFL 2006*, and two other songs are included on the 2005 video game *25 to Life*. Although Tech N9ne's songs gradually have found new outlets nationally, he still has not had a song or album breakthrough into mainstream rap.

Many of the major cities in the Territories have continued to support active African American music scenes. Omaha, Nebraska, although currently best known for producing rock acts, has supported a strong African American music scene since the 1920s. It has a growing underground hip hop scene that consists of such rappers as Jamazz, Titus, Lil' Q, and Mars Black, although most Omaha hip hop artists, except for Mars Black, have not achieved much national success. Omaha has always been a center for blues music and it continues to thrive there, partially because of the support of the Omaha Blues Society and the annual Omaha Blues, Jazz and Gospel Festival. Other notable African American musicians connected to Omaha include Thomas Wilkins (current music director of the Omaha Symphony), singer and guitarist Lois "Lady Mac" McMorris (born in Omaha, though currently a resident of Kansas City), and Andre Lewis (from the R & B group Maxayn and former keyboardist for notables such as Frank Zappa, Buddy Miles, LaBelle, Earth, Wind & Fire, and Sly Stone).

Rhythm and blues and pop songwriter and producer Terry Lewis (1956–) is perhaps the most successful musician to emerge from Omaha. While in high school, Lewis met his production and songwriting partner James "Jimmy Jam" Harris and the duo formed a band called Flyte Tyme, which later evolved into the Time. In 1981, Morris Day joined the group and they toured with Prince under the name Morris Day and the Time. Lewis and Harris were fired from The Time in March of 1983 after they missed a show because of a blizzard, but at that time the duo started to receive greater attention as producers. They produced songs for Gladys Knight, Patti Austin, Thelma Houston, and Luther Vandross before collaborating with Janet Jackson in 1985. The resulting album, *Control* (1986), turned Jackson into a superstar and Lewis and Harris received the 1986 Grammy Award for producers of the year. The production duo have continued to work with Jackson throughout her career and have produced songs for Jordan Knight, Michael Jackson, Boyz II Men, Usher, Mary J. Blige, and Mariah Carey.

Austin, Texas, proclaimed the "Live Music Capital of the World," is one of the few territory cities to see its music scene grow exponentially. Although known for country and rock music, Austin has also produced a large number of blues and jazz artists. Musicians travel to Austin in hopes of launching their careers at such venues as the blues club Antone's, which over the years has helped advance the careers of such African American musicians as Fats Domino, John Lee Hooker, Muddy Waters, and B. B. King. Hundreds of music careers

have been fostered by South by Southwest, a set of film, music, and interactive festivals and conferences held annually since 1987.

See also Blues; Jazz.

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Matthew Mihalka

Kay, Ulysses (1917–1995)

Composer Ulysses Simpson Kay was born January 7, 1917, in Tucson, Arizona. He came from a musical family: his father sang about the house, his mother played piano and sang in a church choir, and his maternal uncle, Joseph ("King") Oliver, was a celebrated jazzman. He began piano study at the age of six, violin study at 10, and saxophone study at 12. He obtained his musical education in the public schools of Tucson, Arizona, where he sang in school glee clubs and played in the high school marching band and dance orchestra; at the University of Arizona in Tucson (bachelor of science degree in public school music, 1938), where he studied composition with John Lowell and performed in college music groups; and at the Eastman School of Music in Rochester, New York (master's degree in music, 1940), where he studied with Bernard Rogers and Howard Hanson. He also studied privately with Paul Hindemith at the Berkshire Festival in Tanglewood, Massachusetts (summer 1941) and at Yale University in New Haven, Connecticut (1941–1942), and with Otto Luening at Columbia University in New York (1946–1947). During his years of service in the U.S. Armed Forces (1942–1945), he played saxophone in a Navy band and a dance orchestra, learned to play flute

and piccolo, and wrote and arranged music. He lived abroad during the years 1949–1952, having obtained fellowships that enabled him to study music in Rome, Italy, as an associate of the American Academy. After returning to the United States, he became an editorial adviser for Broadcast Music, Inc. (1953–1968) and later served as a music consultant. His teaching career included tenures as a visiting professor at Boston University in Massachusetts (summer 1965) and at the University of California in Los Angeles (1966–1967) and as a distinguished professor at Lehman College of the City University of New York (1968–1988).

He began writing music during his college years. His early style was influenced not only by his teachers but also by William Grant Still, with whom he came into contact during the summers of 1936 and 1937. Still both inspired him and encouraged him to become a composer. His early compositions were performed publicly during his student years at Eastman by Howard Hanson and The Rochester Civic Orchestra and by soloists. His first important pieces were *Ten Essays for Piano* (1939), *Sinfonietta for Orchestra* (1939), and *Concerto for Oboe and Orchestra* (1940). During the early 1940s, his music increasingly was heard on concerts of chamber groups, soloists, and choral groups. There was even a ballet suite, *Danse Calinda* (1941), based on a story by Ridgeley Torrence. In 1944 the performance of his overture, *Of New Horizons* (1944), by Thor Johnson and the New York Philharmonic at the Lewissohn Stadium attracted wide attention; it later won the American Broadcasting Company prize (1946) and several performances. Critics remarked on the lyricism of his music, its agreeable thematic materials, and its modernism, predicting that the young composer's obvious talent would grow over the years. Kay's mature style continued the emphasis on lyricism and was distinctive for its rhythmic vitality, sensitivity for contrasting sonorities, and predilection for crisp, dissonant counterpoint, though not necessarily atonal. Generally he avoided serialism, atonality, and the use of aleatoric devices or electronic techniques. He represented modern traditionalism with its roots in romanticism and expressionism of the early 20th century.

He wrote in a wide variety of forms: by 1980 he had completed 18 or 20 works for symphony orchestra; four operas; six or more works for band; about 20 works for chamber groups, including chamber orchestra; 15 vocal works, including cantatas, compositions for voice and orchestra, and for narrator and orchestra; a number of pieces for solo instruments, such as piano, organ, flute, and guitar; and many songs for solo voice and piano or organ and for chorus (SATB, SSA, TTBB, and so on) and keyboard accompaniment. He wrote his first film score, *The Quiet One,* in 1948 and thereafter wrote many scores for films, documentaries, and television films. His best-known orchestral works included *A Short Overture* (1946), which won the George Gershwin Memorial Award in 1947; *Portrait Suite* (1948), which won an award; *Serenade for Orchestra* (1954); *Fantasy Variations* (1963); *Markings* (1966), in memory of Dag Hammerskjold; *Theater Set* (1968); and *Southern Harmony* (1975), based on themes and motives from William Walker's *The Southern Harmony* of 1835. Of his chamber works, the best known were *Brass Quartet* (1950); *Six Dances for String Orchestra* (1954); *Trigon* (1961) for wind orchestra; *Aulos* (1967) for solo flute, two horns, string orchestra, and percussion;

Scherzi Musicali (1968) for chamber orchestra; *Facets* (1971) for piano and woodwind quintet; and *Quintet Concerto* (1974) for five brass soli and orchestra. His well-known choral works included *Song of Jeremiah (1945)* for baritone, chorus, and orchestra; *Inscriptions from Whitman* (1963) for SATB chorus and orchestra; *Stephen Crane Set* (1967) for chorus and 13 instruments; *A Covenant for Our Time (1969)* for chorus and orchestra; and *Parables* (1970) for chorus and chamber orchestra. His best-known works for band were *Forever Free* (1962), *Concert Sketches* (1965), and *Four Silhouettes* (1972). His well-known works for solo voice included *Fugitive Songs* (1950) for medium voice and piano; *Triptych on Texts of Blake* (1962) for high voice, violin, violin-cello, and piano; *The Western Paradise* (1976) for narrator and orchestra with text by Donald Door; and *Jersey Hours* (1978) for voice and harps with texts by Door. Three of his operas, *The Boor* (1955, libretto adapted from Chekov), *The Juggler of Our Lady* (1956, libretto by Alexander King), and *The Capitoline Venus* (1970, libretto after Mark Twain) received premieres at American universities; the fourth, *Jubilee* (1976, libretto based on novel by Margaret Walker), was first performed by Opera/South.

He received many honors and awards, including the Alice M. Ditson Fellowship (1946), Rosenwald Fellowship (1947), Fulbright Fellowship (1950), Guggenheim Fellowship (1964), and National Endowment for the Arts Grant (1978); he won the Prix de Rome (1949, 1951), an award from the American Academy of Arts and Letters (1947), and an Alumni Award from the University of Rochester (1972); and he was given honorary doctorates by Lincoln College (in Illinois, 1963), Bucknell University (1966), the University of Arizona (1969), and Illinois Wesleyan University (1969). In 1958 he was a member of the first group of musicians sent to the Soviet Union by the U. S. State Department in a cultural exchange program, and he later served many times on cultural missions sent abroad. In 1979 he was elected to the American Academy of Arts and Letters. He was regarded as one of the important American composers of his generation and was the leading black composer of his time. He died on May 20, 1995, in Englewood, New Jersey.

See also Concert Music—Composers and Repertoire.

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Eileen Southern

Kerr, Thomas (1915–1988)

A university professor and composer, Thomas Kerr was born on January 3, 1915, in Baltimore, Maryland. He obtained his musical education in the public schools of Baltimore, Maryland, where he came under the tutelage of W. Llewellyn Wilson during his high school years, and at the Eastman School of Music of

the University of Rochester in New York (bachelor's degree in music). In 1943 he was appointed to the music faculty at Howard University in Washington, D.C., and remained there until his retirement. He toured as a concert pianist, giving solo recitals and appearing with symphony orchestras. Although he did not study organ and composition formally, he gained wide recognition as a composer, particularly of organ pieces. His compositions were performed in churches and cathedrals as well as in concert halls. His best-known works were for the organ *Anguished American Easter* (1968) and the piano *Easter Monday Swagger, Scherzino* (1970). His honors included a Rosenwald Fellowship in composition (1942) and first prize in a competition sponsored by Composers and Authors of America (1944). He died August 1988 in Washington, D.C.

See also Concert Music—Composers and Repertoire.

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Eileen Southern

Keys, Alicia (1981–)

R & B singer, songwriter, and pianist, Alicia Keys began her professional musical career as a teenager. Born Alicia Augello Cook in 1981, Keys exhibited musical proficiencies early in life and was enrolled in an arts school in her early teen years. She graduated at the top of her class and entered college around age 16. She left college to pursue music and signed with Arista Records in 1998. Keys left Arista to join Clive Davis's J Records label in 2000 and released her first solo album, *Songs in A Minor*, in 2001. The album was an overwhelming success, selling more than 10 million copies worldwide and earning Keys five Grammy Awards in 2002. *Songs* featured Keys's virtuosic piano riffs (which reflect her classical piano training), her seasoned vocals, and collaborations with industry leaders such as Brian McKnight, Jermaine Dupri, and Isaac Hayes. Her second album, *The Diary of Alicia Keys* (2003), was also a chart-topping, multiplatinum work and featured production work by Timbaland and Kanye West. Her first two albums were critically praised, as her musicianship, songwriting, and ability to connect with themes of the heart draw comparisons to Nina Simone and Aretha Franklin. Hit singles from those albums include "Fallin'," "A Woman's Worth," and "You Don't Know My Name." Keys has also worked with the film industry as both an actress (*The Secret Life of Bees*, 2008) and contributor to soundtracks (*Men in Black*, 1997). As a leader in the newer school of R & B singer-songwriters, Keys's talent reaches back toward classic soul singing and pushes forward with a distinctive, contemporary production and presence.

See also Soul Music.

Singer Alicia Keys performs during her "As I Am Tour" concert stop in Los Angeles on May 5, 2008. (AP/Wide World Photos)

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Horace J. Maxile, Jr.

King, B. B. (1925–)

Blues singer and guitarist B. B. King (born Riley B. King) has been a true blues superstar for more than three decades and has appealed to audiences of all races for just as long. The cousin of Bukka White, an early Delta bluesman, King started playing the guitar at age nine. ("B. B." stands for "Blues Boy," an early nickname.) He moved to Memphis in 1946 to pursue a career in music but ended up working as a disc jockey. His recording career began in 1949 with his first single "Miss Martha King." That record was not very successful, but King's records and performances through the 1950s helped establish him as a leading figure among blues musicians and enthusiasts. Hits such as "Everyday," "Ten Long Years," and

Blues guitarist B. B. King receives the Blues Foundation Lifetime Achievement Award on October 20, 1997, at the Palace Theater in Los Angeles. (AP/Wide World Photos)

"Sweet Little Angel" featured his signature vocals and innovative guitar technique. Even highly original blues guitarists that followed King in the late 1950s acknowledged his influence. Thus, his impact on generations of guitarists dates back almost five decades. His brilliant, quick vibrato and expressive pitch bending technique have become staples of contemporary electric guitar performance practice. King's demanding performance schedule must have contributed to his elevated status during the 1950s, as he performed more than 340 shows in 1956. His emergence as a premiere bluesman continued through the 1960s with singles that charted on both the R & B and pop charts, marking his evolving crossover appeal. His crossover remake of "The Thrill Is Gone" (1970) cemented his status as "King of the Blues" and expanded his celebrity to the masses. Since then he has shared the stage and collaborated with a number of artists, including Eric Clapton, U2, George Duke, and Robert Cray. King is still a major player in the current blues scene scoring a certified double platinum record *Riding with the King* (2000) and a 2009 Grammy Award for *One Kind Favor.* Holder of a number of awards and honors, King has been recognized by organizations and institutions

B. B. King in a scene from the film Medicine Ball Caravan, *1971. (Photofest)*

such as the Grammy Foundation, Kennedy Center, Yale University, and Brown University for his contributions to American music. Although he has not recorded as prolifically as in the middle decades of the 20th century, the undisputed "King" maintains a fairly active performance schedule.

See also Blues.

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Horace J. Maxile, Jr.

King, Betty Jackson (1928–1994)

A music educator and composer, Betty Jackson was born February 17, 1928, in Chicago, Illinois. As a child she studied piano with her mother, Gertrude Smith Jackson. She began singing in a family trio with her mother and sister Catherine

at an early age. She received her musical education in the public schools of Chicago, Illinois, at Wilson Junior College in Chicago, and at Roosevelt University in Chicago (bachelor's degree in music, 1950; master's degree in music, 1952). She studied further at Oakland University in Rochester, Michigan; Glassboro College in New Jersey; the Peabody Conservatory of Music in Baltimore, Maryland; the Westminister Choir College in Princeton, New Jersey; and the Bank Street College in New York. Her teaching career included tenures at the University of Chicago Laboratory School; Dillard University in New Orleans, Louisiana; and the public schools of Wildwood, New Jersey, where she also served as director of the high school choir. She was active as a church choir director in Chicago and in New York at the Riverside Church and also as an accompanist for professional groups and voice teachers. She toured as a lecturer and choral clinician. She began composing pieces during her childhood and became seriously interested in composition in college. Her oratorio, *Saul of Tarsus*, received several performances after its premiere in 1952 by members of the Chicago Music Association. In addition to *Saul*, her best-known works were the cantata Simon of Cyrene, the choral work God's Trombones, and her spiritual arrangements. She served as president of the National Association of Negro Musicians (1979–1985). Her honors included awards from civic, community, and professional organizations. She was also featured in *Ebony* magazine in October 1982. Betty Jackson King died on June 1, 1994.

See also Concert Music—Composers and Repertoire; Theater and Musicals.

Eileen Southern

Knowles, Beyoncé (1981–)

R & B and pop singer and songwriter, Beyoncé Knowles is one of the most recognizable personalities in contemporary popular culture. Her impact can be noticed in the areas of fashion, dance, film, and music. Beyoncé made her recording industry debut with the group Destiny's Child. The group was most popular during the late 1990s and the early years of the new millennium, producing hits such as "Bills, Bills, Bills," "Jumpin' Jumpin'," and "Say My Name." Destiny's Child sold millions of records and is recognized among the best-selling female groups of all time. Beyoncé was the lead singer on a number of their hit singles, which featured syncopated verse structures and free-flowing choruses with infectious hooks. Her work with Destiny's Child was also honored by the American Society of Composers, Authors and Publishers (ASCAP), as she was winner of the Songwriter of the Year Award in 2002—a first for an African American woman. Beyoncé released her debut solo album *Dangerously in Love* in 2003 to critical praise and immediate commercial success. Featuring the hit single "Crazy in Love," the album is certified quadruple platinum and won five Grammy Awards in 2004. With her celebrity still on the rise, Beyoncé rejoined Destiny's Child for another album, *Destiny Fulfilled* (2004), and a world tour. In addition

Singer and actress, Beyoncé Knowles. (Shutterstock)

to her onscreen performances in Hollywood films, she also has contributed her voice to the soundtracks of those films. A notable piece is "Listen" from the *Dreamgirls* (2006) soundtrack, which was nominated for a Golden Globe Award. Two solo albums have followed her debut, *B-Day* (2006) and *I Am . . . Sasha Fierce* (2008) and have produced hit singles such as "Irreplaceable" and "Single Ladies (Put a Ring On It)." She was married to singer and businessman Jay-Z (Shawn Corey Carter) in 2008. Influenced by the greats who preceded her, Beyoncé has a rare combination of mass appeal and genuine talent, as her vocal approach blends the affects of gospel flair, soulful earthiness, and youthful pop.

See also Pop Singers; Popular Music.

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Knowles, Beyoncé, with Destiny's Child. *Survivor.* Columbia CK 61063, 2001.

Horace J. Maxile, Jr.

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LaBelle, Patti (1944–)

An R & B and soul singer, Patti LaBelle is one of America's great pop "divas." Born Patricia Holte, she began singing at an early age and was encouraged by teachers and the church to exercise her considerable talent. During her early teenage years, she and some friends started a group, the Ordettes. They later landed a recording contract with Blue Note Records, who insisted that they become the BlueBelles, and recorded the hit "I Sold My Heart to the Junkman" in 1962. Patricia Holte took her stage name, Patti LaBelle, from this relationship. The BlueBelles continued to record with moderate success through the 1960s, releasing LaBelle's signature interpretation of "Somewhere Over the Rainbow." They became known as LaBelle in 1970, as they ventured into new musical territory under new management. Their new edgy sound that fused elements of rock and funk contrasted the soulful ornaments of the BlueBelle recordings, and their costumes were cosmic themed and brightly colored. As LaBelle, their albums were critically acclaimed, but *Nightbirds* (1975) launched them into mainstream success and stardom by way of the smash hit "Lady Marmalade." When the group disbanded in the late 1970s, Patti LaBelle began her career as a solo artist. Her first charted album, *I'm In Love Again* (1983), featured her first number one R & B hit, "If Only You Knew." The mid-1980s proved to be a commercial high point in her career, releasing such pop hits as "New Attitude" and the certified platinum-selling "On My Own" (duet with Michael McDonald). More R & B hits such as "Feels Like Another One," "When You've Been Blessed (Feels Like Heaven)," and "The Right Kind of Lover" were produced in the 1990s. Although active for more than four decades, she remains active as a performer having collaborated with contemporary artists such as Mary J. Blige. LaBelle is respected not so much for booming records sales but for her remarkable stage presence, wide vocal range, and seemingly effortless artistry that has maintained her status as one of the classic voices in the pop music industry.

See also Rock 'n' Roll; Soul Music.

Singer Patti LaBelle performs during a concert in 2009. (AP/Wide World Photos)

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Horace J. Maxile, Jr.

Lane, William Henry (Master Juba) (1825–1853)

William Henry Lane, the impressive dancer known as "Master Juba," is probably the only African American to perform in minstrel shows before 1858. Descriptions of blacks at corn shuckings described their "pronouncing the words rapidly in a deep tone, and at the same time violently agitating the body in a perpendicular direction" (Jackson 1967). Juba also set his fast-paced dancing to singing in a manner that some compared to black work songs; he was successful at "synchronizing rapid

vocalization with the rapid tempo" of, for example, corn shuckings (Nathan 1962, 81). Unaware of the variety of traditions, at least one critic found Juba's "inspirations" far better than the "poor shufflings" of South Carolina blacks.

Juba learned some traditional dances by "catching" many steps from "Uncle" Jim Lowe, an African American jig-and-reel dancer of exceptional skill who performed in saloons and dancehalls outside the regular theaters along the Five Points crossroads of New York City. The state of New York had recently emancipated many poor blacks, and both men danced in this notorious, racially mixed district, which was a forerunner to the 1920s Harlem cabarets (Conway 1995, 94). One description of Juba reads, "Instantly the fiddler grins, and goes at it tooth and nail; there is new energy in the tambourine; new laughter in the dancers; new smiles in the landlady; new confidence in the landlord; new brightness in the very candles" (Dickens 1972, 238–239). In the early 1840s, he advanced his career by winning many dance contests. Another renowned dancer, John Diamond, avoided having to compete with Juba by offering dance challenges for several hundred dollars only to "any other white person" (Nathan 1962, 74 and 154; Conway 1995, 328). In 1842, Juba and another young dancer named Nathan performed the "alligator reel" in a minstrel performance. From the early 1840s on, dancers emphasized percussive rhythms. Some songs included "heel solos" that stopped the music and illustrated the song's question, "Who dar knocking at the door?"

Eventually Juba appeared in the writings of Charles Dickens, who declared him "the wit of the assembly and the greatest dancer known" (1972, 238). Dickens described his dancing,

> Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in the knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing but the man's fingers on the tambourine; dancing with two left legs, two right legs, two wooden legs, two wire legs, two spring legs—all sorts of legs and no legs—what is this to him? And what walk of life, or dance of life, does man ever get such stimulating applause as thunders about him, when, having danced his partner off her feet, and himself too, he finishes by leaping gloriously on the bar-counter, and calling for something to drink, with the chuckle of a million of counterfeit Jim Crows, in one inimitable sound. (Dickens 1972, 238–239)

In 1846, Juba played tambourine and banjo for Charley White's Serenaders, and in 1849, he toured England with Pell's Ethiopian Serenaders. Juba was admired for the "manner in which he beats time with his feet." A critic declared the "bones and boots of Pell are Juba are still in full action; it is difficult to say which movements are the most rapid." Juba's feet hitting the ground created sound patterns that were identified in some minstrel songs:

> Don't' you hear de banjo ringin,
> An de niggers sweetly singing,
> And dat niggers heels a drummin,
> Now de fancy step he's comin. (Kierman 1848)

Another English critic described Juba's whirlwind style as executed with ease and "natural grace." "[Such] mobility of muscles, such flexibility of joints, such boundings, such slidings, such gyrations, such toes and heelings, such backwardings and forwardings, such posturings, such firmness of foot, such elasticity of tendon, such mutation of movement, such vigor, such variety . . . such powers of endurance, such potency" of ankle. Juba was a genuine link between the white world and the authentic black folk traditions of percussion, dancing, and the signature African instrument, the banjo. Juba's skills, grace, and knowledge of traditions made him famous with minstrels and audiences in America and abroad. In an article twenty years after his death, a critic reflected that his style was "novel and his execution distinguished for rapidity and precision of time."

In 1848, while performing on the stage of Vauxhall Gardens, Lane was sketched, and a London critic was amazed at the "astonishing rapidity" of his leg movements, "how could he tie his legs into such knots and fling them about so recklessly, or make his feet twinkle until you lose sight of them altogether in his energy"? He concluded by confirming Juba's contribution to artistic and cultural distinctiveness: "Juba is a musician as well as a dancer. . . . The great boy [Dickens] immortalized him; and he deserved the glory thus conferred" (Kierman 1848).

See also Banjo; Dance and Music; Minstrel Shows.

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Cecelia Conway

Latin and Afro-Caribbean Jazz

See Jazz.

Ledbetter, Huddie (Lead Belly) (1889–1949)

A folk singer, Lead Belly was revered for his wide coverage of musical styles and his mastery of the 12-string guitar. Born Huddie William Ledbetter in Mooringsport,

Louisiana, he quickly acquired a vast knowledge of folk songs from black and white traditions and honed his performance skills in local and regional venues. Over the course of his life, he added original pieces to his repertoire. Shaped by personal experiences, Lead Belly's original and covered songs reflect varied themes such as racism, street life, prison, religion, and women. Representative titles include "Leavin' Blues," "Old Time Religion," and "Take This Hammer." Though active as a performer throughout his life, the activity in the last 15 years of his life was most prolific. Lead Belly began to perform in New York around the mid-1930s and collaborated with artists such as Josh White and the Golden Gate Quartet. He also embarked on tours that visited colleges in the United States and recorded extensively for John Lomax and RCA records during the late 1930s and early 1940s. Just before his death, he toured frequently in the United States and abroad, and enjoyed some fruits of his emerging celebrity status. His lasting contributions to American music include the great number of folk and blues songs that continue to live as hits covered by artists such as the Beach Boys, Credence Clearwater Revival, Big Bill Broonzy, and Little Richard.

See also Blues.

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Horace J. Maxile, Jr.

Lewis, Henry (1932–1996)

Symphony orchestra conductor Henry Lewis was born on October 16, 1932, in Los Angeles, California. He began piano study at the age of five; by the time he was 16, he had won a double-bass chair in the Los Angeles Philharmonic Orchestra, Alfred Wallenstein, conductor. He studied music at the University of Southern California in Los Angeles. During his 10-year tenure in the Los Angeles Philharmonic, he devoted his attention to mastering orchestral instruments. He performed with the Seventh Army Symphony during his service in the U.S. Armed Forces (1955–1956), first as a bassist and then as a conductor. He toured in Europe with the army orchestra and came into contact with eminent conductors, who aided his career development. He made his professional debut as a conductor in 1961, when he replaced the ailing Igor Markevitch to

conduct the Los Angeles Philharmonic in two concerts. In 1958, he founded the Los Angeles Chamber Players, which toured widely at home and in Europe in 1963. He also was musical director of the Los Angeles Opera Company (1965–1968). He made his European debut as a conductor with La Scala Opera at Milan, Italy, in 1965 and his Metropolitan Opera debut in 1972, conducting Puccini's *La Boheme*. In 1968 he was appointed musical director of the New Jersey Symphony (1968–1976). Lewis was married to the American opera singer Marilyn Horne from 1960 to 1974. He toured widely as a guest conductor, appearing with the leading orchestras of the United States and Europe. He served as the music director for the production of *Carmen Jones* in London. He died on January 26, 1996, in New York, New York.

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Eileen Southern

Lewis, John (1920–2001)

Jazz pianist John Aaron Lewis was born May 3, 1920, in LaGrange, Illinois. His family moved to Albuquerque, New Mexico, when he was a child. He began piano study at the age of seven, encouraged by his mother, who was a professional singer. He obtained his musical education at the University of New Mexico in Albuquerque (bachelor's degree in music, 1942) and the Manhattan School of Music in New York (master's degree in music, 1953). He began playing for local dances during his high school years.

His interest in jazz was stimulated by the music he heard on radio and recordings and through personal contacts with jazz musicians who performed in Albuquerque, such as Lester Young. During his service in the U.S. Armed Forces (1942–1945), he met Kenneth ("Kenny") Clarke, who encouraged him to enter a jazz career. After his discharge from the army he played with various groups, including John Birks ("Dizzy") Gillespie (1945–1948), Illinois Jacquet (1948–1949), Miles Davis (1949), Lester Young, Charlie Parker, and Ella Fitzgerald (1954). Throughout these years he was composing and arranging; his first large-form work was given a premiere by Gillespie in 1947 at Carnegie Hall in New York. In the late 1940s, he and three other members of Gillespie's band—Milton Jackson, Ray Brown, and Kenny Clarke—formed a quartet to perform on concerts, which later began to perform as an independent unit. At first called the Milt Jackson Quartet, then later the Modern Jazz Quartet, the group was active for more than two decades (1958–1982), with Lewis as musical director. He also was musical director for the annual Monterey [California] Jazz Festivals (1958–). In 1962 he organized Orchestra U.S.A. (1962–1965), which performed contemporary and classical music. The orchestra's personnel included leading jazz and classical musicians and performed works of Lewis, Gunther Schuller, and Gary McFarland, among others. In 1957 Lewis wrote his first film score, *Sait-on*

jamais (the English title was "No Sun in Venice"); thereafter he wrote several film scores, including *Odds Against Tomorrow* (1959), *Una storia Milanese* (1962), and *Cities for People* (a television film, 1975). He also wrote music for television shows and for the play *Natural Affection* by William Inge (1963). During the 1970s he toured and recorded as a soloist and occasionally with other jazz pianists, as in 1976 on a tour of Japan with Henry ("Hank") Jones and Marian McPartland. His teaching career included tenures at the School of Jazz in Lenox, Massachusetts, (beginning in 1957), where he served as head of the faculty; at Harvard University in Cambridge, Massachusetts (summer of 1975); and at the Davis Center for the Performing Arts at City College of the City University of New York (1974–). His best-known large-form works have been the ballet *Original Sin* (1961) and the musical *Mahalia* (1978); best known of his smaller compositions are "Three Windows" from the film *Sait-on jamais* and the jazz fugues "Concorde" and "Vendome." Lewis was a seminal figure of third stream music; his compositions fused jazz elements with European classical forms and procedures.

From 1985 to 1992 he was musical director of the American Jazz Orchestra, a big band formed by Gary Giddins, which featured classic and new compositions. His final recordings were *Evolution*, in 1999, and *Evolution II*, released in 2001. He died on March 29, 2001, in New York, New York.

See also Jazz.

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Eileen Southern

"Lining Out"

The practice of "raising" or "pitching" a hymn in an a cappella format is most notable in black Southern churches during the 19th and early 20th centuries. Well known for its use of heterophony and uniquely ornamented melismas, the emotionally charged tradition is no longer prominent in the contemporary black church. Relying on the leader, who "raises" the hymn line by line or phrase by phrase, the congregation responds by singing the line in a prescribed tune that is set based on the region and in some cases the local area of the specific church. The practice was brought over from Europe by early colonists who utilized the practice to encourage hymn signing among illiterate people or among congregations where Psalters or hymnbooks were either unavailable or limited in supply. Although widely used in the early churches of the colonists, particularly in the South and in Appalachia, the practice was further developed and widely used in Southern black churches. Most prevalent in the Baptist and Methodist denominations, the practice was often associated with hymns written by prominent European hymn writers such as Isaac Watts and Ira Sankey. Over time and throughout the 19th and early

20th centuries, noted hymns such as "I Heard the Voice of Jesus Say," "Father, I Stretch My Hand to Thee," "A Charge to Keep I Have," and "Amazing Grace" became favorites and well-known repertoire for this style of singing. By the mid-20th century, this style of singing was replaced by the rise of instrumental accompaniment as well as the rise of gospel music. Although some black congregations still utilize the practice in commemoration of the "old" church, the practice has diminished in popularity and use.

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Emmett G. Price III

Liston, Melba (1926–1999)

Melba Doretta Liston, a jazz trombonist, composer, arranger, and educator, was born January 13, 1926, in Kansas City, Missouri. Her family moved to Los Angeles, California, when she was a child. She obtained her musical education in that city's public schools and through private study. She began her professional career at the age of 16, playing in the pit orchestra of a local theater (1942–1944). During the next decade, she played with various groups or individuals, including William ("Count") Basie, Dizzy Gillespie, Budd Johnson, Clark Terry, Gerald Wilson, and Billie Holiday (1949), among others. She was active as an arranger-composer for Duke Ellington, Abbey Lincoln, Charles Mingus, Jon Lucien, Diana Ross, Randy Weston, and others. In 1959 she played in the Quincy Jones Orchestra, and then played for the Broadway musical *Free and Easy.* During the 1960s she continued to write, including television commercials and music for films, as *The Marijuana Affair;* she taught youth groups in New York, including the Pratt Institute Youth-in-Action Orchestra and the Harlem Back Street Tour Orchestra; and she helped to establish the Pittsburgh Jazz Orchestra (1964). In 1973 she settled in Kingston, Jamaica, where she directed the Department of Afro-American Pop and Jazz at the Jamaica School of Music of the University of the West Indies. She continued to write music, record, and occasionally tour. She was one of the few black female trombonists in the history of American music. Although she suffered a stroke in 1985 which left her partially paralyzed, she continued to arrange music via computer. She was named a National Endowment for the Arts Jazz Master in 1987. Melba Liston died April 1999 in Inglewood, California. Her manuscripts and papers are held at the Center for Black Music Research, Columbia College Chicago.

See also Jazz.

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Eileen Southern

Literature on African American Music

Significant writings on African American music in the post-emancipation era differ not only in the numerous styles of music discussed but also in their reflection of the social context surrounding the emergence of each style. This era divides into three major periods of time (pre-1942, 1942–1968, post-1968), each marked by important events in American history.

Few Antebellum writings on African American music exist in the 21st century; the first major writings appeared in the late 1860s and covered topics such as work songs, the Fisk Jubilee Singers, and dance bands. Commencing with emancipation, this first period of writings extends to 1942, the year known for the American Federation of Musicians' recording ban.

During the next period (1942–1968), writers described the growing mainstream popularity of bebop and rock 'n' roll and this music's relationship to technological advancements in radio and television broadcasting. They also examined the effects of the civil rights era on musical expression. The writings of the last period (post-1968) continue to witness evolving styles of music and new ways in which the music and information written about it reach their audiences.

In general, these writings trace the significance of work songs, spirituals, blues, jazz, swing, bebop, rock 'n' roll, rhythm and blues, rap, and other musical styles, and chronicle the effects of major forces and events such as slavery and emancipation, World War I, the Great Depression, World War II, and the civil rights era on the creation and distribution of music. They examine the development of technology (including media such as records, cassettes, compact discs, and the Internet) and its substantial impact on African American music.

Significant Writings on African American Music: Pre-1942

African musical traditions alive in the United States during the antebellum period were generally maintained by oral transmission. Significant writings authored during the 17th, 18th, and early 19th centuries on these traditions are scarce for two major reasons:

1. Slaves generally were prevented from learning to write.
2. Opportunities to study African music in the United States and the African American music that superseded it were limited because of the social unacceptability of interacting with slaves.

Emancipation, however, brought about the first real efforts to document music-making activities by African Americans.

Compilation of Bernard Katz

Compiled in 1969, Bernard Katz's edited volume *The Social Implications of Early Negro Music in the United States* contains 10 essays and excerpts from larger works on African American music that originally were published between 1862 and 1899. The contents represent some of the earliest extant literature on African American music. For each of the entries, Katz provides biographical information on the individual author and describes the focus of each author's work.

James McKim's 1862 speech given to the Port Royal Freedmen's Association is partially reprinted in Katz's work. It expresses McKim's interest in slave songs and demonstrates how he collected musical information that later would be used for his daughter's 1867 published collection *Slave Songs of the United States*. Katz also includes an 1862 letter written by Lucy McKim Garrison to the editor of *Dwight's Journal of Music*. In it, she describes the spirited songs she heard while visiting the Sea Islands of South Carolina.

Also reprinted is a part of Henry George Spaulding's 1863 *Continental Monthly* article entitled "Under the Palmetto" that addresses Negro shouts. Spaulding describes the shout as a "simple outburst and manifestation of religious fervor." He gives three examples, all with text and music, and discusses the ways in which the shouts convey religious thought.

Katz also includes Thomas Wentworth Higginson's article entitled "Negro Spirituals," which originally appeared in an 1867 issue of *The Atlantic Monthly.* Higgins lists almost 40 songs he heard in the South. For each, he provides the lyrics and a description of the music but does not supply any music to accompany the text.

Katz's reprinting of John Mason Brown's 1868 article in *Lippincott's Magazine* entitled "Songs of the Slave" is informative because it contains the music of the eight songs it describes. In his description of slave songs, Brown debunks the myth surrounding the genre of "negro minstrelsy." Negro minstrelsy refers to white singers who darkened their faces with burnt cork and performed music composed or created by blacks. Brown states that this genre is not an accurate portrayal of black music or black culture.

Some of the material found in George Washington Cable's 1886 articles "The Dance in Place Congo" and "Creole Slave Songs," both of which were originally published in *The Century Magazine*, previously were printed in Garrison et al.'s *Slave Songs of the United States*. Katz includes Cable's articles to call attention to the different types of music sung in 19th-century New Orleans.

The rest of the works reprinted by Katz originally were published in the 1890s or later. Henry Cleveland Wood's "Negro Camp-Meeting Melodies" appeared in the *New England Magazine* in 1892. William Eleazer Barton's three articles originally appeared in *New England Magazine* between 1898 and 1899 but later were reprinted in the book *Old Plantation Hymns*, also published in 1899.

Other Monographs

In his 1873 publication, *The Jubilee Singers and their Campaign for Twenty Thousand Dollars*, Gustavus Pike wrote about the success of the Tennessee-based,

African American Fisk (University) Jubilee Singers in introducing spirituals to audiences in the United States and Europe. Since recording devices had not yet been invented, this was the first time that many Europeans heard African American music. This book, written in story form, describes the difficulties and perseverance of the Singers as they prepared for their momentous trans-Atlantic excursion. Pike's work underscores the historical significance of the ensemble and its demonstration of talent at a time when professional musicianship in the African American population had not been readily accepted by the general public.

In 1878, the Fisk Jubilee Singers were mentioned in James Trotter's *Music and Some Highly Musical People*. An African American originally from Mississippi, Trotter compiled a concise history of music, which included a "description of music," a statement on the "music of nature," and commentary on the "power, beauty, and uses of music." He recognizes the musical contributions of 41 distinct African American musical groups and figures and gives attention to the activities of musical people from nineteen selected cities. He also provides illustrations of several of these individuals. His noteworthy appendix contains music composed by African American ("Colored") men.

Henry Krehbiel, in his *Afro-American Folksongs: a Study in Racial and National Music*, published in 1914, was the first author to describe African American music as actually related to African music. He was also the first to write with a scholarly attitude toward the folk songs of African Americans. His book contains chapters on the following topics: folk songs in general; songs of the American slaves; religious character of the songs; modal characteristics of the songs; music among the Africans; variations from the major scales; minor variations and characteristic rhythms; structural features of the poems; dances of the American Negroes; songs of the black Creoles; and satirical songs of the Creoles.

Howard Washington Odum authored a series of books on the songs of African Americans. The first book, *The Negro and his Songs: A Study of Typical Negro Songs in the South*, was co-authored with Guy Johnson and published in 1925. It contains numerous examples (titles and lyrics, no sheet music) of religious, social, and work songs. The index and bibliography provide a basic inventory of the resources and materials Odum and Johnson used in their work. The third book of the series, *Negro Workaday Songs*, is substantially more comprehensive and detailed. It contains a selection of notated tunes, lyrics to numerous songs, and an annotated bibliography. For this work, Odum and Johnson devised new categories into which they placed these songs. These categories included workaday sorrow songs (the blues); songs of the lonesome road; "bad man" ballads and jamboree; songs of jail, chain gangs, and policemen; songs of construction camps and gangs; songs to help with work; songs by men about women; songs by women about men; folk minstrel songs; and workaday religious songs.

Alain LeRoy Locke, a Philadelphia-born African American, wrote several books on the contributions of African Americans to American culture. In his 1936 publication *The Negro and his Music*, Locke explores a variety of musical genres as well as the history and future of "Negro music." He covers spirituals, blues and work songs, minstrelsy, ragtime and musical comedy, and jazz, and assigns each topic a

chronology. In addition, he provides short bibliographies on each of these topics discussed and, in some cases, gives a list of relevant recordings. He also presents short biographies of important music-makers, both historical and contemporary, of African descent (not all of them lived in the United States). Examples include George Bridgetower, Samuel Coleridge-Taylor, and Marian Anderson.

In the following year, 1937, the Cleveland Public Library published its *Index to Negro Spirituals*. With more than 1,000 spirituals taken from 30 popular anthologies, this index is one of the most comprehensive available. Complete with cross-references for songs with different titles, the index provides information for locating each of the entries. The Center for Black Music Research reprinted this index in 1991.

Journals on African American Music before 1942

The pre-1942 periodical literature on African American music was printed mainly in Anglo-American journals, such as *Harper's Weekly*, *Musician*, *Dwight's Journal of Music*, and the *American Missionary Magazine*, to name a few. The *Musical Messenger*, founded in 1886 by Amelia Tilghman in Montgomery, Alabama, and the *Negro Music Journal*, founded in 1902 by J. Hillary Taylor in Washington, D.C., were both dedicated to providing information on black music research. Although many of the original *Messenger* issues are considered lost, a surviving issue from 1889 contains Tilghman's statement of purpose in founding the journal. Her goal was to create a venue in which articles about music in the African American community could appear. She also maintained and printed lists of prominent African American composers, performers, writers, and artists and their current activities. The *Messenger*'s articles covered both African American and European musical topics and reached a target audience interested in music "from the plantation song to the extremely aesthetic." Unfortunately, the *Messenger* could not be sustained and ceased publication around 1891.

A decade later, the *Negro Music Journal* was published to focus attention on the musical activities of African Americans. Like the *Messenger*, the *Negro Music Journal* printed information about current musical events occurring nationwide. The two volumes, containing 15 issues, all of which survive, were printed from September 1902 to November 1903. *Negro Music Journal* promoted the study of Western European art music among its African American readers and provided biographies of African American musicians and information about African American musical organizations, such as the American Negro opera company. The journal devoted much space to the reviews of concerts and recitals given by African American musicians.

Significant Writings on African American Music: 1942–1968

The writings of this time period were affected, and in some cases inspired, by several major historical events: World War II (1941–1945), the American Federation of Musicians (AFM) recording ban (declared in 1942), and the civil rights movement

(ca. 1955–1968). The AFM recording ban, in particular, prompted a substantial shift in the way Americans heard, thought of, and wrote about music.

At some point during the ban, a new style of music known as "bebop" emerged as a contemporary jazz style. Because legal recordings were nonexistent, it is difficult to pinpoint exactly when bebop emerged into the mainstream. Music critics and enthusiasts had little access to music (except for live performances), so documentation about the birth of bebop remains partially speculative. The efforts of writers to chronicle the happenings on the music scene in the early and mid-1940s were further complicated by the political and economic struggles associated with the ongoing World War II.

After the ban ended, recordings were again allowed in public venues. They rapidly found their way into homes for private entertainment. Americans, who previously did not have the financial resources in the 1930s and early 1940s to enjoy live music, could now afford to purchase recordings. This phenomenon not only increased the number of listeners and potential buyers of recordings but also allowed people from different socioeconomic backgrounds to partake in music consumerism. Music was no longer a privilege for a few; rather, as new styles came into being, music began to express the concerns of different American communities.

This period of time witnessed a number of "firsts" in the dissemination of information about music: discographies, genre encyclopedias, and progressive social commentaries were written to provide listeners with a historical context to the music they enjoyed. In addition, several biographies and reflective histories were authored.

Discographies

The first compilations of discographies reached back to the end of the 19th century; many of these works were expanded in later years.

All of the jazz recordings created from 1897 to 1969 are listed in two books: Brian Rust's *Jazz Records, 1897–1942* (first published in 1961) and Jorgen Grunnet Jepsen's *Jazz Records, 1942–1969*. The Jepsen publication comprises eight volumes, which were written over a span of eight years (1963–1970). His publication's coverage continues that of Rust's book.

Another useful pair of discographies includes the *Blues and Gospel Records* by John Godrich and Robert Dixon and *Blues Records: January 1943 to December 1966* by Mike Leadbitter and Neil Slavin. *Blues and Gospel Records*, first published in 1964, contains information about black folk records made before 1943. Whereas the coverage in this volume is considered comprehensive, it does not include listings of records from Black Swan and Black Patti. The work of Leadbitter and Slavin, first published in 1968, contains a list of blues records created over a period of 24 years.

Genre Encyclopedias

Leonard Feather's 1955 publication (revised in 1960), *The Encyclopedia of Jazz*, contains more than 2,000 biographies of jazz musicians. Also featured in this

work are essays on the history of jazz and jazz in American society, as well as lists of jazz organizations and record companies, among many other topics. Feather went on to write *The Encyclopedia of Jazz in the Sixties* (in 1966).

Robert Gold's 1964 publication, *A Jazz Lexicon*, is an extremely useful resource. With more than 700 words defined, Gold also gives etymologies for entries when possible and provides information about the first-known usage of the word. He frequently cites contemporary occurrences of these words in musical literature, which allows the reader to understand the context in which this jazz terminology is meant to be used.

W. G. Raffe's *Dictionary of the Dance*, published in 1965, lists entries on numerous African American dances and more than 50 dances from 18 African countries. In addition, the dictionary includes information on schools of dance, dance methods, myth and dance, and so on. This dictionary is essential to understanding the dance portion of dance music.

Social Commentaries

Perhaps one of the best-known writings on African American music to emerge during this time period is LeRoi Jones's 1963 publication, *Blues People: The Negro Experience in White America and the Music That Developed from It*. Using music as a metaphor, Jones traces the reception and treatment of Africans in America and explains the relevance of music as a tool of self and collective cultural expression. While not a traditionally musicological study, Jones situates various types of developing African American musical genres, blues and jazz in particular, in their respective American social and historical contexts.

In his 1963 monograph, *Negro Folk Music, U.S.A.*, Harold Courlander writes that he initially believed that the topic of "Negro Music" had been sufficiently covered in previous publications. Upon further reflection, Courlander realized the need to understand all "Negro Music"—not just the blues and jazz—in its greater social context. In so doing, he describes the importance of music's interrelationships with religion and oral literature among African Americans. Moreover, Courlander views the roles of "Negro music" as the largest representative body of American folk music to date. Of additional significance is his discussion of instruments commonly used in the black folk tradition. He provides several complete musical examples of songs along with their lyrics. Courlander's work was informed by important anthropologists such as Melville Herskovits, Alan Lomax, and Alan Merriam.

Histories and Biographies

One of the most important features of Miles Mark Fisher's 1953 publication *Negro Slave Songs in the United States* is his bibliography. He lists nearly 100 publications (from 1846 onward) that address aspects of so-called Negro song and names almost 50 different song collections. In his text, Fisher roots his discussions and interpretations of the early Negro slave songs in the musical traditions

of West Africa. Thus, he establishes a trans-Atlantic musical continuity that enables the reader to see how similar traits link the music of Africa with that of the early Negro in the United States.

Samuel Charters wrote two books in the early 1960s, both of which deal with jazz in major metropolitan areas. *Jazz, New Orleans, 1885–1963: An Index to Negro Musicians of New Orleans* lists more than 800 musicians active on the jazz scene in New Orleans over the course of nearly 80 years. *Jazz: A History of the New York Scene*, which was coauthored with Leonard Kunstadt, covers nearly 70 years of music-making in New York City.

The Negro Vanguard, by Richard Bardolph in 1959, contains biographical information of more than 150 black people who worked in musical entertainment from 1770 to 1959. This book covers music arrangers, composers, lyricists, performers, and others whose professional interests were in varied genres, including the blues, concert and gospel music, spirituals, and musical theater, in addition to jazz.

Significant Writings on African American Music since 1968

By the end of the 1960s, the civil rights movement was well established in U.S. culture, generating unanticipated societal changes. As the American Dream's doors opened wider and the parameters of the Dream grew broader, interest in African American culture burgeoned. The college curriculum represented a major change in those parameters.

Courses in African American history, literature, and music were in the vanguard of this new era. New courses required an expansion of professorial training or preparation. Subjects that had not been part of the "canon" eventually became virtually commonplace. This led to increased research among specialists in musicology, while welcoming scholars in related disciplines. Because of the central place music has in African American culture, studies of the social sciences as well as the humanities joined in the search for knowledge. Additionally, professions such as journalism became relevant adjuncts to the understanding of music that had come to symbolize the United States through its melting pot for influences from Africa and Europe. All American popular music owes a debt to this mélange.

Writings on African American music from the period since 1968 became so plentiful that they must be divided into categories to do justice to any discussion. The categories—textbooks, reference books, monographs, journals and popular press, Internet resources, and biographies—provide the general subject areas, although as the uniqueness of the music often defies categorization, so too do some of the writings about music.

This period that saw the birth of soul music also saw the birth of textbooks to meet the needs of college music courses. These courses expanded the canon beyond European concert music, which led to an increased need for reliable reference materials to aid students and scholars in this prospering field. Spurred on by the growth of sincere interest, monographs exploring more specific styles and

their placement within the context of social and cultural change multiplied. The broad-ranging depth and philosophical profundity are among the most interesting to note with topics such as literary criticism and feminism addressed.

The importance of sources for works in a smaller scale cannot be overlooked in any study of writings from 1968 onward. Journals addressing a scholarly audience and magazines or newspapers addressing the wider popular culture have been responsible for important works on African American music. Music criticism often is found at its most cogent in these sources. New technological resources have provided venues for multimedia presentations of research. Web sites offer links to further information as well as audio and video clips.

Finally, texts by and about specific musicians in the form of biographies and autobiographies give a firsthand look into the world of a music in which the importance of characteristics like improvisation increases the value of an artist's individual contribution to the art. Artists from styles as divergent as gospel and bebop tell their stories in autobiographies, while the stories of others are told by dedicated writers.

Textbooks

Most books that were developed for college courses are general studies of African American music as a whole, but some are more specific to a particular style or era. The next step in this category, which has not yet been reached, would be a general book on the appreciation of African American music, with all the ancillary materials that currently are allotted to the music of European culture. Among the important works that currently exist are *Black Music of Two Worlds* by John Storm Roberts and Hildred Roach's *Black American Music*, but two others stand out as indispensable as general works for students and aficionados.

The most detailed textbook for African American music is by deceased Harvard University professor Eileen Southern. In her invaluable book, *Music of Black Americans*, Southern traced the history of African American music from its roots in West African tradition through the era of soul music. Although even the revised edition is weak in the most current trends such as funk and rap, this still is the model for historical musicology of African American music. Southern supplemented this work with *Readings in Black American Music*, a book that contains excerpts of documents from those who witnessed the music at firsthand, giving pride of place to many, like Mahalia Jackson, who were responsible for the development of important musical trends. As is the case with the text it supplements, this book's greatest value lies in the earliest periods.

Reference Books

The proliferation of reference books has been truly important and effective in expanding the knowledge base of this subject. Standard reference books, such as *St. James Encyclopedia of Pop Culture*, the *Harvard Dictionary of Music,* and the *New Grove Dictionary of American Music*, have increased their coverage of African American topics. Additionally, however, a plethora of books that are specific to African American music have appeared.

Among the many that could be discussed are several standouts. Although the 1970s saw the beginning of such books, with bio-bibliographies of African American artists and catalogs of gospel music, the 1980s were a particularly active period with two books from leading figures in African American musicology taking center stage. Eileen Southern's *Biographical Dictionary of Afro-American and African Musicians* and Samuel Floyd's *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials* set the foundation for excellent works by several other authors. These were followed quickly by works such as *Blacks in Classical Music: A Bibliographical Guide to Composers, Performers, and Ensembles* by John Gray.

More recent publications cover more specifically defined niches, for instance *Black Entertainers in African American Newspaper Articles* by Charlene Regester, and Bernard L. Peterson's *A Century of Musicals in Black and White: An Encyclopedia of Musical Stage Works by, about, or Involving African Americans.* Many of the publications from these decades owe their existence to companies such as Greenwood Press and Garland Publications, both of which have been active in the encouragement of reference works on African American subjects.

Monographs

Monographs provide a space for the great thinkers on a subject to have free reign to their scholarly acumen and vision. Books in this category are among the earliest and the most plentiful. Works by authors as intellectually diverse as Angela Davis, Samuel Floyd, Paul Oliver, and Jon Michael Spencer on topics as richly diverse as feminism, the blues, and hymnody have illuminated African American music through history, culture, and philosophy. These works elicit styles and approaches as diverse as the music it chronicles.

Works like Spencer's *Black Hymnody* follow a more traditional model of scholarship in its exploration of religion in the African American church viewed through the lens of hymns. *People Get Ready* by Robert Darden deals with gospel music from the author's valuable vantage point as former gospel music editor for *Billboard* magazine. These volumes offer widely contrasting approaches to equally contrasting musical styles.

Blues Fell This Morning, written in 1960 by Englishman Paul Oliver with a foreword by American novelist Richard Wright, proved to be the impetus for numerous scholars and critics on this subject. Political activist Angela Davis's volume *Blues Legacies and Black Feminism* takes these important beginnings many stages further in addressing text and music as expressed by Ma Rainey, Bessie Smith, and Billie Holiday. In another approach, literary critic Houston A. Baker's work putting the blues in the context of American history, both social and literary, has been the basis of spirited debates on the "blues voice."

Samuel Floyd, author *The Power of Black Music*, links folk cultures in Africa and African America in this book often described as "brilliant." Representing the changing nature of scholarship, Floyd's work shows the value of the vernacular while declaiming the necessary link between passion and intellect in the study of African American music. Espousing this link is Guthrie Ramsey, whose *Race*

Music addresses the black experience in music from bebop to hip hop, which also analyzes the changing nature of subjectivity in a community's responses to its music.

Journals and Popular Press

Black Perspective in Music, Black Music Research Journal, *Ethnomusicology*, *Popular Music* are the primary resources for state-of-the-art research in African American music. Featuring important thinking by scholars like Ingrid Monson and Portia Maultsby, these journals set the stage for more generalized texts.

The popular press often is a good resource for information on African American music. Publications that specialize in music, such as *Billboard*, *Downbeat*, *Rolling Stone, Spin*, and *Vibe* have featured articles about artists and musical styles. Magazines like *The Nation* and the *New Yorker* and newspapers like the *New York Times* also provide vehicles for incisive writing on music. In fact, much of the most discerning writing on jazz in the 1970s was penned by Whitney Balliett, music critic for the *New Yorker.*

Internet Resources

With the advent of the Internet age, Web sites make the contents of most journals, magazines, and newspapers accessible to the wider digital public. Library-based search tools such as JSTOR and the International Index of Music Periodicals (IIMP) typically contain full-text articles from academic journals and others. Online versions of highly respected dictionaries and encyclopedias, such as *Grove Music Online* (editor Laura Macy) and the *Encyclopedia of Popular Music* (editor Colin Larkin), both published by Oxford University Press, provide a wealth of reference information on a wide variety of African American music topics.

Furthermore, Web sites devoted to specific styles of music or artists are now available. One devoted to "African Heritage in Classical Music" is AfriClassical.com. This useful site run by William J. Zick was launched in 2000. It has well-researched articles accompanied by reviews of extant recordings and has now instituted a blog. Currently available are numerous audio clips to accompany the articles.

Filmmaker Ken Burns's documentary entitled *Jazz* has spawned a Web site run through the Public Broadcasting Station. Combining biographical information on the featured artists with images and sound clips, this site does for jazz what AfriClassical does for classical music.

Biographies

As American society places increased value on the music of African Americans, the viewpoint of the artists themselves mirrors that growth. Eileen Southern's collection entitled *Readings in Black American Music* provides a selection of testimonies from musicians and eyewitnesses to the conditions that produced the music. This sample leads to the original documents.

Autobiographies by Jazz artists John Coltrane (*John Coltrane Speaks*), Duke Ellington (*Music Is My Mistress*), Dizzy Gillespie (*To Be or Not to Bop*), and Miles Davis (*Miles*), stand next to those by gospel artists Mahalia Jackson (*Movin' On Up*), and artists known for social protest like Nina Simone (*I Put a Spell on You*).

Women of blues and jazz have received a great deal of biographical attention. As early as 1969, Carman Moore's *Somebody's Angel Child: The Story of Bessie Smith* shows the appreciation of this blues great. This attention probably led, in part, to her grave getting a headstone in 1970. It had lain unmarked from her death in 1937. Two years later, Chris Albertson wrote another biography simply called *Bessie*. In 1975, he and Gunther Schuller compiled essays that acknowledged her title as "Empress of the Blues." Biographies such as *Bird Lives!* by Ross Russell give life to the stories of artists like Charlie Parker. The pathos of Billie Holiday's life and art has inspired numerous biographies the jazz singer. *Billie Holiday: Her Life and Times* by John White and *Billie Holiday* by Stuart Nicholson are representative examples. She also wrote an autobiography (*Lady Sings the Blues*) with William Duffy in the 1950s.

These texts portray the growing maturity that scholarship on African American music has reached. Combined with insight, passion, and sharp intellect, these works should continue to stimulate scholars in the future.

See also American Federation of Musicians, The; Civil Rights Movement Music; Concert Music—Composers and Repertoire; Gospel Music; Jazz; Spirituals; Theater and Musicals.

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Melanie Zeck and G. Yvonne Kendall

Little Richard (1932–)

Born Richard Wayne Penniman, Little Richard changed the nature of American popular music forever as one of the original innovators of rock 'n' roll. He was born in Macon, Georgia, in 1932 and was highly influenced by area and national gospel artists of the 1940s and 1950s. He launched his recording career in 1951 with his high-energy stage presence and captivating piano and vocal performances.

During 1955, he signed with Specialty Records and it was to this union that hits such as "Rip It Up," "Lucille," "Jenny Jenny," "Slippin' and Slidin'," and "Keep a Knockin'" were written and recorded. Although most noted for "Tutti Frutti" and "Long Tall Sally," Little Richard had a number of hits during his prime. Richard is one of but a few artists whom other artists, such as James Brown, Otis Redding, Mick Jagger, David Bowie, Bo Diddley, and Paul McCartney, consider to be a major influence in their approach to music. In addition to being one of the first recording artists inducted into the Rock and Roll Hall of Fame (1986), Little Richard has received an Honorary Lifetime Achievement Grammy Award (1993), Lifetime Achievement Pioneer Award from the Rhythm and Blues Foundation (1994), American Music Award of Merit (1997), and a host of other prestigious awards and accolades.

See also Rock 'n' Roll; Soul Music.

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Emmett G. Price III

Los Angeles, California, and the West Coast

The African American experience that developed in California differs significantly from that of black people in other cities and areas of the country. The racial diversity, which extends beyond the interaction between whites and blacks to include exposure to Asian and Latino culture, greatly affected the developing musical life of the area. And the level of entrepreneurship that rose among black migrants to the area expands our contextual understanding of the economic advances of the black community after slavery.

The history of African Americans on the West Coast begins in the 1870s when the first census records make note of the African American population in Southern California. These records reveal that between the years 1870 and 1910 the population of African Americans in the region grew from 100 to more than 7,000. Nearly 20 years later that population was close to 50,000 and steadily growing. The surge in the black population was instigated by a number of factors, the least of which was the expanding railroad lines, which made travel to the region easier. But California did not welcome black migrants with the type of liberal attitudes that some encountered in their treks to Northern cities like Detroit, Chicago, and New York.

Segregation defined the environment of many of the state's major cities, especially Los Angeles, and for decades racial tensions and policies supporting discrimination framed the context of black life in the city. In San Francisco, the

East Bay area of the city became the focal point of the city's black residents and it was actually there and not Los Angeles that the first aspects of jazz's West-Coast history developed. By 1913 San Francisco boasted a nightlife that rivaled that of New Orleans with its Barbary Coast, the red-light district, providing work opportunities for a number of local musicians and a number of migrants. A plethora of dancehalls, nightclubs, and brothels lined the street and the work opportunities expanded as jazz became increasingly popular with the region's residents.

In Los Angeles, the first significant black neighborhood formed around Central Avenue and stretched southward toward Watts, which became an attractive enclave for migrants from the rural South. In time, Central Avenue became the "center" of the city's growing black community and the strongest representation of black entrepreneurship outside of Chicago, Detroit, and Harlem.

The stretch of Central Avenue between 19th and 41st streets was called "Brown Broadway" and was home to a number of nightclubs, cafés, and several movie theaters. The theaters, in particular, became a major employer of musicians, and featured performances that included live stage shows between films and late-night jazz and dance concerts called the "Midnight Frolics." But musicians faced segregated audiences and unions as jazz and black vaudeville grew in popularity. Fears of the mixing of races on dance floors dictated policies regarding the clientele at many venues and most black performers were resigned primarily to establishments in the South Central section of the city.

In 1920, the Local 767 chapter of the American Federation of Musicians was chartered because the Local 47 prohibited blacks from joining and black performers were paid considerably less than their white counterparts. Despite these policies and the conservative attitudes of the more established segments of the African American community, jazz and vaudeville came to define the musical life of the city.

Jazz and California's Early Musical Life

The history of jazz in California dates back to the early 1910s when New Orleans musicians began migrating to San Francisco and Los Angeles. San Francisco's Barbary Coast attracted some of New Orleans's best jazz musicians, including Bill Johnson, whose Original Creole Jazz Band was instrumental in popularizing early New Orleans jazz there and later in Los Angeles. Much like its counterpart Storyville in New Orleans, the Barbary Coast became a victim of changing political sentiment surrounding vice in the years during and after World War I. In 1921, it was shut down to curtail illegal activities and many musicians left the city in search of new opportunities. By that time, Los Angeles had already become a popular destination for migrating musicians.

Two influential New Orleans jazz musicians who ignited Los Angeles's jazz scene were pianist Jelly Roll Morton and trombonist Kid Ory. Morton moved to Los Angeles in 1917 and during the course of five years would work as far north as Vancouver and as far south as Tampico, Mexico. Jelly Roll's tenure in the region included him not only performing, but also running a small dance hall

and pimping. Although Morton left the city in 1922, during the later years of his life, he would return and eventually die there.

Kid Ory, who arrived in 1919, made jazz history when his Sunshine Orchestra became the first black band to be recorded in 1921. Much like Morton, Ory left Los Angeles after a few years and relocated to Chicago where he earned fame playing in Louis Armstrong's Hot Five and Hot Seven bands. But migrants such as Morton, Ory, and Johnson only framed one aspect of the early jazz scene in the West. A number of local musicians formed bands that were instrumental in crafting a regional style that appealed to the musical tastes of West-Coast audiences.

One of the first significant bands featuring local musicians was the Black and Tan Jazz Orchestra, which originated in Texas, but was revamped into a tight-knit quintet by a trombonist named Harry Southard. Although they never recorded, according to newspaper accounts and various scholars, it was one of the more popular bands in the city during the 1910s and early 1920s.

Sonny Clay's Stompin' Six was another significant early jazz band formed in Los Angeles. The band's sound reflected the leader's strong predilection for Mexican music, which was evidenced in the rhythms incorporated in some of their more popular tunes. The group's popularity as live performers led to them recording several records in 1923. The use of Clay's arrangements by white bandleader Herb Werdoft secured the group's place in jazz history. Despite the popularity of their tunes with white audiences, the band was booed at the Plantation Café, a whites-only nightclub that catered primarily to the rich and famous.

The combination of his recordings and live performances garnered Clay's band a regional and national reputation and led to bookings across the country and even internationally. In the late 1920s and early 1930s, Clay restructured his band to reflect the shifting musical style of jazz and he continued to secure some of the premiere bookings the city had to offer.

Although these aggregations were important in shaping the city's early music scene, they paled in importance in comparison to Reb and John Spikes. The Spikes Brothers were significant in establishing an industry for black music. Their influence was far-reaching and extended from their role in Kid Ory's historic first recordings to their music store, which they operated on Central Avenue, and which served as the major outlet for race records in the city. The music store also served as a booking agency for musicians and became the "center" of Los Angeles's black music scene. The brothers were so successful in their business ventures that they expanded their business ventures into a recording company—Sunshine. In time, the company was responsible for promoting the instrumental style of early black jazz bands through their work with Kid Ory, Sonny Clay, and Jelly Roll Morton.

Although never famous as a musician, Les Hite (1903–1962) led some of the leading bands in Los Angeles in the 1930s and 1940s A transplant from Chicago, Hite became the leader of Paul Howard's Quality Serenaders in 1930. The band played with a number of significant musicians, including pianist Fats Waller and Louis Armstrong, who changed the name of the group to New Sebastian

Cotton Club Orchestra. The group became home to a number of musicians, including Lionel Hampton, Marshal Royal, Dizzy Gillespie, and T-Bone Walker, who would go on to become one of the first influential bluesman on the West Coast.

One of the most famous and influential musicians to have evolved out of the early jazz scene in Los Angeles is Lionel Hampton (1908–2002). Although he was raised in Chicago, the vibraphonist has been associated with Los Angeles since he arrived in 1924 at the bequest of bandleader and friend Les Hite. In time, both Hite and Hampton joined Reb Spikes band through which both garnered much attention. In 1930 Hampton participated in several recording sessions with Louis Armstrong, who is rumored to have persuaded the musician to switch from drums to vibraphone. After playing informally with Benny Goodman, he started working with the bandleader's smaller ensembles in 1936. Despite his work with Goodman, he still maintained his own aggregations in Los Angeles, which he recorded and performed with at various times. But most of all Hampton and Les Hite became significantly important in bridging the early era of jazz with the growing big band jazz scene of the 1940s.

Much like most of the country, big bands and jitterbugging dominated the jazz scene on Central Avenue during the late 1930s and early 1940s. The area attracted a number of the biggest bands of the time, including the orchestras of Duke Ellington and Count Basie, and the region also produced some notable local bands. After a successful stint with the Prairie View Co-Eds, an all-female band based out of the Texas college (Prairie View A&M), Clora Bryant (1927–) moved to California with her family. Although too young initially to enter some of the nightclubs that lined Central Avenue, in time she earned a reputation as a strong musician who could hang with the men in the late-night jam sessions that were historic at the time. She enrolled in the University of California–Los Angeles and became a disciple of the modern jazz that was developing on the East Coast. She was directly influenced by Dizzy Gillespie and would become the only female instrumentalist to perform with Charlie Parker during a stint at the Lighthouse at Hermosa Beach.

In the late 1940s, she worked with the house band at Club Alabam, which included tenor saxophonist Wardell Gray, Frank Morgan on alto, and a number of other local musicians. The band backed up a variety of performers, including Billie Holiday and Josephine Baker. She left the band and, in 1948, joined an all-black, all-female band called the Queens of Swing. The band went on to be the first all-female band featured on television. The group, who changed their name to the Hollywood Sepia Tones, was featured on a half-hour variety show for six weeks. Although show ended because the network could not secure a sponsor, it was part of the early history of African Americans on television. In 1954, Bryant moved to New York where she worked for a number of years before returning to the West Coast in the early 1960s.

Bandleader and trumpeter Gerald Wilson (1918–) moved to Los Angeles in the early 1940s after a three-year stint with Jimmie Lunceford's band. During his first two years on Central Avenue, he performed with Benny Carter and Les

Hite's bands. After a brief stint in the military, he formed his own big band that included a young Melba Liston (1926–1999) on trombone. He disappeared from the jazz scene in the 1950s but reemerged with another great big band in the 1960s. This band was exclaimed for its musicianship but also for the innovative style of Wilson's arrangements. Trombonist Melba Liston would go on to be one of the few female instrumentalists to survive the shift to modern jazz following World War II. When Wilson's orchestra disbanded during an East-Coast tour in 1948, Liston joined Dizzy Gillespie's orchestra. In 1949, she toured with Billie Holiday but found the demands of the road too much for her so she sought other forms of employment. For some time she worked clerical jobs and even worked as an extra in two Hollywood films—*The Prodigal* and *The Ten Commandments.* In 1956, Gillespie asked her to rejoin his band for a tour of Latin America, Europe, and the Middle East. She joined the band not only as a musician but also as a writer, and she wrote several arrangements for the aggregation. She recorded during the band's appearance at the Newport Jazz Festival in 1957. She played a solo on the tune "Cool Breeze." She left the band in 1958 to form her own all-female band. In 1959, she toured in a theatrical production called *Free and Easy.* During the 1960s, she worked with a number of musicians but formed a musical partnership with pianist Randy Weston, whom she would collaborate with until her death in 1999. In the 1970s she worked in Jamaica at a school of music. When she returned to the states she returned to performing until she suffered a stroke in 1985 that left her paralyzed.

Alto saxophonist Marshal Royal (1912–1995) who moved with his family from Oklahoma at age five was another significant musician who defined the jazz scene of this time. His father, a musician in his own right, formed a band that worked the nightclubs and private parties of Beverly Hills and Hollywood. But as a high school student, Royal became a fixture on Central Avenue playing with the bands of Les Hite and Lionel Hampton. His tenure with Hampton was suspended when he was drafted into military service. When he returned, he found the nightlife on Central had come to include more nightclubs and opportunity. In 1951, he left Los Angeles to join Count Basie's septet and stayed with the bandleader when in 1952 he reconstituted his big band. He remained with the Basie organization as musical director and saxophonist for 19 years, leaving in 1970 to return to Los Angeles.

Although raised in Detroit, trumpeter Howard McGhee (1918–1987) would prove to be one of the important transitional figures on the West Coast as jazz shifted from swing to the modern jazz style of bebop. In the late 1930s and early 1940s, McGhee played with a number of bands, including those of Andy Kirk, Lionel Hampton, and Charlie Barnet, before settling in New York. It was also during this time that he began participating in the famous jam session at Minton's Playhouse and Monroe's Uptown House, which would give birth to bebop. In 1945, he came to Los Angeles to work with Coleman Hawkins. He would remain there for two years, during which he would become one of the leading purveyors of bebop.

Modern Jazz and the West Coast

Although many position the advent of modern jazz with the infamous concert dates of saxophonist Charlie Parker and trumpeter Dizzy Gillespie in December 1945, modern jazz in the form of bebop was already being purveyed by a number of West-Coast musicians by the time the famous musicians reached Los Angeles. Months earlier, trumpeter Howard McGhee had formed the first bebop band on the West Coast at the nightclub The Downbeat. The band consisted of many local musicians, including drummer Roy Porter, guitarist Stanley Morgan, saxophonists Teddy Edwards and J. D. King, and various pianists like Dodo Marmarosa, Vernon Biddle, and Jimmy Bunn. McGhee also would participate in the infamous Dial recording sessions with Charlie Parker (1946–1947), in which the saxophonist was so inebriated that Ross Russell propped him up during parts of the session. McGhee's career would be sidelined in the early 1950s after he developed a serious drug habit. He never again would have the impact that he had in the 1940s.

In addition to Howard McGhee, the other leading purveyors of bebop were saxophonists Wardell Gray (1921–1955) and Dexter Gordon, and pianist Hampton Hawes (1928–1977). Wardell Gray became a fixture at the after-hours jam sessions that defined the nightlife of Central Avenue at places like The Downbeat, Cub Alabam, and Jack's Basket Room. It was in these venues that Gray thrived and his battles with fellow saxophonist Dexter Gordon became famous. These battles became the basis of the historic recording "The Chase" (1947), which was Gray's first nationally recognized recording. The recording brought him to the attention of Benny Goodman who added the saxophonist to his small group, which was experimenting with bebop. The group was not successful and in late 1948 he left to join Count Basie Orchestra. He would vacillate between the two bandleaders' aggregations for the next couple of years before returning to the West Coast in the early 1950s for some historic live recording sessions with Dexter Gordon at the nightclub The Haig. He continued to work on the West Coast up until his mysterious death in 1955. While playing a gig with Benny Carter at the Moulin Rouge Hotel in Los Vegas, Gray disappeared only to be found dead days later in the Nevada desert.

Dexter Gordon (1923–1990) would go on to have a long and varied career. Gordon grew up in the shadow of Central Avenue and by the time he was in high school he already had garnered considerable experience playing in a number of bands. The 1940s included stints in the bands of Lionel Hampton, Louis Armstrong, Fletcher Henderson, and Billy Eckstine. His return to Los Angeles was defined in his historic battles with Gray. His fat and expansive sound served as a nice counterpoint to the light, airy sound of Gray. Although considered one of most influential tenor saxophonists of the bebop era, his career was curtailed in the 1950s because of drug problems. In the 1960s, he would move to Europe where he would reside for 15 years. He returned to the United States in 1976, where he resumed his career. In 1987, he starred in the motion picture *'Round Midnight* as Dale Turner, an expatriate jazz musician in France. It was thought

that the character was loosely based on his life as well as that of Lester Young and Bud Powell. He received a nomination for the Academy Award for Best Actor for his portrayal. He died of kidney failure in 1990.

Pianist Hampton Hawes (1928–1977) was another Los Angeles–born musician who helped propel the popularity of bebop during the late 1940s and early 1950s. After stints with a number of local bands, Hawes formed an influential trio with bassist Red Mitchell and drummer Mel Lewis. Lewis was later replaced by Chuck Thompson and Hawes added guitarist Jim Hall for a series of recordings made in 1955 for Contemporary Records. These sessions garnered Hawes considerable attention and in 1956 *Down Beat* named him the New Star of the Year. Despite his success, Hawes battled a heroin addiction that eventually would lead to him being imprisoned. He was pardoned by President Kennedy in 1963 and resumed playing the following year. In 1974 he published the autobiography *Raise Up Off Me*, which outlined his struggles with drugs as well as his life as a musician.

By the mid-1950s when Hawes rose to prominence, it was clear that a new style of jazz was developing on the West Coast. Up until this point, the region had not been recognized as having a particular regional style, but that would change following the release of Miles Davis's recording "The Birth of Cool." Stylistically the West-Coast style was essentially based in the cool jazz aesthetic popularized by Davis's recording, but with each artist offering his or her own personal interpretation of the style. Although associated primarily with a number of white jazz musicians who frequented West-Coast nightclubs like the Lighthouse at Hermosa Beach and the Haig, few blacks were purveyors of this new style. Although drummer Max Roach is often referenced in accounts of jam sessions at these notable West-Coast nightclubs, Chico Hamilton (1921–) often is cited as being one of the first influential drummers in this style. As a member of Gerry Mulligan's pianoless quartet, Hamilton purveyed the relaxed tempos and restrained sound that became associated with the group. Hamilton, along with Shelly Manne, was significant in defining a West-Coast style of drumming. Born in Los Angeles, Hamilton had developed his skill playing with bands that included Dexter Gordon, Charles Mingus, and Buddy Collete while still in high school. In the early 1940s, he toured with Lionel Hampton and Lester Young. Unlike many drummers who became imitators of the drumming style introduced by bebop drummers, Hamilton developed his own unique style. From 1948 until 1955, he toured with Lena Horne, returning on several occasions to record with Mulligan's band. In 1955, he formed the first of many bands he would lead over the next few decades. These bands were significant in launching the careers of a number influential musicians, including bassist Ron Carter (1937–), and saxophonists Eric Dolphy (1928–1964) and Charles Lloyd (1938–). These groups produced some landmark recordings, including "With Strings Attached" and "The Three Faces of Chico." Buddy Collette (1921–) also became an important purveyor of West-Coast jazz during the 1950s. The multi-instrumentalist (saxophone, flute, clarinet) was one of the founding members of Hamilton's first quintet and became the first African American musician

to perform on television when he joined the studio band for Groucho Marx's show *You Bet Your Life*. Although many of his contemporaries including Hamilton and Mingus moved to New York, Collette stayed in Los Angeles, choosing to become a teacher and mentor to subsequent musicians rather than seeking the recognition earned by his friends.

Two musicians emerged out of the postwar jazz scene of California who defied categorization. One was bassist and composer Charles Mingus (1922–1979) and the other was pianist and vocalist Nat King Cole (1919–1964). Born in Arizona, but raised in the Watts section of Los Angeles, Mingus was greatly influenced by the music of the black church and Duke Ellington. He initially studied trombone and cello, but eventually switched to the double bass. From an early age, he displayed an advance level of musicianship and compositional skill. His first professional jobs were with such notable musicians as former Ellington clarinetist Barney Bigard and Louis Armstrong, with whom he toured in 1943. He also played with Lionel Hampton's band during the 1940s and recorded with a number of Los Angeles–based musicians, including Howard McGhee and Chico Hamilton. In the early 1950s, he gained national attention as a member of a trio consisting of vibraphonist Red Norvo and guitarist Tal Farlow. But Mingus's mixed heritage (Chinese and black) caused the group considerable trouble, and he made the decision to leave the band. For a short period he toured with the Ellington band in 1953, but an onstage fight with Juan Tizol led to him being fired. By this time Mingus was receiving recognition for his compositions, many of which came to fruition through his work with an ensemble of musicians he called The Jazz Workshop. It was through this aggregation that he defied jazz convention by not working from traditional score and notation, but instead advocating for spontaneous development of musical ideas that he would sometimes sing to the musicians. In 1953, he participated in the historic Massey Hall concert that brought Dizzy Gillespie, Charlie Parker, and Bud Powell together in concert. It would be the last time Parker and Gillespie played together. The 1960s would prove to be a productive period for Mingus, and he would record some historic albums that stretched across the genres of hard bop, third stream, and free jazz. He also experienced a number of personal and financial setbacks that led to his withdrawal from public life for a period of almost three years (1966–1969). He resumed his career in the early 1970 refueled by a Guggenheim Fellowship and the publication of his autobiography *Beneath the Underdog*. His touring with the Jazz Workshop and work recording was slowed when in the mid-1970s he began to display symptoms of Lou Gehrig's disease. The disease progressed quickly and in time he was unable to play or finish the last recording session he was producing with singer Joni Mitchell. He died in Cuernavaca, Mexico, in 1977.

Nat King Cole was raised primarily in Chicago where he was exposed at an early age to the music of Louis Armstrong and Earl "Fatha" Hines, who influenced his piano style. A stint with a revival of the Broadway musical *Shuffle Along* brought the pianist to the West Coast. When the tour fell apart, he decided to remain in Long Beach. By 1937, he was performing with three other musicians

under the moniker "King Cole Swingers" and was married. Shortly after his nuptials, he made the decision to move to Los Angeles, where he formed another group with guitarist Oscar Moore (1916–1981) and bassist Wesley Prince. This trio format, with shifting personnel, would become standard for Cole until 1951. Although Cole is known as being one of many influential vocalists during the 20th century, his first contributions to music were through his arrangements and piano playing. He was considered one of the leading jazz pianists in the post–World War II years and he participated in the first Jazz at the Philharmonic concerts. His smooth vocal timbre and clear diction made his music accessible to white audiences and increased his popularity. In time, this style became identified as the "club blues" style cultivated in the nightclubs of the region. This style would be identified first with the musical style of Cole during the 1940s, but in time a number of performers would adapt and further the style. Many jazz musicians also would emulate his lineup of piano, bass, and guitar during this period.

In 1943, the trio scored its first hit with the record *Straighten Up and Fly Right*. This would begin a long-term relationship between Capitol Records and Cole, who would record for the label up until his death. Cole became Capitol's best-selling artist during this period, and it is largely believed that his popularity financed the building of the label's office building in Los Angeles. The circular office building, the first of its kind, is often referred to as the "House that Nat Built." In the late 1940s, he became the first African American jazz artist to have his own weekly radio show. He also shifted to more and more pop-oriented material during this period and began to perform less with his trio. He recorded some of the biggest hits of the 1950s including "The Christmas Song," "Mona Lisa," "Nature Boy," and "Unforgettable." In 1956, NBC debuted "The Nat King Cole Show." The 30-minute show featured a number of the leading entertainers of the day, but the network failed to secure national sponsorship. Despite the lack of sponsors, NBC was committed to the show, but Cole made the decision to end it in late 1957. Nevertheless, his popularity as an artist was not diminished and records continued to be popular globally. He also starred in a number of films during the late 1950s, including *St. Louis Blues* (1958) in which he played W. C. Handy. By this time his health was showing complications from his years of being a heavy smoker. It was believed he chained smoked to maintain the rich timbre of his baritone voice. Regardless of motivation, he developed lung cancer, which he succumbed to in 1965. Among his many contributions, Cole was significant in bridging the jazz, blues, and emerging rhythm and blues traditions developing on the West Coast.

West-Coast Blues Scene

One of the chief agents that contributed to the development of the West-Coast blues scene was the migration spurred by wartime industry in the 1940s. Although migrants came from all over the South and Midwest, it was blues musicians from Texas, Louisiana, and Arkansas who provided the foundation of the blues styles that developed in the region. Two cities would serve as the

center of West-Coast blues activity—Oakland and Los Angeles. According to scholar Lee Hildebrand, the earliest known blues band in Oakland was the West Oakland Houserockers. This sextet led by pianist Count Otis Matthews performed primarily at rent parties because it was thought that the group's music was too raw for the nightclub audiences who frequented the clubs that lined Seventh Street in the heart of the African American community of East Bay. While there were a number of clubs in this area, the premier venue was the Slim Jenkins Club. It was one of the few that attracted mixed audiences and some of the biggest artists of the day, including Earl Hines and Louis Jordan. The club was responsible for advancing the careers of local musicians, such as Ivory Joe Hunter who later would advance the "club blues" style popularized by Nat King Cole. But the most important figure in the development of a West-Coast blues style in Oakland was Bob Geddins, who was not a singer or an instrumentalist, but rather the producer of a number of significant recordings and artists from the city. A migrant to the city, Geddins, through the auspices of several self-owned labels, was important in developing a predilection for slow, melancholy blues that were rooted in the Texas blues style. From 1944 until mid-1960s, Geddins recorded hundreds of records in the genres of gospel and blues. His inability to independently distribute his records on a national level left him vulnerable to exploitation from other companies who entered agreements with him. Nevertheless, Geddins was significant in developing a vital blues scene in Oakland. Although he worked with a number of local artists who never established more than a regional following, a few of the artists with whom he worked garnered national attention. One of the first prominent musicians he worked with was Lowell Fulson (1921–1999). Drafted into the U.S. Navy, Fulson made his way to Oakland, California, where he met Geddins. After his discharge, he remained and settled in Oakland where he played the clubs nears the shipyards. At first, he played a two-guitar blues style with his younger brother Martin Fulson, but he went on to form a blues band that performed in a more refined and urbane blues style. His first big hit was "3 O'clock Blues" recorded in 1948 on Geddin's Down Town label. B. B. King's cover a few years later made the song an even bigger hit. A year later, Fulsom scored other hits with "Everyday I Have the Blues," "Blue Shadows," "Lonesome Christmas," and an adaptation of Memphis Slim's "Nobody Loves Me." The success of these albums prompted him to leave Oakland and relocate to Los Angeles where he formed a band that featured Ray Charles and saxophonist Stanley Turrentine at various times. The band became significant in advancing the jump blues style that eventually would morph into early rhythm and blues.

Another significant figure to emerge out of the Oakland blues scene was Pee Wee Crayton (1914–1985). Born in Texas, Crayton migrated to California in 1935. In 1945, he began playing clubs in Los Angeles and San Francisco. The popularity of this early trio brought him to the attention of Ivory Joe Hunter, who persuaded the guitarist to join his band in 1946. Crayton, however, continued to gig with his trio, cultivating a style that featured a smooth Nat King Cole–inspired approach juxtaposed against an aggressive guitar style. Although

he recorded during the late 1940s, his records failed to garner him the attention that many of his contemporaries achieved, and he faded from the scene only to resurface in the 1970s.

While Oakland was significant in defining the West Coast as a fertile region for blues performers and styles, it was Los Angeles that made the biggest impact on blues history. Wartime industry as well as the city's bustling music scene made Los Angeles an important point of migration for blues musicians especially those from Texas and Louisiana. What developed in the social environment of Central Avenue, Watts, and other areas of the city resulted in two types of blues that would greatly affect a number of genres of popular music. These two styles would be the "club or cocktail" blues associated with Nat King Cole and the jump blues, jazz-inspired blues of T-Bone Walker, Amos Milburn, Charles Brown, and others. In fact, Walker soon would be identified as one of the key figures in defining the West-Coast blues scene. Aaron "T-Bone" Walker (1910–1975) had established himself as a leading purveyor of Texas blues by the time he migrated to Los Angeles in the late 1930s. He not only had played the street corners, carnivals, and social dances that traversed his hometown of Dallas, but also, in 1929, he had recorded under the moniker Oak Cliff T-Bone for Columbia Records. He also had developed the animated and spirited dance style that would influence a generation of guitarists and performers. When he arrived in Los Angeles, he found work at the Club Alabam, the Plantation, and also in the clubs of Watts, an area that became increasingly popular with wartime migrants. In time, the area came to be known as "Little Harlem" and began to challenge Central Avenue's claims to being the center of black life in Los Angeles. As T-Bone's popularity grew, he developed a following with the city's black residents. He was distinct in his stage persona and musicianship. He dressed immaculately in double-breasted suits but that did not stop him from playing and dancing aggressively. Few had seen a guitarist play his instrument away from the body and parallel to the floor. He also would play his guitar behind his head and drop into splits, all while maintaining his playing. Walker became significant in advancing the use of the electric guitar in postwar blues. Because of the raucous nature of Los Angeles clubs, Walker deemed it necessary to make the transition to the instrument so that he could be heard. He purchased his signature Gibson ES-250 guitar and an amplifier. The transition to electric guitar signified a shift in Walker's guitar style. Rather than strum in the conventional ways in which many guitarists played, Walker employed a single-note solo style that reflected the influence of saxophonist and horn players. In 1940, the successful guitarist would join Les Hite's orchestra and toured with the band as its featured vocalist. It was during his tenure with the band that he recorded some of his early hits like "T-Bone's Blues" and developed a repertoire of ballads and blues songs. This band and Walker's work with it became pivotal in developing and advancing the jump blues style that had become an important facet of the West-Coast scene. The style was defined by combo blues bands that typically included a strong rhythm section consisting of piano, guitar, bass and drums, a horn section with a heavily emphasis on saxophones, and featured vocalists. The most

distinct feature of this style, however, was its boogie rhythm, which can be attributed to the boogie-woogie piano style cultivated in various areas of the country by black pianists. The remainder of the performance was built around this rhythm generally established, but not in all cases, by the pianist. A number of bandleaders advanced this style, including Count Basie and Louis Jordan, but Walker became one of the West Coast's leading purveyors and pioneers of the use of the electric guitar in this style.

Throughout the 1940s, Walker worked with a number of different bands and musicians and continued to be signified as a distinct performer. But it would be his 1947 recording "Call It Stormy Monday" that would make him a household name. He would continue to perform even as rock 'n' roll began to eclipse the popularity of his jump blues style. He suspended his career in the 1950s because of health problems, and he was one of many bluesmen to benefit from the blues revival of the 1960s and 1970s. As the jump blues style became more and more popular in the 1940s, a number of Los Angeles bandleaders became central to its advancement and its eventual transition into the rhythm and blues and rock 'n' roll scenes of subsequent years. Two pivotal figures in this shift were Louis Jordan (1908–1975) and Amos Milburn (1927–1980). In the 1940s, alto saxophonist and bandleader Louis Jordan was one of the biggest stars and purveyors of jump blues. He is often referred to as the "Father of Rhythm and Blues" because his Tympany Five was pivotal in the crossover of this music to mainstream audiences. He had a number of hits including "Choo Choo Ch' Boogie," "Caldonia," and "Saturday Night Fish Fry." He also starred in a number of films and made a number of "soundies," the predecessor to music videos.

Born and raised in Houston, Texas, Milburn was an accomplished pianist who was rooted in the boogie-woogie style. This became the foundation of his style as many of his performances were centered a rocking and stomping rhythm. Although his arrangements displayed some elements of jazz, a stomping and rhythmic blues style distinguished him from his contemporaries. Most of his songs, which were recorded by Los Angeles-based label Aladdin, focused on partying and getting high. Some of his biggest hits included "Chicken Shack Boogie" and "One Scotch, One Bourbon, One Beer."

Charles Brown (1922–1999) and singer Percy Mayfield (1920–1984) were among a number of musicians in Los Angeles that advanced the club blues style. When Nat King Cole left Los Angeles to tour nationally, Charles Brown, then a member of a group called Johnny Moore's Three Blazers, became the leading purveyor of the style. Defined in a what some have called a "cocktail" style of piano (light right-hand tinkling) and a smooth and subtle vocal style, the club blues became more and more of a fixture on Central Avenue in the 1940s. In 1945, Brown recorded his first big hit, "Drifting Blues," featuring him on vocals and piano, Johnny Moore on guitar, and Eddie Williams on bass. It would mark a shift in the rhythm and blues paradigm and the emergence of a ballad style of R & B that was more intended for listening than for dancing. Brown scored subsequent hits with "Hard Times," "Trouble Blues," and "Please Come Home For Christmas" but his popularity was challenged by the emergence of rock 'n'

roll with its driving rhythms and shouting vocal style. Mayfield was greatly influenced by Brown's vocal style, but he was significant in shaping the repertoire of the ballad style with his songwriting abilities. His biggest hit as a performer was his 1950 record "Please Send Me Someone to Love." When a car accident left him seriously injured and partially disfigured, he concentrated on songwriting. In 1961, Ray Charles recorded and made a hit of Mayfield's "Hit the Road Jack."

Gospel Music

The emergence of black churches on the West Coast coincided with the growing population of blacks in respective cities. The African Methodist Episcopal Church (AME) was one of the first manifestations of black spiritual life in the region, and in time other denominations followed suit. One phenomenon that cemented the West Coast's place in black religious history is the Azusa Revival of 1906, which is largely identified as the beginning of Pentecostalism. According to scholar Jacqueline Dje Dje, before the 1930s the word "gospel" referred primarily to "gospel preaching" and not a specific genre of music. The spread of gospel to the region during the genre's early years was facilitated largely by figures like Thomas Dorsey, Sallie Martin and Roberta Martin who conducted singing revivals and concerts in Los Angeles throughout the 1930s and 1940s. Area churches and radio were significant in building an audience for gospel music and the city's first gospel church, the N. P. Greggs Gospel Choir, became an important purveyor of black sacred music of every variety. Although the early Los Angeles gospel scene was defined strongly by artists traveling to and from the city, a number of local artists and churches did become significant in developing a gospel style in the city. St. Paul's Baptist Church, under the pastorship of John L. Branham, became one of the first significant purveyors of gospel music. In the early 1940s, Branham, who had knowledge of the gospel traditions cultivated in the Midwest, hired musicians to develop the church's music ministry. Both James Earl Hines and Gwendolyn Cooper Lightner had directed and played with a number of gospel groups in Chicago. The two established the Echoes of Eden choir in 1946. The group would become the first church choir to popularize gospel music through commercial recordings. In 1947, they recorded for Capitol Records two sides, "I'm So Glad Jesus Lifted Me" and "What Could I Do if It Wasn't for the Lord?" In addition to recordings, the choir also was featured weekly in a radio broadcast on KFWB.

The Los Angeles gospel scene of the 1940s and 1950s grew as established gospel groups migrated to the city for short and extended periods of time. Additionally, regional groups of prominence emerged, including the Simmons-Akers Singers, which was one of the few Los Angeles gospel groups to consist of only women. Conventions such as the National Baptist, Sallie Martin's Gospel Choral Union, and a growing number of gospel publishing house advanced the genre as well. Eugene D. Smallwood generally is believed to have been the earliest known composer and publisher of gospel music in Los Angeles. Doris Akers

(1923–1995) was another figure who became significant in establishing Los Angeles in the gospel music diaspora. Although born in Missouri, Akers migrated to Los Angeles at the age of 22. She quickly became a part of the city's gospel scene and worked with a number of groups, including many that she led. But she was also one of a great number of gospel song composers who emerged during the 1940s and helped shape the repertoire of the genre. She wrote her songs initially for the group with which she garnered her early success, the Simmons-Akers trio, which generally featured her on piano. In 1960, she co-wrote one of her most popular tunes with gospel singer Mahalia Jackson, "Lord Don't Move The Mountain." The song would go on to sell 1 million records. Other significant compositions by Akers include "Sweet Sweet Spirit," "You Can't Beat God Giving," "Lead Me, Guide Me," and "God Is So Good." Hundreds of gospel groups have recorded her songs over the years and thousands have sung these songs during worship services around the world. Many of her songs became noteworthy additions to denomination hymnals during the 1960s and 1970s. She was significant in bridging white and black gospel styles with the advent of a group she directed called the Sky Pilot Choir. Although she left Los Angeles in the early 1970s, her legacy remains as she frames an important part of the city's gospel scene.

Many figures are associated with the postwar gospel scene of Los Angeles, but few had the impact of James Cleveland (1931–1991). By the time Cleveland settled in Los Angeles in the early 1960s, he already had earned a reputation as one of the genre's growing stars. His work with the Caravans and various choirs, including Detroit's Voices of Tabernacle choir, had come to represent the shifting performance aesthetic of gospel during this period. But his influence on gospel music stretched beyond singing, producing, and writing some of the genre's biggest hits. He also was a minister and he pastored two Los Angeles churches—New Greater Harvest Baptist Church and later Cornerstone Institutional Baptist, which he founded in 1970. His preaching style and gospel singing style often intersected as he would make "preaching" a major part of many of his gospel songs. Cleveland's work in the 1960s and 1970s was pivotal in bridging the traditional gospel styles of the previous decades with the emerging contemporary style being advanced by a number of young West-Coast gospel performers.

The contemporary gospel movement of the late 1960s and early 1970s was fueled by the growing influence of the Church of God in Christ (COGIC) and Holiness churches in the region, along with a growing generation of young parishioners influenced just as much by soul and funk music as they were by gospel music. The Bay area, more so than Los Angeles, would prove to be the hotbed of the early contemporary gospel scene. It was there in 1968 that pianist and vocalist Edwin Hawkins (1943–) recorded an album with a group he co-founded with Betty Watson called the Northern California State Youth Choir. Made up of the finest soloist from the region, the 50-person ensemble recorded "Let Us Go Into the House of the Lord" as a fundraising initiative. One of the cuts from the long-play (LP) album, "Oh Happy Day," became a fixture on Bay area radio stations and soon was added to radio playlists across the country.

Seemingly overnight the song became a hit, selling more than 7 million copies. It would mark the beginning of a new performance aesthetic that would be called contemporary gospel. Instead of the blues-based gospel sound that had defined the genre since the 1920s, "Oh Happy Day" reflected the influence of the 1960s soul and funk styles. Hawkins became a superstar overnight, but he never would replicate the success that this initial recording had. Over the years, he wrote for other artists and started an annual convention addressing every facet of the gospel industry called the Edwin Hawkins Music and Art Seminar, and he also garnered Grammy Awards for his songwriting. His brother Walter Hawkins (1949–2010), however, would go on to be one of the leading composers and purveyors of contemporary gospel in the 1970s.

Walter Hawkins began his career singing in his brother's group, the Edwin Hawkins Singers. In the early 1970s, he left the group to start the Love Center Church in Oakland. The church would become the site of some of gospel's historic recordings commonly known as the Love Alive series. Walter Hawkins would become one of the most important gospel composers of the late 20th century, penning such hits as "Be Grateful," "Goin' Up Yonder," and "Changed." His songs were modern hymns or as gospel scholar Horace Boyer suggests "gospel ballads," which focused on the everyday experiences of Christians with memorable melodies and lyrics of praise and supplication. His muse was vocalist Tramaine Davis who became one of the leading voices in contemporary gospel music. Davis, whose mother was gospel singer Lois Davis, also had participated in the Northern California Youth Choir and become close friends with Walter Hawkins. Although she performed with a number of groups during the early 1970s, she eventually became one of the leading soloists at the Love Center. In 1975, the two would return to her father's church Ephesians COGIC where they would record the live album *Love Alive*. The album became a mainstay on Billboard's gospel charts and was one of the decade's best-selling gospel albums. The *Love Alive* album was followed by *Jesus Christ is the Way* (1977) and *Love Alive II* (1978), which sold more than 300,000 copies. Tramaine's elastic mezzo-soprano voice, coupled with the strong writing of Walter, galvanized the gospel music industry throughout the late 1970s and early 1980s.

Another pivotal figure in the West-Coast contemporary gospel scene of the 1970s was Andraé Crouch (1942–). Coming from a similar COGIC background as Walter and Edwin Hawkins, Crouch musically stretched beyond the funk-influenced sounds of his contemporaries. Rock music was fused with sacred text and production approaches that made some gospel audiences debate whether his music was really gospel. Despite criticism leveled by many in the gospel industry, his innovative style drew diverse audiences and he garnered attention from white rock and jazz circles. But Crouch never resigned his compositional style to one specific sound. Instead he cultivated what Boyer called a "split compositional" personality. Songs such as "Soon and Very Soon" and "The Blood Will Never Lose Its Power" represented his modern gospel hymn style drawing on the vocal and instrumental nuances of previous gospel styles. Songs like "I've Got the Best"

attracted younger listeners and even secular radio. By the early 1970s, Andraé Crouch had become a global phenomenon and his group the Disciples were poised to further the contemporary gospel style. They appeared on television, most notably *The Tonight Show Starring Johnny Carson*, and played a number of secular venues throughout the 1970s. Even after the Disciples disbanded in 1979, Crouch continued with a number of aggregations, including the Andraé Crouch Singers. He was also significant in mentoring and influencing generations of gospel performers and composers. One of the significant voices of the early contemporary gospel movement started as a member of Crouch's Disciples.

Born in Pittsburgh, Pennsylvania, Danniebelle Hall (1938–2000) established a formidable career as a singer, pianist, and composer. She often was compared to Roberta Flack because of the intimate way in which she would sing and accompany herself, but in the gospel community she had few peers. She came to national prominence in 1969 when she founded the Danniebelles. The Danniebelles achieved international fame when they toured with the World Crusade Ministries, but a few years later the group disbanded and Hall joined Andraé Crouch and the Disciples. She was the featured soloist on a number of Crouch's hits, including "Take Me Back" and "Soon and Very Soon." Despite the popularity she attained with the Disciples, it was her solo work that cemented her place in gospel music history. Her recordings were quite substantial in their contributions to the Sunday morning repertoire of black and white churches. Songs like "Ordinary People" from the 1976 album *Let Me Have a Dream*, and her arrangement of Dottie Rambo's "I Go to the Rock" from a 1977 live album remain gospel standards. She remained active in gospel music until 1995 when her health was compromised by breast cancer and diabetes.

Organist and vocalist Billy Preston (1946–2008) was another Crouch alumnus who made a considerable impact on popular music. Considered a child prodigy, Preston was accompanying gospel artists such as Mahalia Jackson and James Cleveland by the time he was 10. In the 1960s, he would go on to work with the Beatles and would be referred to as the "fifth Beatle" by many rock scholars and fans. In the early 1970s, he came to fame as a solo artist scoring such hits as "Will It Go Round in Circles" and "Nothing from Nothing." Drug and legal problems plagued Preston throughout the 1980s, but he managed to resurrect his career in the 1990s. He toured and collaborated with several groups throughout the last years of his life and reportedly was working on an album of Beatles covers, but the recording was never released. Although much of his work was with soul, rock, and pop musicians, Preston never severed his ties with gospel music.

The Bay area and Los Angeles continued during the 1980s and 1990s to produce artists who would advance different approaches in gospel music. Most notable is the quartet group the Mighty Clouds of Joy, which was significant in modernizing the gospel quartet sound; the LA Mass Choir, which was one of the aggregations central to the rise of the mass choir sound during this time; and vocalist Daryl Coley (1955–) whose elastic vocal style was central to expanding the performance aesthetic of gospel music. In recent years as contemporary gospel

shifted into a more hip hop–influenced sound, which now is identified as urban contemporary gospel, the region has produced artists like Mary Mary and Tonex.

Soul and Funk Music and the West Coast

As the early R & B style of the 1940s gave way to the advancing popularity of rock 'n' roll in the 1950s and the emergence of soul music in the 1960s, the West Coast once again became a crucible of musical activity that would contribute to the development of new styles. As with jazz, blues and gospel music both in Los Angeles and the Bay area were the major areas of activity that contributed to the development of soul and funk during the 1960s and 1970s. Many scholars begin Los Angeles's history in soul music with the move of Motown to the city in 1972, but this is only one part of the history of soul music in the region.

One of the pioneering soul bands in Los Angeles in the 1960s was Charles Wright and Watts 103rd Street Band. Wright had migrated to the city in the 1940s and for a time served as an artists and repertoire artist and repertoire (A&R) man for Del-Fi Records. In 1962, he started his own band and over the course of the next six years, he would continue to build his personnel. Between the years of 1967 and 1973, the group recorded a number of singles that appeared on Billboard's pop and R & B charts. These include "Till You Get Enough" and "Express Yourself," which became a favorite of hip hop samplers decades later. The band pivotal in popularizing early funk music on the coast was Sly Stone and the Family Stone. Stone, signified as a musical prodigy, developed his musical talent within the auspices of the COGIC church in his the Northern San Francisco Bay area of Vallejo. By the age of 11, he had mastered piano, bass, guitar, and drums. Throughout his high school years, Sylvester, who became known as Sly, played with a number of different groups. His most significant aggregation was formed in 1966 and included trumpeter Cynthia Robinson, bassist Larry Graham, saxophonist Jerry Martini, drummer Greg Errico, and guitarist Fred Stewart. Stone's sister Rose later joined the group on keyboards and vocals. The group was one of first major multiracial rock groups, and Stone became the first black rock star to be promoted by the music industry. The band had an eclectic sound that drew from psychedelic rock, gospel, blues, and jazz and has been called by some "psychedelic soul." The group dominated the late-1960s music scene, producing such hits as "Dance to the Music," "Everyday People," and "I Want to Take You Higher." The new-found fame would prove to be too much for the group and during the early 1970s strained relations grew more tense as drugs became a part of the group dynamic and Stone received pressure from the Black Panther Party to replace the white members of the group and his manager. The group dynamic deteriorated further and, by 1974, many of the key members of the group had moved on.

Bassist Larry Graham, whose slapping bass lines became emblematic of the 1970s funk aesthetic, went on to start Graham Central Station, one of the many 1970s funk bands to emerge on the West Coast. Other bands to emerge from the area that advanced the popularity of R & B–oriented funk in the 1970s were Con Funk Shun started by guitarist Michael Cooper and drummer Louis

McCall; Tower of Power, whose horn section was featured on the recordings of a number of artists during the 1970s and 1980s; Los Angeles–based Rose Royce, whose contributions to the soundtrack of the motion picture *Car Wash* was one of the hallmarks of 1970s soul music; and the Brothers Johnson, which consisted of brothers George and Louis.

Los Angeles–bred vocalist and composer Barry White (1944–2003) was central in defining the 1970s soul aesthetic. Most people are unaware that White's career in music began as a producer and composer and not as the velvet-voiced singer he would be signified as for decades. His first big hits were with a girl group he produced in the early 1970s called Love Unlimited. His solo career was launched in 1973 with the release of "I'm Gonna Love You Just a Little More Baby." In 1974, his Love Unlimited Orchestra's recording of the "Love's Theme" became one of the biggest instrumental records of the decade. His musical style was unlike any of that time and featured symphonic orchestra instrumentation with a traditional rhythm section. His arrangements often are looked at as predecessors to the disco style of the mid- to late 1970s. The 1980s proved to be a difficult time for White as his records struggled to chart. He launched a successful comeback appearing on such songs as "Secret Garden," which was featured on Quincy Jones's album *Back on the Block*.

Motown's move to Los Angeles in the early 1970s would mark a shift in the label's sound and approach to soul music as many of its pioneering artists and the famous house band the Funk Brothers remained in Detroit. A new generation of stars along with veterans Stevie Wonder and Marvin Gaye continued to generate hits for the label. One of the group's central to this new chapter in the label's history was the Jackson Five, which provided Motown with strong footing in the youth culture of the time. Armed with strong vocals, energetic dance moves and memorable songs, such as "ABC" and "I Want you Back," the Jackson Five became a global phenomenon. Other significant artists that emerged at Motown included Lionel Richie and the Commodores, purveyor of blue-eyed soul Teena Marie, and Rick James. During the 1970s, the sound of Motown shifted greatly as the label's production team, which included Norman Whitfield, experimented with everything from psychedelic soul with the Temptations' "Ball of Confusion," to funk with Rick James's "Super Freak." When the Jackson Five left the label in 1976, Gordy sought a comparable family group to replace the group. It found it in Debarge, five siblings from Grand Rapids, Michigan. The group members were siblings of Motown artists Bobby and Tommy Debarge, which made up a core part of Switch, another Motown artist. The group proved essential in aiding the label's standing in the shifting 1980s R & B market. They scored a number of hits in the early 1980s, including "All This Love," "Love Me in A Special Way," and "I Like It." But drug problems eventually led to the dissolution of the group and the emergence of lead singer El as a solo artist. Although the group's relationship with Motown ended in the late 1980s, their influence on a new generation of performers was revealed when a number of their songs were sampled by such artists as Tupac Shakur, Mary J. Blige, and the Notorious B.I.G.

Motown's biggest artists in the 1990s were boy group Boyz II Men and Johnny Gill. By that time, Gordy was no longer associated with the label having sold his stake in the company in 1988 for a reported $61 million. A revolving door of chief executives in the 1990s brought questions as to the future of the label. But with the emergence of Kedar Massenberg, the label became home to a number of artists associated with the neo soul movement. One of the label's biggest stars of this period was vocalist Brian McKnight, who earned a considerable following in the adult contemporary demographic. Motown is a subsidiary of Universal Records and is headed by Sylvia Rhone. In 2009, the label celebrated its 50th anniversary with the release of several compact disc reissues.

West-Coast Rap Music

Hip hop eventually would become an important facet of the West-Coast music scene of the 1980s and 1990s. The roots of these traditions can be traced back to the late 1960s when groups like the Watts Prophets advanced a style of spoken word that fused poetry and music. It was the emergence of gangsta rap that shifted the focus from New York and the East Coast to the West Coast. While artists such as N.W.A. (Niggaz with Attitude), Tupac Shakur, Snoop Dogg, Warren G, and others have come to define the West-Coast style, one must also consider the contributions of Bay area rapper MC Hammer. The popularity of his records and dance style expanded the commercial potential of hip hop culture in the early 1990s. Although most debate how "authentic" Hammer's hip hop style is because of its pop sensibilities and focus on partying, one cannot negate his contribution in "legitimizing" the genre with suburban audiences. With the decline of Death Row Records in recent years and the rise of Southern hip hop, the West Coast no longer dominates the hip hop aesthetic; however, artists continued to cultivate their own individual styles, DJs continue to advance turntablism and other advanced forms of hip hop production, and b-boys and b-girl keep on introducing new dances.

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Tammy L. Kernodle

M

Male Impersonators

See Transgendered Performers.

Marching Bands

The tradition of marching and parading with instruments and music by black Americans extends from colonial America and slavery, through the Revolutionary War, the War of 1812, the U.S. Civil War, the post–Civil War period, and World Wars I and II, to 21st-century historically black college bands. This activity can be seen as a continuation of African practices of marching and parading for a variety of purposes, ranging from accompanying warriors into battle, to funeral processions and royal entourages, to advertising goods and services.

Slavery and Colonial America

It is possible that both freedmen and slaves participated in marching and processional activities involving music during colonial times and slavery. Little evidence supports the existence of formally organized "marching bands" among blacks, ample evidence indicates that they were exposed to European wind and percussion instruments and musical training (formal and informal) by the late 17th century and perhaps earlier. Personal diary entries and primary source accounts, such as colonial newspaper notices and posters regarding runaway slaves, or slave auctions throughout the 18th century, suggest contact by slaves and servants with musical instruments and musical training. For example:

> In a March, 1766 advertisement in the Virginia Gazette
> TO BE SOLD. A young healthy Negro fellow . . . plays extremely well on the French horn.

The practice of hiring itinerant music teachers by Southern plantation owners to provide musical training for their children, as well as enslaved house workers, is also documented.

Slaves and servants participated in various European holiday celebrations and special slave festivals during colonial days, such as the 1685 King's Birthday celebration in Boston, in which guns were fired and many citizens marched through the streets, playing viols and drums. Militia Day, also called Training or Muster Day, attracted a large gathering of bystanders, including slaves. According to contemporary accounts, blacks often were part of the clamorous crowds that roamed the streets on these holidays, many playing their fiddles, trumpets, fifes, and drums. In many Northern colonies, blacks were allowed to continue some traditional African practices through special slave festivals. One such festival in New England was "'Lection Day," when blacks elected their own "governors" or "kings." One of the first events of the day was the election parade. The parade might involve upwards of 100 blacks, mounted on horseback or marching on foot, dressed in their finest apparel, advancing with colors flying to the music of fifes, fiddles, clarionets (clarinets), and drums.

During and after the Revolutionary War

Blacks were engaged as musicians in the French and Indian Wars (1756–1763), the Revolutionary War (1776–1783), the War of 1812, and the U.S. Civil War (1861–1865). If military records referred to race, entries might simply read, "A Negro Man," or "A Negro, name unknown." On occasion, an entry might give a fuller citation, such as "Negro Bob, drummer." For these reasons, few names of black military musicians have been passed down to modern times. A typical assignment for a black in military units was that of drummer. A Virginia Act of 1776 specifically stated that blacks would be employed in Revolutionary War units as "drummers and fifers." Numerous references to anonymous black army musicians can be found in military records from the Revolutionary War. Records concerning black musicians during the War of 1812 are equally unclear. Entries in personal journals and diaries, as well as newspaper articles, do indicate that a number of black bands were active after the war. In addition to New Orleans and several other southern cities, there are accounts of bands in upstate New York, Detroit, and Michigan, as well as several in Ohio, a number in New York City, and several in Philadelphia. Many of these postwar black brass bands were composed of various woodwind, brass, and percussion instruments, and by some accounts, were well-trained musical and drilling organizations. Because of the number of black brass bands that appeared soon after the war, it is likely that the participants acquired some of their training—as well as many of their instruments—during these earlier military campaigns. One of the most celebrated of these bands was led by Philadelphia band and orchestra leader, Frank Johnson.

Francis (Frank) Johnson (1792–1844), reputedly born in Martinique, West Indies, migrated to the Philadelphia in 1809. He studied music with the West Point band director, Richard Willis, and may have begun his career as a bugler

and French horn player in the band led by Matthew Black soon after the War of 1812. Johnson accomplished a number of firsts as a black musician: first to publish sheet music, first to give formal band concerts, first to share the concert stage with white musicians, and first to take a music group abroad. While his dance bands were the most notable in Philadelphia, his military bands were equally popular. His first military band was formed in association with the Third Company of Washington Guards (also known as the Washington Grays) in 1815. In 1821, he formed a regimental band for the Philadelphia State Fencibles, an elite regiment with which he remained for a number of years. He traveled to London in 1837, where he gave a command performance for Queen Victoria and was presented with a silver bugle. He presented the first "promenade" concerts in the United States in 1838. Johnson died on April 6, 1844.

During the early 19th century, New Orleans musicians showed great interest in brass bands. Any occasion or event could create the need for a parade, and thus, a need for brass bands. In addition to holiday celebrations and funerals, the most stirring of all occasions were the yearly celebrations for *Carnival* or *Mardi Gras.* A number of black brass bands in New Orleans included members recruited from free blacks or "Creoles of color." Many of these bands exhibited high levels of musicianship and ability, and many of their members studied with players from the French Opera House and various other city orchestras.

During and after the U.S. Civil War

One of the first acts of the white officers who commanded black regiments in the Union Army during the Civil War was to secure instruments and find instructors to form bands. Each black regiment may have had its own band. Accounts of black musicians and bands in the Confederate Army are unclear. It does appear, however, that slaves sometimes were pressed into service to play drums and fifes. After the war, a number of black brass bands came into existence. Many of these bands may have been continuations of bands that existed during the war, whereas others may have been formed by recently freed slaves and freedmen. Many former black military bandsmen found opportunities to perform in town bands, or they became members of minstrel show and circus bands. These bands often included or were led by musicians who would become famous in other forms of black music, like pianist Eubie Blake and blues composer and bandleader W. C. Handy. Associated with these traveling shows was the "pre-performance parade." Its purpose was to announce the presence of the company and to encourage attendance at later performances. Sometimes, brass bands would be hired to represent an organization in a parade, at a picnic, or other outing. Each band would try to outplay the others for the glory of the organization it represented. Often bands would march down the streets, or ride on the back of wagons pulled by horses, and play music to advertise an upcoming dance or social event.

New Orleans remained the center for brass band activities in the United States after the Civil War and throughout the remainder of the 19th century, with

other cities like Mobile, Alabama, Savannah, Georgia, and Charleston (Charles Town), South Carolina, also showing significant activity. Some of the leading black bands in New Orleans dating from the 1880s to the first decades of the 20th century were the Eagle, Excelsior, Onward, Eureka, Superior, and Peerless Brass Bands. Two unique organizations that supported brass bands in New Orleans and other Southern cities in the 19th century were secret societies and fraternal lodges. These organizations often hired brass bands to play for them in processions for special holidays and events, and to provide the appropriate music for a deceased member's funeral procession. The New Orleans brass band was not only expected to play for parades, funerals, grand openings, picnics, and other community events, but also for dancing. Many of the bands that paraded during the day added a fiddle, a string bass, or a banjo and played for dancing at night.

Another African American band tradition dating from the late 19th century is that associated with orphanages founded for black children after the Civil War. Representative institutions were the Jenkins Orphanage in Charleston, South Carolina, the Colored Orphanage of North Carolina in Oxford, North Carolina, and the Colored Waif's Home for Boys in New Orleans, Louisiana. In many of these institutions, music, and more specifically, brass band music, was an important part of the training and activities. These bands not only participated in ceremonial and festive occasions at the institution, but often were engaged to play for local festivities and parades. Some, like the Jenkins Orphanage Band, toured extensively and gained national and international reputations. These bands also often served as training grounds for early pioneers of jazz like Louis Armstrong, Cladys "Jabbo" Smith, and William "Cat" Anderson.

Military Bands from the Late 19th Century through World Wars I and II

At the onset of the Spanish-American War (1898), black men volunteered for service in great numbers. Initially rebuffed, they eventually were accepted and organized into several all-black regiments. As in previous military campaigns, bands directed by white officers were formed in these black units to accompany them at ceremonial occasions and in parades. It was not until 1909 that black bandmasters were appointed to direct black regimental bands.

In World War I (1914–1918), African American units were again encouraged to form their own bands, however, this time with black bandmasters. A number of black regimental bands were formed in the U.S. Army, and at least one black Navy band in the Virgin Islands, but the bands that were the most widely known, and served with the most distinction, were the 350th Infantry (formerly the Eighth Illinois) under Tim Brymm; the 807th under Will Vodery; and the 369th (formerly the Fifteenth Regimental Band or the "Black Devils of the U.S. 350th"), under the direction of Lt. James Reese Europe

James Reese Europe (1881–1919) was born in Mobile, Alabama, but grew up in Washington, D.C.; his parents both were musicians. At age 22, he moved to New York to work as a pianist and arranger, with such noted musicians and

Lt. James Reese Europe returns to the United States from France with musicians from the 369th Infantry. Europe, a popular jazz musician in New York City before the war, entertained civilians and soldiers in France with his band of African American musicians. (National Archives)

producers as Joe Jordan, Cole and Johnson, and Bert Williams. In 1910, he founded the Clef Club and formed the Clef Club Orchestra. In 1914 he became the music director for dancers Vernon and Irene Castle. Later that year, he resigned from the Clef Club and formed a new organization, The Tempo Club. When the United States entered World War I, Europe enlisted. After passing the officer's exam, he was asked by his white commanding officer to form an all-black military band as a part of the combat unit. Thus was born the famed 369th "Harlem Hellfighters Band." When they arrived in Europe in 1918, they were an immediate success. Europe and his band returned to the United States in 1919 and began a tour of American cities. The final concert of the tour was in Mechanics Hall in Boston, where he was attacked by a disgruntled band member. He later died of the wounds suffered in the attack.

Europe's band claimed the biggest share of fame during World War I and won the most honors abroad for the United States. This band, as well as other black military bands in World War I, maintained high musical standards, but added showmanship, the flavor of the blues, and the new sounds of ragtime and jazz.

During World War II (1939–1945), blacks in the U.S. Army continued to serve in segregated units and routinely were excluded from service in the Navy.

In 1942, as the Armed Services sought to generally promote a nondiscriminatory policy, the Navy began recruiting and training blacks, albeit in segregated units. They created "black camps" at the Great Lakes base for black recruits: Camp Smalls, Camp Lawrence, and Camp Moffett. Leonard Bowden, an experienced bandmaster and jazzman from St. Louis was placed in charge of music training. During the years 1942–1945, in excess of 5,000 black bandsmen trained at the three camps. Many were sent out as units to other Navy bases to serve as marching, concert, and dance bands. They performed so well that the Great Lakes camps earned a reputation for producing some of the best bands in the Armed Services. After discharge, many of the bandsmen went on to illustrious careers as performers and composers—among them Clark Terry, Gerald Wilson, Major Holley, and Luther Henderson.

The Black College Marching Band

The marching and show bands found in historically black colleges and universities in the United States can be seen as a logical extension and perhaps, one of the final manifestations of the marching band tradition among African Americans. The first black colleges were established after the Civil War, many as "land-grant" colleges. Information concerning music in these early black colleges is somewhat sketchy, with the exception of Fisk College (founded 1866) and Hampton Institute (founded 1868), both of which received national acclaim for their concert singing groups. Information on instrumental music at these early black colleges is sparse. Given the provisions of the land-grant acts, which specified training in military tactics for male students, it is assumed that the military influenced the repertoire, organization, and nature of these first black college bands. Many of these groups used discarded military uniforms, and the instrumentation varied depending on what instruments might be secured through donations or instruments students happen to own. It was well into the 20th century before most black college bands could afford to buy instruments and uniforms. The size of these groups probably numbered no more than 12 to 15 players. Most of these early bands served as "regimental" bands that played for military drills, but also played for campus church services and other ceremonial occasions. Given their military function, one can assume that the military march was a regular part of their repertoire. In the service of church-related activities and campus ceremonies, arrangements of concert overtures, hymns, spirituals, and light classics also were part of their repertoire.

Professional brass bands, as well as touring minstrel and circus bands, were active in many towns and communities during the late 19th century and early 20th century when many black college bands were established. The possible influence of these bands and their repertoire on black college bands cannot be discounted. Often, there was interaction between the black college bands and their local communities. The bands often participated in holiday celebrations and other civic events. There are accounts of some black college bands' attempts to imitate the highly syncopated style of the minstrel and circus bands, while continuing to "play by the book."

The 21st-century black college marching band has made tremendous strides from their meager beginnings. Most historically black colleges now have outstanding marching and show bands. Most notable are bands from Grambling State University, Southern University, and the world-famous marching and show band at Florida A&M University. Membership in these bands has grown from the 10 to 15 players of the early bands, to well over 200 members at many schools. The musicianship of these bands is often outstanding, but the intricate drills, procedures, dance steps, and unique pageantry displayed by these groups distinguishes them from the traditional, military-oriented marching units of an earlier day. Just as the first black college marching bands were influenced by the repertoire, creative playing and dance styles of the late 19th century, the contemporary black college marching bands have been influenced by the music and dancing of the mid-20th and early 21st centuries. In turn, they have influenced the nature of both white and African American high school and college marching and show bands around the world. In addition, they have inspired documentary and commercial films, books, and articles, as well as numerous pageants and competitions, involving thousands of participants.

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Carl J. Atkins

Marsalis, Branford (1960–)

Born on August 26, 1960, the eldest son of the esteemed Marsalis family, whose father Ellis Marsalis is a celebrated jazz pianist and music educator, Branford Marsalis is noted for his work as a saxophonist in both the classical and jazz realms. His numerous accomplishments have set him apart from peers and contemporaries. Similar to his brother Wynton, Branford attained fame as a member of Art Blakey's Jazz Messengers. Not only has Marsalis performed and toured with the likes of Sonny Rollins, Miles Davis, Dizzy Gillespie, and Herbie Hancock, he also spent

two years with Sting and served as musical director of the *Tonight Show* with Jay Leno for two years. In addition to collaborating with the Grateful Dead and Bruce Hornsby, he has acted and provided music for *Throw Mama from the Train*, *School Daze,* and *Mo' Better Blues,* and has served as a host for National Public Radio's syndicated program, *Jazz Set*. He is the winner of multiple awards, including three Grammys, and is the founder and owner of Marsalis Records. During the 1990s, Marsalis pioneered new sounds in jazz with his group Buckshot LeFonque, combining styles of hip hop, R & B, and other popular expressions with traditional jazz influences. In addition to his musical career, Marsalis participates in numerous philanthropic endeavors, including serving as honorary chair of the New Orleans Habitat for Humanity program, which focuses on rebuilding the city of New Orleans in the wake of the Hurricane Katrina disaster. He is a strong advocate for jazz education on the collegiate and high school levels.

See also Jazz; Marsalis, Wynton.

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Emmett G. Price III

Marsalis, Wynton (1961–)

The second of six sons of Dolores and Ellis Marsalis (who is a prominent New Orleans jazz pianist and music educator himself), Wynton Learson Marsalis was born on October 18, 1961, in New Orleans, Louisiana. A world-class trumpeter, composer, and educator, well versed in both classical and jazz, Marsalis is the recipient of numerous awards, including the Algur H. Meadows Award for Excellence in the Arts, multiple Grammy Awards, a Pulitzer Prize, and a Peabody Award, the National Medal of the Arts, French Legion of Honor, and United Nations–appointed Messenger of Peace. He holds honorary doctorate degrees from more than 30 colleges and universities. A child prodigy, Marsalis received his first trumpet at the age of six from Al Hirt. After matriculating from high school, Marsalis attended the Juilliard School of Music in New York City. After two years of study, he left to tour with Art Blakey and the Jazz Messengers. Notable mentors and musical influences include Danny Barker, Sweets Edison, Clark Terry, and Elvin Jones. As a giant within classical music, he has performed with symphonies and orchestras around the world, including the New York Philharmonic, Los Angeles Philharmonic, Berlin Philharmonic, and Czech National Orchestra. In addition, Marsalis has toured with such musicians as Miles Davis, Elvin Jones, and John Lewis. His greatest accomplishments, however, have come as a bandleader, philanthropist, and educational advocate. The co-founder of the Jazz at the Lincoln Center, the world's first institution dedicated strictly to jazz education and performance, Wynton Marsalis has been recognized by *Time* magazine (June 17, 1996) as one of America's 25 most influential people.

Wynton Marsalis, artistic director for Jazz at Lincoln Center, performs during a kickoff of Jazz at Lincoln Center's 1997–1998 season. (AP/Wide World Photos)

See also Blakey, Art; Jazz; Marsalis, Branford.

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Emmett G. Price III

Martin, Roberta (1907–1969)

A gospel pianist, composer, and publisher, Roberta Martin personified the golden age of gospel music. A pioneering pianist, she is credited with cadential formulae that have become staples of contemporary gospel performance practice still used in the 21st century. Her innovative piano style incorporated pianistic elements borrowed from both classical and popular music, as the technical demands of running octave lines were merged with extended chords that invoked jazz influences. Martin is celebrated for being among the first to integrate men's and women's voices in small ensembles. Martin exhibited considerable business acumen, as her gospel music publishing house, the Roberta Martin Studio, became the largest in Chicago by the 1940s and operated for more than 40 years. Her early success as a publisher was due, in part, to the marketing of songs in her catalog by way of performances by her touring and recording group, the Roberta Martin Singers. The

singers were known for their polished arrangements and outstanding soloists, such as Delois Barrett Campbell. Among her more famous compositions are "Try Jesus, He Satisfies" (1943) and "God Is Still on the Throne" (1959).

See also Concert Music—Composers and Repertoire.

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Horace J. Maxile, Jr.

Mary Mary—Erica Campbell (1972–) and Tina Campbell (1974–)

The gospel singing duo of Mary Mary is on the cutting edge of developments in contemporary urban gospel. Aside from being accomplished singers, sisters Erica and Tina Campbell are also producers and composers who have used these talents on their own recordings as well as those of other artists. Mary Mary's

Gospel group Mary Mary performs at the American Society of Composers, Authors and Publishers (ASCAP) Rhythm and Soul Music Awards in Beverly Hills, California, on June 26, 2006. (AP/Wide World Photos)

first two recordings, *Thankful* (2000) and *Incredible* (2002), were certified platinum and gold, respectively, and *Thankful* won a Grammy Award for Best Contemporary Soul Gospel Album. "Shackles (Praise You)" from their first album is a landmark piece in contemporary gospel because of its crossover appeal and its youthful and unapologetic urban flair. It was a hit with gospel, R & B, hip hop, and contemporary Christian music audiences, and established them as a leading voice in the gospel music industry.

Their urban panache is as obvious in their attire and look as is in their music, as designer clothes and modern hairstyles (and colors) aptly fit the hip hop, R & B, and pop influences in their songs. Like Kirk Franklin, their music reaches outside the traditional gospel veins and carries the gospel message into popular music markets. Representative songs include "Heaven" and "In the Morning." The duo has released songs that cater more to traditional tastes such as "Can't Give up Now" and "Yesterday." Continuing to break new ground as gospel artists, Mary Mary's "Get Up" from their most recent album *The Sound* (2008) crossed over into dance music markets, topped the charts as a dance single, and received a 2009 Grammy Award.

See also Gospel Music.

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Horace J. Maxile, Jr.

Master P. (1970–)

The multi-talented hip hop mogul Master P. was born Percy Romeo Miller (April 29, 1970) in the Calliope projects of the third ward of New Orleans, Louisiana. Master P. epitomizes the hip hop rags-to-riches dream. A high school star athlete, Miller went to University of Houston on a basketball scholarship. After a sidelining knee injury, he moved to California where he completed an associate's degree at Oakland's Merritt College. With $10,000, Miller opened a record shop in the city of Richmond, California. With the increased spotlight on rap music, Miller soon launched the "No Limit" record label in 1990, sharing the same name as the record store. Willing to take calculated risks, Miller ventured further into the music industry as an artist, under the name, "Master P." He sold more than 1 million copies of his own releases before striking a distribution deal with Priority Records in 1995. Armed with regional success, Miller returned to New Orleans to create a hip hop empire around the rising momentum of gangsta rap. He assembled a production team of Craig B. and the Beats by the Pound (KLC and Mo B Dick). Miller gathered his two brothers Vyshonn "Silkk the Shocker"

Hip hop artist Master P. in 2001. (Photofest)

Miller and Corey "C-Murder" Miller to form TRU. In 1997, the same year that the group released their debut album, Tru 2 Da Game, Miller made history by becoming the first artist to release a full-length, straight-to-DVD film along with an album. Miller also ventured into writing, directing, and producing his own films, clearly establishing his empire without the aid of radio, television, or cable. Always passionate about basketball, Miller attempted to try out for the Charlotte Hornets (1997) and the Toronto Raptors (1998) before actually playing with the Fort Wayne Fury in the Continental Basketball Association (CBA). In 2004, he played for the Las Vegas Rattlers of the American Basketball Association (ABA). In addition to his 14 albums, he is the founder and chief executive officer of No Limit Clothing, P. Miller Clothing and Footwear, No Limit Films, No Limit Toys, P.M. Properties, No Limit Sports Management, Advantage Travel, Platinum Barbeque Potato Chips, and Master Piece line of watches. He has been listed in *Fortune* magazine's list of "America's 40 Richest Under 40" and was listed in the Guinness Book of World Records as the highest paid entertainer in the hip hop industry. A philanthropist and community-oriented advocate, Miller has

recently created P. Miller Youth Centers, P. Miller Food Foundation for the Homeless, and Better Black Television (BBTV), a cable network aimed at promoting positive messages to the black community; he also speaks nationally about financial literacy. He appeared on the second season of *Dancing with the Stars* and earned a seventh-place finish. Miller's success also includes creating an opportunity for his son Percy Romeo Miller, Jr., also known as Lil' Romeo (and Romeo), to explore his talent through the recording of albums and a starring role on the Nickelodeon show, *Romeo!* launched in 2003.

See also Hip Hop Culture; Rap Music.

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Emmett G. Price III

Mathis, Johnny (1935–)

Popular-music singer (born September 30, 1935, in San Francisco, California), Johnny Mathis obtained his musical education at San Francisco State College in California. He established himself as a leading ballad singer early in his career, first winning wide recognition with his recording of "Wonderful, Wonderful" (1957). Thereafter, he toured widely in the United States and abroad and recorded prolifically. In addition to "Wonderful, Wonderful," his most popular songs were "Chances Are" (1957) and "It's Not for Me to Say" (1957). All three songs were inducted into the Grammy Hall of Fame, which honors recordings at least 25 years old with lasting significance. A later pop song, "Too Much Too Little, Too Late," reached number one on the popular-selling song charts of 1978. Mathis continues to tour in the 21st century.

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Eileen Southern

Mayfield, Curtis (1942–1999)

A rhythm and blues and soul singer, Curtis Mayfield was born June 3, 1942, in Chicago, Illinois. He taught himself to play guitar at the age of nine. At an early age he toured with the Northern Jubilee Singers, a gospel group associated with

Curtis Mayfield, composer and songwriter of a string of hits, including "Superfly," "People Get Ready," "Talking about My Baby," and "Keep on Pushing." (AP/Wide World Photos)

the church where his grandmother was the minister. Later he sang with a rhythm and blues group, the Alphatones, but he left the group when he was 14 to join the Impressions, which made recordings as Jerry Butler & the Impressions. After Butler left the group in 1958, Mayfield became the lead singer and, at the same time, worked with Butler (1958–1960) as guitarist and songwriter. He also wrote songs for the Impressions, several of which were commercially successful. In 1967 he founded Curtom Records, which published songs, produced records, and provided management for musical groups. He left the Impressions in 1970 to tour and make records as a soloist. He was also active on radio and in films, not only as a performer but also as a composer. His music was used on the soundtracks for *Superfly* (1972), *Claudine* (1974), and *Let's Do It Again* (1975). Paralyzed from the neck down in 1990, he could no longer play any musical instruments. However, he released his final album *New World Order* as a vocalist. He was inducted into the Rock and Roll Hall of Fame twice: first in 1991 with the Impressions, and second, as a solo artist in 1999. He also received the Grammy Lifetime Achievement Award in 1995. He died on December 26, 1999.

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Eileen Southern

Maynor, Dorothy (1910–1996)

A concert singer, Dorothy Leigh Mainor (the original spelling) was born September 3, 1910, in Norfolk, Virginia. She sang in her father's church as a child. She began voice study formally at the age of 14, attending Hampton Institute in Virginia. She obtained her musical education also at Hampton (bachelor's degree in science, 1933), where she came under the guidance of R. Nathaniel Dett, and later attended the Westminister Choir School in Princeton, New Jersey. In 1935 she went to New York, where she studied privately with William Klamroth and John Alan Haughton, among others. Her career development was aided by Serge Koussevitsky, for whom she auditioned in August 1939 at the Berkshire Music Festival in Massachusetts. She made her debut as a soprano in November 1939 at Town Hall in New York, and she made her recording debut soon thereafter. She established herself as one of the leading singers of the nation and, among black concert artists, as a member of the select circle that included Marian Anderson, Roland Hayes, and Paul Robeson. She toured widely in the United States, Europe, Australia, and Central and South America and appeared as soloist with the principal symphony orchestras of the Western world. She recorded extensively and sang on radio and television programs.

After she retired from the concert stage, she founded the Harlem School of the Arts and served as its first director (1965–1980). Her successor was Betty Allen. She sponsored benefit concerts for the school, frequently leading the school chorus herself, and presented such guest artists as McHenry Boatright, Louise Parker, and George Shirley. Her honors included honorary doctorates from Bennett College in North Carolina (1945), Howard University (1960), Duquesne University (1970), Oberlin College (1971), and Carnegie-Mellon University (1972); awards from the Town Hall Endowment Series (1940) for outstanding performance at Town Hall and from the Hampton Alumni Association (1941) for distinguished service; and appointment to the Metropolitan Opera Board of Directors (1975). Dorothy Maynor died February 1996 in West Chester, Pennsylvania.

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Eileen Southern

McFerrin, Bobby (1950–)

Born Robert McFerrin, Jr., Bobby McFerrin is best known for his chart-topping hit "Don't Worry, Be Happy." However, the 10-time Grammy Award winner is also an accomplished symphonic conductor, voice actor, jazz vocalist, producer, multi-instrumentalist, and advocate for music education. Born in Manhattan, New York, McFerrin is the son of Robert McFerrin, Sr., a prominent baritone and the first African American to sing at the Metropolitan Opera, and Sara Cooper, also an accomplished singer. McFerrin's 1988 hit "Don't

Worry, Be Happy" reached the number one spot on the U.S. pop charts for that year, won two Grammy Awards (Song of the Year and Record of the Year), and has been featured in numerous films and television shows. McFerrin publically commented that his inspiration for the song came after seeing the phrase printed on a poster in a friend's apartment in San Francisco. In the realm of classical music, McFerrin has appeared as guest conductor for numerous famed orchestras, including the New York Philharmonic, the London Philharmonic, and the Chicago Symphony Orchestra. He has also worked as a sideman for many leading musicians, including Herbie Hancock, Chick Corea, Dizzy Gillespie, En Vogue, Grover Washington Jr., Al Jarreau, and many more.

See also Concert Music—Conductors and Performers; Jazz.

Emmett G. Price III

McRae, Carmen (1920–1994)

Jazz singer and pianist Carmen McRae stands among the most influential jazz vocalists of the 20th century. Her lyric interpretations and impeccable phrasing are more so celebrated than her vocal quality—which was, by many standards,

Vocalist, composer, pianist, and actress Carmen McRae performs during the 1960s. (Photofest)

exceptional. McRae studied classical piano as a youth and was influenced early on by Billie Holiday. Her earliest noteworthy professional endeavors took place during the 1940s when she worked as pianist and singer with bands led by Benny Carter, Count Basie, and Mercer Ellington. McRae owed much of her vocal style to Billie Holiday during her early years, but the phrases and rhythms of 1950s bebop musicians became the driving force behind her more mature style that developed during her first years as a bandleader (ca. 1954). She was named Best New Female Singer by *Down Beat* in 1954, and she was a regular singer and pianist at popular New York venues. She focused more on singing from the mid-1950s until the end of her career. Her first major recordings were released during the mid-1950s, *By Special Request* (1955) and *After Glow* (1957). Her status as a true contemporary of the legendary Sarah Vaughan continued through the 1960s with a number of notable recordings, including *Take Five at Basin Street East* (with Dave Brubeck, 1961), *The Real Ambassadors* (with Louis Armstrong, 1962), *Carmen McRae Sings Lover Man and Other Billie Holiday Classics* (1961). Building on the momentum of more than 30 albums recorded between 1954 and 1968, McRae toured regularly in national and international markets through the 1980s. The more acclaimed recordings of her latter years include *Carmen Sings Monk* (1988) and *Sarah—Dedicated to You* (1991). A pioneering scat singer and interpreter of jazz ballads, McRae was innovative in her rhythmic placement, vocal dexterity, and effective uses of silence toward the mean of dramatic effect.

See also Jazz.

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Horace J. Maxile, Jr.

Memphis, Tennessee

Memphis, Tennessee, has been one of the major centers of innovation and performance of African American music since the 1920s. But the city also has gone through periods in which its historical importance was relatively obscure. Memphis has been the site of innovation in nearly every major style of African American music—blues, rock 'n' roll, soul, gospel, and hip hop. Because of its unique geographic position at the head of the Mississippi Delta, its significance might often be overlooked in favor of Northern cities like Chicago, Detroit, and Washington, D.C.

Memphis enjoyed its golden age during the period from about 1945 to about 1975. Its historic Beale Street was a major center for African American performance, radio, and recording from the 1920s to the 1960s. The city was home to several record labels, including Stax, Hi, and Sun. During this period, Memphis produced gospel, rock 'n' roll, and soul hits as well as some of the most famous names in African American music, including B. B. King, Otis Redding, Al Green, and Isaac Hayes.

Since the 1980s, there has been a growing interest in the revival of African American music in Memphis. The past two decades have seen the recreation of Beale Street as a tourist attraction, the opening of several music-related museums, and a wider recognition of Memphis's role as a center for African American music.

African American Music in Memphis: 1942–1968

The 1940s to the 1960s represent a golden age for African American music in Memphis. It was during this period that black musicians were active in the widest range of genres. During the period after World War II, Memphis became an important center for nearly every genre of African American music: blues, rock 'n' roll, gospel, and soul. The city was home to several important record labels, especially Sun, Stax, and Hi, and it enjoyed a thriving live music scene, especially on Beale Street.

Despite the city's extreme segregation, integration was the byword for much of Memphis music during this period. White label owners and radio station executives began to take notice of the potential market for African American music. Rock 'n' roll saw some of the first covers of rhythm and blues songs by such artists as Elvis Presley. And the house bands of Stax and Hi were composed of both black and white players, each bringing a unique contribution to the Memphis Sound.

From the 1920s onward, the center of African American music and culture in Memphis was Beale Street, called "the main street of Negro America" by preacher and civil rights leader George W. Lee (1904–1955). Beale was famously the home of W. C. Handy's band in the 1910s and 1920s, and Beale features a park named in his honor. The street also appears in literature, notably Richard Wright's 1945 novel *Black Boy.* By the 1940s, Beale was home to both jazz and blues, and many of its juke joints provided weekend entertainment to local African Americans.

In the 1940s and 1950s, Memphis boasted some of the nation's first black-oriented radio stations. In the late 1940s, Beale Street–based WDIA gradually shifted their format from pop and country toward rhythm and blues. In 1948, the station added African American journalist Nat D. Williams to their DJ lineup, and by 1949, WDIA was the first radio station in America exclusively to use black DJs. In addition to its role in introducing rhythm and blues to the airwaves, WDIA served as a community message board and a political forum. WHBQ, another important radio station during the early years of rock 'n' roll, tested the marked for new musicians. Dewey "Daddy-O" Phillips (1926–1968) is credited with the early

recognition of many new rhythm and blues and rock 'n' roll artists, giving them their broadcast debuts on his show "Red, Hot and Blue."

Blues and Rock 'n' Roll

Memphis was an important center for the development of urban blues. Rather than a destination, Memphis served more often as a stopping point for many African Americans moving north during the Great Migration. Musicians from the Mississippi Delta often spent a few short years in Memphis before finally settling in Midwest cities, especially Chicago, Illinois; Detroit, Michigan; and Gary, Indiana. The career of bluesman Howlin' Wolf (1910–1976) follows this trajectory, he was born in North Mississippi and spent a few years in Memphis recording at Sun and playing on Beale before finally landing in Chicago. But it was the time many Delta musicians spent in Memphis that honed their urban sounds.

B. B. King (1925–), one of the world's most famous bluesmen, had a career in the 1940s and 1950s that is quite typical for Memphis. After moving to Memphis from Indianola, Mississippi, King got his start as a professional musician on Beale Street, playing the amateur nights at the Palace Theater, playing for tips in Handy Park, and recording his first rhythm and blues albums. Other urban blues musicians who played Beale Street's clubs include John Lee Hooker (1917–2001) and Bobby "Blue" Bland (1930–).

Memphis was also fertile ground for the growth of early rock 'n' roll. In 1950, Sam Phillips (1923–2003) founded the Memphis Recording Service, which became Sun Studios in 1952. From the beginning, Phillips sought to give exposure to underappreciated rhythm and blues artists, and throughout the early 1950s, he gave many African American musicians their first recording opportunities. Ike Turner (1931–2007), later a soul star, performed and worked as a talent scout for Phillips during this period. As more black musicians continued to move north, Phillips shifted his focus, telling himself, "If I could find a white singer with the Negro sound and the Negro feel, I could make a million dollars." In 1954, he found the sound he was looking for in Elvis Presley (1935–1977), whose records were nearly instant hits. After selling Presley's contract to RCA in 1956, Phillips and Sun focused primarily on white rockabilly and country artists such as Johnny Cash and Carl Perkins.

Sacred Music

Gospel quartets were an important part of sacred music in Memphis from the 1920s, but it was during the period following World War II that quartets were at the height of their popularity. Quartets in Memphis and around the country experienced an explosion of commercial interest in their style during this period, and many quartets went from little-known community groups to commercial hits almost overnight. Memphis's best-known gospel quartet, the Spirit of Memphis, became an exclusively professional group after the success of their 1949 record *Happy in the Service of the Lord*.

Quartets performed a style of religious music that was traditionally a cappella, with groups composed of four to six singers. They performed at events usually referred to as "programs" (not concerts) in venues such as schools, public auditoriums, and churches, usually outside the context of worship services. Their repertoire during the 1920s through the 1950s often included a wide variety of religious genres such as spirituals, hymns, and gospel songs.

Memphis was consumed by the success of the quartets. The city supported several quartet unions, including the City Quartette Union from 1939 to 1953 and the United Singing Union, which was founded in the late 1940s. These unions served as clearinghouses for advertising, record distribution, and booking for the quartets. Local radio also was essential to the success of quartets, and many groups performed live on the air. In particular, when WDIA went to 50,000 watts in 1954, Memphis's quartets were able to receive national attention. Interest in quartets waned by 1960, and while many of the groups still exist in Memphis in the 21st century, they have never again enjoyed the success of the postwar period.

Outside the realm of the more commercial gospel quartets, a great deal of religious music was sung and composed during this period, but few records exist of the more common weekly worship music and devotional singing. Two important figures in the history of gospel were active in Memphis in the postwar era. Gospel composers Lucie E. Campbell (1885–1963) and Rev. Herbert Brewster (1897–1987) penned now-classic gospel songs, many of which are still performed, including Brewster's famous 1946 song "Move on up a Little Higher."

Soul

Memphis's most widely recognized contribution to the history of African American music was in the field of soul music. Memphis has been home to several important soul music labels since the 1960s, most notably Stax Records and Hi Records. It was in Memphis that a sound that came to be identified with Southern soul was created and codified, and this style came to be known as the Memphis Sound.

Stax Records was founded in 1957 as Satellite Records by country fiddler Jim Stewart (1930–). Satellite began as a small-time studio and label run out of Stewart's suburban home. In 1960, Stewart moved the studio to the Capitol Theater on McLemore Avenue in South Memphis. Stewart's sister Estelle Axton (1918–2004) invested in the business and the owners changed the label's name to Stax, a combination of their last name initials, in 1961. In the same year, Stax enjoyed its first hit, "Cause I Love You," performed by Sun Records veteran Rufus Thomas and his daughter Carla.

Rufus Thomas (1917–2001) enjoyed the career of a consummate Memphis musician. He participated in Vaudeville-style theater in the 1930s and 1940s and his performance style was informed by that experience for the rest of his life. He was at the center of the creative activity on Beale Street in the 1950s, acting as emcee at the Palace Theater, where many blues musicians got their start. Thomas also performed on and hosted shows WDIA regularly in the 1940s and 1950s.

His recording career spanned every Memphis label, beginning with Sun Records in the 1950s, and continuing with his move to Stax in the early 1960s and to Hi in the 1970s. Thomas recorded several popular dance-craze discs, including "The Funky Chicken" and "The Dog." Thomas was involved in the rebuilding of Beale Street and the Stax museum. Thomas lived his whole adult life in a modest house in the area now known as Soulsville, in South Memphis.

Stax enjoyed a great deal of success throughout the 1960s with artists and bands like Sam and Dave, Booker T. and the MGs, and Wilson Pickett and with songwriters like Isaac Hayes and David Porter. But it was Otis Redding (1941–1967) who was Stax's real star in the 1960s. Born in Macon, Georgia, Redding's father was a part-time preacher and a clear influence on his singing style. His first commercially successful recording was "These Arms of Mine" in 1962. Until his death in 1967, Redding wrote and recorded some of the soul era's best-known songs. His last and most successful recording, "Sittin on the Dock of the Bay," was not mixed and released until after his death.

Jazz

While Memphis, like most other urban centers, did have an active jazz scene in the 20th century, it is perhaps less known as a jazz town than other cities like New Orleans, Chicago, and New York. From the 1920s to the 1950s, swing and bebop were heard in a number of Beale Street clubs, and Beale's famous Palace Theater hosted jazz greats such as Duke Ellington, Count Basie, and Ella Fitzgerald, and West Memphis's Plantation Inn provided swing music played by African American bands for white audiences through the early 1960s. Black high schools, particularly Manassas High School where bandleader Jimmie Lunceford taught in the 1920s, employed band directors throughout the mid-20th century who provided professional-level training for students. During World War II, Memphis students as young as 13 had the chance to take the place of local musicians serving in the war.

After the war, however, the place of jazz in Memphis music culture shifted quite rapidly. Throughout the 1950s, musicians on Beale Street struggled to maintain audience interest in jazz, and they often resorted to the use of jazzy arrangements in their blues playing as well as to late-night jam sessions to satisfy the jazz enthusiasts. When band director Tom Ferguson founded the jazz program at Memphis State University in 1960, a new era of jazz in Memphis had begun. The performance of jazz in Memphis began to shift from black-centered institutions like Beale Street and black high schools to institutions of the majority culture.

African American Music in Memphis: 1968–Present

The late 1960s and early 1970s saw a continuation of Memphis's importance as a center for African American music. Stax Records was still one of the country's major soul music labels, and other important labels such as Hi and American continued to produce hit records. But the family-oriented Memphis music scene underwent a great deal of change in the late 1960s and early 1970s. In particular,

after the Rev. Dr. Martin Luther King's 1968 assassination in Memphis, the racial harmony at Memphis's soul labels began to break down.

The 1980s are widely considered a low point for Memphis music. Stax was shut down. Memphis superstar Al Green was recording sacred music exclusively. Musical tastes had shifted, first toward disco and then toward rap and hip hop, both of which took advantage of less live music-making. Downtown Memphis was almost completely nonresidential and had no nightlife of which to speak. Just as African American music in Memphis was reaching its nadir, the U.S. Congress in 1977 declared Memphis "Home of the Blues." Following that declaration, the seeds were sown in the 1980s for a movement celebrating Memphis's musical heritage. In the mid-1980s, the city government and developers began the renovation of Beale Street. The Center for Southern Folklore, directed by Judy Peiser, opened on Beale Street, later moving to its current Main Street location. And throughout the 1980s and 1990s, the city hosted a steadily growing number of music festivals, museums, and other tributes to Memphis music history.

Stax in the 1970s

Otis Redding's death in 1967 signaled a new era for Stax Records. In 1968, Stax terminated their deal with Atlantic that covered manufacturing and distribution components, and later that year, Jim Stewart sold the label to Gulf and Western, a Los Angeles company that already owned several labels. In the same year, Stax moved to its famous finger-snapping logo. Al Bell began working for Stax in 1965, first as a promoter and later as president of the company in 1972. Bell shifted the focus of Stax from local to national markets by initiating expansions to the Chicago market, through what he called a "Mississippi River culture." He brought in new acts and gradually moved the label's output away from its readily identifiable sound from the 1960s.

Bell was interested in the economic empowerment of the black community and in the celebration of the roots of black popular music. The Staple Singers were representative of the new, more serious music that came out of Stax during that time, singing "message songs" like "Respect Yourself" and "I'll Take You There." In 1972, Stax became further politicized through its Wattstax festival in Los Angeles. The festival featured Stax's most famous recording acts, such as Isaac Hayes, as well as notable political figures like Jesse Jackson, who delivered for the first time his famous sermon "I am somebody."

The company was at its economic height in the early 1970s. Stax diversified into film, releasing blaxploitation classics like Melvin Van Peebles's *Sweet Sweetback's Baadasssss Song* (1971) and *Shaft* (1971), with its soundtrack by Isaac Hayes. Around 1974 Stax started experiencing serious money troubles. A cascading series of economic woes ended with the company's closure in 1975.

Hi Records

Hi Records was founded in 1957 by a group of Memphis businessmen that included Joe Cuogi, co-owner of Poplar Tunes records. The label originally

focused on rockabilly and went several years without a hit record. When Hi shifted to blues, with Bill Black's "White Silver Sands," it began to see some success. Hi developed its own distinctive sound throughout the 1960s particularly through the developments of its house band, led by guitarist and songwriter Teenie Hodges.

In the late 1960s and the 1970s, Hi developed its identity as a major soul label. Beginning with Ann Peebles's "Walk Away" in 1969, Hi started its ascent as a major recording company. In the same year, Hi superstar Al Green joined the label. According to many, producer Willie Mitchell is most responsible for the label's success. Mitchell took over the label in 1970 and began producing multiple hits with Peebles and Green. Similar to Stax, Hi artists recorded in an old movie theater, the Royal Movie Theater in South Memphis. Despite the loss of Al Green in 1976, Hi remained an important label until the end of the 1970s.

Al Green

Al Green (1946–) is heralded as one of the great soul singers of the 1970s. His career mirrors that of many soul musicians: he began his musical life in a family gospel quartet, but at the age of 16 he switched to secular music, singing with a vocal group called Al Green and the Creations. But Green's classic work is considered to be the songs he recorded at Hi Records from 1969–1976, which were produced by Willie Mitchell and included hits such as "Let's Stay Together" and "I'm So Tired of Being Alone."

In 1973, Al Green experienced a religious conversion and, in 1976, he became pastor of his own church, the Full Gospel Tabernacle in Memphis. Green slowly withdrew from the secular music industry and, by 1979, decided to record only gospel music. Reverend Green focused on religious music until 2003, when he once again joined with Willie Mitchell for *I Can't Stop.*

The Revival of Beale Street

Discussions about the revival of Beale Street started as early as the 1970s, but the rebuilding of Beale into its current state began in earnest in 1983 with a multimillion dollar grant from the Memphis city government. The city government took other steps such as the offer of "shopsteading," which allowed businesses 47-year leases at $1 per square foot per year. The first club—and for several years the only club—on the new Beale was the Rum Boogie Café, which opened in 1985.

From its inception, the rebuilding of Beale Street fell under heavy criticism. Journalists, blues aficionados, and locals felt that the city was creating a mere "Disney-esque" tourist attraction, devoid of any authentic relationship with its blues heritage. Critics have pointed to the street's mostly white audiences, its repertoire that includes soul and rock 'n' roll, and the commercial mind-set of club owners. Memphis musician and producer Jim Dickinson famously called Beale a "city-run liquor mall."

The opening of B. B. King's club in 1991 represented an arrival point for Beale Street. Beale Street's clubs now enjoy a great deal of stability. B. B. King's club and Rum Boogie Café have house bands whose members are veterans of a decade or more. Headliners such as Preston Shannon and James Govan perform several nights a week to an ever-changing audience of locals, tourists, and business travelers. Beale Street is now part of a complex of downtown attractions, including the National Civil Rights Museum, Gibson Guitar Factory, the Smithsonian Institute's Rock and Soul Museum and the FedEx Forum.

In 1977, the Beale Street Music Festival was founded, and its rise paralleled the revival of Beale Street. The festival originally featured free concerts by local blues musicians and was located in a field south of Beale Street (now the FedEx Forum and Gibson Showcase). In 1990, the festival moved several blocks north to Tom Lee Park and shifted its focus from local blues and soul to headlining rock and pop acts like Bob Dylan and the Allman Brothers Band.

The Stax Museum and Soulsville

Just as in the case of the Beale Street revival, there were discussions for decades of some kind of memorial to Stax at the label's former location. But it was not until 2000 that a replica of the Stax studio building was finished and the Stax Museum of American Soul opened. The museum's opening featured a reunion of many of Stax's major artists and executives.

The museum was conceived as more than just an exhibit of Stax's history; it also is a community organization. The museum operates under the auspices of Soulsville, Inc., an organization that seeks to transform the economically depressed area around Stax into a thriving community called "Soulsville." In addition to the museum, the Stax campus houses a charter school that eventually will include grades 6 through 12. The school's focal point centers on high-level academics and on passing on the soul music tradition to a new generation.

Local Record Stores and Venues

Locally owned record stores remained important to the Memphis music scene, just as in the decades before. Poplar Tunes (whose name was shortened to "Pop Tunes" for its locations off Poplar Avenue) expanded to several locations and was a staple in the Memphis music market until selling out to Cats Records in the 1990s. Boss Ugly Bob's, just two blocks from the former site of Stax Records on McLemore Avenue, was the primary record store for the South Memphis neighborhood. Both stores were important community centers for music, meeting places for musicians, and supporters of local music.

Memphis is home to a constantly changing array of small neighborhood juke joints. Perhaps most popular is Wild Bill's in Midtown, featuring the house band the Memphis Soul Survivors, which was founded in 1997. In 2004, South Memphis's Blue Worm opened, featuring the house band Fieldstones led by James Bonner. The informal atmosphere of these juke joints is quite different from the more polished,

tourist-oriented clubs of Beale Street, although they feature almost identical repertoire. The clubs are black owned and mainly are frequented by neighborhood locals.

Jazz

As historically black high schools were losing their music programs during the 1970s, other institutions began to focus newly on jazz. Memphis's school for the arts, Overton High School, added a jazz band after desegregation. Memphis State University (now the University of Memphis) began offering jazz courses in the 1960s and established both undergraduate and graduate programs in jazz and commercial music in the 1970s. The university now offers seven ensembles in jazz and commercial music.

Sacred Music

Sacred music in Memphis has never again enjoyed the commercial success of its gospel quartets during the postwar period. However, a wide variety of African American worship music including spirituals, traditional gospel, and contemporary praise and worship music is performed in Memphis's black churches. Memphis is noted as the home of the Church of God in Christ (COGIC), a Pentecostal denomination that has been headquartered there since its beginnings in the 1920s. COGIC's annual convocation brings major headlining acts and mass choirs to Memphis each fall.

Rap Music and Hip Hop

Memphis, as a creative center, was a late arrival to the rap and hip hop scene. Throughout the 1990s, Memphis rap tastes were dominated by the style of Baton Rouge recording artist and producer Master P. Master P.'s recordings and those of the other artists on his No Limit label were characterized by light lyrics, the use of common catchphrases such as "'Bout it, 'bout it," and short, cyclical beats. Memphis rappers emulated Master P.'s style, and by the mid-1990s a small underground rap scene emerged in Memphis. The style of Memphis's Al Kapone, 8-ball and MJG, and Lil' Jon was characterized by party-oriented lyrics with themes of street life, money, and especially the lives of pimps.

In the late 1990s, as East- and West-Coast rappers were battling for national attention, a readily identifiable Southern style emerged. At the forefront of this new style was the "Dirty South." In Memphis, Three 6 Mafia (also known locally as Triple 6 Mafia) is the best-known of the Dirty South groups. "Crunk" is a style label most often associated with these Dirty South recordings. Hip hop songs categorized as crunk tend to focus more on creating a party atmosphere, with heavy, danceable beats than on a deep political or social message. Common approaches to lyrics include the use of vocables ("nonsense" syllables), catchphrases, and brief, catchy hooks rather than the message-oriented, poetic lyrics found elsewhere. Crunk is critiqued, perhaps most notably by East-Coast rapper Nas in his song "Hip Hop Is Dead," for a lack of engagement with social

ideals and ills. Those who defend the Southern style, however, point to its celebration of African American culture and its engagement with local roots.

The 2005 film *Hustle and Flow* represented an arrival for Memphis hip hop, bringing it into the national spotlight. The film, written and directed by Craig Brewer, tells the story of a Memphis pimp who turns to making rap albums in an attempt to change his lifestyle. The soundtrack included several Memphis artists who enjoyed local acclaim for a decade or more, but were rarely noticed nationally (such as Al Kapone and duo 8-Ball and MJG). The style of the album is an update of the 1990s Memphis style with a heavy, droning flow style and short beats. The group who enjoyed the greatest success as a result of the film was Three 6 Mafia, who won an Academy Award for Best Original Song for their song "It's Hard Out Here for a Pimp."

See also Black Church Music—Hymnists and Psalmists; Blues; Country Music; Gospel Music; Memphis Sound; Pop Music; Rock 'n' Roll; Soul Music; Spirituals.

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Jennifer Ryan

Memphis Minnie (1897–1973)

A blues guitarist and singer, Memphis Minnie, who was born Lizzie Douglas, was the one of the leading blues figures in Chicago during the 1930s and 1940s. Her country blues style contrasted with the classic blues musings of Bessie Smith and Ma Rainey, and she was highly respected for her guitar playing. After a brief stint in Memphis, Tennessee, during the late 1920s, she moved to Chicago

around 1930 and quickly established herself as a leading blues figure. Many accounts reveal that she beat Big Bill Broonzy in a blues performance contest. Following that display against Broonzy, she became an elder, of sorts, and many musicians sought her counsel and advice on professional matters. She was both pioneering and prolific, as she recorded more than 200 songs and was a major player in the development of the Chicago blues scene during the middle decades of the 20th century. Like Broonzy, Memphis Minnie withstood the fluctuating popularity of genres by adapting to contemporary styles through the 1940s and into the 1950s. Her last recording session occurred in 1953. She is credited with being among the first guitarists to adopt the electric guitar and certain critical assessments claim that her sound became even more "urban" when she adopted the instrument. She was also one of the first guitarists to stand while playing (with the use of a strap). Although one hears a strong rural blues presence in her instrumental approaches, her lyrical themes embrace love, relationship, and homage. Representative titles include "Chickasaw Train Blues," "Bumble Bee," and "I Am Sailing." Memphis Minnie always played the lead guitar parts in her recordings and most of her well-known work features guitar duets, solo renditions, or an occasional pianist. Memphis Minnie's tough disposition is suggested in the last line of the refrain in "Black Rat Swing," "Hide my shoe somewhere near your shirt tail."

See also Blues.

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Horace J. Maxile, Jr.

Memphis Sound

Memphis Sound refers to a style of Southern soul music, primarily associated with Memphis-based Stax Records and is essentially synonymous with the Stax Sound. The style was codified and popularized during throughout the 1960s, but the term Memphis Sound originated as a marketing concept developed by Stax president Al Bell at the end of the decade. Classic examples of the Memphis Sound include the recordings of Stax artists Sam and Dave, Wilson Pickett, and Otis Redding during the period from about 1960 to 1970.

Rather than being defined in its own terms, the Memphis Sound is often treated in opposition to Detroit's Motown Sound. Motown Records and Stax Records often are seen as polar opposites of the soul music world, as exemplified by their contrasting marquees, "Hitsville, U.S.A." and "Soulsville U.S.A." Motown, the label with more pop chart hits, is frequently treated as a more

urban, slick, formulaic, money-oriented operation. Stax, on the other hand, is often depicted as the more roots-oriented, "blacker" of the two. While scholars debate the appropriateness of these characterizations, almost no discussion of the Memphis Sound avoids the comparison entirely.

Like all soul music, the Memphis Sound is distinguished from other African American secular music by its reliance upon the sounds of the black church. Most of its vocal techniques, instrumentation, forms, timbres and harmonies are rooted in religious music, such as gospel quartets, worship music, and preaching. The Memphis Sound also owes some of its stylistic features to the country, rock, and rockabilly brought to the Stax label by its white musicians.

The backbone of the Memphis Sound is the band Booker T. and the MGs, who worked as the house band for the Stax label. Keyboardist and bandleader Booker T. Jones (1944–), drummer Al Jackson, Jr. (1935–1975), guitarist Steve Cropper (1941–), and bassist Donald "Duck" Dunn (1941–) accompanied most of Stax's major recording artists throughout the 1960s. To this instrumentation was often added a horn section, known as the "Memphis Horns," usually composed of trumpeter Wayne Jackson and saxophonist Andrew Love.

The Memphis Sound is sparse, often including straightforward tertian harmonies and chord voicings as simple as two-note dyads. The most common forms are 12-bar blues, and variations on AABA or verse-chorus forms. Like most popular music of the 1960s, songs of the Memphis Sound rarely feature instrumental solos longer than one or two choruses.

Vocal styles of songs featuring the Memphis Sound are the aspect perhaps most idiosyncratic to individual artists. But most Memphis artists used a technique that was rooted in gospel, preaching, and the blues. They included expressive grunts, groans, and moans. The vocal part is often lower in the mix than in other contemporary popular music. They generally used a bright, strong, loud tone, full of bluesy inflections.

The uniformity of the Memphis Sound derives in part from the nature of Stax, a small operation with a streamlined approach to making records. The same songwriting teams wrote the vast majority of identifiably Stax-sounding songs. The songs usually were recorded in the same room on the same instruments; and throughout most of the 1960s, label owner Jim Stewart produced and engineered most of the records himself.

See also Black-Owned Record Labels; Stax Records.

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Jennifer Ryan

Message Rap

See Rap Music.

Military Bands

Black musicians have participated in every conflict fought by the people of the United States. Documents such as personal journals, correspondence, and military records speak volumes of their exemplary participation as warriors, musicians, composers, arrangers, and bandleaders.

As early as the French and Indian War (1760), Africans served as drummers, fifers, and fiddlers. In the War of 1812, some fighting regiments also served by playing brass instruments, woodwinds, and percussion instruments. During the Civil War, Union and Confederate armed forces recorded African men and women, both free and enslaved, as field musicians, folk musicians, and bandsmen. During World War I, the "sound" we now identify as jazz was introduced to Europe by a black military regiment.

During times of peace, former military musicians participated in brass bands, wind ensembles, choruses, and the like performing for all manner of community events. Concert halls, parks, town centers and houses of worship provide arenas for the enjoyment of their talents.

Not only is it notable that black musicians served a country that was not yet theirs with distinction, but also that their talents on and off the battle field is highly documented. In participating they not only added to the great body of military music and music for military ensembles but also introduced innovations such popularizing the use of keyed brass instruments, new tonguing techniques and articulations, and the Promenade Concert, to name a few.

Yolanda Yvette Williams

Military Bands: 1776–1861

Before the Revolutionary War, colonists who were following their European aesthetic for militia units organized musical components to assist with drills. In 1633, the Colony of Virginia organized drummers to participate in the running of drills. The Dutch supplied their colonies with drums for the same purpose. Because of the continuing importance of music in the colonies, Virginia voted to purchase instruments for their militia. While all free whites were required to participate freely in militias providing their own arms and ammunition, musicians were financially rewarded for their participation and their instruments were provided.

The first major battle fought by citizens of the North America colonies against Great Britain began in 1776. Africans who had fought alongside the French, the British, and the Spanish in previous battles on the soil of the New World thought it no small responsibility to serve now in this war of revolution. Serving in segregated units, they participated as fifers, drummers, buglers, and fiddlers on the battlefield, sounding calls, and off, providing music for official ceremonies and evening entertainment.

Free African men and women, as well as those in slavery, entered the military through the Dunsmore Proclamation (1775) promising freedom to any slave who fought on the side of the British. They also fought on the side of the colonists even before George Washington provided the same benefits through legislation (1777).

Although many of those who served remain nameless, others distinguished themselves as both courageous warriors and musicians: Barzillai "Zelah" Lew is one. Lew, a coppersmith by trade, was proficient on the fife, the fiddle, and the hand drum and was a native of Groton, Massachusetts. Born November 5, 1743, to Primus and Margaret Lew, Barzillai, described as a large man and an extremely talented musician, served as a member of the British forces beginning in 1760 with the French-Indian War.

During the Revolutionary War, Lew served under Capt. John Ford's company of the 27th Massachusetts Regiment, enlisting May 6, 1775, and for Joseph Bradley Varnum's militia from Dracut, Massachusetts. In September 1777, he and his militia were sent to engage General Burgoyne's Army at Fort Ticonderoga. Documented in Varnum's personal and military writings, are Lew's (nicknamed "Zeal") prowess as a solider and as a musician.

Lew's last duties as a musician and soldier included a performance at Gen. George Washington's first inauguration. His image is reported to be found in Archibald McNeal Willard's 1876 painting, "The Spirit of '76" and in Gilbert Stewart's "The Flautist," although these claims have not been substantiated.

Lew and wife Dinah Bowman, whose freedom was purchased in 1767, used his military duty earnings to purchase a large tract of farmland. Their house was built near Varnum Avenue and Totman Road, formerly called Zeal Road, named in honor of Brazillai.

Lew and his wife Dinah participated as musicians of the Pawtucket Society Church, where the first antislavery meeting was held. The parents and their 16 children became known throughout both the 19th and 20th centuries as skilled and talented musicians, supplying music for community entertainment throughout Middlesex community.

George Middleton (1735–1815), violinist, stableman, and member of the African Lodge of Masons (Prince Hall Lodge) in Boston, led an all-black company called the "Bucks of America." His distinguished group received a personalized flag from John Hancock, then governor of Massachusetts, as thanks for their service.

Most of the 115 Africans shown on the Hessen-Cassel and Hessen-Hanau (Hessian) regiments were children from Southern states who served as drummer and fifers. Pressed into service ostensibly to free up the adults and older, taller children for combat these children ages 11 to 13 represent a rarely discussed portion of warfare on U.S. soil.

Military Bands in Peace Time in the 19th Century

Musical families like the Lew family and others participated in brass bands, drum and fife corps, and the like in peacetime. Many of these bands were organized as community groups for men and as youth ensembles for orphanages and waifs' homes. Brass bands typically were located in the larger urban areas performing for dances, cotillions, and military ceremonies. Military bands, their musicians, and their leaders often became involved formally in the abolitionist movement and in politics.

Francis B. "Frank" Johnson (1792–1844) was a composer, arranger, bandleader, violinist, and bugler (keyed) whose disputed birthplaces are St. Martinique or Philadelphia, Pennsylvania. As the first bandleader of international fame, Johnson introduced many innovations that are part of standard practice in the 21st century. He popularized the use of keyed brass instruments and brought the French tradition of the Promenade Concert to the United States. Johnson's tour of England in 1837 marked the first such tour by any American, white or black. Another major contribution of this peacetime military band was the presentation of what now are termed "Pops Concerts." During his career, his bands toured North America extensively. His compositions, more than 200 marches and dances, not only were performed by other peacetime bands but also were kept alive by performances of his own bands, which continued after his death under Joseph G. Anderson (1816–1873), disbanding around the beginning of the Civil War.

The War of 1812 and the Mexican American War

The War of 1812 was fought between the United States and the United Kingdom through its colonies located in Canada and Bermuda. Although scant information is available regarding the lives of the Africans, their names noted their participation as drummers, buglers, and fifers. Gen. Andrew Jackson's proclamation in 1814 provided for the enlistment of black men and the formation of black regiments. Africans from the colonies freed by the promises made in the Dunsmore Proclamation participated on the side of the United Kingdom from their new homelands in Canada. Freed African slaves served Great Britain throughout the war typically in noncombat capacities, one of these being as musicians. Notable of these regiments is the Glengarry Light Infantry Regiment of Upper Canada.

In the United States, between 10 and 15 percent of African Americans participated on Navy crews as buglers and fifers. The pay and muster rolls for the First Battalion of Free Men of Color lists fiddlers, drummers, fifers, and players of brass and woodwinds in categories with varied pay scales and responsibilities. The categories include band members as senior musicians and field musicians. Senior musicians served as bandleaders or drum majors. Although most of the members have not been identified by name, six—namely, François Crepin, Raimond Ventourine, Henry Paul, Jean Baptiste, and Emelian and Etienne Larrieu—are not only identified in the roster but also in pay schedules.

Gen. Andrew Jackson commended free black drummer Jordan B. Noble (1796–1890) for his drumming abilities. During the Battle of New Orleans (1815), Noble, a free black, opened with reveille. During the Mexican-American War (1846–1848), he worked as a soldier and musician, and also used his talents and influence to rally free men of color to the fight. A member of the Seventh Regiment of Infantry, he received a commission as captain of the Louisiana Militia, May 31, 1861. Bandsmen during this war were required to perform additional duties as field messengers, water carriers, and stretcher carriers. With all of these responsibilities, some bandsmen were not able to play a single note throughout

the conflict. In periods of peace, members of these bands participated in military-style bands performing for funerals, balls, and parades. During the Civil War, Noble's drum was heard rallying free blacks for the Confederate Army.

Africans and African Americans have participated in battles as musicians, bandleaders, and composers of military music from the 1600s onward. They fought on all sides whether it was British, French, American, Indian, or Mexican. Their participation is recorded in personal diaries, journals, and newspapers as well as on muster and pay rolls. Black musicians unlike their white counterparts were required to participate in a variety of capacities, including soldiering, and to provide support for white troops. Black children were pressed into service as drummers and fifers, freeing up teenagers and adults for fighting. During times of peace, these military men and children provided brass band, fife, and drum music for dances, political events, and community gatherings. These bands provided the origins of 21st-century genres of jazz, gospel, brass and drum, and bugle corps.

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Richard I. Schwartz

Military Bands: 1861–1919

The regiment band was an important performing medium for African Americans during the American Civil War, and it often provided the training necessary for musical careers long after the war was over. African Americans were not permitted to enlist in the Union Army until the fall of 1862, but after that date, African American musicians joined the army to perform in bands attached to the African American regiments. Each such regiment had its own band. The most famous of these bands were those of Col. Robert Gould Shaw's 54th Massachusetts Regiment, the 55th Massachusetts Regiment, the First Regiment of the Kansas Colored Volunteers, and the 107th U.S. Colored Infantry of Virginia. Among the first duties of the white commanding officers of these bands were to recruit

Ninth Cavalry Drum Corps. (New York Public Library)

players, and to acquire music, instructors, and instruments for the organization. Preparing for drills and parades was the first order of business. Before the regiment band was able to perform on its own, these regiments often practiced drills to music provided either by white army bands or drum and bugle corps consisting of young African American boys. In addition to performing for military events, band members also would give concerts for local communities. After the Civil War, some of these well-trained musicians returned to civilian life, but many played in town bands, or joined minstrel bands and toured the country. On July 28, 1866, Congress established two African American cavalry and four such infantry regiments in the army. Of these regiments, the bands of the Ninth Cavalry, Tenth Cavalry, 24th Infantry, and 25th Infantry were famous organizations and were in service for decades on the nation's frontier. During the Spanish-American War of 1898, four more African American regiments were formed by special Act of Congress. In 1902, the 24th Regiment was stationed near Helena, Montana, at Fort Harrison, and the band was composed of 25 to 28 performers, including Chief Musician Wilfred O. Thompson, principal musician, drum major, sergeants, corporals, and many privates. All officers except the chaplain were white, and all enlisted personnel were African Americans, except the chief musician. At times, the band had more than a total of 40 members, but this number also included the teaching staff and auxiliaries.

Performers in the group included three cornets, piccolo, one piccolo clarinet, six soprano clarinets, four saxophones, three trombones, baritone, euphonium, two tubas, and percussion. While on tour in Manila in 1901, the band received great praise and drew crowds exceeding 3,000 people. The repertoire of the organization included the Overture to *Reinzi* (Wagner), Overture to *Tannhäuser* (Wagner), excerpts from *Lucia di Lammermoor* (Donizetti), *Invitation to the Dance* (von Weber), Overture to *Zampa* (Herold), selections from *Cavaleria Rusticana* (Mascagni), and *The Skater's Waltz* (Waldteufel). Concerts consisted of at least eight compositions, with multiple encores between each number, including pieces of ragtime. Their music library was valued at $6,000, consisting of more than 1,000 compositions. Pay ranged from $13 to $60 dollars per month depending on the position in the band. Extra pay, often exceeding their

normal salary, could be made in public engagements. Only two expenditures were needed for band members, the barber and cleaning bills. Such lucrative pay attracted some of the best African American musicians in the country. Musicians often would spend almost 30 years in service and accumulate enough capital and prestige to retire comfortably. The term "military" band during the late 19th and early 20th centuries also was used to describe civilian bands of military composition, that is, concert bands composed primarily of brass players, and often, but not always, woodwind players. These bands provided music for a variety of public functions and often toured the country. Musicians in these organizations were well trained, often as a result of their previous association with military service bands. The list of these bands is endless, but important names are The Colored Military Band of Portland, Oregon, with Saint Elmore Dodd as music instructor and cornetist; the Kirksville Colored Concert Band with Carl Wilson as solo cornet and G. W. Jones as bandmaster; the Florida Blossoms Concert Band with E. B. Dudley as conductor; the Rising Star Cadet Band; the First Brigade Knights of Pythias Concert Band of the Brown Chapel A. M. E. Church in Pittsburgh, Pennsylvania, with Frank Belt as cornet soloist; and the Knights of Pythias Band of Chicago led by Alexander Armant (1867–1915) and George Dulf. Armant was a musician since he was seven years old, playing piano at that time. His musical training paid off, because his Knights of Pythias Band of Chicago was inducted directly into military service as the Eighth Illinois State Militia Band in 1898. In 1902, he and Dulf organized the first black branch of the American Federation of Musicians in Chicago, Local 208.

In November 1908, a special order was signed by President Roosevelt requiring the four black regiment bands to acquire black bandmasters as soon as the white bandmasters could be transferred. The four soldiers promoted to the rank of chief musician for this historic event were Wade H. Hammond of the Ninth Cavalry Band, Alfred Jack Thomas of the Tenth Cavalry, William Polk of the 24th Infantry, and Egbert Thompson of the 25th Infantry. Another significant band conducted by an African American was the Philippine Constabulary Band. The chief musician was Lt. Walter H. Loving, appointed to that position in 1901 by the first American governor general of the Philippines, William Howard Taft. Born in St. Paul, Minnesota, his musical training included graduating from the New England Conservatory of Music and service as a musician in the U.S. Army. This band was composed of more than 70 musicians, many of whom had prior service in Spanish military bands in the Philippines. It performed at many events, among them being the 1904 St. Louis World's Fair. Playing more than 500 compositions at the Fair, it was one of the busiest bands at the event. Compositions performed at the World's Fair included *The Holy City* (Adams), selections from *Carmen* (Bizet), *Lucia di Lammermoor* (Donizetti), and *Faust* (Gounod), Overture to *Zampa* (Herold), *The Philippine Exposition March* (Loving), Overture to *The Barber of Seville* (Rossini), Overture to *The Poet and Peasant* (von Suppe), and *The Stars and Stripes Forever* (Sousa). The band played long after the fair was over with Loving as conductor and was featured at the Panama-Pacific Exposition in San Francisco in 1915.

Perhaps the most famous military band during World War I was the one attached to the 369th Infantry Regiment, otherwise known as the "Harlem Hellfighters." The band originally was associated with the 15th New York National Guard with James Reese Europe (1881–1919) as its leader. The band was expanded from the usual 27 military musicians to 44 to achieve a fuller and more balanced sound. Europe convinced Lt. Col. William Hayward to expand not only its numbers, but also its budget and salaries. As a result, the organization attracted many top musicians, such as Frank de Broit on cornet, and Noble Sissle as drum major and baritone singer. In 1918, the 369th Regiment Band toured France and thrilled audiences with its unique style of performance. As soon as the group got to French shores, it traveled more than 2,000 miles, playing in 25 French cities for British, French, and American military audiences, as well as French civilians and German prisoners of war. Europe was a prolific composer and arranger. Some of his works include the *Castle House Rag* (1914), *Castles in Europe* (1914), and *Congratulations Waltz* (1914). In February 1919, this band led the 369th Regiment up Fifth Avenue in New York City, marching to Harlem playing *Here Comes My Daddy Now*, adjusting their lines so that their family members could march with them up the street. The "Hellfighters" also made their first recordings in France for the Pathé recording company. Other significant service bands in World War I included the 349th Infantry Band with Bandmaster Norman Scott, 350th Field Artillery Regiment Band with Bandmaster James "Tim" Brymn (1881–1946), the 351st Regiment Band with Bandmaster Dorsey Rhodes, the 367th Regiment Band with Bandmaster Egbert Thompson, the 368th with Jack Thomas, and the 370th with George Dulf. In 1917, Alton A. Adams (1889–1987) was appointed chief musician in the U.S. Navy by the governor of the Virgin Islands and became the first African American bandmaster in the navy. Famous as a conductor and composer, Adams served for 30 years in the navy.

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Richard I. Schwartz

Military Bands: 1919–Present

The tour of duty for James Reece Europe's "Hellfighters" Band (the 369th Regiment Band) ended in 1919. Ironically, that was the same year that Europe died. Alton Augustus Adams turned down an offer to lead the "Hellfighters"

Lt. James Reese Europe and men of the 15th New York. (New York Public Library)

after Europe's death. They were reactivated in 1924 as the 15th Regiment and brought back into service during World War II. However, it is Adams's work with his Navy Band of the U.S. Virgin Islands that constitutes much of the significant contributions by an African American to military band service and music between 1920 and 1940. The earlier designation of the Virgin Island band being Adams's is more than a moniker that denotes his role as conductor, as the band was actually formed by Adams in 1910 as the St. Thomas Juvenile Band. The band's personnel in 1910 was primarily composed of children ages 8 to 14 and, by 1917, they were a highly polished and respected ensemble. The United States purchased the Virgin Islands from Denmark in 1917 and, upon an impressive showing at a subsequent concert and a request by naval governor, James Oliver, the Juvenile Band became the Navy Band of the U.S. Virgin Islands and, in turn, made Alton Augustus Adams the navy's first black bandmaster.

Under Adams's direction, the Virgin Island band grew musically through daily practice sessions that were complemented with harmony, music history, and arranging classes. They maintained a rigorous performance schedule, performing almost daily a varied repertoire ranging from marches to dance music. Respect for his musicianship and discipline by naval administrators proved beneficial, as he created two

additional bands in St. Croix and St. Thomas. Adams made his first trip to the United States in 1922. The purpose of this trip was to evaluate music education programs in the interest of serving is homeland, the Virgin Islands, as organizer of the public school music program. In 1924, the band toured the eastern United States with an impressive itinerary that included New York City, Brooklyn, Harlem, Washington, D.C., and Philadelphia. In keeping with their reputation for a varied repertoire, they performed pieces such as "Selections from *La Traviata* (Verdi)," "March from *Tannhauser* (Wagner)," "The Star Spangled Banner," and Adams's own "The Spirit of the U.S. Navy." Their appearances in African American communities were well received and highly touted by the black press. Adams also met many of the musical leaders during these two visits to the United States in the persons of Clarence Cameron White, Harry T. Burleigh, and W. C. Handy (among others).

Adams was in demand as a bandleader, as he was invited to take charge of the Wanamaker Stores' band program (1927–1931). He declined the invitation as well as another from the Hampton Institute in 1941 because of his devotion to the Virgin Islands. He also was invited to be a charter member of the American Bandmasters Association, but he did not accept because of he did not feel as if membership held any particular advantage while he was on active duty. In 1931, Adams's bands were consolidated and moved to Guantanamo Bay, Cuba, as a 66-piece unit. He remained in Cuba until his first retirement from active service in 1934. He returned to active duty in Cuba in 1942 and formed a 26-piece, all-white band in place of the all-black band he left in 1934. Only eight of his original bandsmen were still in Cuba at the time and, upon his request, they were reactivated into the band. Therefore, Adams is also credited as being the bandmaster of the navy's first integrated band. Following an assignment to revitalize the Virgin Island band of the early years, he retired permanently in 1947.

With the exception of Adams and a few others, African Americans served in the navy as mess attendants and stewards until 1942. August 1942 is particularly important because it marked the beginning of what is known as the "The Great Lakes Experience" (1942–1945). This "experience" began at Camp Smalls with Leonard L. Bowden as the bandmaster. His charge was to direct the concert, military, and swing bands. Bowden entered the navy as a seasoned ensemble director and as an accomplished instrumentalist. A number of high-quality musicians entered the navy through Camp Smalls and two other camps that were turned over to African American leadership (Camp Lawrence and Camp Moffett). Among the personnel under Bowden's leadership were members of established ensembles as well as those who had worked with notables such as Duke Ellington, Jimmie Lunceford, Earl Hines, and Fletcher Henderson. Each camp had a resident band and Camp Smalls housed the "A" band that represented the Ninth Naval District. A Radio Band was also formed by Bowden and it was composed of the best musicians from all of the camps. The Radio Band presented a weekly program on WBBM in Chicago entitled "Men O' War Radio Show." It is believed that the radio band was probably better than Europe's "Hellfighters" because of the increased number of musical educational and training opportunities that were available to African Americans. Many of these musicians

came through the Great Lakes camps and the collective surely benefited. More than 5,000 bandsmen went through Great Lakes.

Like the bands under Adams, the Great Lakes bands were versatile and performed a wide range of material. Their military and civic engagements were complemented with Wednesday and Sunday concerts. These concerts featured classical pieces as well as contemporary hit tunes. The Great Lakes musicians, once properly trained, were dispatched in 25-piece units to bases all over the country. These bands were to handle military and ceremonial functions as well as maintain a steady repertoire of concert and dance music. Boston, Detroit, New York Memphis, St. Louis, New Orleans, and Guantanamo Bay, Cuba, were among the many destinations for these dispatched units. One special dispatch unit, however, made history. The Hampton Institute band was formed because of an announcement that would signal the end of segregation in the U.S. Navy Music School. Upon Bowden's hearing of the announcement, he assembled 25 of the best of the bands, sent them to Hampton, and there they awaited the order. When the order came in January 1945, the members of that band entered the U.S. Navy Music School. Many concert and jazz musicians were in the Great Lakes bands, including Clark Terry, Ulysses Kay, Luther Henderson, and Huel Perkins. The Great Lakes experience was monumental because of the racial barriers that came down and the attention garnered by many musicians that they otherwise may not have received.

Concurrent with the naval Great Lakes experience was the institution and development of the 404th Army Service Forces Women's Army Corps Band. Following an order from the colonel, Sgt. Joan Lamb—the conductor of the white 400th women's band—started the African American band around 1943. During the organizational process, Lamb held many interviews and found few African American women with formal music training. Most of the women played by ear and sang in church choirs; very few of them had any experience on wind instruments. Following the interviews, 19 women were selected and Leonora Hull was asked by Lamb to assist in the training of the band. Hull was perhaps the most experienced and learned musician of the first wave of initiates. She held music degrees from Fisk University and Oberlin College and had university teaching experience. Hull eventually was appointed director of the 404th band in 1944.

Because many of the women had little musical training, Lamb and Hull decided to teach music by starting a choir. When their instruments arrived eight weeks later, a few members of the 400th band volunteered to teach rudiments on various instruments. Cordial relationships grew between the two segregated bands, as the African American women were praised for their tenacity and work ethic. Based in Des Moines, Iowa, The 404th gave their first performance in December 1943 with a concert of vocal and instrumental works. Their first off-post performances included a vocal performance in Des Moines (1944) and a parade performance in Davenport, Iowa (1944). As their popularity increased, so did the off-post invitations. The most notable invitation came from the National Association for the Advancement of Colored People (NAACP) for their 34th Annual Conference. Following their Chicago performance in July 1944, the band returned to Des

Moines to find that they had been deactivated. This caused the national black press to take action and the resultant political pressure caused the band to be reactivated in August. The 404th band officially was deactivated in December 1945.

The U.S. military began to operate under peacetime conditions after World War II. A large number of personnel were discharged and some divisions were deactivated. This made a significant impact on band and music units in each of the military branches, but certain divisions remained active during peacetime and subsequent wartime years. Although the Great Lakes experience was unique in its being a well-known nexus in the cultivating and training of African American musicians, notable figures who served after World War II gained valuable performing experience in military bands. For example, composer and clarinetist Ed Bland (1926–) and jazz saxophonist John Coltrane (1926–1967) both served in U.S. Navy Bands during the mid-1940s, and jazz trumpeter Donald Byrd (1932–) served in an Air Force band during the early 1950s.

Composers Arthur Cunningham(1928–1997), Roger Dickerson (1934–), and Oliver Nelson (1932–1975), and Frederick Tillis also served in military bands during the 1950s. Cunningham and Dickerson were considered specialists in music and were active as both performers and composers and arrangers for army ensembles. Cunningham, serving in a Special Services unit, toured for almost three years as a jazz bassist with a sponsored trio. Dickerson served the Headquarters Company Band stationed in Heidelberg, Germany, from 1957 to 1959. Oliver Nelson, prolific jazz composer and saxophonist, served in the Third Division Marine Band during the early 1950s. His studies at Washington University (St. Louis) were interrupted by his tour of duty, but he completed the bachelor's degree and earned a master's degree from Lincoln University (a historically black college in Jefferson City, Missouri). Frederick Tillis served in the U.S. Air Force 509th and 3560th Company bands from 1952 to 1956. He honed his arranging skills while also performing in the ensembles and completed his tour as director of the 3560th, a jazz band. During the 1960s, performers such as clarinetist and composer Alvin Batiste and saxophonist and composer Anthony Braxton served in military bands. James Kimo Williams (1950–) is a contemporary composer whose military experience spans three decades. Beginning with an appointment as a bandsman in Virginia in the late 1970s, Williams's military career took an immediate turn away from musical activities in the early 1980s. He resumed service as bandmaster commander for the 85th Division Army Reserve Band in 1989 and held that position until 1994.

See also Brass Bands.

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Horace J. Maxile, Jr.

Mills Brothers, The

Popular music singers, the Mills Brothers originated in Piqua, Ohio. They came from a musical family. Their grandfather, Billy Mills, sang in the McMillen and Sourbeck Jubilee Singers (later called Stinson's Jubilee Singers), one of the first of the professional groups that emulated the Fisk Jubilee Singers of the 1870s. Their parents were musical, and the boys received their early musical training from their mother. They began singing professionally in 1922 for local social entertainments: Herbert, first tenor (April 2, 1912–April 12, 1989); Donald, second tenor (April 2, 1915–November 13, 1999); Harry, baritone (August 19, 1913–June 28, 1982); John, bass (October 19, 1910–January 24, 1936). In 1925 the boys went to Cincinnati, Ohio, to audition for radio station WLW and won a contract to broadcast. During the next few years, they had several sponsors, which was reflected in the names under which they sang—for example, the Steamboat Four for Sohio Motor Oil or the Tasty Yeast Jesters for Tasty Yeast. They also sang as Four Boys and a Guitar and on the Mills Brothers Program and toured widely throughout the nation. In 1929, the quartet signed a three-year contract with CBS, the first black group to win commercial sponsorship on a national network. Thereafter the Mills Brothers toured widely at home and abroad, recorded extensively after their recording debut in 1931, and appeared in films, including *The Big Broadcast of 1932, Twenty Million Sweethearts* (1934), *Broadway Gondolier* (1935), and *The Big Beat* (1957), among others. When John, Jr., died in 1936, his father (1889–1967) replaced him in the quartet, and a year later Norman Brown became the guitarist. When their father retired in 1954, the Mills Brothers became a trio. The group was celebrated for its unique sound, produced by imitating instruments with their voices and cupped hands. Their best-known songs were "Paper Doll," "Lazy River," "You Always Hurt the One You Love," "Glow Worm," and "Goodbye Blues" (the Mills Brothers' theme song).

The group was awarded the Grammy Lifetime Achievement Award in 1998.

Eileen Southern

Mingus, Charles (1922–1979)

Jazz bassist and composer Charles Mingus was one of the most influential jazz personalities of his era. His career spanned many decades and stylistic developments in

the genre. Mingus shared the stage with notables such as Louis Armstrong and Bud Powell and eventually became a bandleader of small and large ensembles that performed many of his original compositions. As a bassist, his departure from the traditional role of "time keeper" in favor of more melodic and rhythmically intricate lines was innovative and influenced future generations of bassists. His treatment of the bass as an independent voice in the jazz ensemble inspired new conceptual approaches to the instrument for free jazz bassists such as Charles Haden. His eclectic compositional voice reflects (among other things) the ensemble treatments of Duke Ellington, the vernacular emblems of Holiness Church, and a distinctive individuality that is spiritually, politically, and socially informed.

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Jazz bassist Charles Mingus, 1972. (Photofest)

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Horace J. Maxile, Jr.

Minneapolis, Minnesota

From the onset of World War II through to the late 1960s, African American music in Minneapolis, Minnesota, led a mostly separate existence from other industrial Northern cities. With its strong Scandinavian roots, Minneapolis and sister city St. Paul, were not the hotbed of artistic growth that neighboring Chicago or St. Louis embodied, and opportunities for African American musicians were scarce. Many musicians did persevere, however, primarily in the fields of gospel, blues, and jazz. Indeed the importance of Minneapolis to the early national African American music scene is questionable; however, the sleeping giant awoke with a fury in the 1970s and Minneapolis produced several superstar acts, becoming, for a brief moment in the 1980s, a force in the U.S. music industry. Despite supporting jazz since the 1920s and a strong underground hip hop scene since the mid-1980s, the Minneapolis music scene in recent years has been dominated by two genres—gospel and pop—and three artists: the Sounds of Blackness, the production team of Jimmy Jam and Terry Lewis, and Prince. The Minneapolis pop and rock scenes slowed somewhat in the 1990s, but the area is still well known for grooming new talent and is home to numerous important recording studios, several labels, and organizations the fervently support African American music, including Flyte Tyme Productions, the Minnesota Black Music Awards, the Minnesota Music Awards, Twin/Tone Records, and Minnewiki—a Web site run by Minnesota Public Radio that serves as a online encyclopedia of Minnesota music.

African American Music in Minneapolis, Minnesota: 1942–1968

Gospel

Despite its prime location on the Mississippi River, Minneapolis did not witness the same level of Northern migration of African Americans during the first half of the 1900s as other Northern cities, and by 1950 the total population of African Americans was approximately 15,000. More important, as late as the mid-1950s Minneapolis had no all-black radio stations and, outside of white jazz radio stations, did not play race records (blues, spirituals, gospel), early rock 'n' roll, or boogie-woogie. Most early to midcentury African American music-making happened within churches and jazz clubs. The traditions of spirituals and gospel was very much a part of the Minneapolis experience and churches such as Mt. Olive Baptist Church, Camphor African Methodist Episcopal Church, and Pilgrim

Baptists Church housed vibrant music scenes. Early African American churches of Minneapolis produced several fine soloists, quartets, and choirs of spiritual singers. *The Appeal*, a local black newspaper, occasionally commented on the activities and quality of church music groups. During the Great Depression, the Twin Cities Jubilee Singers were the first important gospel-spiritual group in the area and were highly influential on future local musicians. A product of the Federal Music Project, a department of Works Progress Administration, the Twin Cities Jubilee Singers were patterned on the nationally successful "Wings over Jordan" group, and consisted of two dozen men and women singing spirituals, gospel, popular, and patriotic songs throughout the Twin Cities. Singers received semiskilled worker wages of approximately $93 per month, and the group was directed by Samuel Herrod. Other gospel groups followed, including the Cantorians in the 1950s, St. James Women's Quartet, Camphor African Methodist Episcopal Church Choir, the Gospel Choral Union directed by Carl Walker who later founded the Walker-West Music Academy, the Hallie Q. Brown Settlement House Singers directed by John Whitaker, and popular gospel singer and pianist Willa Mae Barber. Similar to many African American churches throughout the United States, those in the Twin Cities often did not have hymnals, and the transmission of song was done orally phrase by phrase and accompanied by piano, organ, or tambourine. New material made its way to Minneapolis via local gospel singers bringing back tunes and chord structures following travels to Detroit, Kansas City, and other urban centers.

Blues and Rhythm and Blues

Before the 1950s, blues was not widespread in Minneapolis and out-of-town record companies called "Indies" brought in acts for clubs. By the 1950s, a steady steam of blues entertainers began regularly touring and performing in the area. Although there were no exclusively themed blues clubs in the Twin Cities until the 1970s and 1980s, the blues was performed in several clubs, such as the Dome and Key clubs in Minneapolis, and McGuire's in Arden Hills. Local musicians William "Lazy Bill" Lucas (born in Arkansas, 1918–) attracted small but loyal followings. Others such as Baby Doo Caston (born in Mississippi, 1917–1987) resided in the Twin Cities following lengthy career travels. Caston, along with Willie Dixon and Ollie Crawford, was a member of the Big Three Trio. Yet it was still difficult for African American Blues artists to earn a livable wage in Minneapolis playing the blues. Caston, for example, changed primary instruments from the standard blues guitar to piano in the 1950s to get more work as a sideman. The R & B scene in Minneapolis during the 1950s and 1960s was almost completely dominated by white bands. While blues artists, including Caston and Dixon, worked and recorded on predominantly black recording labels such as Chess, no such opportunities existed in Minneapolis. Perhaps the lone exception to this rule is James Samuel "Cornbread" Harris (1927–) who, along with Augie Garcia, recorded *Hi Ho Silver*, the Twin Cities' first rock 'n' roll record in 1955. Harris performed as a musician with many major artists of

the day, including Fats Domino and Jerry Lee Lewis. Yet, Harris's most important contribution to the Minneapolis and American music landscape is his son, the acclaimed producer Jimmy Jam (Harris).

Jazz

The jazz migration from New Orleans to Minneapolis followed a similar trajectory as other major Northern cities. Since the early 1920s, several Southern black musicians traveled north to the Mill City, forming groups with local black and white musicians. By the end of the 1920s, Dixieland and early jazz were firmly rooted in the area and could be heard almost anywhere. During and after prohibition, Minneapolis's proximity to Canada proved convenient for bootlegging alcohol and subsequently the Twin Cities enjoyed a wealth of speakeasies. One of the more well-known local African American musicians of this time was Nettie Hayes Herman (formally trained at the Boston Conservatory). Hayes was a pianist and singer who played and operated a speakeasy called *Than's on Third Street*, which, in the 1930s, was later moved to Cedar Avenue in Minneapolis and called *Club 350 on Cedar*. Hayes's style, and that of the period, was a blend of ragtime, early New Orleans jazz, and popular tunes similar to that found elsewhere in Northern cities. Throughout the late 1930s and 1940s, much of the Twin Cities' jazz scene was dominated by white musicians emulating black music and styles, including the music of Duke Ellington and Count Basie. The dissemination and consumption of jazz during this time fell mostly across racial boundaries. African American bands seldom performed for white audiences at predominantly white establishments; however, white jazz musicians often performed with black musicians at black clubs such as the Clef Club and fraternal lodges, meeting frequently for late-night jam sessions and dances. Perhaps the most influential local jazz bandleader, El Herbert was a staple of the Twin Cities jazz scene from the 1930s to 1960s. Herbert's group El Herbert's Dixieland Group was the house band at North St. Paul's Swing City Night Club during the 1930s and 1940s. Herbert's groups also played engagements for both white and black audiences throughout the Twin Cities, including the Wayzata Cotton Club, whose namesake pays homage to the New York City original. Many African American musicians from around the Midwest traveled to Minneapolis in search of opportunity, including the legendary saxophonist Lester Young, and they often performed brief stints with Herbert's band. Many social and fraternal clubs regularly hired live African American bands, including the *Merry Men* of St. Paul's Hallie Q. Brown Settlement House and the *Downbeats* from Minneapolis's Phyllis Wheatley Settlement House. These and other social and fraternal clubs of the Twin Cities often held annual "Battle of the Bands" contests to raise money for community organizations, and these contests where open to all bands regardless of race. Unfortunately, from the 1930s to late 1950s the predominantly white audiences of the Twin Cities still did not understand or fully accept jazz and there was little promise of stable income for all but a few musicians. Despite this and other early setbacks, by the mid-1950s many local clubs

supported regular live jazz, including Treasure Inn, Snyder's Bar and Café, American House, The Flame, Howard's Steak House (which enjoyed experimental jazz in the 1960s), Key Club, Cassius Bar, and many others. The Twin Cities were home for many talented local African American jazz musicians during this time period, including Percy Hughes, Jr., and Mel Carter. Carter served in the U.S. Navy Band in 1942 to 1946 and organized a brass band and jazz combo to perform in officer's clubs and local establishments. Carter returned from World War II to Minneapolis in 1947 and formed a group that played posh clubs, such as the Regalettes, and also at local gathering spots, including Road Buddy's Café in St. Paul. Many of the major national touring acts like Sarah Vaughan toured through the Twin Cities during the 1940s and 1950s and took with them many of the local talented black musicians. One example of this is Oscar Pettiford who was active in the budding Twin Cities jazz scene starting in the early 1940s, playing local clubs and bars. Pettiford would later go on to play bass with Charlie Barnet, Dizzy Gillespie, Woody Herman, and Duke Ellington. The entire Pettiford family was equally talented and siblings Marjorie, Harry, and Ira also were successful jazz musicians in the area. Perhaps second only to Oscar in skill and career, Marjorie Pettiford played a significant amount of engagements in the Twin Cities and also toured with the International Sweethearts of Rhythm. In the 1960s, jazz became increasingly popular in clubs through the Minneapolis and St. Paul area, including the Point Supper Club and White House of Golden Valley, Jazz Emporium of Mendota, Blue Note Cocktail Lounge, Bag Al's in Minneapolis, and the Ebony Lounge of St. Paul.

African American Music in Minneapolis, Minnesota: 1968–Present

During the 1980s, the Minneapolis music scene produced several superstar acts and became for a brief moment a force in the U.S. music industry. Despite supporting a strong underground hip hop scene since the mid-1980s and jazz since the 1920s, the Minneapolis music scene in recent years has been dominated by gospel and pop, spearheaded by the Sounds of Blackness, the production team of Jimmy Jam and Terry Lewis, and Prince. The Minneapolis pop and rock scenes slowed somewhat in the 1990s, but the area is still well known for grooming new talent and is home to numerous important recording studios. With local jazz clubs including the Artist Quarter (St. Paul) and the Dakota (Minneapolis), the Minneapolis jazz scene is slowly becoming a force in the national scene. The area is also home to the jazz station KBEM (89.3) and several other radio stations dedicated to African American music.

Gospel Music

Since the late 1960s, the Sounds of Blackness has dominated locally, and represented nationally, Minneapolis's gospel music scene. In 1969, Russel Knight formed the genesis of what would evolve into the group at Macalester College

in St. Paul, Minnesota. The group now includes approximately 30 singers and 10 musicians, and many original members. Longtime director Gary Hines joined the Sounds of Blackness in 1971 and is primarily responsible for the group's style and longevity. Since the group's inception, the artistic mission of Sounds of Blackness aims to produce African American music embracing various influences to create rich, diverse music that celebrates God and the human spirit, and that makes social statements. Stylistically, the group is well known for a seamless combination of all aspects of black music, including gospel, ragtime, field hollers, R & B, and jazz; however, repertoire focuses heavily on gospel music. Opening for a variety of local and national touring acts from the Jackson Five to Hampton Hawes, Sounds of Blackness self-released several records in the 1970s and early 1980s. A significant break came in 1989 when producers and Minneapolis natives Jimmy Jam and Terry Lewis signed Sounds of Blackness to a major record deal on the Perspective and A & M label. Jam and Lewis's collaboration with the Sounds of Blackness produced the nationally distributed album *The Evolution of Gospel* (1989). The album was both commercially and artistically successful, garnering Sounds of Blackness a Grammy Award and placing them firmly on the radar of the national gospel music scene. Jam and Lewis also produced *The Night Before Christmas* (1992) and *Africa to America: The Journey of the Drum* (1994) for the Sounds of Blackness. Both albums earned Grammy Awards, and the Sounds of Blackness has since received considerable artistic acclaim from critics, the National Association for the Advancement of Colored People (NAACP), and many others. In the past 38 years, the Sounds of Blackness has produced several talented soloists. Singer Ann Bennett Nesby enjoyed a particularly successful solo career and released the album *I'm Here for You* in 1996. The album, produced by Jam and Lewis, placed three number one singles on the R & B charts that same year. Bennett Nesby, primarily a gospel singer, later went on to earn three Grammy nominations in the gospel genre. In 2006, Bennett Nesby's career enjoyed a resurgence on the coattails of granddaughter and 2006 American Idol finalist Paris Bennett. In more recent years, the Sounds of Blackness has performed often as African American cultural advocates and the group has made many high-profile appearances, including at the opening ceremonies for the 1994 World Cup, 1996 Olympic Games, and the 1998 World Figure Skating Championships. To date, Sounds of Blackness have commercially released eight albums, including *Time for Healing* (1997) and *Reconciliation* (1999).

Other local gospel artists have achieved considerable artistic and commercial success. With a steady career over the previous two decades, one such example is singer Robert Robinson. Robinson, nicknamed the Pavarotti of Gospel, hails from a musically gifted family and as child sang in the family gospel group, and later worked extensively with the Twin Cities Community Gospel Choir. Robinson has collaborated with many national and local artists with a resume that reads like a who's who of Twin Cities gospel groups, including Sam Davis, Minneapolis Gospel Sound, GT and the Halo Express, Volume 10, Connell Lewis, Cornerstone Choral Ensemble, and Excelsior Choral Ensemble. Robinson's most important

collaborations are with singer Lori Line. Over the years, Robinson has received many accolades as both a singer and director of gospel music and was voted 2004 Best Gospel Artist by the Minnesota Music Academy. Robinson is active in theater and his 1991 lead role in the Minneapolis-based *Theater de la Jeune Lune* production of *The Nightingale* was extremely successful and resulted in the second-highest show attendance in theater history.

Producers

With a hand in seemingly every aspect of the Twin Cities music scene since the late 1970s, producers, writers, and musicians Jimmy Jam and Terry Lewis are an indelible fixture of the national music industry and are essential to the development of black music in Minneapolis. Jam (born James Harris III and son of Minneapolis blues and R & B fixture James Samuel Cornbread Harris) and Lewis met in high school and formed the band Flyte Tyme, which later changed to the Time with the addition of Morris Day in 1981. During this time, Jam and Lewis began working with Prince, learning the techniques of studio production and performing with the artist. In light of extenuating circumstances, Jam and Lewis were dismissed from the Time by Prince in 1983. Despite the setback, the pair switched focus when a track they produced for the S.O.S. Band "Just Be Good to Me" became a hit. Lewis and Jam formed Flyte Tyme Productions in 1983 and produced hits for Patti Austin, Gladys Knight, and others. In 1985 Jam and Lewis produced the album *Control* (1986) for Janet Jackson which made Jackson a superstar and earned Jam and Lewis Grammy Awards for producer of the year. Jam and Lewis produced several more albums for Jackson and other prominent artists, including the Human League, Pia Zadora, New Edition, Michael Jackson, Boyz II Men, Mary J. Blige, Vanessa Williams, Sounds of Blackness, and many others. In 1991, Jam and Lewis founded the label Perspective and have continued to draw artists from around the country to record at studios in the Twin Cities.

Prince

Minneapolis native Prince (1958–) has dominated the national popular music scene since the early 1980s and the release of his third album *1999* (1982). Born Prince Rogers Nelson, Prince gained fame as an accomplished composer, producer, and performer. Vocally, Prince sings with a male high-tenor distinctive style that displays a wide range of vocal effects. Musically, Prince's style solidified the Minneapolis sound of the late 1970s and 1980s, characterized by a cross of James Brown soul and funk with Sly and the Family Stone, George Clinton, and Rick James. Prince, like Elvis, masterfully combines numerous musical styles and thus appeals to a broad audience. This appeal drew the attention of Warner Brothers, and Prince signed a long-term deal with the label spanning 1977 to 1996. A wunderkind, Prince's exceptional talent and eclectic personality allowed the artist significant freedom both creatively and professionally within the

confines of Warner. This freedom was unprecedented for black artists of this time and it is the primary reason Prince was able to formulate and retain such a unique and identifiable musical style. Prince played in many bands in Minneapolis throughout the mid- to late 1970s, eventually forming his first successful band the Time with Jimmy Jam and Terry Lewis in 1981. Following moderate early success, in the late 1970s, Prince established a multiracial precedent for his touring bands, which became known for using white, black, male, and female musicians. Prince's personality often got in the way of his commercial success, and the album *Dirty Mind* (1980) lost airplay because of sexually explicit lyrics. In 1984, Prince acted and wrote the soundtrack for the movie *Purple Rain* (1984). The film was a commercial bust; however, the soundtrack to *Purple Rain* featured the artist's new band Revolution and produced three hit singles ("Purple Rain," "When Doves Cry," "Let's Go Crazy"). The album won three Grammy Awards, sold more than 10 million copies in the United States, and catapulted Prince's career to superstar status. In 1985, Prince established his own record label and the Paisley Park recording studio complex in Minneapolis. Creative output during 1980s and 1990s came in various forms, including the album *Love* (1993) *Parade* (1986), the soundtrack to Prince's second movie *Under the Cherry Moon,* and *Graffiti Bridge* (1990). He also contributed to the soundtrack for Tim Burton's *Batman* (1989), and many others. In general, Prince's earlier albums tend to be more funk oriented; however, *Sign o' the Times* (1987) and *Lovesexy* (1988) are perhaps the most varied of this period and display minimal influences of hip hop and funk, combined with pop, American rock, soul ballade, jazz, blues, and gospel, which are manipulated by his masterful writing, arranging, performing, and production abilities. Prince changed bands again in the 1990s and formed The New Power Generation, perhaps his best and most versatile band. In 1993, amid ongoing battles with Warner Bros, Prince legally changed his name to the namesake of the symbol fixed on the cover of the 1992 album, and officially proclaimed himself the "Artist formerly known as Prince." Besides his own material, Prince also produced and wrote for several other performers, including Sinead O'Connor, the Bangles, Cyndi Lauper, Sheena Easton, and Mica Paris. Prince's production style has evolved throughout the years and, by the 1990s and early 2000s, he utilized more acoustic and nonprocessed sounds as opposed to the heavily processed keyboards and sampling of the 1980s. In 1996, the extremely unhappy Prince finally fulfilled his obligations to Warner and released his last album with the label, *Chaos Et Disorder*; he became an independent artist and immediately formed his own label (NPG) that was distributed by EMI. The first release under Prince's new label was the magnum opus *Emancipation* (1996), but it was not a commercial success. In 2001, Prince released *Rainbow Children*, a jazz-infused album that touted a recent conversion to the Jehovah's Witness faith. Prince's commercial success rebounded with *Musicology* (2003), and his most recent album *3121* (2006) hit number one on the album charts and was cross-marketed with the launch of the artist's perfume line of the same name. In 2009, Prince released a triple album set, which included *LotusFlow3r, MPLSoUND*, and *Elixir* by his protégé Bria Valente.

Hip Hop

Since its inception in the early 1980s, the vibrant hip hop scene in Minneapolis has remained relatively underground. Early hip hop in Minneapolis grew out of the house party scene throughout the black neighborhoods primarily on the North side of the city. In North Minneapolis, parties and bands, Prince included, started in the late 1970s, giving way to DJs and teen clubs. The first hip hop concerts in the Twin Cities with nationally known artists were Kurtis Blow in 1981 and Grandmaster Flash in 1982. The first local hip hop artist of note is Travitron (also known as Travis Lee) who was a New York transplant attending college at the University of Minnesota. Travitron came to Minneapolis in 1981 with graffiti flyers and a unique clothing style, bringing the new style of hip hop to Minneapolis. A majority of performances of early hip hop artists in Minneapolis took place at house parties and it was difficult for hip hop to get booked at mainstream clubs. Travitron was a proactive impresario booking shows and renting halls, social club lodges, and the Great Hall at the University of Minnesota; he also founded Club Hip Hop in St. Paul. Local venues that currently and historically supported hip hop in the Twin Cities include the Capri Theatre, Duffy's, First Avenue, Goofy's Upper Deck, Longhorn, and others. Local artist Kyle Ray is credited with recording the first rap record in Minnesota. Ray was also one of the founders of KMOJ (FM 89.9) in 1978, a Minneapolis black music station that regularly programs hip hop. T. C. Ellis (also known as David Ellis) wrote several early raps, including the "Twin Cities Tapp," which, like many other early rap songs, was informational and instructed listeners to the agents and story of the Twin Cities scene. The signal of KMOJ aside, hip hop was not played on the radio in Minneapolis and record stores carried few new album releases. The vast majority of the African American community's hip hop transmission to and from the area came by way of family and friends from New York, Chicago, and Florida who sent mix tapes. In the 1980s, Minnesota had an excess of available jobs and African Americans from around the United States migrated to the city to find work, bringing with them hip hop culture and music of other major urban centers. Many artists in the Twin Cities got into hip hop via breakdancing; for instance, Brent Sayers (also known as Siddiq), co-owner and founder of Rhymesayers Entertainment, was an early DJ and b-boy. Rhymesayers Entertainment is perhaps the most influential hip hop label in the Twin Cities with an artist roster that includes Eyedea & Abilities, Brother Ali, Las Nativos, Musab, and Atmosphere (originally Urban Atmosphere) formed by main members Slug (Sean Daley) and Ant (Anthony Davis) in 1994. The first local hip hop artist to gain national attention was DMG Rigormortiz and his 1993 record *Straight from St. Paul but Glockin'G's down in Texas* on Rap-a-Lot Records of Houston. Around this time, groups such as TNT Breakout Crew, which included Sugar Tee (also known as Terry Burks) one of the first female rappers in Minneapolis, began performing at many Downtown Clubs. This period also saw the rise of Minneapolis's most successful hip hop group the IRM Crew, formed in 1986 by Charles Lockhart and

consisting of Curtis Washington (TLC), Kelly Crockett (Kel C), Doug Shocklee (Devistatin' D), Gage Lockhart (B Fresh), and DJ Calvin Jones (Cuttin' Cal). The IRM Crew released its first album, the self-titled *The IRM Crew* (Immortal Rap Masters) that same year. The group played at many local and regional clubs, including First Avenue, and had national distribution on K-Tel Records. The IRM Crew was famous locally, but failed to garner the same national success. Recent Minneapolis hip hop artists such as Bother Ali (2000s) and the Abstract Pack (late 1990s) have enjoyed similar dispositions. More recent hip hop activity in Minneapolis is driven by an organization called the *Yo! The Movement*, which hosts the Annual Twin Cities Celebration of Hip Hop, now in its sixth year. The event is held at and around the First Avenue Nightclub in Downtown Minneapolis and fosters a mission to unite people from all walks of life to celebrate the power of community through hip hop culture. Past guest artists have included Slick Rick, MC Lyte, and Cee-lo of Gnarls Barkley. The event also supports hip hop culture activities, including hip hop workshops, emcee battles, beatbox battle, production battle, DJ battles, b-boy and b-girl battle, and graffiti.

See also Blues; Boogie-Woogie; Gospel Music; Jazz; Prince; Race Music and Records; Ragtime; Rap Music; Rock 'n' Roll; Spirituals.

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Andrew R. Martin

Minstrel Shows

"Minstrelsy" (or Ethiopian minstrelsy) can be broadly defined as an American form of popular entertainment in the mid- to late 19th century, wherein white

performers offered highly stereotypical profiles black life and living through non-flattering satires of dance and song in blackface. The costuming aspect of blackface dates back to the late 18th century as written records mention performers being "blacked up" for renditions of certain "Negro" songs. This tradition continued and became more popular in the early decades of the 19th century, as performers used burnt cork to blacken their faces and sang songs and danced dances of African American origin. African American songs were not, however, the only songs in the minstrel's repertoire. Italian, English, and Anglo-American songs were also included in performances, but the marking element of blackface along with parodies of black speech, song and other performance practice were the primary entertainment mediums. The leading white progenitor of this form of entertainment was Thomas Dartmouth Rice (1808–1860) who became well known for his "Jim Crow" routine. He later was billed as the "Father of American Minstrelsy."

As the performances of individual minstrels increased in popularity in the 19th century, minstrel shows developed. Essentially, these shows were more elaborate and choreographed performances that included more performers and instrumentalists. The minstrel show, by the 1840s, became a standardized format which included three sections: the opening act; the "olio" or middle section that included instrumental solos, ensembles, and dances; and a finale that usually included all of the participants on stage at the same time. In the early years of the minstrel show, white performers accounted for a vast majority of professional touring groups. Among the most successful of the early companies were the Virginia Minstrels and Christy Minstrels. African American minstrel groups were active around the 1840s, but their prominence and popularity rose in the mid-1960s, during which time the leading troupe was the Georgia Minstrels.

Music of Minstrel Shows

Some subject bases for the characters that minstrels mimicked were African American musicians and performers that were well-known for their craft. Early reports reveal that George Nichols, one of the earliest white performers of minstrel styles, was influenced by two musicians, New Orleans street singer Mr. Cornmeal (his birth name is unknown) and banjo player John "Picayune" Butler. Other African American performers, at the early stages of the development of this style, were respected and even invited to perform with white minstrel groups. William Henry Lane (1825–1852), better known as Master Juba, was one such performer. Once hailed as the "Greatest Dancer Known" by Charles Dickens, his popularity spread from New York to London. Lane was also a banjoist and tambourine player. He performed with a number of entertainment groups and demonstrated proficiency with dance and song while touring England in 1849.

The music of early minstrelsy, before the development of the minstrel show, was primarily based on the work songs and folk songs of slaves. Thomas Dartmouth Rice developed his popular "Jim Crow" routine by watching a slave worker in Kentucky and creating a parody of his song and dance. Rice's "Jim

Crow Song" was apparently a work in perpetual progress, as verses were added and amended from performance to performance. Rice's mimicry and negative portrayals grew more absurd as the popularity of his routine grew. Fellow white minstrels followed this model and even improvised verses on top of Rice's song to fit their audience tastes. Completely disparaging to African Americans and their ways of life, the minstrel acts had no other thematic material.

As minstrelsy became the theatrical entertainment of choice for the masses in the 1840s, a new body of song had to be composed to supply the demand. A number of American songwriters contributed to the body of minstrel song literature and many of them were discouraged from doing so because of low-class associations and the opinion of inferiority. But, the general public wanted minstrel music and Stephen Foster (1826–1864) contributed a number of songs to the repertory. Among his hit songs were "Oh! Susanna," "Camptown Races," and "My Old Kentucky Home."

Many sources concur that the first minstrel show occurred in 1843 in New York. These elaborate shows featured song, dance, and interpolated instrumental solo and ensemble performances. The instrumentation for the ensembles varied from troupe to troupe, but banjos, tambourines, bones, and violins were the most popular and constituted the core instrumentation of most minstrel bands. With the exception of the violin, these instruments were not the same as our modern incarnations or, in the case of the bones, are no longer in use. For example, the minstrel banjo had a larger body and produced a more rounded tone and the minstrel tambourine was more drum and less rattle. The bones were animal rib bones or similarly resonant materials that were held between the fingers and played with a quick, flicking wrist action. Other instruments that were used, with much less frequency, were the drum, flute, triangle, and accordion. The four core instruments were probably popular because they were prominent in the first minstrel show and were the ones played by the plantation slaves the minstrels sought to imitate. As minstrel shows grew more elaborate and ornate in the 1950s, so did the size of the ensembles. Sometimes as many as three banjos were used in a show along with other combinations of the four core instruments in duets, trios, and full ensemble pieces. Wind instruments were added to ensembles as song arrangements became more complex in the latter decades of the 19th century and overtures, for some troupes, became standard.

Although instrumental ensembles became more advanced and more integral to the success of minstrel shows, vocal music was always the main attraction. Simple, folk-like tunes with predictable forms were the preferred songs of the early shows. The use of the chorus developed from unison interpolations on refrains to four-part arrangements that were the highlights of select tunes. Four-part harmony was not a part of African American performance practice at this time, so this feature must have been borrowed from the popular song and choral traditions of the majority culture. Solo songs were performed in a heavy mocking dialect that was comical, but clear enough for patrons to understand. The themes of these songs were wide ranging and included themes of sentiment, comedy, and everyday living. Comic elements were potent in many song renditions

because of the stereotypical and exaggerated representations of slaves and slave life, but not all of the songs were composed as comic numbers. As sentiments about the Civil War and slavery were of great public interest in the North and as many were affected by the casualties, some minstrel songs contained light political commentary. Parodies of operatic tunes and popular songs were a part of the repertory. Among the more popular minstrel show tunes were “Miss Lucy Long,” “Old Dan Tucker,” and “Stop Dat Knocking.”

Music of Black Minstrel Shows

For the most part, the music of African American minstrel shows was the same as that of white minstrel shows until the mid-1870s. During this period, when the African American minstrel show became more popular, the themes of the shows began to change. White minstrel shows began to produce even more grandiose productions and veered away from total black satires toward common themes related to their own culture and concerns. African American shows went in another direction and began to place greater emphasis on the plantation and slave life. This emphasis was encouraged by Northern whites who had increased interest in plantation life after the emancipation of slaves. And, African American minstrel troupes that specialized in “authentic” songs and who demonstrated “natural” talent were in demand and entertained large audiences. One such troupe to take advantage of this period of interest in authentic representations of plantation life was the Georgia Minstrels. Charles B. Hicks (ca. 1840–1902), an African American, founded the Georgia Minstrels in 1865 and managed the group into the 1870s. Charles Callender became owner of the troupe in 1872, with Hicks as manager, and took full advantage of the marketing of his troupe as genuine articles and the “real” articulators of plantation-themed entertainment. While beneficial financially, black minstrel entertainers who were apart of troupes who emphasized and marketed the authentic shows were limited and did not find much opportunity outside of plantation portrayals.

Among the nuances of performance practice that made African American minstrel entertainers more genuine to audiences, were additions to the types of themes addressed in the shows. Two primary themes that were incorporated during the 1870s were those centered on religion and the military. A decade before the development of African American minstrel show had witnessed the phenomenon of “jubilee” singers. Beginning with the Fisk Jubilee Singers in 1865 and continuing into the 1870s, groups of singers toured widely and promoted the religious music of the plantation—spirituals. The success and popularity of these groups had a significant impact on African American minstrel groups. The Georgia Minstrels first presented spirituals in 1876 and kept the material and qualified singers as part of their shows through the remainder of the decade. Certain troupes were known to have special groups that sang spirituals and some troupes even added “jubilee” to their titles such as the Alabama Colored Minstrels and Plantation Jubilee Singers. While entertaining and presenting a different image of African Americans to Northern white audiences, the

use of the spiritual in the shows demonstrated the seamless boundaries between the secular and the sacred in plantation life. Strong dialect was used in the spiritual songs and the lively, interactive dynamic that characterizes some forms of black worship was often underscored. For some, these features were somewhat problematic and perpetuated stereotypical thinking and attitudes of white Northerners.

Parodies of black soldiers and military units were a part of minstrel shows as early as the Civil War. However, when the Georgia Minstrels introduced the "Georgia Brigadiers" segment in the mid-1870s, it became a mainstay as the finale of the first section of the shows. Although entertaining and comical, the introduction of military themes spurred a significant advancement in the history of African American minstrel shows: the introduction of brass instruments. When J. H. Haverly became the sole proprietor of the Georgia Minstrels in 1878, he took full advantage of the military ideas and added a brass band that became one of the main attractions for the troupe in the 1880s. This expansion in instrumentation was, in part, impetus for other expansions to the minstrel show proper and African American stage performances in general. Haverly staged minstrel carnivals where the most famous African American entertainers and musicians performed. These carnivals were housed at reputable performance venues and featured splendid productions. Haverly's expanded promotions and productions attracted the best African American songwriters and performers of that day to the Georgia Minstrels, including James Bland (1854–1911) and Horace Weston (ca. 1825–1890).

James Bland was once called the "Idol of the Music Halls." He was a self-taught musician who secured a number of private performance opportunities where he showcased his talent as banjoist and songwriter. He began his work as a professional minstrel in the mid-1870, earning regular engagements with troupes such as the Black Diamond troupe of Boston. By the early 1880s, he was one of the featured performers and songwriters in Haverly's troupe. Bland's designation as being among the greatest minstrel men and the idol of the music hall is due to his prolific output and the mass appeal of his songs. His songs were performed by black and white minstrel troupes as well as the general public. He is reported to have composed well over 600 songs and his widely popular "Carry Me Back to Old Virginny" became the official state song of Virginia in 1940.

Born Sam Milady (1840–1916), Sam Lucas was, according to scholar Eileen Southern, "the most celebrated minstrel in the United States during his time." Like Bland, he was a self-taught musician who performed with notable troupes such as Lew Johnson's Plantation Minstrels before settling with the Georgia Minstrels in the mid-1870s. Lucas enjoyed a versatile career as singer, songwriter, and instrumentalist. He toured with the Hyers Sisters as part of their opera company and also played leading roles in Broadway musicals at the turn of the 20th century. His abilities with varied forms earned critical praise and monikers such as the "Dean of the Theatrical World."

Banjoist Horace Weston's popularity was uncommon in that he was most noted as an instrumentalist. Weston grew up in a musical family and became proficient with

stringed instruments during his teenage years. He began to play the banjo in 1855. Weston began performing professionally in the 1860s, but spent most of his years as a minstrel performer with the Georgia Minstrels. His talent was praised in the United States and abroad, as he toured Europe with the Uncle Tom's Cabin Company during 1878–1879. He also earned awards and medals as winner of numerous banjo playing contests. During the later years of his career, he toured with Barnum and Bailey's Greatest Show on Earth. Weston maintained an active teaching studio and was respected by other banjoists such as Samuel S. Stewart, who championed Weston's skill and compositions up to the end of the 19th century.

African American minstrels, though praised for their authentic portrayals of plantation life, were adept at modifying the lyrical contents of tunes to suit their own purposes. Themes about the importance of community and emancipation were also found in the folksy melodies and catchy songs of the African American minstrel performers. Nostalgia for the South and Southern living that surfaced in some tunes was not based on relationships with or on the "security" of the plantation owners, but on longing to be reconnected with loved ones. Thus, one might have encountered the melancholy of a nostalgic tune mixed with the joy of emancipation in one show. Of course, the comic element was still present and, at times, masked highly political statements. One who performed such comedic masking was William "Billy" Kersands (1842–1915). Kersands was a noted dancer and singer who toured extensively with his own troupes and with more established troupes such as the Georgia Minstrels. His singing and interpretations of old folk dances, such as the "buck and wing," were extremely popular with his audiences, as he was one of the more sough-after minstrel performers.

Because of the popularity and numerous performance opportunities, there were a number of other African American minstrel performers. Early performers and composers such as John Thomas Douglas, Frederick Elliot Lewis, and Alexander Luca set the stage for later entertainers such as Fred Lyons, Tom McIntosh, and W. C. Handy. The African American minstrel performers were limited to performing with a set tradition because of restrictions imposed by management and the demands of a white public, but the limits did not damper strong performances or creativity. As minstrelsy was eclipsed by vaudeville and the continued emergence of American theater at the turn of the 20th century, the African American minstrels held their place as frontrunners in the development of American popular entertainment.

See also Banjo; Country Music; Vaudeville and Tin Pan Alley.

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Horace J. Maxile, Jr.

Mo', Keb' (1951–)

A blues singer and guitarist, Keb' Mo' considers himself a "living link" between sounds of contemporary blues and the traditions of Delta blues. Born Kevin Moore in Los Angeles, California, his musical interests developed early. In his early years, he performed in school bands on brass and percussion instruments. He picked up the guitar in his latter childhood years. With ambitions of being a pop music star, Moore played and toured with a blues-rock band during the 1970s. He enjoyed moderate success with the group, as he recorded with the group and worked as a studio musician in Los Angeles. His recording debut as Kevin Moore, *Rainmaker* (1980), was not successful but he began to play with even more blues musicians during that decade. He gleaned much from those experiences and debuted as Keb' Mo' with a self-titled album in 1994. The album was critically acclaimed and won a W. C. Handy

Bluesman Kevin Moore, known on stage by his nickname Keb' Mo'. (AP/Wide World Photos)

Award in 1995. The two albums that followed, *Just Like You* (1996) and *Slow Down* (1998), won Grammy Awards for Best Contemporary Blues Album. Accompanying his emerging status as a blues star in the 1990s were projects that included acting roles for film and television. A respected performer and songwriter, he has collaborated with diverse artists, such as Eric Clapton, the Dixie Chicks, and jazz multi-instrumentalist Marcus Miller. His songs have been covered by music icons such as B. B. King. Currently, Keb' Mo' maintains an active touring schedule, continues to produce award-winning records, and remains an ambassador of the Delta blues tradition—with his own distinctive flavor.

See also Blues.

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Horace J. Maxile, Jr.

Modal Jazz

See Jazz.

Monk, Thelonious Sphere (1917–1982)

Jazz pianist Thelonious Sphere Monk was born October 10, 1917, in Rocky Mount, North Carolina. His family moved to New York when he was a child. Self-taught, he began playing piano at the age of six; later he studied privately. As a youth he played piano in a sanctified church band that toured widely. He first attracted wide attention in the early 1940s as a member of an informal group that played after regular working hours in Minton's Playhouse and Monroe's Uptown House in the Harlem community, along with Kenny Clarke, Charlie Christian, Dizzy Gillespie, Charlie Parker, and Bud Powell, among others. The experimental music produced at these informal jam sessions came to be known as bebop, later bop. During the 1940s and 1950s, Monk played with various groups for short periods, including Lucius ("Lucky") Millinder (1942), Coleman Hawkins (1944), and Gillespie, but he worked primarily with his own groups. In 1959, he gave his first big band concert at Town Hall in New York.

Those who performed with him at one time or another over the years included Art Blakey, Ray Copeland, Milton ("Milt") Jackson, John Coltrane, Paul Jeffrey, Lonnie Hillyer, Lawrence ("Larry") Ridley, Charlie Rouse, and Thelonious Monk,

Jr. During the 1970s, he toured with the Giants of Jazz (1971–1972), but except for occasional appearances at jazz festivals and in New York concert halls, he was relatively inactive because of illness. Despite his orientation as a bop pianist, Monk's style reflected the influence of Fats Waller. Earl (Fatha) Hines, and Duke Ellington, along with blues and gospel. He was a highly original pianist with his unorthodox harmonies, irregular phrasing, and angular melodies; he also was a leading jazz composer of his generation. His best-known compositions were "Misterioso," "Criss-Cross," "Evidence," "Epistrophy," and "Round about Midnight." He received awards from the music industry, including the Grammy Lifetime Achievement Award in 1993. He died on February 17, 1982.

His legacy lives on through the Thelonious Monk Institute of Jazz, founded in 1986, which provides opportunities for jazz education to youth. The Thelonious Monk International Jazz Competition is considered to be the most prestigious jazz competition in the world and showcases promising young talent.

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Eileen Southern

Morton, Jelly Roll (1885 or 1890–1941)

Although his claim to be the inventor of jazz music has been highly contested over the years, Ferdinand Joseph Lamonthe "Jelly Roll" Morton unquestionably remains an integral player in the creation of the art form during its formative years in the late 19th and early 20th centuries. Morton, a bandleader, composer, and virtuoso pianist, remains a controversial figure in jazz primarily because of his role as one of its early historical subjects in which his recorded recollections of jazz in its earliest days were often subject to bouts of hyperbole, self-adulation, and inconsistent memory. Yet regardless of his revisionist account, Morton remains one of jazz's first icons, developing technique and creating songs that have established the canon within the art form.

Born in the Fauborg Marigny neighborhood in New Orleans, Morton was part of the African- and French-derived Creole community that established the racially diverse setting of downtown New Orleans at the turn of the 20th century. New Orleans at the time was rich in its mix of ethnicity, and although racism and segregation unquestionably existed, cultural exchange was inevitable as religion, music,

and social rituals converged in the region to create an array of new and revised cultural forms such as jazz that were unique to the world. Creole culture exemplified this hybridity as its people were generally of African and European descent and particularly known for their musical contributions in the New Orleans area. Regarded as one of the city's finest pianists, Morton made his way as a professional player initially in Storyville, a racially diverse but often segregated portion of New Orleans's red-light district. Playing in brothels, minstrel shows, and musical theaters, Morton developed his sound and composed regularly to become one of the most recognizable musicians of the period. With compositions such as "Jelly Roll Blues," "Frog-I-More Rag," King Porter Stomp," and "Wolverine Blues," Morton popularized jazz and spread the music from its New Orleans base by touring through Chicago and New York City with his vaudeville act. Morton's technique also fashioned the practice of stride piano that incorporated various forms of music, including blues theory within the performance of jazz.

Morton's account of jazz in his 1938 interviews with Alan Lomax and the Library of Congress often did not focus directly on race regardless of Lomax's attempts to inquire about the subject. Morton's account on the subject of race often has been noted as dismissive as history reinforces the idea of jazz's polyracial development, in spite of Morton's personal claim of invention. Segregation, however, was a pervasive way of life for all Americans at the turn of the 20th century. As a response to Reconstruction, laws based on the premise of racial discrimination were enacted throughout the 1890s that severely restricted the rights of Americans born of African descent. Creoles of color were limited in their economic, political, and social opportunities, and Morton inescapably felt the effects of these restrictions. His art form, however, flourished as jazz was uniquely developed in a staunch dichotomy of segregation and cultural diversity, much like the city of New Orleans itself. After several bouts of illness, including injuries left untreated due to a lack of care from segregated hospitals, Morton succumbed to illness and died on July 10, 1941.

See also Armstrong, Louis; Ellington, Duke; Jazz; New Orleans, Louisiana.

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Kevin Strait

Motown Sound

Born from Berry Gordy's "assembly-line" concept and a desire to sell records that would have mass appeal, the Motown Sound became a stylistic marker for products that came from Motown Studios and influenced succeeding generations of popular record producers. The assembly-line concept was a way of defining a process by which various people had clearly defined roles. From the

producer to the lead singer, each member of the team shared in the collective vision of the whole while offering particular specialties. Although this concept and process was realized all the way through to postproduction matters. such as marketing and management, the Sound is mostly considered classic because of the assembly and collaborations of the music performance forces.

The Motown Sound, broadly defined, is a lighter soul rendition with simple arrangements, tight orchestrations, driving rhythms and bass lines, and a generally refined quality that appealed to R & B and pop markets. Conceptually, Gordy wanted the Motown Sound to crossover racial markets and be the "sound of young America." The foundation of this sound was the Funk Brothers (the label's in-house rhythm section) and other players were added as needed (for example members of the Detroit symphony for horn and string parts). The Funk Brothers were a versatile band of solid musicians capable of executing grooves as varied as hard funk and lush ballads. Advances in technology were also paramount in the development of this sound, as the use of eight-track recording enabled producers to isolate certain parts of the rhythm section. Thus, the melodic bass lines of James Jamerson were able to be fully developed and controlled separate from the other rhythm tracks. Multitracking afforded greater control and flexibility for recording drums and percussion, as many Motown songs featured two drummers performing simultaneously or on overdubbed tracks.

Among the key players in this phenomenon were arrangers Johnny Allen, Paul Riser, and others who would transcribe the songs, interpret the producer's ideas, and distribute parts to ensemble members. The Funk Brothers personnel included Robert White (guitar), Joe Messina (guitar), Eddie Willis (guitar), James Jamerson (bass), Bob Babbit (bass), Benny Benjamin (drums), Richard Allen (drums), Uriel Jones (percussion), Eddie Brown (percussion), Joe Hunter (keyboards), Johnny Griffith (keyboards), and Earl van Dyke (keyboards). Van Dyke became the bandleader when Joe Hunter stepped down in 1964. These musicians rarely worked directly with the vocalists because the instrumental tracks were created first and the vocals were added later, and because they were the studio band, they rarely toured (if ever). Berry Gordon managed to keep the Funk Brothers contracted for many years, as they were the foundation of the Motown Sound from 1959–1972.

Artists and groups such as the Miracles, the Temptations, Stevie Wonder, Marvin Gaye, and the Supremes all benefited from the Motown Sound. Some believe the classic sound of Motown was lost when the company moved from Detroit to Los Angeles (Hollywood) in 1973, as the Funk Brothers did not relocate with the company.

See also Pop Singers; Popular Music.

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Horace J. Maxile, Jr.

Movies

Overview

The association of African American music and motion pictures predates the advent of sound within films. Actors portraying jazz or blues musicians appear in numerous silent films, and it was a common practice in movie theaters that catered to African American audiences to accompany silent films with jazz, ragtime, or blues improvisations. The first feature-length film to include sound (although the majority of the movie is silent) was Al Jolson's phenomenally successful *The Jazz Singer* (1927), which showcased Jolson performing minstrel repertory in blackface. In addition to its appearances in feature films, African American music also appeared in numerous musical shorts, some of which were designed specifically for African American audiences, such as *St. Louis Blues* (1929), starring Bessie Smith.

Until the 1950s, African American music was used almost exclusively as background music—typically, the performances were shown on screen during a scene set on a plantation or in a nightclub. Many critics proclaim Alex North's music for *A Streetcar Named Desire* (1951) to be the first score utilizing jazz as a prominent component of film. Other jazz scores for films soon followed, including Miles Davis's score for *Ascenseur pour L'échafaud* (1958), Duke Ellington's score for *Anatomy of a Murder* (1959), and Charles Mingus's improvised performances for John Cassavetes's *Shadows* (1959). In the 21st century, African American music continues to be a vital part of the filmic experience, particularly as many modern soundtracks include rock and rap.

The Movie Industry and African American Music: 1919–1942

An investigation into the relationship between the motion picture industry and African American music during the period between World War I and World War II must necessarily investigate four types of interaction: (1) filmed performances by African Americans; (2) filmed performances of African American music rendered by whites; (3) recorded performances used as diegetic music within the film (that is, the characters in the film are able to hear the recording); and (4) African American music used extradiegetically (that is, as part of the score, heard by the audience only). In films before the 1950s, African American music is used almost exclusively as diegetic music. Nevertheless, African American music appears in various kinds of

cinema during this era, ranging from its use as background music in Hollywood feature films (often within a plantation or nightclub setting) to filmed versions of musicals to musical shorts starring prominent African American musicians.

Before the advent of sound film, musicians performed African American music—primarily jazz, blues, and ragtime—as an accompaniment to silent films. In the early days of film, such music was used primarily in theaters devoted to African American audiences, but by 1926, orchestrated jazz was such a popular accompaniment to silent films that Hugo Riesenfeld, the managing director of several theaters in New York City, feared that it might replace "classical" music altogether.

The early experiments in sound film throughout the early 1920s sometimes employed jazz as the subject of shorts, such as a rendition of "Sweet Georgia Brown" by the Ben Bernie Orchestra, filmed in 1925. The first feature-length film to include a soundtrack with musical performances depicted onscreen (although the majority of the film was silent) was *The Jazz Singer* (1927), starring Al Jolson singing minstrel and jazz songs in blackface. The hugely successful movie instigated a craze for sound film, and by 1929, more than 1,300 theaters across the United States boasted the necessary equipment for sound reproduction. *The Jazz Singer* set the stage for three typical film connotations of jazz in film: (1) the connection between jazz and (often licentious) nightlife; (2) the notion that white performers ennoble music primarily associated with African Americans (this is most blatantly articulated in the 1930 film *The King of Jazz*, celebrating the accomplishments of Paul Whiteman); and (3) the tendency to infantalize performers of this music (in this case, through singing songs about "Mammy").

Later feature films continued to include African American music in similar ways. Many Hollywood films included short musical performances by African Americans that easily could be excised, without disrupting the narrative flow, for those theaters unwilling to show films with African American cast members. A fine example of the furor raised over the mixing of black and white cast members onscreen is the 1937 film *Artists and Models*, starring Jack Benny. A sequence in which Louis Armstrong performs "Public Melody No. 1" with Martha Raye (in light blackface) caused a boycott among several Southern theaters and even earned chastisement from the reviewer at *Variety.*

King Vidor's Hallelujah (1929), the first Hollywood (as opposed to independent) film to feature an all-black cast, marks the division between the rural and the urban musically, associating spirituals and folk songs with the former, while reserving jazz and blues for the latter. Curtius Mosby's Blue Blowers perform during the urban sequence. Mosby's group and bands led by Speed Webb and Les Hite appeared in many Hollywood films of the late 1920s and early 1930s. *Hallelujah*, like so many other pre–World War II Hollywood pictures, portrays African Americans as preternaturally gifted in music and dance and almost entirely given over to their emotions, sexuality, and propensity for violence.

The association between African American music and (often illicit) sexual desire and violence carried over into the use of this music in relation to white

characters given to questionable moral behavior. The gangsters in *Public Enemy* (1931) listen to the W. C. Handy composition "Hesitation Blues"; Bette Davis as the seductress Madge in *The Cabin in the Cotton* (1932) intones "Willie the Weeper" after a sexual conquest; and the African American servant sings Handy's famous "St. Louis Blues" in conjunction with the conniving sexual predator played by Barbara Stanwyck in *Baby Face* (1933).

Hollywood films also used African American music for comedic effect. Many of the Marx Brothers movies include an extended musical number that, at least momentarily, utilizes the clichés of African American music. The huge musical sequence toward the close of *Duck Soup* (1933) intersperses martial calls to war with the Marx Brothers singing "Hi de ho" complete with stereotyped gestures of a Southern Baptist revival (reminiscent of the religious scenes in *Hallelujah*); the group then parodies "Oh Susanna" with banjo accompaniment. Harpo Marx as a pied piper plays a tin flute in the extended ensemble number from *A Day at the Races* (1937) while running into various representations of African American life from the people singing spirituals at home to a blues-driven juke joint. The scene culminates in a black female singer's rendition of "All God's Chillun' Got Rhythm" while the Marx Brothers "black-up" to evade the law.

Independent films occasionally included African American music. One of the most thorough uses of this music in film before World War II was Spencer Williams's *The Blood of Jesus* (1941), which employed tunes by Texas guitarist Black Ace.

Musical shorts, brief films that were shown before the main feature, were another important means of proliferation for African American music. These films often were less than 10 minutes in length and featured all-black casts (sometimes just the musicians themselves); thus, they could simply not be shown in theaters that objected to filmed representations of African Americans. Two important shorts, both directed by Dudley Murphy in 1929, nicely demonstrate the range of depictions of African Americans found in these films. *St. Louis Blues* stars the classic blues singer Bessie Smith as an unfortunate woman in love with a manipulative, gambling womanizer. When she is abandoned, Smith pulls out a bottle of gin and begins to lament. The scene then cuts to a barroom where Smith drinks beer and continues to sing an elaborate rendition of "St. Louis Blues" while the entire bar crowd joins in as a chorus. Even in this all-black film, many stereotypes are perpetuated; however, Smith's moving performance salvages the film.

Murphy's other film of that year, *Black and Tan Fantasy* starring Fredi Washington and Duke Ellington (his first film), reveals that such stereotypes were not the inevitable product of the times. Although the film is not without some pejorative representations of African Americans, it portrays Ellington as an urbane and gifted composer who refuses to allow himself to be controlled by the abrasive stage manager of a club.

Not all musical shorts were so serious in content; indeed, some broached the absolutely bizarre. *Pie, Pie Blackbird* (1932) presents Eubie Blake's band dressed in chef's uniforms performing inside a pie while *A Rhapsody in Black and Blue*

(1932) places Louis Armstrong in a fantasy world called "Jazzmania" where he is dressed in leopard skin and surrounded by soap bubbles as he performs rousing renditions of "I'll Be Glad When You're Dead, You Rascal You" and "Shine."

In the early 1940s, an astounding number of three-minute filmed performances were produced for projection within coin-operated viewing machines that were placed in public venues. These shorts were called "soundies." Particularly in the early years of Soundies, such short subjects were shown in programs of eight films, providing a variety of types of entertainment ranging from comedy routines, to Western numbers, to "race" numbers (the industry term for African American music), to novelty tunes. Although many of the soundies contain forgettable performances, some important African American musicians recorded valuable numbers within the format, including such notables as Louis Armstrong and Duke Ellington. Furthermore, the soundies preserved recordings by some performers whose music might not have survived otherwise. Partly owing to pressure from the film establishment, soundies disappeared by the end of the 1940s.

In addition to feature films, shorts, and soundies, some filmed African American performances appear in newsreels. For instance, the only known film of the famous blues musician Lead Belly is a *March of Times* sequence from 1935 in which he performs "Pick a Bale O' Cotton."

During the late 1930s, representations of African Americans in film became less overtly racist. This culminated in the 1942 meeting between Hollywood executives and delegates from the National Association for the Advancement of Colored People (NAACP) where it was agreed to eschew derogatory portrayals of African Americans (a policy that was only partially effective). In the years following World War II, African American music took on increasingly varied roles within both Hollywood and independent films.

The Movie Industry and African American Music: 1942–1968

The period between the entrance of the United States into World War II and the social tumult of 1968 witnessed an increasing presence of African American actors and African American music in film. African American actors of the period sought to move away from the limiting stereotypes of the kinds of roles available to them in earlier years. Despite many important advances, however, mainstream film continued a rather strained relationship with African Americans, relegating them to secondary (if relatively more positive) roles. African American music in film was also in something of a transitional period. Whereas in earlier films, African American music typically was associated with the underclass and seedier aspects of life, in films of this period, African American music encompasses a wider range of possible associations and meanings. One of the main tendencies within films of this period with respect to African American music (particularly

in the 1940s and 1950s) is to portray a tension between the desirable vitality of the music and its presumed primitiveness.

Although, strictly speaking, it is out of the timeframe investigated here, *The Birth of the Blues* (1941) starring Bing Crosby, Brian Donlevy, and Mary Martin established many of the characteristics of films, including African American music in the 1940s through the early 1960s. Crosby plays a clarinetist who wants to break loose from the constraints of his staid musical regimen to start a jazz band. African American musicians in this film largely serve as a model for musical expression, but the film implies that it is a manner of expression that must be refined. Indeed, Eddie "Rochester" Anderson (famous as Jack Benny's valet on Benny's hit radio show) plays the only important African American role in the film—a factotum in Crosby's employ. In his December 11, 1941, *New York Times* review, Bosley Crowther makes the point of the film's narrative painfully clear: "Apparently the purpose of the story, without saying it in so many words, is to pay a belated tribute to the Original Dixieland Jazz Band, to that quintet of raffish musicians who first brought 'darky music' up-river from the South."

Many films of the following two decades that prominently feature African American music would adhere to the lineaments of this narrative archetype: that is, films that feature white actors in the leading roles who learn from African American performers in secondary roles. These secondary roles will be referred to, by Spike Lee and others, as "magical Negroes"—a term coined by Spike Lee to designate black characters who use their special insight granted through race to give guidance to white protagonists. Louis Armstrong made a veritable second career as the magical Negro—often as a fictionalized version of himself. Armstrong's seeming omnipresence in this kind of role was the result of his manager Joe Glaser's overly zealous attempt to secure high-paying work for Armstrong without considering the impact on his image. Indeed, it was largely owing to these types of roles that Armstrong was considered by some to be willing to tolerate and profit from denigrating portrayals of an African American male.

Two further examples of films including magical Negro roles, both involving Louis Armstrong, are *A Song Is Born* (1948) and *The Five Pennies* (1959). *A Song Is Born* features Danny Kaye as the head of a group of musicologists writing an encyclopedia of music when they stumble upon an entire genre with which they are unfamiliar—jazz. The film includes performances by Armstrong and Lionel Hampton as well as white jazz artists, such as Benny Goodman; these performances serve as "learning opportunities" for the musicologists and (perhaps inevitably for the time) broker a romance between Kaye and his love interest. *The Five Pennies* is a loose biographical picture concerning the life of Red Nichols. Armstrong, as is so often the case, appears in a "walk-on" performance in which he plays music with the protagonist—seemingly to lend an air of authenticity to the white leading role (portrayed again by Danny Kaye).

One of the most interesting aspects of the World War II era in the United States was the concerted (if flawed) effort made on several fronts to eradicate the derogatory portrayals of African Americans in film. Wendell Willkie, the

chairman of the board of Twentieth-Century Fox and a special counsel to the NAACP, cajoled film executives in 1942 to avoid demeaning stereotypes. The Office of War Information (OWI), fearing the evidence gained by recent polling that black Americans were not fully behind the war effort, sought to enlist Hollywood as an agent of propaganda by allying itself with the Office of Censorship to insist upon more respectful treatment of African American characters. Also in 1942, Lena Horne signed a long-term (seven-year) contract with MGM studios, making her the first African American to receive such a long contract with a major Hollywood studio. Indeed, she invited lawyers from the NAACP to her contract negotiations to ensure that she would not be forced to portray demeaning stereotypes.

Despite the efforts of these various parties, many of the feature films of the 1940s and 1950s continued in the vein established by earlier films. Many of Lena Horne's roles for MGM, while not particularly demeaning, were nonspeaking, performance roles, in which she sang a musical number. These scenes were designed to be easily excised for the Southern markets, many of which objected to any portrayals of African American characters in roles other than those of a servant. Moreover, the various parties concerned with the representation of African Americans in film did not share common agendas. OMI was interested only in assuring black cooperation in the war movement (one poll that particularly disturbed the OMI suggested that a significant minority of African Americans thought that they would be better off under a Japanese regime).

Therefore, several movies that were approved by the OMI fell short of the hopes of liberals and the NAACP. Two all-black musicals from 1943 perfectly embody the tensions surrounding cinematic black representation of the era. The OMI believed that both films (almost guaranteed financial failures owing to the restrictions in Southern and conservative markets) were beneficial for African American feelings of equal representation. The NAACP and many white liberal groups were highly disappointed in both films. *Cabin in the Sky* followed the precedent of films from the 1920s and 1930s in presenting a dichotomy between the safe, religious black woman (Ethel Waters) and the sultry temptress (Lena Horne) both vying for the soul of a black man (Eddie Anderson). Critics such as the renowned James Agee found the depictions of black characters (such as Armstrong's portrayal of a minion of Satan) stereotypical and regressive.

The second film, *Stormy Weather*, also featured Lena Horne. It was not nearly as simplistic in its portrayal of stereotypical African Americans as *Cabin in the Sky*, but this film was still considered problematic for its use of Horne doing what some critics found "vulgar." The film was mired in backstage controversy. William Grant Still, the prominent black orchestral composer, was told that his arrangements were too refined to be considered authentic black music. As Still himself insisted, for Hollywood, "Negro music" has to "be crude to be authentic." Other important black musicals of the period include, *I Dood It* (1943) with Horne, *Hi De Ho* (1947) with Cab Calloway, *New Orleans* (1947) with Louis Armstrong and Billie Holiday, and *St. Louis Blues* (1959), a biopic about W. C. Handy starring Barney Bigard, Mahalia Jackson, Cab Calloway, and Ella Fitzgerald.

Throughout the 1940s, several short films featuring musical performances called soundies were distributed to be displayed on the Panoram, a coin-operated machine located in bars, restaurants, and other such businesses. These films reproduced performances from important African American performers, including Nat King Cole, Louis Armstrong, Fats Waller, Lena Horne, and Louis Jordan. Jordan performed in one of the more popular short films (then broken up into soundies), sometimes referred to as a precursor to the music video: *Caldonia* (1945).

This period also witnessed the rise of African American music as background scores (as opposed to performance vignettes so typical of earlier films). Alex North's score for *A Streetcar Named Desire* (1951) was one of the first film scores to draw almost exclusively on jazz. Several important jazz artists scored films after that. Miles Davis composed and recorded the score for *Ascenseur pour L'Echafaud* (*Lift to the Scaffold*) (1958); Duke Ellington scored and appeared in *Anatomy of a Murder* (1959), and Charles Mingus improvised a score (albeit with some contentious input from the director) for John Cassavetes's landmark independent film, *Shadows* (1959). Mingus also appears in a film (*Charlie Mingus* by Thomas Reichman) that closes the period under investigation in 1968 by showing, in part, the eviction of Mingus and his daughter.

The Movie Industry and African American Music: 1968–Present

The period from 1968 to the present witnessed an immense increase in the presence of both African American actors and African American music in film. The trend initiated in the 1950s of using African American music as the background score to films continued in this period with numerous scores by such important African American composers as Quincy Jones. Jones composed the score for the British release *The Italian Job* (1969), which includes the popular opening number "On Days Like These," and the film known as *$* or *Dollars* (*The Heist* in the United Kingdom) from 1971, starring Warren Beatty. Jones composed a treasure trove of scores for films from 1967 to 1972, including *The Out-of-Towners* (1969), *They Call Me MISTER Tibbs!* (1970), *The Anderson Tapes* (1971), and *The Getaway* (1972).

Two films from 1971 simultaneously featured soundtracks promoting soul and funk music and launched one of the most influential African American film genres of the 1970s: the so-called blaxploitation film. Melvin Van Peebles directed, scored, and starred in *Sweet Sweetback's Baadasssss Song*, the film largely believed to have established and inaugurated the blaxploitation genre. The main character is arrested despite being innocent. He becomes a fugitive from the (white) law and seeks to cross the border to escape.

The blaxploitation genre snapped into focus with Gordon Parks's landmark film, *Shaft*. This film featured Richard Roundtree as John Shaft, a renegade black detective. The soundtrack included the title track by Isaac Hayes (one of the

most beloved and parodied film themes in cinematic history). Hayes won an Academy Award for this tune. Gordon Parks, Jr. issued another major blaxploitation film in 1972, *Super Fly.* This film included a celebrated soundtrack by Curtis Mayfield. Indeed, Mayfield's score was so popular that it outgrossed the film itself (one of the only soundtracks to do so). In 1973, James Brown created the soundtrack for the blaxploitation gangster film *Black Caesar* and in that same year Herbie Hancock wrote the music for *The Spook Who Sat by the Door* (a controversial film pulled from distribution owing to its purportedly subversive racial message). Perhaps the most enduring influence of these films was the adoption by artists such as Snoop Dogg, Ice-T, and Slick Rick of the blaxploitation "pimp" persona. Thus, the images and sounds of blaxploitation films continue to influence popular culture.

Another common filmic genre during the period under consideration was the biopic or semifictionalized biopic of African American musicians. Gordon Parks again played an important role in this genre with his biopic *Lead Belly* (1976) concerning the life and music of Huddie William Ledbetter. Several such biopics followed, including Clint Eastwood's *Bird* (1988), starring Forest Whitaker as Charlie Parker; *Lady Sings the Blues* (1972) concerning the life of Billie Holiday as portrayed by Diana Ross; and the wonderful film '*Round Midnight* (1986), starring Dexter Gordon in a fictionalized version of the saxophonist's life and his relationship with artists such as Lester Young.

A related genre involves historical fiction based on jazz and blues topics as well as numerous fantasy films that involve jazz and blues as a central premise. *The Cotton Club* (1984) presents the fictionalized story of a black tap dancer (Gregory Hines) who befriends a white trumpeter (Richard Gere) as they navigate the perils of working in the famed segregated nightclub in the 1920s. The film gained approval, in part, for its inspired recreations of performances by Duke Ellington and Cab Calloway. *Kansas City* (1996) is a Robert Altman film that attempts to recreate the Chicago jazz scene of the 1930s and centers on the music of Count Basie and Lester Young. One of the most popular 21st-century-biopics concerning an African American musician is *Ray* (2004), featuring Jamie Foxx as the blind pianist Ray Charles. The soundtrack was recorded with Foxx singing the Ray songs.

Other films focus on fictionalized African American musician characters with less specific moorings in historical fact. Spike Lee's *Mo' Better Blues* (1990) explores the development of a jazz musician (Denzel Washington) in the tradition of Miles Davis, whereas Woody Allen's mildly successful *Sweet and Lowdown* (1999) focuses on a fictional white jazz guitarist (Sean Penn) who idolizes Django Reinhardt. Allen carefully recreates the atmosphere of the 1930s jazz scene.

The 1986 cult film *Crossroads* is a paradigmatic example of the fictionalized film concerning African American music that simultaneously recapitulates the emphasis on the magical Negro so prevalent in films of earlier decades. Ralph Macchio stars as Eugene Martone, a classically trained Juilliard guitar student who is obsessed with the music and the legend of Robert Johnson. Eugene tracks down a supposed friend of Johnson's, Willie Brown (Joe Seneca) who

promises to teach Eugene a long-lost Johnson tune if Eugene will help him escape the hospital in which he is incarcerated. Eugene's involvement with Willie transmutes his playing from capable but without feeling to an inspired recreation of Johnson's style (thus Willie serves as the quintessential magical Negro) and indeed his skills rise to the point that he is able to vie musically for Willie's soul against a guitarist (Steve Vai) performing on Satan's behalf. Once again, it is the intervention of the magical Negro that allows the white protagonist to gain maturity, musical skill, and his love interest.

One of the most amusing fictionalized film narratives involving blues musicians was *The Blues Brothers* (1980), featuring John Belushi and Dan Aykroyd (reprising their roles from the popular *Saturday Night Live* skits) as Jake and Elwood Blues—down-and-out musicians looking to put another band together to raise enough money to save the orphanage in which they were raised. The film features many remarkable performances by musicians such as Cab Calloway, Ray Charles, John Lee Hooker, James Brown, and Aretha Franklin (the latter two recorded live versions of their songs during the filming). The music in this film was so popular with audiences that it helped reignite the careers of Franklin and Brown.

Spike Lee remains one of the most prolific and influential filmmakers to employ African American music within his films. The soundtrack to *Do the Right Thing* (1989) featured Public Enemy's "Fight the Power" and a score by Bill Lee. But, musically speaking, perhaps the most important aspect of the music in this film was the introduction to Spike Lee of the trumpeter and composer Terence Blanchard. Blanchard composed numerous impressive scores for films such as *Jungle Fever* (1991); *Malcolm X* (1992), which also prominently features the Sam Cooke tune "A Change is Gonna Come"; *Clockers* (1995); *Summer of Sam* (1999), and many more, including films not directed by Lee such as *Barbershop* (2002).

The films of Woody Allen often include African American music, particularly jazz, as a means of invoking both a sense of place (New York) and a sense of nostalgia. *Stardust Memories* (1980) employs Louis Armstrong's rendition of "Stardust" in a pivotal scene designed to justify the attraction the protagonist Sandy Bates (Allen) feels toward a clearly unstable love interest (Charlotte Rampling). The extended excerpt from Armstrong's performance (accompanied only by the exchanged glances of the protagonists) serves as both a source of nostalgia and the impetus behind affection. A similar purpose is fulfilled by a recorded performance by Art Tatum in Allen's *September* (1987), which serves as an excuse for two characters (played by Sam Waterston and Mia Farrow) to dance together.

Quentin Tarantino has become a filmmaker almost as well known for his carefully chosen soundtracks as for his films. Again the use of classic African American music lends his films the veneer of nostalgia. The most interesting of his films in this regard is *Jackie Brown* (1997). Based on Elmore James's novel *Rum Punch*, this film is an homage to the blaxploitation genre—indeed, the film stars Pam Grier, famous for such blaxploitation films as *Foxy Brown* (1974). The soundtrack includes Bobby Womack's "Across 110th Street" and the Delfonics's "Didn't I (Blow Your Mind This Time)." bell hooks has criticized Tarantino for exploiting

superficial aspects of black culture (including music) while ignoring its social importance.

Owing in part to the cinematic successes of John Singleton, rap and hip hop have played an increasingly large role in soundtracks over the past two decades. Singleton's celebrated *Boyz n the Hood* (1991) stars Ice Cube and Cuba Gooding, Jr. as young men raised in South Central Los Angeles and immersed in the violence of gang life. The film shot to prominence and earned Singleton an Academy Award nomination for Best Original Screenplay and Best Director; Singleton was the first African American to be nominated for best director as well as the youngest nominee. Much of the film's score was composed by jazz legend Stanley Clarke, but the soundtrack almost exclusively featured rap artists, including Yo-Yo, KAM, Monie Love, and 2 Live Crew. Ice Cube contributed the song "How to Survive in South Central."

Later films by Singleton continued to explore themes of social inequality and violence while featuring prominent African American musicians in starring roles. Janet Jackson and Tupac Shakur have leading roles in Singleton's *Poetic Justice* (1993) and the soundtrack includes songs by Dogg Pound, Naughty By Nature, and 2Pac. Janet Jackson's hit song "Again" was nominated for an Academy Award for Best Original Song. Singleton's 1995 *Higher Learning* prominently features the rap music of Outkast and Ice Cube along with the rap metal of Rage against the Machine.

Another important film from 1991, Mario Van Peebles's directorial debut *New Jack City*, also prominently featured rap artists. The film stars Wesley Snipes as a crime lord and Ice-T as an undercover detective. The soundtrack consists of several songs influenced by the then-emergent genre new jack swing (a term coined by screenwriter Barry Michael Cooper to describe the combination of hip hop beats with elements of more traditional R & B). The soundtrack includes contributions by Ice-T, Johnny Gill, Keith Sweat, and Color Me Badd. The film had a huge impact on hip hop culture and is alluded to in several later songs, including Jay-Z's "Change Clothes," the Hot Boys' "Neighborhood Superstar," Kanye West's "Big Brother," and Wyclef Jean's "Where Fugees At?" along with several others. Immortal Technique samples a speech from the film for the song "Peruvian Cocaine." Bow Wow even named his 2009 album *New Jack City II.*

Singleton and Van Peebles seem to have inspired a veritable cottage industry of films centering on gangster life with soundtracks comprising rap tunes. *Juice* (1992) features Tupac Shakur and Omar Epps as friends that increasingly become embroiled in gang violence while growing up in Harlem. The film includes cameos by prominent musicians such as Queen Latifah, Doctor Dre, and Fab Five Freddy. Tracks by EPMD, Salt-N-Pepa, and Big Daddy Kane make the soundtrack one of the most celebrated among hip hop fans; the album was certified gold on March 4, 1992. Controversy surrounding the depiction of Tupac Shakur holding a gun (later airbrushed out) on the movie poster sparked widespread concern among critics regarding the depiction of violence in hip hop culture and the inequitable response to depictions of black violence. Other important film soundtracks featuring hip hop and rap include *Tales from the Hood* (1995), including the

music of Wu-Tang Clan, Scarface, and Ol' Dirty Bastard; *Friday* (1995), starring Ice Cube and including the music of 2 Live Crew, Ice Cube, and other prominent non-rap African American musicians, such as the Isley Brothers and Rick James; and *Sunset Park* (1996) with music by 2Pac, Ghostface Killah (one of his earliest recorded performances), Mobb Deep, and Junior MAFIA.

Recently, rap has served as the topic of several prominent films. Perhaps the most famous rap film is *8 Mile* (2002), starring Marshall Mathers, better known as Eminem. Loosely based on Eminem's own experiences, the film chronicles the white rapper's struggle to earn the respect of black hip hop artists. Nas, 50 Cent, and Rakim perform on the soundtrack, which became the fifth best-selling album of 2002.

Lauen Lazin directed the documentary *Tupac: Resurrection* (2003), exploring the life and untimely demise of rapper Tupac Shakur. In 2005, Curtis "50 Cent" Jackson starred in a semi-autobiographical film, in the manner of *8 Mile*, entitled *Get Rich or Die Tryin'*. The advertisement poster (showing 50 Cent with a microphone in one hand and a gun in the other) reignited controversy familiar from other hip hop movies (most prominently *Juice*) concerning black violence in hip hop culture. The soundtrack features many songs by 50 Cent as well as performances by Mobb Deep and Prodigy. *Notorious* (2009) is a biopic concerning the life of rapper Christopher George Latore Wallace, better knows as the Notorious B.I.G. or Biggie Smalls.

The 2005 independent film, *Hustle & Flow* examines the life of the drug-dealing pimp DJ (Terrence Howard) who decides to pursue a career as a rapper. The cast included Isaac Hayes and Ludacris. Although rejected for years by major studios, the film proved a runaway success once it attained financial backing from John Singleton. It won several awards and earned Howard a nomination for the Academy Award for Best Actor. Rap group Three 6 Mafia won the Academy Award for Best Original Song for their hit "It's Hard Out Here for a Pimp."

Of course, films concerning rap artists and hip hop culture often serve as the source of parodies. *CB4* (1993) parodies gangsta rap by documenting the rise of three amateur rappers Albert (Chris Rock) known as M. C. Gusto, Euripides (Allen Payne) known as Dead Mike, and Otis (Deezer D) known as Stab Master Arson. The soundtrack features rap parodies such as "Sweat from My Balls" and "Straight Outta Locash." Eazy-E, Ice-T, Ice Cube, and Flavor Flav all make appearances during the film. *Fear of a Black Hat* (1994) also satirizes gangsta rap, deriving its title from the Public Enemy album *Fear of a Black Planet*. The film charts the progress (in the pseudo-music documentary style of 1984's *This Is Spinal Tap*) of the rap group N.W.H. (Niggaz with Hats)—a parody of the famous rap group N.W.A. (Niggaz with Attitude). The film hilariously spoofs the messages contained in serious rap by having the main characters attempt to explain the social significance of songs like "Booty Juice."

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Chadwick Jenkins

Mumford, Jeffrey (1955–)

Composer, Jeffrey Mumford has received numerous fellowships, grants, awards, and commissions. Mumford's most notable commissions include those from the Cincinnati Symphony, the Cleveland Orchestra, the Chicago Symphony Orchestra, and the Fromm Music Foundation. His works have been performed abroad and recorded by a number of reputable orchestras, ensembles, and artists, including the Atlanta Symphony and the St. Paul Chamber Orchestra. Regarding his compositional voice, Joshua Freeman surmised in the American Composer's Forum Newsletter, "Put simply, Jeffrey Mumford's music is a place where extraordinary compositional skills, a keen mind, and an intuitive empathy for the full spectrum of human emotions, meet and are given expressive form." Robert Carl, of *Fanfare*, commented on Mumford's *the focus of blue light for violin and piano*, "This is a piece I could listen to several times more, trying to figure out its formal argument while still enjoying its visceral pleasures . . . Mumford is a composer to watch." One could refer to Mumford as a modern impressionist, as his works portray an ethereal quality and are frequently associated with faint imagery. Representative titles include *fragments from the surrounding evening* (1984), *a distance of unfolding light: rhapsody for violin and orchestra* (2000), and *toward the deepening stillness beyond visible light* (2004). Karen Walwyn offered the premiere recording of Fragments in 1997.

See also Concert Music—Composers and Repertoire.

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Horace J. Maxile, Jr.

Musicals

See Theater and Musicals.

Music Publishing Companies

See Black-Owned Music Publishing Companies.

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Ndegeocello, Meshell (1969–)

Multi-instrumentalist, R & B, and hip hop artist, Meshell Ndegeocello produces highly provocative work on the undercurrent of contemporary, commercialized popular music scenes. Born Mary Johnson, she began playing bass as a teenager and moved to New York at age 19. She joined the Black Rock Coalition and became active in the city's music scene as a session musician and musical director. Her solo work, however, did not become known until she signed with Madonna's Maverick label. Her debut recording, *Plantation Lullabies* (1993), met with critical praise and moderate commercial appeal. "If That's Your Boyfriend (He Wasn't Last Night)" was the lone hit single from that album. Known for her consummate skills as a bassist and poignant lyrics, Ndegeocello (which means "free like a bird") has been considered avant-garde and controversial. Some of Ndegeocello's songs tackle themes of sexuality, gender, relationships, and politics while exploring musical fusions of hip hop, funk, jazz, and R & B. Representative albums include her third and fourth studio albums, *Bitter* (1999) and *Cookie: The Anthropological Mixtape* (2002). Her most recent offering *The World Has Made Me the Man of My Dreams* (2007) features contributions from jazz guitarist Pat Metheny and saxophonist Oliver Lake, continuing her unique explorations between and across genres. Ndegeocello has also contributed to the soundtracks of a number of films including *Love Jones* (1997), *How Stella Got Her Groove Back* (1998), *Higher Learning* (1995), and *Batman and Robin* (1997). Although she is not (and apparently does not desire to be) a mainstream juggernaut with albums yielding to the will of the commercial mass, Ndegeocello is one of the most respected musicians in contemporary popular music and is considered one of the progenitors of "neo soul."

See also Jazz; Neo Soul; Rap Music.

Meshell Ndegeocello, lead singer and bass player, performs a set with her band at the JVC Jazz Festival in Newport, Rhode Island, August 10, 2003. (AP/Wide World Photos)

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Horace J. Maxile, Jr.

Neo Soul

The term neo soul appeared in the mid-1990s to distinguish a particular style of rhythm and blues music that was defined by conscious lyrics, live instrumentation, and vocal styles that reflected the influence of 1960s and 1970s soul artists like Donny Hathaway, Stevie Wonder, and Aretha Franklin. The term itself was coined and introduced by producer Kedar Meassenburg who signed singers D'Angelo and Erykah Badu, the first artists identified with this genre, to their first major recording contracts. While the term became universally applied to

R & B music that shifted back to soul music of the 1960s and 1970s and away from hip hop soul, its used has not been without controversy. Some argue that the neo soul style is not new, but just another stage in the evolution of soul music. Others assert that the categorization lets consumers know that they are getting something lyrically and musically different from the hip hop soul of artists like Mary J. Blige and Jodeci. In time, the roster of artists expanded as neo soul performers gained more exposure with each bringing their individual approach to the genre. Regardless, neo soul offered listeners a different aural and visual representation of black music in the last decades of the 20th century.

Although the groups Groove Theory and the Tony Rich Project are identified as being two of the earliest examples of the neo soul style, D'Angelo and Erykah Badu generally are identified as being the genre's first seminal artists. Born in Richmond, Virginia, in 1974, Michael "D'Angelo" Archer came to define the male aesthetic of the neo soul artist. His father was a Pentecostal preacher in whose church D'Angelo got his start playing piano and organ. He was one of the first artists signed to Massenburg's Kedar Entertainment, which in turn negotiated his recording contract with Warner Brothers. His breakthrough came, however, as co-writer of the single "U Will Know" recorded by Black Men United, a collective of male vocalists, for the *Jason's Lyric* soundtrack. His debut album *Brown Sugar* sold more than 1 million copies and featured a sound that fused elements of jazz, soul, and funk with D'Angelo's gospel vocal style. His interest in creating a style that focused on the interaction between the voice and live instrumentation coalesced with his decision to recruit jazz trumpeter and a number of noteworthy musicians to perform on his second album and serve as his touring band. Not the critical success that *Brown Sugar* had been, D'Angelo's second album *Voodoo*, did garner some attention. One of the biggest draws to the album and D'Angelo was the video to the single "Untitled (How Does it Feel)," in which the vocalist appears seminude with the camera panning his sweaty, muscular body while he sang provocatively. But his seeming overnight popularity and references to him being Marvin Gaye reincarnated were too much for the introverted musician, and in subsequent years he suffered from writer's block and a lack of creative energy. He disappeared into obscurity with the exception of recent legal and substance abuse problems.

Erykah Badu, commonly known as the "First Lady of Neo Soul," spawned notions that neo soul also represented a certain Bohemian and Afrocentric style of dress. During her early years on the music scene, her persona was that of "Earth mother," which was defined by her African-inspired head wraps, and the use of candles, incense, and African symbols like the Ankh during her performances. She was born Erica Wright in Dallas, Texas, and credits singers Billie Holiday, Nina Simone, and Chaka Khan as being major influences. At a young age, she changed the spelling of her name to reflect her growing sense of self and adopted the name Badu, which in Arabic means "truth and light." She worked with her cousin Robert "Free" Bradford for a number of years as a hip hop artist and the two recorded a 19-song demo called *Country Cousins.* The demo came to the attention of Massenburg, who tapped her to record "Your

Precious Love" with D'Angelo. Her debut solo album, *Baduizm*, appeared in 1997 and entered the national album charts at number two. It was the highest debut of a female artist at that time. She received 15 nominations and won 9 awards for *Baduizm* and its debut single "On & On." Her next album, *Erykah Badu Live* not only went platinum, but resurrected the live album concept popularized by James Brown with his historic 1963 album *Live at the Apollo*. This album debuted at number one on the pop album charts as well as the R & B album charts. The album featured the song "Tyrone," which became an anthem for women, expressing the failings of male-female relationships in the gangsta rap age. The release of the album also corresponded with the birth of her first child, Seven, with Outkast member Andre 3000. Over the years, her personal relationships garnered more attention than some of her subsequent albums. In 1999, she collaborated with hip hop band the Roots on their album *Things Fall Apart*. She was featured on the song, "You Got Me," co-written by neo soul artist Jill Scott. The song won a Grammy for Best Rap Performance by a duo or group and propelled Badu into spotlight once again. During this time, she also became associated with a musical collective called the Soulquarians. The group of musicians, drawn together for their interest in elements that defined the underground music scene, was founded by Ahmir Thompson (also known as ?uestlove), drummer for the Roots, D'Angelo, James Poyser, and J Dilla. In subsequent years, the group came to include Badu, rappers Common, Mos Def, Talib Kweli, and Q Tip, and neo soul vocalists Raphael Saadiq and Bilal.

In 2000, she released the album *Mama's Gun*, which was produced by the Soulquarians. The album was well received, but it did not chart as high as her previous releases. The album did produce the popular single "Bag Lady," which like "Tyrone" became an anthem for women. In the subsequent years, she suffered from writer's block and even launched a "Frustrated Artist" tour in hopes that she could become inspired again.

One of D'Angelo's biggest rivals in the early years of the neo soul movement was the New York–born artist Maxwell (1973–). Very little is known about his personal life, and he has kept his birth name a secret. His music debut came in 1996 with the release of the album *Urban Hang Suite*. The album was believed to have chronicled his first serious affair, but the singer would never confirm or deny such rumors. Regardless, the album sold 500,000 copies and was nominated for a Grammy. His second album, *Embrya*, was released in 1998 and the third, *Now*, two years later. *Now* marked his first number one hit on the Billboard 200 album chart and R & B album chart. Although D'Angelo's style trouped hip hop, Maxwell reflected more of the funky Bohemian style with his large unkept Afro. Following the 2001 release, Maxwell faded out of the spotlight, only to reappear during a tribute to Al Green during the 2008 BET (Black Entertainment Television) awards.

Raphael Saadiq came to fame with the band Tony! Toni! Toné! in the 1980s, and he has produced, written for, and performed with a number of artists associated with neo soul. He was born Charlie Ray Wiggins in 1966 and, as a young child, played bass at school and in church. He was greatly influenced by the Bay

area bands of Graham Central Station and Sly Stone. In the late 1980s he and brother Dwayne Wiggins and cousin Timothy Christian formed the first group that could easily be associated with the neo soul idiom, Tony! Toni! Toné! The band mirrored the soul bands of the 1970s and they recorded a number of hits, including "It Never Rains in Southern California," "It Feels Good," and "Let's Get Down." In the mid-1990s, Wiggins changed his name to Raphael Saadiq, primarily because he liked the name. He subsequently left the band and over the years worked with a number of artists, including the Roots, Snoop Dogg, Joss Stone, and John Legend. In 1999 he and D'Angelo came up with the idea for the group Lucy Pearl, but when D'Angelo had to back out, Dawn Robinson a former member of the vocal group En Vogue joined the group. The group was rounded out with Ali Shaheed Muhammad from A Tribe called Quest, and recorded only one album called *Lucy Pearl* in 2000. By 2002, the group was defunct. Since that time, Saddiq has worked on his own solo projects, which have featured many of the elements associated with 1960s soul. His newest album, *The Way I See It* (2008), has been signified by critics and audiences as being a totally retro album that conjures up comparisons to 1960s soul music as defined by Stax, Atlantic, and Motown.

As black popular music continued to evolve into the 21st century, a new generation of artists came to define the neo soul aesthetic. Although many of these artists would have personal and peripheral relationships with that first generation of artists that defined the substyle, each would further define the genre and emerge as seminal voices in popular music.

Angie Stone, although considered one of the veterans of the industry, has come to embody the shift in the contextual understanding of neo soul. She was born in South Carolina and began singing at the First Nazareth Baptist Church as a child. In the late 1970s she formed a rap trio with Gwendolyn Chisholm and Cheryl Cook called Sequence. The group was discovered by Sylvia Robinson during a tour of the state, and they were signed to Sugarhill Records. They recorded a number of hits with the label, including "Funk You Up," and became one of the first mainstream female purveyors of rap music. Following the dissolution of the group, Stone sang background vocals for Lenny Kravitz and joined the group Mantronix. In the late 1980s, she formed the trio Vertical Hold, which featured the single "Seems You're Much Too Busy." But Stone did not feel that her talents were being realized to their full potential. It was during this time that she co-wrote material for D'Angelo's album *Brown Sugar* and met her mentor Clive Davis, who signed her to Arista. In 1999, under the guidance of Davis, Stone's debut solo album was released. Called *Black Diamonds*, the album was a collection of songs that reflected Stone's gospel roots and featured memorable tracks such as "No More Rain," which featured a sample from Gladys Knight's "Neither One of Us." Over the next eight years, Stone would release a number of critically acclaimed albums, including *Mahogany Soul* and *The Art of Love and War*. But Stone's touring and performing was curtailed in 2007 when she suffered from congenial heart failure.

Although the neo soul movement has not been assigned to a particular geographic region, in the past seven years, Philadelphia has emerged as one of the important centers of this music. Among the many musicians and vocalists that have emerged out of the city over the past 10 years, the two most associated with neo soul are Jill Scott and Musiq Soulchild. Musiq launched his career working the open-mike circuit of the city. His stage name came from the fact that people began to refer to him as "music boy." He was signed to Def Jam in 2000 and management thought that his demo was good enough to turn into an album. Three songs from his demo, "Just Friends," "Girl Next Door," and "Seventeen," formed part of his debut called *AIJUSWANNASEING* (pronounced, I just want to sing). "Just Friends" was added to the soundtrack of *Nutty Professor II*, which brought him more attention. Critics deemed him R & B's salvation, and the second coming of Marvin Gaye and Donny Hathaway. His style reflected the influence of hip hop, but showed a strong affinity for strong ballads.

Jill Scott was a seasoned performer when she signed to Steve McKeever's Hidden Beach label. She was born in 1972 in North Philadelphia and, like a number of artists, her lyrics came from her poetry. She started as a spoken word artist and like Musiq worked the open-mike circuit. She attended Temple University, where she studied secondary education. But she became disillusioned with the teaching profession and dropped out. She toured Canada in the Broadway musical *Rent* before being discovered by ?uestlove. He invited her to join the Roots in the studio and it was during this time that she co-wrote the hook for "You Got Me." Her debut album, *Who Is Jill Scott, Words and Music, Vol. 1*, reflected a myriad of styles from go-go ("It's Love) to jazz ("He Loves Me"), and soul ("Love Came Down").

In recent years, artists such as John Legend, Alicia Keys, Dwele, Ledisi, and Anthony Hamilton have come to define the neo soul aesthetic. This style continues to be defined by gospel-influenced vocal styles, live instrumentation, and lyrics that reflect a certain level of consciousness.

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Tammy L. Kernodle

New England

The Colonial Era

Since its founding in 1630, Boston, Massachusetts, has been the principal city of the six-state New England area. Boston remained the cultural capital of the colonies until the mid-18th century, and the city continues to be an important cultural center. Although most music of the early colonial period reflected the British musical scene, African Americans participated in musical life well before the Revolutionary War. Musical influences traveled between black and white musicians alike through traditional Euro-American practices, such as folk and dance music, public celebrations of holidays, military bands, and church music. Soon after the start of the New England slave trade in 1638, with the arrival of the first black men on the ship *Desire* in Boston, the first instance is recorded of a slave being baptized and taken into the church, in Dorchester, Massachusetts, in 1641. By 1693, the Society of Negroes was founded in Boston; their meetings included prayers and psalm singing. In 1701, the Society for the Propagation of the Gospel in Foreign Parts was established as a missionary arm of the Established Church of England, sending missions to Native Americans and slaves in the colonies during the years 1702–1785; these outreach efforts undoubtedly included music. *Hymns and Spirituals Songs* by Isaac Watts (London, 1707) heavily influenced the development of black American hymnody (Boston, 1739). By 1723, the earliest record of a black army musician appears: Nero Benson, trumpeter, Framingham, Massachusetts. African Americans were absorbing European musical traditions as they participated in community life; for example, the five slaves baptized by the Rev. Jonathan Edwards in 1735 at the Northampton, Massachusetts, revival of the "Great Awakening" almost certainly sang with the congregation as they did in New England churches, and some scholars believe the lively hymns sung there actually mark the beginning of gospel music. Throughout the 18th century, newspapers frequently refer to slave musicians, most often fiddlers who provided music for dancing, the favorite recreation of colonial America. The first black composer to write in the European style was Newport Gardner (1746–1826), an African who was sold to a Newport, Rhode Island, merchant and allowed to study with Andrew Law. After his emancipation, he became a singing schoolteacher. In 1790, of the 750,000 blacks in the United States, some 67,000 lived in the North; of these 67,000 only 27,000 were free. By 1804, the Northern states had abolished slavery, and these small free black communities began to form their own cultural organizations, for example, the 1787 entry into Negro Freemasonry with the Rev. Prince Hall's organization of African Lodge No. 1 in Boston. The oldest black church

edifice still standing in the United States is the African Meeting House, constructed in Boston in 1805 in the heart of the black community. Before 1805, blacks attended church in Boston, but they usually were required to sit in reserved pews. The strong cultural traditions developed in post-Revolutionary New England included special events such as "'Lection Day" celebrations. 'Lection Day apparently originated in Connecticut, and continued in parts of New England as late as 1850, paralleling "Pinkster Day" celebrations in other parts of the North. During May or June, slaves would hold a festival, during which they elected their own governors or kings. Following an elaborate parade, a day of music-making, dancing, and other entertainment ensued.

The Antebellum Era

In the antebellum period, slaves continued to provide dance music, to attend church services, and to sing their own music wherever they could meet together. Like their white counterparts, free, middle-class African Americans enjoyed much music-making at home, and a great deal of music-making took place in church, the hub of black cultural and social life at that time. Churches sponsored a wide variety of musical activities, including singing schools, concerts, and lectures on music. The number of churches increased dramatically, and by 1856, African Methodist Episcopal (AME) congregations could be found throughout New England. By the 1830s, musical and literary groups, such at the Amateur Society of Boston, began to mount concerts as well. Black musicians began to describe themselves as professional musicians. The first regional black newspapers appeared in Boston (1838) and Hartford (1843), allowing arts promotion. Boston native Henry F. Williams (1813–1903) performed with Frank Johnson's Philadelphia band in the 1840s, and then returned to Boston. Next to Johnson, he was the best-known black composer of his time, publishing songs, marches, dances, and a popular Thanksgiving anthem, "O Give Thanks." Justin Miner Holland (1819–1897) began studies in Boston at age 14, and in 1845 settled in Cleveland. He is best known for his guitar methods and pieces. Some of the most public manifestations of African American music in the New England area during the antebellum era occurred at antislavery meetings, where music was an indispensible part of the program. Black musicians played an important part in the Civil War, forming bands for various companies and regiments. Many officers recorded accounts of the incessant singing and dancing of black troops and the haunting nature of the "mingled sounds of stir and glee."

The Postemancipation Era

Following emancipation, New England, particularly Boston and Providence, Rhode Island, continued to be important musical centers for African Americans. New England Conservatory and Boston Conservatory were both founded in Boston in 1867; both attracted gifted African American students. Soprano Nellie Brown Mitchell (1845–1924) studied with the faculty privately. Other artists

such as Flora Batson Bergen (1865–1906) and Matilda Sissieretta Jones (1869–1933), who toured under the stage name "Black Patti," found educational opportunities in Providence and went on to highly successful concert careers. Black artists began to appear in various musical genres in addition to traveling minstrel shows. Patrick S. Gilmore's Second World Peace Jubilee (1872) to celebrate the end of the Franco-Prussian War featured the Fisk Jubilee Singers and the Hyers Sisters, who sang with a local black chorus of 150 voices. Following the Peace Jubilee, the Fisk Singers toured New England, and the Hyers Sisters settled in Boston in 1871. Brass bands flourished during this period, including Pedro Tinsley's Colored Cornet Band, which toured New England in the 1880s, and the military band for the all-black company, "Bucks of America," which fought in the Revolutionary War. The Lew Male Quartet also toured New England in the 1880s, and concert tenor Sidney Woodward (1860–1924) debuted at Boston's Chickering Hall in 1893. In 1895, Billy McClain's all-black spectacle *Black America* was produced on the Huntington Avenue grounds in Boston, and the park was turned into a facsimile plantation where visitors could walk before the show began. A financial and musical success, the affair included a cakewalk contest and 63 male quartets, including the famous Golden Gate Quartet.

The Early 20th Century

As the 19th century ended, there were unparalleled opportunities for African Americans in music, and they were drawn to urban areas where they could study, perform, and soon, record their music. J. Rosamond Johnson (1873–1954) studied at the New England Conservatory in Boston, and at the turn of the century, settled in New York to work in show business. Violinist-composer Clarence Cameron White (1880–1960) studied at the Hartford School of Music before working abroad in London and Paris. White settled in Boston from 1911 to 1922. While there, he became conductor of the Victor Concert Orchestra (1914–1920), which he described as having "a membership of about fifty-three—Italians, Russians, Austrians, Negroes, and Armenians—doubtless the most cosmopolitan orchestra in America." Concert pianist Raymond Lawson (1875–1959) debuted in Hartford, Connecticut, and later obtained a music degree from the Hartford School of Music (1901); he may have been the first black pianist to play concertos with a symphony orchestra in the United States. Pianist Helen Hagan (1891–1964) was the first black pianist to earn a bachelor of music degree from Yale University (1912), and the first to receive Yale's Sanford Fellowship, which allowed her to study for two years in France. Finding early 20th-century concert life difficult, many musicians combined performing with teaching or church work. Violinist Louia Vaughn Jones (1895–1965) was awarded a degree from New England Conservatory, eventually retiring from the violin department of Howard University. Some entrepreneurs, undeterred by racism that could occur even in the more liberal North, mounted impressive productions, such as the *Messiah* staged in Boston in 1911 by Theodore Drury

(ca. 1860–1940). British composer Samuel Coleridge-Taylor (1875–1912) returned to the United States in 1910 to hear his music performed at the Litchfield Choral Union Festival in Norfolk, Connecticut. Black intellectuals began to write about music, including band director Alton A. Adams (1889–1987), who was music columnist for *Jacobs Band Monthly* in Boston. Another important source for regional entertainment information was the *Colored American* (Boston, 1900–1908).

As the 20th century progressed, the central developments in African American music seemed to be ragtime, blues, musical theater, and jazz. Although many cities had significant performance venues and recording facilities, the most important centers of activity for these musics were St. Louis, Chicago, and New York. While all this music circulated through Boston and other New England cities as it did around the nation, New York undeniably was the capital city of popular music. As the 20th-century demarcation between the "cultivated" and "vernacular" traditions developed, Boston's earlier reputation as the "Athens of America" remained intact. Consequently, although vernacular music was widely heard in Boston and throughout New England, the relatively small African American population and cultural patterns shaped musical practice toward classical music. Individual artists, nurtured by New England's education opportunities and political liberalism, performed and taught successfully in many urban centers.

Concert tenor Roland Hayes (1887–1977) sang in public while still a student and toured in 1911 with the Fisk Jubilee Singers. After the tour, he settled in Boston for serious study with Arthur Hubbard, making a modest debut in Boston's Symphony Hall in 1917. After critically acclaimed concerts in Europe (1920–1923), Hayes returned to Boston and secured high-quality professional management, the Boston Symphony Orchestra Concert Company. His December 2, 1923, recital in Symphony Hall was the beginning of a long, distinguished concert career that took Hayes around the world. In later years, Hayes taught at Boston University. His final concert in 1973 took place at the Longy School of Music in Cambridge, Massachusetts. He died in Boston and is buried at Mount Hope Cemetery in Dorchester, Massachusetts.

Hayes encouraged another fine singer, Edward Boatner (1898–1981), who was educated at Boston Conservatory. Another artist who studied in Boston's New England Conservatory was Mary Cardwell Dawson (1894–1962), founder of the national Negro Opera Company (Pittsburgh, 1941), which produced opera for 21 years. Probably the most stellar assembly of African American musicians in New England during the first half of the 20th century occurred when George Gershwin's *Porgy and Bess* opened its tryout performances at Boston's Colonial Theatre on September 30, 1935. One cast member, Warren Coleman, who played the part of Crown, was yet another graduate of New England Conservatory. The New England Conservatory educated composers as well as world-class performers, for example, Florence Price (1888–1953) and William Grant Still (1905–1978), both of whom studied with George Chadwick. Composer John Wesley Work III earned a bachelor of music degree from Yale University.

Concert pianist and choral director William Lawson (1903–1971) also earned a bachelor of music degree from Yale as well as a master's degree from Harvard. Lawson taught at Howard University from 1942 to 1971. Singer and composer Oscar Anderson Fuller (1904–1989), the first African American to earn a doctoral degree, also studied at the New England Conservatory.

The Postwar Years

In the mid-1940s, change was in the air. Abroad and at home, jazz had become the most recognizable form of "American music." The color line between black and white musical communities became less distinct. Many communities began programs to support young artists, emphasizing black heritage, such as the Elma Lewis School of Fine Arts in Boston, which operated from 1950 to the mid-1980s when it lost the use of its facilities to fire. Later joining with the National Center of Afro-American Artists, the institution staged the longest-running performance of Langston Hughes's *Black Nativity*, which tells the Christmas story through scripture, Hughes's poetry, music, and dance. In classical music as well as popular music, doors slowly began to open for black artists. Trained in some of America's best music schools, African American singers began to sing with major opera companies.

Such changes would accelerate with the beginning of the civil rights movement in the mid-1950s. Boston and New England continued to support African American musical life in significant ways. In 1945, the Berklee College of Music was founded in Boston specifically to train jazz musicians. It was the only jazz conservatory until 1991; the many influential graduates of Berklee include Quincy Jones and saxophonist Branford Marsalis. (Berklee's first honorary doctorate was presented to Duke Ellington in 1971.) In a further step toward jazz education, in 1957, John Lewis and some colleagues opened the nation's first the summer jazz school, a three-week course at the Music Inn in Lenox, Massachusetts. Jazz was becoming an essential part of New England's summer music life, as indicated by the first Newport Jazz Festival held in 1954 in Newport, Rhode Island. Gospel music arrived at the 1957 Newport Jazz Festival with the Ward Singers, and in 1958, the Newport Jazz Festival presented America's premier gospel singer, Mahalia Jackson. Once blues performers were added in 1960, the Newport Jazz Festival presented a remarkable array of African American music. The festival continued to explore the boundaries of jazz, and in 1967, Clarence Rivers (1931–), who wrote some of the first jazz masses, saw his mass, *Brother of Man*, performed at the Newport Jazz Festival by the Billy Taylor Trio. Brandeis University, in Waltham, Massachusetts, also began a jazz festival in 1957.

New England remained an important education center for music, including jazz. Both Max Roach (1924–2007) and tenor saxophonist Archie Shepp (1937–) taught at the University of Massachusetts at Amherst. Roach taught from 1972 to the mid-1990s, and Shepp taught from 1971 until his retirement in 2002. Pianist and jazz historian William "Billy" Taylor (1921–) obtained his

doctorate from the University of Massachusetts, and later served as a Duke Ellington Fellow at Yale University. Gunther Schuller, visionary president of the New England Conservatory (1967–1977), established their jazz studies program in 1969, making the conservatory the first in the country to have a fully accredited jazz program. In 1974, Schuller instituted the Department of Third Stream Studies, recognizing "classical music as the first stream, jazz as the second stream, and the fusion of classical and jazz as the third." Schuller brought many famous jazz figures to the conservatory, including, in 1969, George Russell (1923–), already famous for his jazz theory book *The Lydian Chromatic Concept of Tonal Organization* (1953). Gunther Schuller further supported jazz with his New England Ragtime Ensemble, made up of players from New England Conservatory, which was important in the ragtime revival of the 1970s, and became a popular touring band. Concurrently, Joshua Rifkin, then at Brandeis University, made some of the first modern recordings of Scott Joplin's piano rags. Pioneering classical pianist Althea Waites (1939–) received a master's degree from Yale, and also studied with New England Conservatory's noted Russell Sherman. Contemporary composers Alvin Singleton (1940–) and Anthony Davis (1951–) studied at Yale, and Davis later taught there.

By 1980, more than 34 percent of the nation's African American population lived in seven urban centers: New York, Philadelphia, Baltimore, Washington, D.C., Detroit, Chicago, and Los Angeles. However, Boston and New England continued to provide high-quality musical training and performance opportunities for a wide range of black artists in many musical genres in community and academic settings. At the turn of the century, New England's well-established patterns seemed likely to continue well into the 21st century. The 2009 Thomas A. Dorsey Gospel Jubilee took place at Jordan Hall, the historic performing space of the New England Conservatory, celebrating its 25th anniversary; and the Thomas A. Dorsey Summer Gospel Institute, which began in 1999 as an offshoot of the Thomas A. Dorsey Gospel Jubilee to take a detailed look into the roots of gospel music, marked its 20th year. It now stands as a significant annual gathering for the study of spirituals, art songs, blues, shape-note, classical composition, and jazz, as well as gospel.

The New England Conservatory continued to produce great classical artists, for example mezzo-soprano Denyce Graves (1988). In 1996, composer George Walker (1922–), who joined the faculty at Smith College (1961–1968) in Northampton, Massachusetts, was their first black tenured faculty member. Walker became the first black composer to receive the Pulitzer Prize in music for his work *Lilacs for Voice and Orchestra*, based on a poem by Walt Whitman, which was premiered by the Boston Symphony with Seiji Ozawa conducting. Ann Hobson Pilot, principal harpist of the Boston Symphony Orchestra since 1980, premiered in September 2009.

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Ann Sears

New Jack Swing

New jack swing emerged as a new approach to R & B during the late 1980s. A cross-fertilization of previous forms of R & B mixed with the sounds, rhythms, and aesthetic of hip hop, new jack swing thrived as an urban contemporary genre widely promulgated by radio, music videos, and movie soundtracks. Guided by the production of such individuals as Teddy Riley, Kenneth "Babyface" Edmonds, and the duo of Jimmy Jam and Terry Lewis, the new jack swing sound is characterized by its often upbeat, groove-oriented, danceable tracks with trendy hooks and savvy production utilizing technology of the period. Although highly vocal, rapping was often used during the climax of the songs. The rhythmic backbeats often were created using the popular drum machines and samplers of the day. As a form of urban contemporary R & B, new jack swing emerged alongside the rise of movies and television shows portraying inner-city life of urban black communities.

Although journalist and filmmaker Barry Michael Cooper is often credited with popularizing the term, Edward Theodore "Teddy" Riley (1967–) is considered by many as the leading initiator of the new jack swing sound. The singer, songwriter, keyboardist, and record producer is responsible for some of the major hits that introduced new jack swing to a new generation of music lovers. Teddy Riley produced and in some instances composed such songs as Keith

Sweat's "Make it Last Forever," (1987), Johnny Kemp's "Just Got Paid," (1988), and Bobby Brown's "My Prerogative" (1988), which remain classic hits from the period. In 1987, Riley partnered with Aaron Hall and Timmy Gatling to form the group, Guy. Although Damion Hall would soon replace Gatling, the group's hits, "Groove Me" (1988), "Teddy's Jam" (1988), "I Like" (1989), and "Let's Chill" (1991), further cemented the rise of new jack swing as a dominant sound of the late 1980s and early 1990s. In addition to working with Guy, Riley remained committed to producing other artists including Michael Jackson, whose *Dangerous* album (1991) signaled his departure from Quincy Jones. Riley's careful co-production aided in creating the hits "Remember the Time," "Jam," and "In the Closet." Also in 1991 Riley would leave Guy to form a new group, Blackstreet. Joined by lead singer Chauncey Hannibal, Riley would add Levi Little and Joseph Stonestreet to the new ensemble. Although Little and Stonestreet were replaced by Dave Hollister, Kermit Quinn, and J-Stylz, the group had a number of successful hits, including "Baby Be Mine" (from the 1993 *CB4* soundtrack), "Before I Let You Go" (1996), and "No Diggity" (1996). Riley was inducted into the Hip Hop Hall of Fame on October 4, 2007.

Among the numerous artists involved in the new jack swing era, former New Edition member, Bobby Brown achieved great fame with his second solo album, *Don't Be Cruel* (1986). Co-written and co-produced by Riley and the dynamic team of L.A. Reid & Babyface, Brown churned out a number of chart-topping hits, including "Don't Be Cruel," "Every Little Step," "Rock Wit Cha," and "Roni" in addition to "My Perogative." The album went platinum eight times selling more than 8 million copies.

The rise of new jack swing was greatly aided by the high popularity of music videos, which not only displayed new fashions in clothing, hair styles, and accessories, but also featured highly choreographed danced moves. These dance moves appealed to most youth and young adults, who learned the moves to replicate them at dances, parties, and other social functions. Beyond music videos, movies that spotlighted life in the urban black neighborhoods in California and New York primarily presented the new jack sounds and sentiments. Movies such as, *New Jack City*, *Above the Rim*, *Boomerang*, *Juice*, *Boyz N the Hood*, the *House Party* series and others films featured new jack swing within their soundtracks during the late 1980s and 1990s. Mainstream blockbusters such as the *Ghostbusters* series also introduced many the sounds of Ray Parker, Jr. and Bobby Brown. By 2004, new jack swing had entered the video game market as *Grand Theft Auto: San Andreas* featured a fictitious radio station, CSR 103.9, which featured the classic sounds of new jack swing.

During 2006, a number of new jack swing groups toured the country as part of the New Jack Reunion Tour. Blackstreet, Guy, After 7, SWV, and Tony! Toni! Toné! reunited to recreate the sounds of new jack swing. On October 8, 2007, at VH1's Fourth Annual Hip Hop Honors event, a tribute of performances

honored the contribution and legacy of new jack swing as part of the evolution and growth of hip hop culture.

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Emmett G. Price III

New Orleans, Louisiana

The history of New Orleans, as well as its cultural diversity, provided a fertile environment for the creation of the rich and influential African American musical elements that permeated New Orleans. Much of the early history of African American music in New Orleans reflects the historic importance of the church in strengthening the African American communities and in providing the various contexts for musical performance. As early as the mid-18th century, blacks were allotted the time and opportunity to sing, play drums, and sing and dance in their traditional songs in an area known as Congo Square, which presently is known as the French Quarter. At these Sunday gatherings, traditional African music cross-pollinated with European musical traditions. Some of the popular dances included the *chica,* the *bamboula*, the *counjaille*, and the congo dance. Trumpets, clarinets, violins, and other instruments were added to their collections of indigenous and traditional African and African-styled instruments. Congo Square was a center for African-based diasporic music in the United States, as well as a major location of African American contributions to the origins of many different musical genres, styles, and forms, including spirituals, work songs, blues, gospel music, jazz, and popular music.

African American Music in New Orleans: 1776–1861

During this period, a huge variety of songs, genres, and styles of music and instruments traveled from Africa to the Southern plantations. The incorporation of African Music through slavery and the cross-cultural hybridization through contacts with the various African cultural groups in New Orleans produced a uniquely African American folk tradition that was spread far and wide. In the second half of the 18th century, blacks were allowed to congregate on Sundays to socialize, trade and sell goods, dance, and participate in music-making and drumming. These interactions aided in establishing and maintaining social cohesion within the African American community. By the late 1800s, the cries of black street vendors, the moans of church choirs, and the shouts of street singers filled the most liberal city of the South, New Orleans. These sounds

Louis Armstrong was one of the 20th century's most important jazz innovators and performers. (Library of Congress)

were complemented by the lilt of British folk songs, the marching brass bands mimicking French and Prussian ensembles, and the traditional dance music of the Spanish.

The African American music tradition was enriched through the continual cross-fertilization of indigenous European music, as well as other American ethnic, racial, and religious diversity in New Orleans that produced other genres, such as the French-African music of the Louisiana Creoles. The African American Creole population was relatively prosperous but interacted freely with the slave population. New Orleans was home to a population of "Creoles or free people of color." These Creoles were able to possess property, even though they lacked political and civil rights. Freedom for Creoles was gained through manumission (sometimes by a white parent), self-purchase (buying their freedom through accumulated currency), being purchased by a family or community member, or by running away to another location. No where else in the United States did circumstances encourage such interaction. The French-speaking Creole families enjoyed street parades and dancing. The Creoles maintained a resident symphony orchestra and supported an opera house. This reinforced the intensely musical orientation of New Orleans, a city that had three opera houses, far more than any other American city of comparable size. Most black and Creole musicians played European types of dance music, such as mazurkas,

waltzes, polkas, and quadrilles. The opportunity to alter established styles, and thereby season to taste, was capitalized on by African Americans in highly creative ways that resulted in ragtime, blues, jazz, rock, and funk music. The early musical forms of uptown blacks in New Orleans included work songs that were devised to ease the burden of laborers, coordinate their movements, lift their spirits, encourage the slower workers to keep up, and ward off fatigue. Another kind of black vocal music was the cry of the street vendor, a kind of music that focused on expressive variations in pitch and voice quality, which initially began as unaccompanied solo vocal style but eventually added guitar or banjo as accompaniment.

Banjo became another avenue for black performing artists. Some of the notable African American entertainers and musicians who won wide recognition for their talents were Picayune Butler, the banjo virtuoso who began his musical career during the 1820s. By 1857, he was so skilled that he was able to participate in a national banjo competition held in New York City. Old Corn Meal, one of Butler's influences, was a street vendor who attained notoriety through his singing and dancing at the St. Charles Theater in 1837. Butler toured the Mississippi Valley performing music and clown acts. He was one of the first documented black entertainers credited with making such a significant impact on American popular music. His influence is most visibly seen through blackface performance. Blackface was part of a tradition and theatrical makeup of displaying blackness for the enjoyment and edification of white viewers. Noted circus performer George Nichols trouped Butler's song "Picayune Butler Is Going Away" claiming that it was Butler who taught him "Jump Jim Crow." "Picayune Butler's Come to Town," the prominent blackface song was published in 1858 and was clearly named for Butler.

Constantin Debarque was a violinist and a music teacher who helped to establish the Negro Philharmonic Society (NPS) that was composed of more than 100 members. The NPS presented concerts as well as arranged for performances by visiting artists. Some of the players also provided music at the Theater de la Renaissance, a theater for free colored people. Other African American New Orleaneans were Edmond Dede (1827–1903), a free Creole of color who learned clarinet in his adolescents, yet later switched to violin and was considered a prodigy; Samuel Snaer (1833–1900), a composer, musician, and conductor who conducted the first New Orleans performance of Dede's *Quasimodo Symphony*; and Thomas Martin, the composer, bassist, and educator, who was well known for his musical passions. Classically trained, well traveled, and embodying a passion for music from his childhood, Martin accomplished a host of critically acclaimed concerts and recordings as well as inspired compositions. He influenced a long list of prodigies who each made their own mark on the music scene.

The street vendor Signor Cormeali became famous in the late 1830s for simultaneously selling merchandise while singing and dancing. He was an early known African American to infleunce blackface minstrelsy. Cormeali became popular by walking through New Orleans while singing and dancing as he led his horse and cart and sold Indian corn meal. "Fresh Corn Meal," was the signature song that

he composed. He also was known for his popular material from blackface acts like "Old Rosin the Beau" and "My Long Tail Blue." In 1837, the natural baritone gained an invitation to perform at the St. Charles Theater due to his rising popularity. For the first time in the United States, a black musician was invited to perform on stage at a white theater. He performed a solo act next to his horse and cart. Cormeali was warmly received by the public and acclaimed by the press for his novel manner of singing and the wide compass of his voice. Cormeali always featured first his own song, "Fresh Corn Meal" and then followed with such popular songs as "Such a Gettin' Up Stairs" and "Old Rosin the Beau." Signor Cormeali's musical accomplishments earned him respect and love by all New Orleaneans and upon his death the entire city mourned.

Unquestionably, black musicians and composers such as Constantin Debarque, Signor Cormeali, Samuel Snaer, and Edmond Dede are responsible for creating and maintaining the rich tradition of New Orleans music. These artists emerged as world-class figures in their day, and they have inspired many others, such as Ernesto Nazareth and Heitor Villa-Lobos. Both musicians enjoyed particular esteem as composers and performers of popular music, famous for their interpretation of the tango. Visitors to the city were amazed to note that even the slaves hummed operatic verse as they walked through the streets. In the cathedrals, African Americans added both warmth and volume to the singing during the mass. Their skill at improvisation, at making up songs to fit the occasion, to regulate the work at hand, to compliment, or to denigrate were remarkable. In spite of the efforts of some clergy to disparage secular folk music and dancing, African American secular folk music persisted as a familiar part of everyday work and play. When the immensely popular minstrel theater caricatured African Americans, their secular music was brought into ridicule, leaving the spiritual as the preeminent form of African American music.

At the dawn of the 20th century, there were dozens of marching brass bands, dance orchestras, and groups of strolling players. The bands were present at almost every social event, most of which took place outdoors. Brass bands seemed omnipresent among African Americans. They had their own brass bands, and consequently, band members were able to recruit from among free blacks or Creoles, who took their musical activities seriously. They studied music with the players associated with the French Opera House and the city orchestras; some of them went to Paris to complete their studies. As a result, the black bands and orchestras of New Orleans maintained high levels of musicianship. The most outstanding of these bands were the Excelsior Brass Band and the Onward Brass Band, both organized in the 1860s. While the approach, percussive rhythm, and aesthetic of the brass band were essentially African, the instrumentation borrowed greatly from Europe. Because percussive instruments, such as drums, banjos, gourds, and rattles, were a part of slave culture, brass and wind instruments were a fixture by free Creoles within classical and orchestral contexts. These brass bands performed a wide range of religious, minstrel, and ragtime songs for a wide range of events, including parades, civic ceremonies, dances, community concerts, and funerals. Brass bands provided early jazz with several elements that

would come to define, in part, this new style of music that gained popularity in the 19th century. The instrumentation of brass ensembles, for example, with their lineup of cornets, trombones, baritone horns, clarinets, tuba, and percussion, served as the template for later jazz bands.

African American Music in New Orleans: 1861–1919

In the second half of the 19th century, New Orleans was an exciting city for both cultural and musical reasons. In the African American community, brass bands were an important part of the culture. Brass bands in New Orleans played a wide variety of styles, from military marches to rags. Brass bands were popular in many cities within the United States, but few communities rivaled New Orleans relative to size, statute, and available venues for performance. Essentially, New Orleans was large enough to support many competing brass bands instead of just a small number of one or two bands. Brass bands usually consisted of instruments popularized in the military bands: horns with large tubing and wide, deep mouthpieces, which allowed for more volume and range. The members of brass bands learned their music through rote via the bandleader who would meticulously teach the material through repetitive rehearsals rather than sheet music. Brass bands played on the streets, during celebrations of carnival or Mardi Gras, in funeral parades, and for business advertisements, especially in Storyville, a red-light district that opened in 1897 and closed in 1917.

With growing popularity during the late 19th century, brass bands became increasingly popular. They were frequently called on to play processional music during funerals. During funerals, brass bands played slow dirges or Old Negro spirituals on the way to the cemetery, such as "Didn't He Ramble: Till the Butcher Cut Him Down" and "Nearer My God to Thee," and on the return from the burial, the band would play rousing and joyful compositions, such as "When the Saints Go Marching In."

Best known of the dance ensemble was the Excelsior String Band, an affiliate of the Excelsior Brass Band, one of the widely recognized brass bands on the New Orleans jazz scene, led by the violinist Henry Nickerson. The Excelsior was founded by Theogene Baquet in 1879. He led the band until 1904 and was succeeded by George Moret and then Peter Bocage, from 1922 until its dissolution in 1931. Among its members were John Robichaux, a versatile instrumentalist, who played drums in the Excelsior Brass Band from 1891 to 1903, George Baquet, Alphonso Picou, Luis Lorenzo Tio, Sr., Honore Dutrey, Isidore Barbarin, Albert Snaer, Louis Cottrell, Sr., and Willie Humphrey.

The star attractions of the uptown district in the 1890s were the barber-trumpeter Charles "Buddy" Bolden (1868–1931) and the young cornetist William Geary Bunk Johnson (1879–1949), who joined Bolden about 1895. Bolden was a black trumpeter who preceded the era of trumpet solos and perhaps was the most significant figure in the configuration and popularization of the brass band in New Orleans. Born on September 6, 1877, Charles "Buddy" Bolden, the grandson of slaves, received limited education. It is remarked by some scholars

that his ability to read made a difference in his music career. Like many other black New Orleaneans, Bolden experienced the essence of the black church with its biblical doctrine, teachings, and hymns as well as the communal preservation of black folk culture over the years through field hollers, work songs, spirituals, and the blues. Bolden had extensive knowledge of the various string bands. The string bands allowed for a different type of arrangement and served as a less brash complement to Bolden's playing. Bolden's style of music and his forceful solo technique had a profound effect on the development of the type of music that was characterized as solo ensemble, which often is qualified by monophonic instruments. Bolden played with a loud dominating tone, which enlivened his musical surroundings and liberated collective ensemble-driven bands, such as Laine's Reliance groups. Bolden helped define the role of jazz soloist, and his commanding solos influenced most other black cornetists in the city. He is considered one of the most creative soloist players in his time. Bolden's peers often referred to him as the greatest horn player who made significant contributions to jazz music. Bolden was not as widely known as his white counterparts. Because of the lack of recordings, Bolden and many others through this period failed to achieve recognition during their lifetime beyond New Orleans. After his death and along with a new wave of black musicians, a genre of cornet developed that became another feature of early 20th-century music. Notably, the Original Dixieland Jazz band, Sidney Bechet, and Joe Oliver emerged from New Orleans during this period, but they encountered a city that was more segregated than the one a few years before. The developments of the 1890s greatly affected the laissez-faire racial attitudes of the city. A series of state laws or black codes were passed that severely limited the rights of blacks, and consequently, the diversity in racial composition diminished. The unique middle caste of black Creoles greatly diminished as the city narrowed the definition of race down to the two categories of black and white.

In 1910, the Tuxedo Brass Band, under the leadership of Papa Celestine, emerged as one of the most notable brass bands of New Orleans. The band soon rivaled the Excelsior and the Onward Bands in popularity. The Tuxedo Brass Band incorporated the music of the early years, arranged marches, and played as-written dirges, as well as improvised music. The Tuxedo Brass Band was the first band on the street to play sacred songs. Later known as the folk spiritual, it was a form of expression that arose within a religious context and through black people's resistance to cultural subjugation by the larger society. Mixing their shared knowledge of slave songs with their classical training, the Tuxedo Brass Band began a movement to use the spirituals as well as ragtime, blues, and other black folk music as a basis for symphonies, operas, oratorias, and other extended music forms. This period witnessed the beginnings of a robust choral tradition, with choral arrangements of spirituals now being performed extensively by choirs of black colleges and black Protestant churches. Early 20th-century African American composers, like Harry Burleigh, who were skilled in European classical music composition not only composed new arrangements of spirituals, but also extended their influence into the work of their European and American mentors.

Burleigh's mentor and major influence, Antonin Dvorak, inspired Burleigh to use the melodies and essence of the slave songs in his new compositions while also encouraging him to continue to sing the spirituals. As a direct result of this relationship, spirituals played a dramatic role in Dvorak's *New World Symphony*, in addition to his later compositions. The spirituals became a growing source of inspiration and influence for numerous European composers, such as Frederick Delius, Samuel Coleridge-Taylor, and Michael Tippett. The spirituals contained messages of healing, hope, survival, and spiritual fortitude in the face of oppression.

Born in New Orleans on May 14, 1897, Sidney Bechet blended ragtime with the blues and developed a striking clarinet technique built around his strong vibrato. A member of the Creole community in New Orleans during the late 1890s, Bechet enjoyed few of the privileges of whites that marked earlier Creole life, as the city moved toward a newly condensed and segregated society. Bechet extended the ragtime rhythmic approach of Jelly Roll Morton and the unique approach to trumpet playing by Buddy Bolden to arise as one of the most influential musicians to come out of New Orleans after Louis Armstrong. Some New Orleanians recall his impressive cornet performance as a youth. After deciding to transition to the clarinet as his primary instrument, Bechet remained one of the world's renowned clarinetists for years to come. Clarinetist Jimmie Noone, who later became well known, studied with Bechet when the latter was only 13 years old. Although well esteemed for his clarinet performance, Bechet is best noted as the first great legend of the soprano saxophone.

An important innovator to the early beginnings of jazz music in New Orleans was Joe Oliver. He was a jazz cornet player and bandleader who also made every effort to preserve the integrity of the early jazz music in his composition. He was well noted for his performance style and initiated the use of mutes. Oliver was both a musician and a composer. As a player, he took great interest in changing the timbre and pitch of his horn, and as a composer, he composed many of the tunes still performed regularly within the jazz standard repertoire, including "Dippermouth Blues," "Sweet Like This," "Canal Street Blues," and "Doctor Jazz." He was the mentor and teacher of Louis Armstrong. Two of Armstrong's most famous recordings, "West End Blues" and "Weather Bird," were Oliver's compositions. Armstrong often credited Oliver with serving as his major mentor. Although Armstrong made the transition to trumpet, Oliver mainly performed on cornet, the standard instrument for the period. Oliver credited Buddy Bolden as an early influence. In addition to Armstrong, Oliver was a major influence for younger musicians in New Orleans and Chicago, including Tommy Ladnier, Paul Mares, Muggsy Spanier, Louis Panico, and Johnny Wiggs. Born in Aben, Louisiana, near Donaldsonville in Ascension Parish, Oliver moved to New Orleans in his youth. The band he co-led with trombonist Kid Ory was considered New Orleans's hottest and best. In the decade following the 1910s, Oliver achieved great recognition in New Orleans across economic and racial lines and, by the 1920s, his music gained popularity with all audiences.

Romanus Ejiaga

Music in New Orleans since World War II

Brass Bands

Brass bands represent one of New Orleans's strongest musical traditions. With its origins in the 19th-century, the tradition has been deeply integrated into the daily lives of New Orleans's African American community and remains so into the 21st century. Social Aid and Pleasure Clubs and Benevolent Societies continue to hire bands to perform for various functions, including picnics and parties, neighborhood parades, festivals, and jazz funerals. Many brass bands also perform in neighborhood bars and clubs. As one of the few U.S. cities that observes Mardi Gras, brass bands are an enduring presence at these celebrations, both citywide and in various neighborhoods. A traditional second line is led by a brass band (the main line), followed by a retinue of neighborhood residents or club members that step, strut, and dance to the music. Two distinct streams coexist: traditional and modern.

The contribution of the brass band to the development of early jazz in New Orleans is well known. The city's oldest brass bands date back to the early days of jazz. Several brass bands active in New Orleans before Hurricane Katrina have their origins in these early ensembles and still play in a style dating back to the early 20th-century jazz. This early style is documented in the early brass band recordings made by Bunk Johnson shortly after the end of World War II and in the early years of Preservation Hall, the historic venue in the French Quarter established during the 1960s. Several traditional bands from the earlier century still exist, performing regularly throughout the city. Several bands bridge two different eras in New Orleans brass band history. These ensembles began before World War II and continued to exist until the 1960s and 1970s. They also figure prominently in the revival of the tradition. Among the most well known are the Olympia, Excelsior, and Eureka Brass Bands. These ensembles, such as the original Tuxedo and Onward Brass Band, were active beginning in the 1920s, disbanded, and then were revived.

With the advent of swing and modern jazz, numerous white musicians formed brass bands during the 1930s and the postwar period to preserve an original New Orleans tradition they believed was threatened by new jazz styles and by R & B and other genres of popular music in the postwar period. New Orleans was a magnet, attracting musicians from Europe, Asia, and throughout the United States. Drawn to the city by their love of traditional New Orleans music, these musicians formed bands that performed traditional New Orleans styles and repertoire, albeit a repertoire frozen in time and representing the popular conception of so-called Dixieland jazz—one learned from recordings and touring New Orleans musicians.

African American musicians sought to keep alive the indigenous brass band tradition. The growth of the city's tourism industry in the 1960s and 1970s initially had a negative effect that threatened this tradition. Older musicians faced

competition from the "trad jazz" revivalists. Younger musicians were put off by seeing the ensembles perform for tourists. Concerned about the decline of the brass band, in the late 1960s, banjoist and guitarist Danny Barker led a revival of the African American brass band tradition. Returning to New Orleans after a long career in New York, Barker (whose grandfather, Isidore Barbarin, played saxophone in the Onward Brass Band) trained young musicians, with whom he also formed a brass band. Among his protégés were Leroy Jones (trumpet), Gregg Stafford (trumpet), Lucien Barbarin (trombone), and Michael White (clarinet). The Fairview Baptist Church Brass Band first performed professionally in 1971. Under Jones's leadership, it became the Hurricane Brass Band. Doc Paulin also formed a brass band aimed at training young musicians and preserving the tradition. Musicians in these traditional bands learned to perform the traditional repertoire in written arrangements, many of which dated back to the 1910s. They also honed their improvisation sills. Other brass bands considered part of Barker's legacy include the Onward, Eagle, Young Olympia, and Young Tuxedo Brass Bands. Clarinetist White, who also played in the Young Tuxedo Brass Band, went on to form his own Original Liberty Jazz Band, founded in 1981. His fellow bandmate from Baker's band (and with whom White also performs), trumpeter Stafford, assumed leadership of the Young Tuxedo Brass Band (originally founded in 1938).

The brass band tradition has been transformed significantly in the late 20th and early 21st centuries. Barker's revival of traditional brass bands had an unanticipated outgrowth: it spurred the development of what's known among New Orleans musicians as the modern brass band. Although young musicians in their early teens played in Barker's and other ensembles, these musicians were listening to rhythm and blues, soul, funk, disco, and other forms of commercial dance and popular music, including 1980s and later hip hop and rap. In the late 20th century, younger musicians updated the traditional repertory of hymns, spirituals, and jazz, and began incorporating contemporary rhythm and blues, funk, and other popular music styles and repertoire. In the 1970s, they moved away from a practice that balanced written arrangements and improvisation and the standard New Orleans brass band repertoire toward one characterized by loose, improvised head arrangements of R & B, soul, and funk covers. Musicians moved toward original compositions that blended these styles and extensive riffing with traditional drum rhythms as well as the layered, improvised polyrhythms of the traditional brass band. Individual horn players began to take solos as in modern jazz. Modern brass band innovators include several musicians who trained under Barker and Paulin and those who were members of the revived traditional brass bands. Modern brass bands include those founded about 1975, such as the Dirty Dozen, and those founded in 1980s, such as Rebirth (founded by trumpeter Kermit Ruffins) and the Soul Rebels. Their ranks were joined by Hot 8, New Birth, Lil Rascals, Tremé, and other lesser known groups. In addition to funerals, parades, and second lines, these modern groups are mainstays in the New Orleans club scene and can be heard regularly at prominent Tremé, Faubourg Marigny, and Uptown nightclubs.

Modern brass bands also perform street parades and funerals. The funeral tradition has expanded to sometimes include both traditional and modern brass bands at the funeral of a prominent resident or member of the music community. On such an occasion to warrant bands of both traditions, modern groups cease the contemporary styles and immediately join with the traditional group(s) in playing traditional hymns as the casket cortege passes by out of respect for the deceased. Once the casket has passed and the traditional brass band(s) march on, the younger musicians return to the up-tempo soul and funk tunes to which second-liners dance. Thus, the modern brass band tradition remains tied to the culture and lives of the city's African American residents, adapted to contemporary patterns of leisure and the numerous social rituals and customs of New Orleans.

Jazz

Jazz is difficult to define and precisely characterize stylistically; contemporary New Orleans jazz is more so. Those outside New Orleans usually use the term "jazz" to refer to post–World War II modern jazz. In New Orleans, however, African American residents often use the term "New Orleans jazz" to refer to a range of music that includes brass band (both traditional and modern), New Orleans rhythm and blues, jazz as conventionally understood, and an eclectic mix of these. The discussion below takes into consideration both extralocal and New Orleans usage.

New Orleans's reputation as the "birthplace of jazz" continues to exercise influence on music both inside and outside the city. With respect to the latter, jazz has been used as a marketing tool for the local tourism industry as it expanded throughout the 20th century, especially during since the 1980s as the city's and region's local economies stalled. To promote the city's famed Mardi Gras celebrations, hotels and later casinos drew on the talent pool of local musicians to perform in parades, French Quarter nightclubs, and other venues geared to tourists. Despite the century-long out-migration of many influential pioneering musicians who pursued careers in other cities in the United States and abroad, the city has become a destination for musicians and tourists from around the world who gravitated to New Orleans to participate in its thriving live-music scene. With the development of bebop during the 1940s, modern jazz increasingly became a music focused on listening rather than dancing and one that emphasized instrumental virtuosity. Reactionaries feared the "death" of jazz, which led the increase in the number of so-called trad-jazz ensembles. By the 1960s, jazz scholars and enthusiasts became increasingly interested in documenting and preserving jazz's early history. Dixieland and revival bands froze, reflecting a narrowly defined jazz in a 1920s, pre-swing-era style that harkened back to that purveyed by historic musicians such as King Oliver, Kid Ory, Louis Armstrong, and Sidney Bechet, as well as white musicians such as the Original Dixieland Jass Band, and later 20th-century musicians trumpeter Al Hirt and clarinetist Pete Fountain. Dixieland and trad-jazz bands populated the roster of

white musicians who sought to preserve and perpetuate pre–World War II New Orleans jazz, referred to popularly as Dixieland jazz. The Original Tuxedo Jazz Band is perhaps the oldest jazz band in the city. Founded as both an outdoor brass band and indoor dance orchestra by Papa Celestin in 1917, its early members included clarinetist Lorenzo Tio, Jr. and Louis Armstrong. At the beginning of the 20th century, the band was led by drummer Bob French, a descendant of the group's original founders.

Accompanying the increase in trad-jazz musicians, the growth of the tourism industry, and the development of jazz scholarship, issues of authenticity and what was or was not real New Orleans jazz were partly addressed in the founding of two of New Orleans's most well-known institutions: Preservation Hall and the New Orleans Jazz and Heritage Festival. In New Orleans, the French Quarter establishment Preservation Hall served two functions: it provided a venue for older musicians (many of whom had performed with legendary New Orleans jazz musicians); and it provided tourists, musicians, and enthusiasts a place to hear the city's traditional music as performed by those who helped shape it. During the 1950s, art gallery owner Larry Borenstein began holding informal jam sessions in his French Quarter art gallery on St. Peter Street (which crosses the Quarter's infamous commercialized Bourbon Street). In 1961, Allan and Sandra Jaffe continued Borenstein's work (after their death, their son Ben continued to operate the establishment), opening Preservation Hall next door to the gallery.

Emphasizing the music and decrying the commercialism of the French Quarter and the city as a whole, Preservation Hall serves no food or alcohol and patrons are seated on plain benches. Among the early musicians in the Preservation Hall Jazz Band were pianist and singer Sweet Emma Barrett and George Lewis. Within a few years, the Preservation Hall Jazz Band had begun to tour internationally. After the deaths of the original band members, younger musicians who play the traditional style joined in the late 1990s, among them tenor banjoist Don Vappie and clarinetist Michael White (both went on to lead their own ensembles), as well as younger local musicians and those from abroad.

Nearly 10 years after the formal founding of Preservation Hall, New Orleans became home to one of the United States' most important music festivals, the New Orleans Jazz and Heritage Festival, known colloquially as JazzFest. The founding of this festival reflected a broader U.S. trend toward seeking authenticity in the midst of a 1960s folk music revival. The producer and founder of the Newport Jazz Festival, George Wein founded JazzFest in 1970 (Wein also founded several other jazz festivals in various cities around the world). Partnering with New Orleanians Allison Miner and Quint Davis, JazzFest featured New Orleans, Louisiana, traditional musicians. In 1971, JazzFest moved from Congo Square (a park outside the French Quarter) to the Fair Grounds Race Track near the Gentilly neighborhood. By the 21st century, the festival had grown to take place on two successive weekends at the end of April and first weekend of May. Focusing on more than New Orleans and Louisiana music, it also featured the local cuisine and craftspeople. JazzFest continues to showcase local musicians,

social aid, and pleasure clubs, and the Mardi Gras Indians, as well as local school and church groups. It expanded to include leading popular music stars and international musicians from Africa, Latin America, and the Caribbean. Among the city's most recent additions to its music festival are the spring French Quarter Fest, the fall Satchmo (Louis Armstrong) Summer Fest, and the Halloween Voodoo Fest.

The African American brass band tradition continues to be a vital part of neighborhood and community life in black neighborhoods. Interest in attempting to recreate the style and repertoire of early jazz ensembles (such as those led by Oliver, Ory, and others) sprung from the African American community in the late 1980s. Clarinetist Michael White (who holds a Doctorate in Spanish from Tulane University and is on the faculty of Xavier University) supplemented his work as a brass band leader and began to lead his own ensemble and forge a style that is rooted in early New Orleans jazz but that also incorporates aspects of modern jazz. White began to explore the music of early jazz musicians, eventually recreating the original New Orleans collective improvisation style with his own ensemble, which featured traditional instrumentation including banjo. Reflecting the lessons learned from Barker's and his mentor's contemporaries, White's ensemble achieved a distinct sound. In contrast to the white trad-jazz groups active in the city, its relaxed, loose rhythmic feel continues the performance practice of the earlier ensembles. White, who grew up near Wynton Marsalis in the same neighborhood, influenced Marsalis's own exploration of early jazz and they collaborated on 1989's *Majesty of the Blues* (Columbia 54091). White also has performed with New York's Lincoln Center Jazz Orchestra (which is directed by Marsalis) and is active on New Orleans's Preservation of Jazz Advisory Commission. A preservationist, he owned a collection of recordings, sheet music, original arrangements, vintage clarinets, and jazz memorabilia, most of which was lost in the devastation of Hurricane Katrina.

Other New Orleans musicians proved successful in jazz, both in and outside New Orleans. Among those who continue to reside and be active in New Orleans at the turn of the 21st century are trumpeters Irvin Mayfield, Nicholas Payton, Kermit Ruffins, and Terrence Blanchard; saxophonists Donald Harrison and Branford Marsalis; clarinetist Evan Christopher; trombonist Trombone Shorty, and pianist Henry Butler. In keeping with New Orleans traditions of musical dynasties, several families are prominent in New Orleans's jazz community. Among them are pianist Ellis Marsalis and his sons, Wynton, Branford, Delfeayo, and Jason; and the Battiste family, including Harold, Alvin, and Russell.

Jazz continues to be a mainstay of New Orleans live music scene. Several venues where jazz can be heard and whose primary clientele include New Orleanians are found throughout the city's neighborhoods. Those in the French Quarter and the nearby Marigny include Snug Harbor, the Blue Nile, Donna's Bar and Grill, Sweet Lorraine's, the Funky Butt, and Cafe Brasil. Uptown establishments include Le Bon Temps Roulé, the Maple Leaf, and the Rock 'n' Bowl (the latter was reference in Thomas Dolby's pop song, "I Love You, Goodbye"). The ninth ward's Vaughan's is also a popular spot for local musicians and New Orleanians.

Rhythm and Blues in New Orleans

Most people associate New Orleans with jazz, but the city and its musicians have played a leading role innovating and shaping the development of every major genre of late 20th-century popular music. Although often they have had to pursue careers outside the Crescent City, New Orleans musicians have profoundly influenced post–World War II popular music, from rhythm and blues to rap.

While cities such as Memphis, Cincinnati, and Detroit can point to record labels such as Stax, King, and Motown, no major record label before the rap label Cash Money existed in the city during the period from 1945 to 1980. Yet, the city produced such figures as Fats Domino and Professor Longhair, and one recording studio became a locus of rhythm and blues, and 1950s rock 'n' roll. One important early R & B recording, "Good Rockin' Tonight" became a standard in early R & B and rock 'n' roll repertoires. The best-known recording is that of Wynonie Harris's version of the song that went on to influence later rockers such as Elvis Presley, Buddy Holly, and early 1960s British rock 'n' roll musicians. New Orleanian LeRoy Brown recorded his original version of the song in 1947 at the facility that would craft the sound of early R & B and rock 'n' roll: Cosimo Matassa's studio on Rampart Street.

An Italian American, Matassa opened his studio in 1946 on the corner of North Rampart and Dumaine on the edge of the French Quarter. It was there that Antoine "Fats" Domino and Dave Bartholomew recorded Domino's signature early hits. The distinct rhythmic idiom of New Orleans could not be replicated easily by other noncity musicians. This idiom has its roots in New Orleans working-class African American neighborhood and local street traditions, such as the brass bands and Mardi Gras Indians, both of which feature drums and complex polyrhythms at their core. The origins of this idiom date back to the famed African drumming held in Congo Square in the 19th century, and the further absorption of Afro-Latin rhythms resulting from the city's rich African, Spanish, and French heritage. This musical mélange produced a characteristic New Orleans rhythmic sensibility that, in addition to polyrhythms, freely mixed duple and triple rhythms and hemiolas, all held together by a backbeat. This can readily be heard in the first generation of postwar New Orleans R & B pianists, especially Professor Longhair (Henry Roeland Byrd), often called the "Bach of Rock." His style is characterized by its blend of New Orleans rhythm and boogie, blues, and triplet arpeggios. Professor Longhair's career was at its zenith during the 1950s. After falling into near obscurity during the 1960s, his career was revived in the 1970s, as interest renewed in earlier styles. He wrote and recorded germinal classics such as "Mardi Gras in New Orleans" and "Tipitina." Fats Domino, another New Orleans pianist, gained national prominence and songs such as "Blueberry Hill" and "Ain't It a Shame," which crossed over from the black R & B charts to the white pop charts in the 1950s. They remain a part of the rock 'n' roll repertory.

Record companies sent artists to New Orleans and Matassa's studio to record well into the 1960s. With its vast resource of local musicians and a signature

New Orleans style to draw on, Matassa's studio soon became a destination for larger independent R & B labels such as Chess, Aladdin, Atlantic, Savoy, and Specialty. While touring and playing dates in New Orleans's local black clubs (such as the famous Dew Drop Inn where Little Richard found success), artists such as Big Joe Turner, Little Richard, and Ray Charles (who spent several years in the city during the early 1950s) recorded with Matassa's studio musicians. These artists, including native drummer Earl Palmer, helped transfer the rhythms of street drumming to recordings by national recordings artists. Little Richard recorded at Matassa's studio for Specialty; "Tutti Frutti" is among the hits he recorded here. Big Joe Turner and Ray Charles also spent time at Matassa's cutting records. Cosimo Matassa still promotes New Orleans music in various capacities; his reminiscences are a rich source for information on the national rhythm and blues scene as well as on postwar music in New Orleans.

Fats Domino and Little Richard were influential in the development of rock 'n' roll, as well as laying the foundation for the emergence of distinct R & B and rock piano styles. Pianists and songwriters active during the 1960s and 1970s continued to develop this New Orleans style of piano, the most prominent being Eddie Bo and Allen Toussaint. Toussaint began his career primarily as a songwriter; his songs were recorded by artists as varied as Irma Thomas, Ernie K-Doe, the Neville Brothers, the Meters, the O'Jays, and another well-known New Orleans pianist, Dr. John (Mac Rebennack). His songs have been covered by both American and British rock musicians. Toussaint's "Yes We Can Can" (originally recorded by the Pointer Sisters) became an anthem to rebuild New Orleans after the devastation from Hurricane Katrina, as it was placed in heavy rotation on local radio and later recorded on one of the many post-Katrina New Orleans charity and tribute albums.

Funk, New Orleans Style

New Orleans is typically not associated with the history of funk, yet funk—as it is understood—would not be possible without New Orleans. The loose, rolling rhythms of New Orleans piano and the polyrhythms of the city's parade and street drummers contributed to the development of funk. The city kept alive African-based polyrhythms in its brass bands and Mardi Gras Indian drumming—sometimes referred to as street drumming by local musicians—throughout the 20th century, even as the hard-driving polyrhythms of Southern R & B of the late 1940s and 1950s were smoothed for a broader, cross-over audience. Jazz and brass band music (as well as the chants of the Mardi Gras Indians) remained tied to dance and other kinesthetics of the second line. Even as modern jazz moved away from dance, New Orleans jazz remained tied to movements of the body, as did blues. In short, much New Orleans music is dance music. Session drummer Eddie Palmer brought New Orleans rhythm to recordings made in Matassa's studio, which were disseminated throughout the United States and internationally. James Brown is often credited with having "invented" funk in his work beginning in the 1970s. Recordings such as "Doin' It to Death" are characterized by one- or two-measure riffs and the groove.

A key aspect of this groove—the pocket—is the distinct drumming style in which the individual drums of the standard kit play independent interlocking rhythms, with a pronounced rhythmic bass drum.

The primary ingredients of funk drumming can be heard on Longhair's "Tipitina," in which Earl Palmer's playing is basically street drumming rhythms of the second line and Mardi Gras Indians. Two drummers figured prominently in Brown's funk style. One, Floridian Clayton Fillyau, learned these rhythms from a New Orleans drummer who played with Huey "Piano" Smith and the Clowns when the group played a date in his hometown. Fillyau joined Brown's rhythm section in 1961 and made his recording debut with Brown on the *Live from the Apollo* album and the studio recording "I've Got Money" (1962). During this period, Brown toured with several drummers; in addition to Fillyau, Clyde Stubblefield (who joined the band in 1965) also played an important role in bringing the rhythms of New Orleans drumming to funk. Stubblefield is featured on "Funky Drummer," which includes an extensive drum solo. New Orleans drum style came to influence hip hop and rap: "Funky Drummer" was sampled by early rap artists and producers. Brown's next drummer, John "Jab'o" Starks, continued in the style that Fillyau and Stubblefield had adapted.

New Orleans produced its own roster of influential rhythm and blues and funk musicians during the 1960s and early 1970s. The Neville Brothers (notably, Cyril, Art, and Aaron), Eddie Bo, Irma Thomas, Allen Toussaint, and the Meters, rank among the early New Orleans funk artists. In 1954, Art Neville started a group, the Hawkettes, which recorded a New Orleans classic, "Mardi Gras Mambo." This group evolved to become the Meters, which at various times included all three Neville brothers, as well as influential bassist George Porter. Bringing the relationship between New Orleans music and the Mardi Gras Indian tradition full circle, several members of the Meters recorded with the Neville's uncle and Wild Tchoupitoulas Mardi Gras Indian chief George Landry ("Chief Jolly") to record *The Wild Tchoupitoulas* in 1977. The Neville Brothers went on to record funk classics that used Mardi Gras Indian chants as lyrics, "Big Chief," "Iko Iko," and "Hey Pocky Way" (this latter tune is omnipresent at any New Orleans social dance and many neighborhood club sets played by local bands).

Mardi Gras Indians

One tradition unique to New Orleans is the Mardi Gras Indian tradition, which dates back to at least the 1880s. It originated in African masking traditions and secret societies that were transplanted to the United States and that survived until the 19th century in other parts of the country. Although masking traditions were documented in the Northern colonies, such as the John Canoe and Pinkster celebrations, these traditions died out and by the mid-19th century, masking survived primarily in the slaveholding South. Slave narratives document that, on Christmas, the slaves would dress in their best clothes and parade among the homes in the slave quarter. The tradition steady declined after

Singer, musician, and member of the acclaimed Neville Brothers Aaron Neville. (Shutterstock)

emancipation. The New Orleans tradition is the last surviving indigenous African masking in the United States (Jonkonnu celebrations in Florida are influenced partly by immigrants from the Caribbean, especially those from the Bahamas). In Louisiana, many slaves escaped to the swamps and bayous, where they established Maroon societies, or to neighboring Native American communities. Later generations of African Americans and those of mixed Native American and African American ancestry in New Orleans and Louisiana would acknowledge and pay tribute to those Native American communities that aided the escaped slaves. Additionally, New Orleans was the only major Southern city that permitted the slaves to gather publicly and drum, sing, and dance in the legendary Congo Square. With its largely Catholic French and Spanish population, New Orleans celebrated Shrove Tuesday or Carnival, commonly known as Mardi Gras (Fat Tuesday), as the last day of feasting that ended on Ash Wednesday, the

beginning of Lent and the penitential season marked by fasting. The last big party on Mardi Gras Day (the Carnival season begins on January 7, the day after Epiphany) ends the Carnival season. As in Europe, the French and Spanish Louisianans celebrated the Carnival season with parties, masked balls, and street festivities. The conflux of these—a surviving masking tradition, the continued African drumming and dancing, Carnival masking—provided the basic elements of the Mardi Gras Indian tradition. The tradition absorbed Caribbean and Latin American influence as immigrants from these regions brought with them their musical, dance, and Carnival traditions. In a city with a long history scarred by segregation, African Americans were not allowed to parade as part of the official Mardi Gras "krewes." Groups such as Zulu (which parades in blackface) and the Mardi Gras Indians offered black New Orleanians an alternative to celebrate Mardi Gras in their own communities (among the other Mardi Gras African traditions are the Bones Men, who dress in black clothing with skeleton designs and carry large bones. They are similar to the Haitian Baron Samedi and Monsieur Gedé. While Zulu became a part of the regular Mardi Gras festivities in the early 20th century, for most of the century, the Mardi Gras Indians were considered outlaws. Additionally, the Indians provided the same kinds of services to members and their families as the mutual aid and benevolent societies.

The Mardi Gras Indians (or black Indians of New Orleans as they are sometimes called) is a largely secret and hereditary group of African Americans (predominantly male; women began to mask in significant numbers in the late 20th century) who sew elaborate costumes adorned with beads and feathers. The costumes resemble the traditional dress of Plains Indians, with breastplates, aprons, and feathered headdresses. In recent years, some tribes such as the Fi-Yi-Yi and Congo Nation have deliberately incorporated more African motifs, dress, and face makeup in their costumes. Throughout the year, they gather regularly in homes and neighborhood bars to practice greetings, chants, and dances. They appear twice a year, on Super Sunday (the Sunday closest to St. Joseph's Day, March 19) and Mardi Gras. In recent years, they have made regular appearances at JazzFest and at special events and official occasions in the city. They parade through New Orleans's black working-class, inner-city neighborhoods, accompanied by a battery of drummers who accompany their secret chants and dances. When one tribe encounters another, the "tribes" engage in mock battle, that is, the chiefs exchange elaborate greetings and costumes are displayed. In earlier years, these confrontations often resulted in violence, as past scores and disputes were settled on the streets. As the postwar years wore on, increasingly, the tribes battled each other by determining which chief was the "prettiest," that is, by which wore the most beautiful costume. Tribes are tied to specific neighborhoods, with larger groups based on uptown versus downtown tribes, as well as ward. Until his death in 2005, chief of the Downtown Yellow Pocahontas Indian tribe, Tootie Montana—who also made important innovations in Mardi Gras Indian style and dress—was considered the "Chief of Chiefs." In 1987, the tribes formed the Mardi Gras Indian Council to preserve and advance the traditions. The number of tribes has been estimated to range from 12 to 30. Each tribe has

an elaborate hierarchy. There is the big chief, a second chief, a flag boy who relays signals and carries the colors, and the spy boy who parades far ahead of the retinue of Indians, drummers, and second liners, and who scouts for other Indians. The wild men, who carry a hatchet, "protect" the big chief. The costumes of the latter are not as elaborate as those of the chiefs. With women now masking, they bear the title of big queen.

The Mardi Gras Indians, though they appear only two or three times a year traditionally, have made important contributions to the city's musical heritages. Their Maroon societies, chants, and drums retained many African rhythmic sensibilities, manifest primarily in drumming. These rhythms—melded with those from the Caribbean and Latin American influx into the city—flowed into early jazz, and later rhythm and blues and funk. Some songs are common to all tribes, such as "Indian Red," which is sung to honor a chief; others are specific to individual tribes. In several instances, Mardi Gras Indians songs and traditions entered the popular music repertory, as in the case of Professor Longhairs and his 1964 recording of Earl King's "Big Chief." "Iko Iko," recorded by the Dixie Cups and covered by Dr. John, is an account of a Mardi Gras Day encounter and contains several Creole phrases. The Nevilles and the Meters' "Pocky Way" ("Hey Pocky Way") is also a Mardi Gras Indian song (the Nevilles' uncle, George "Big Chief Jolley" Landry was chief of the Wild Tchoupitoulas). Big Chief Bo Dollis and the Wild Magnolias recorded two albums, *The Wild Magnolias* and *They Call Us Wild*," in the 1970s, both of which featured several Mardi Gras Indians songs accompanied by a funk band. Big Chief Bo Dollis's "Handa Wanda" brought the combined Indian chants—New Orleans funk—to broader audiences outside New Orleans. Jazz saxophonist Donald Harrison is big chief of Congo Nation (his father was also a chief) and his *The New Sounds of Mardi Gras* drew upon the rich musical diversity of New Orleans, including Mardi Indian rhythms.

Rap Music in New Orleans

Jazz is the music most often associated with New Orleans and vice versa. In the last years of the 20th century and beginning of the 21st century, the city became a major center for rap. By the 1990s, rap was dominated by artists from two major centers, Los Angeles and New York. Master P (who owned No Limit Records, based in Baton Rouge), the first major artist to challenge the dominance of the East Coast–West Coast dyad, emerged nationally in 1998 with a multiplatinum album. Master P was soon eclipsed by the artists of Cash Money Records, founded in 1991 by two brothers, Ronald "Slim" and Brian "Baby" Williams (chief executive officer), who began selling mixtapes from the back of their car. Among the first artists signed to the label was Juvenile (Terius Gray). Others include Lil' Wayne, UNLV, Miss Tee, Lil Slim, Pimp Daddy, and the Hot Boys. Mannie Fresh (Byron Thomas), producer and songwriter, is the creative force behind the label, writing the tracks for most of the label's releases. Williams later began to perform and record with his own group, the Big Tymers,

composed of himself and producer Mannie Fresh. In 1998 the label signed a distribution deal with Universal Records.

Like other genres of New Orleans music, the city's rap (called bounce) is intricately tied to its musical heritage and neighborhoods, including its public housing complexes. Master P grew up partly in the "Callio" (the B. W. Cooper Housing Project on Calliope Street), the third ward, and the "Magnolia" (C. J. Peete Public Housing Complex). While Master P spent part of his youth in California, the founders and rappers of Cash Money were firmly rooted in New Orleans's inner city. The Williamses are from the third ward, and Juvenile is from the Magnolia. Bounce originated in New Orleans clubs: rather than writing in either East-Coast or West-Coast style, Cash Money artists drew on the rhythms of New Orleans and a style unique to New Orleans came to be known as "bounce." It relies heavily on bass and hi-hat rhythms and the Roland 808 drum machine "triggerman" beat (or emulations thereof). B. G.'s 1996 *Chopper City* defined the Cash Money sound and established Mannie Fresh (who began his career writing tracks for Tupac and Steve Hurley) as rap's innovative producer. In the mid-1990s, the New Orleans crime rate had soared as the economy sank and drugs infiltrated the city. Cash Money brought new authenticity to gangsta rap. In 1998, Juvenile's successful "Ha" and "Back That Azz Up" from his *400 Degreez* not only topped the charts, but also ushered in a distribution deal for the label with Universal Records, which expanded the label's audience to a national level. Juvenile left the label to sign with Atlantic Records. Subsequently, Lil' Wayne emerged as the label's most successful artist. The prominence of Lil' Wayne, including 2008 Grammy Awards, further disseminated the New Orleans bounce style throughout national and international hip hop and rap.

Post-Katrina and the New Orleans Diaspora for Musicians

The morning of August 29, 2005, Hurricane Katrina, a category five storm, wreaked devastation on the city of New Orleans. Although it made landfall between New Orleans and the Mississippi Gulf Coast, the levee protection system that protects the city (which lies below sea level) failed, and most of the city flooded. Although the "sliver near the river" areas that lie close to the Mississippi River uptown did not sustain extensive flooding, homes in these areas suffered damage from the 175 mph winds. In the days following the storm, the majority of the city's residents left or were evacuated. Thus began one of the largest migrations in U.S. history, exceeding that of the 1930s Dust Bowl. As of 2010, entire sections of the city remain depopulated, even as residents have begun to return to the city. Nearly five years after the storm, areas where the majority of the city's black residents lived—the ninth ward, Gert Town, Gentilly, and other neighborhoods—remain vacant or underpopulated. It was in neighborhoods such as these that a number of musicians, walking clubs, Mardi Gras Indians, and others who created and sustained the city's rich musical and cultural treasures lived. A large percentage of Katrina survivors took up residence in cities such as Baton Rouge, Houston, and Atlanta, but others were scattered in

far-flung places ranging from New England and New York, to Oklahoma, Oregon, and Alaska. Harry Connick, Jr. and Branford Marsalis worked to create the Musicians Village, a project to provide affordable housing to musicians who wished to return to the city. Celebrity couple Brad Pitt and Angelina Jolie spearheaded a project to enable residents to return to the lower ninth ward. Other city and state initiatives recognized how both the rich musical heritage and the importance of musicians and other cultural practitioners contributed to the tourism industry, New Orleans's main economic engine. Despite state and federal programs, according to a July 2008 U.S. census report, New Orleans's population remains close to half its pre-Katrina level, and the African American population remains 40 percent below its pre-Katrina numbers. It remains to be seen what long-term effect the hurricane will have had on the city's music.

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Gayle Murchison

New Orleans Jazz, Early

See Jazz.

Nickerson, Camille (1888–1982)

Nickerson, a prominent college professor of African American music, was born Camille Lucie Nickerson on March 30, 1888, in New Orleans, Louisiana. She came from a family of professional musicians. Her father, William Joseph Nickerson, was a violinist, conductor, and music teacher; her mother, Julia Ellen, played violin and cello, was a music teacher, and founded and conducted a ladies' orchestra; her brother Henry became a violinist and jazz bandleader; and her brother Philip played in a local dance orchestra.

She studied piano as a child with her father, and also learned to play organ and mandolin. She obtained her musical education at the Oberlin Conservatory of Music in Ohio (bachelor's degree, 1916; master's degree, 1932), at the Juilliard School of Music in New York, and at Columbia University Teachers College in New York. Her teaching career included tenures at the Nickerson School of Music in New Orleans (1916–1926) and Howard University in Washington, D.C. (1926–1962). At Howard she established and directed the Junior Preparatory Department, which produced students destined for later renown, such as George T. Walker.

In 1931, Nickerson won a grant from the Rosenwald Foundation, which permitted her to attend graduate school and to develop her interest in collecting Creole folk songs. Encouraged by public interest in her work, she began performing the songs in recitals during the 1930s, wearing Creole costumes and calling herself the "Louisiana Lady." In 1944 she made her debut (mezzo-soprano) at Times Hall in New York. Thereafter she toured regularly, particularly on the college circuit and in concert halls; in 1954 she toured in France under the sponsorship of the U.S. Information Agency. She took a wide interest in Afro-American music on the national level; during the years 1935–1937 she was president of the National Association of Negro Musicians. Her honors included appointments to boards of professional and civic organizations (she was a founding member of the Advisory Committee for the John F. Kennedy Center for the Performing Arts in Washington, D.C.), and an award from the National Association of Negro Musicians in 1962. She published many of her Creole song arrangements, of which the best known were "Chere, mo lemme toi," "Lizette, to quitte la plaine," "Danse, conni, conne," "Fais do do," and "Michieu banjo." Camille Nickerson died on April 27, 1982, in Washington, D.C.

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Eileen Southern

Nightclubs

See Popular Venues (Café Society, Nightclubs, and Dance Halls).

Norman, Jessye (1945–)

Concert singer Jessye Norman was born on September 15, 1945, in Augusta, Georgia. She came from a musical family; her mother played piano and her father sang in a church choir. She began piano study at an early age. The choral director at her high school encouraged her musical development and gave her special instruction in voice. She became interested in opera through listening to the Metropolitan Opera radio broadcasts and learned to sing arias, which she sang for Girl Scout and PTA (Parent-Teacher Association) gatherings in her home state. At the age of 16, she entered the Marian Anderson Foundation auditions; although she failed to win, she attracted the attention of Carolyn Grant, a voice teacher at Howard University in Washington, D.C., who arranged for her to study at Howard (bachelor's degree in music, 1967). Later she attended the Peabody Conservatory of Music in Baltimore, Maryland (1967),

Opera singer Jessye Norman. (AP/Wide World Photos)

where she studied with Alice Duschak, and the University of Michigan at Ann Arbor (1967–1968), where she studied with Pierre Bernac. In 1968 she won first prize in the International Music Competition held at Munich, Germany. The next year she made her operatic debut (dramatic soprano) as Elisabeth in Wagner's *Tannhauser* with the Deutsche Opera of Berlin. She remained with the German opera company for several years, singing in Verdi's *Aida* and *Don Carlo*, Meyerbeer's *L'Africaine*, and Mozart's *The Marriage of Figaro*. In 1972 she made debuts with other opera companies and with symphonies: singing the title role in *Aida* at La Scala in Milan, Italy, and the role of Cassandra in Berlioz's *Les Troyens* at the Royal Opera House of Covent Garden in London, England; singing songs of Mahler at the Edinburgh (Scotland) Festival, with Rudolf Kempe conducting; singing in a concert version of *Aida* in the Hollywood Bowl in California with James Levine, conductor; and singing in an all-Wagner concert at the Tanglewood (Massachusetts) Festival with Colin Davis and the Boston Symphony. She toured widely in the United States and in Europe and sang in opera and oratorios, as well as lieder. During the 1970s she settled in London, England.

In the 1990s she was named an honorary ambassador to the United Nations by U.N. Secretary General Javier Perez de Cuellar. She also made history singing both Cassandra and Dido in the Metropolitan Opera's centennial season performance of Hector Berlioz's production of *Les Troyens*. In 1994 she performed at the funeral of former First Lady Jacqueline Kennedy Onassis. In 2002 she performed "America the Beautiful" at the memorial unveiled at the site of the

September 11 terrorist attacks on the World Trade Center. In 2006 she received the Grammy Lifetime Achievement Award and in 2009 was presented the National Medal of Arts by President Barack Obama.

See also Opera.

Eileen Southern

Notorious B.I.G. (1972–1997)

A legendary East-Coast emcee who rose from rags to riches during the 1990s, the Notorious B.I.G. was born Christopher G. L. Wallace on May 21, 1972, in Brooklyn. He variously went by the names "Biggie Smalls," "Biggie," and "Big Poppa" during his rise to fame. While still hustling the streets of Bedford-Stuyvesant (Bed-Stuy), New York, B.I.G. was a part of the OGB (Odd Gold Brothers) crew as well as another group called the Techniques. B.I.G.'s big chance came when a tape of him rapping landed in the hands of DJ Mister Cee, famed DJ for Big Daddy Kane. Mister Cee quickly sent the tape to *Source* magazine for a review in the "Unsigned Hype" column, landing B.I.G. an invitation to rap on a compilation of top "Unsigned Hype" winners. His successful track led to a contract with Uptown Records and eventually with Bad Boy Entertainment under the influence of P. Diddy. B.I.G.'s debut album, *Ready to Die* (1994), earned multiplatinum status, but it was his next album, *Life after Death* (1997), that sold more than 700,000 units in the first week and eventually earned diamond status (more than 10 times the amount needed for platinum). It was largely because of this album that hard-core gangsta rap gained prominence in New York city following the influence of West-Coast artists such as N.W.A. (Niggaz with Attitude), Ice Cube, and Dr. Dre. The multi-award-winning emcee was highly criticized for his lyrics, which were challenged as sexist, misogynistic, and full of graphic, violent imagery depicting crime and sometimes death. In spite of these charges, B.I.G. was considered to be the "Mayor of Bed-Stuy." He is most famous, however, for his widely publicized feud with Tupac, which drew media attention to an alleged East-Coast versus West-Coast war. B.I.G. was murdered on March 9, 1997, in Los Angeles eight months after the murder of Tupac. May 14 has been delegated Notorious B.I.G. Day and is widely celebrated on urban radio nationwide.

See also Hip Hop Culture; Rap Music; Shakur, Tupac.

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Emmett G. Price III

O

Odetta (1930–2008)

The folk singer Odetta was a pioneering artist and songwriter who sat among the leaders of the folk revival during the 1950s and 1960s. Also known as Odetta Holmes and Odetta Felious Gordon, she was born in 1930 in Birmingham, Alabama. Her singing talents were discovered early, and she studied classical voice during her childhood. She was drawn to folk music around 1950 and recorded her first solo album *Odetta Sings Ballads and Blues* in 1956. Many studio albums followed through the 1960s, but her two live albums, *Odetta Live at Carnegie Hall* (1961) and *Odetta at Town Hall* (1962), cemented her status as one of America's great folk singers. These albums demonstrate her effectiveness as a communicator and purveyor of emotions and attitudes by way of signature vocals that blend jazzy nuance, gospel flavor, and tasteful phrasing. They remain among her most representative recordings. As radio play for African American women folk singers during that time was virtually nonexistent, her voice became associated with the struggles and frustrations of the civil rights movement. Dubbed by Martin Luther King, Jr. as the "Queen of American Folk Song," Odetta, in essence, became a voice for civil rights and political issues, releasing albums and titles with pointed messages during that period. Perhaps, the most stirring of these albums is *Odetta Sings Dylan* (1965), which includes covers of "Blowin' in the Wind" and "Times They Are A-Changing." Recorded primarily from the 1950s through the 1970s, Odetta maintained an active performing career and remained a voice for political activism throughout her career. Her last stage performances were mere weeks before her death in December 2008.

See also Civil Rights Movement Music.

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Singer, songwriter, guitarist, and human rights activist Odetta often was called the "Voice of the Civil Rights Movement." (Photofest)

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Horace J. Maxile, Jr.

Oliver, King (1885–1938)

Joseph "King" Oliver, a cornetist and bandleader who was born on May 11, 1885, near Abend, Louisiana, was one of the chief architects of the classic New Orleans jazz style. Oliver played in diverse small ensembles, including brass bands and dance bands, in New Orleans bars and cabarets from 1909 until he moved to Chicago in 1918. Kid Ory dubbed him King Oliver and the name remained with him throughout his career. In 1920 he became a bandleader, playing in Chicago clubs with stints in Los Angeles and San Francisco. He returned to Chicago in 1922, where he led the Creole Jazz Band, its members constituting a who's who of early jazz musicians, at the famous Lincoln Gardens. This was a fertile period for the band and its fame was established then. The Creole Jazz Band included

the young (20-year-old) Louis Armstrong, who joined Oliver as second cornetist; Johnny Dodds, clarinet; Lil Hardin, piano; Honore Dutrey, trombone; Johnny "Baby" Dodds on drums; and Bill Johnson, bass and banjo.

Oliver the teacher and Armstrong the student reflect a mentoring relationship and one of the best-known jazz apprenticeships. Oliver guarded the development of Armstrong, a young, aspiring musician, influencing him personally and musically. While Armstrong delivered coal in Storyville as a youth, he heard Oliver's playing at Pete Lala's and was impressed with Oliver's punch, shouting of tunes, and playing abilities. The young Armstrong also held Oliver's horn intermittently during parades. Armstrong used to run errands for Oliver's wife, Stella, and in exchange Oliver gave Armstrong lessons and subsequently a used cornet.

Oliver played the cornet, the lead instrument in classic New Orleans jazz ensembles, following the precedent of Buddy Bolden, Freddie Keppard, and Willie "Bunk" Johnson, among others. Oliver's musical style was solidly based in the vocal blues tradition, and he used his horn to mimic the human voice with various timbres and vocal effects, including quotes from work songs, as in "Snag It." Most notable was the "wa-wa" that influenced Bubber Miley of the Ellington band. A number of compositions besides "Snag It" are attributed to Oliver, including "Sugar Foot Stomp" and "Dipper Mouth Blues," among others. Oliver and composer Clarence Williams also wrote "West End Blues" and recorded it with Oliver's Dixie Syncopators prior to the famous Armstrong release. Armstrong's recording of the composition catapulted him to fame as a first-rate soloist and set the stage for the instrumental solo virtuoso in jazz.

Oliver was an exceptional bandleader and recorded widely in the 1920s with an outstanding ensemble. He demanded the best from his band members. By 1927, the Creole Jazz Band had dispersed, and Oliver worked as a sideman with various groups in New York. His final recordings were in 1931, but he continued to tour with various ensembles until he ran out of money. Oliver spent the last five years of his life in Savannah, Georgia, working as a janitor. The revival of the New Orleans style, which began shortly after his death on April 8, 1938, owed much to the rediscovery of his early Creole Jazz Band recordings, which were internationally known by the 1940s.

Joseph "King" Oliver in many respects was arguably one of the most significant contributors to and definers of the classic New Orleans jazz style, and he has not received the recognition that he deserves.

See also Armstrong, Louis; Blues; Brass Bands; Jazz; New Orleans, Louisiana; Work Songs.

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Willie Collins

Opera

Opera generally is defined as a theatrical presentation that is primarily sung and accompanied by instruments. The difference between it and musical theater is that it is primarily sung and the music is not ancillary to the drama or storyline. Opera history began about 400 years ago in Europe. Its presence in the United States, however, dates back to the late 18th century. Opera, like orchestral music, during the 19th century was consumed by the wealthy segments of the majority culture in the United States and became associated with things and personalities considered refined and proper. Because of the status and plight of African Americans in the United States during that time, African American opera performers were virtually nonexistent until the arrival of singers like Selika Williams (ca. 1849–1937) and Sissieretta Jones (1868–1933). Even such talented singers were denied the opportunity to sing in major American opera houses because of racist attitudes. Thus, the African American presence in opera began in the mid- to late 19th century, as these singers and others performed arias from popular operas in their concerts. The first African American opera company, the Colored American Opera Company, was founded in 1872–1873. And, perhaps the first opera by an African American man, Henry Lawrence Freeman's *The Martyr* was produced in 1893.

The early decades of the 20th century saw premieres of operas by Scott Joplin and the first performances of African American singers with European opera companies. The middle decades were filled with many historic firsts such as Caterina Jarboro's singing the title role of *Aida* with the Chicago Civic Opera, marking it a first for an African American with a major opera company, and Everett Lee becoming the first African American to conduct a major opera company (*La Traviata*, New York City Opera, 1955). Significant accomplishments continued through the end of the 20th century, as the groundbreaking career of Marian Anderson was followed by the stellar performance careers of Leontyne Price, Robert McFerrin, Jessye Norman, Kathleen Battle, and Simon Estes. More African American opera companies were formed and sustained strong reputations in the United States and abroad. Examples of such reputations include the invitations extended to Opera Ebony to perform at the Slavonia International Opera Festival and the Martinique International Music Festival Music Festivals in 1992 and 1993, respectively. In the area of composition, African American composers such as Ulysses Kay, Anthony Davis, and Dorothy Rudd Moore continued to overcome barriers by way of performances of their contemporary works in major national and international venues. Twenty-first-century achievements continue to abound in the performances of Denyce Graves and Angela Brown.

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Horace J. Maxile, Jr.

African Americans in Opera: 1861–1919

Concert Singers

Although elite companies were off-limits for African American singers, a number of black women enjoyed considerable success as concert divas. One of the first of these was Elizabeth Taylor Greenfield, the "Black Swan" (ca. 1819–1876). A former slave, the largely self-taught Greenfield settled in Buffalo where she made her professional debut in 1851. Her tour programs were modeled on the repertoire of Jenny Lind, mixing selections from Italian opera with American parlor songs. In 1853–1854, she toured England, but her American concerts were often segregated and prone to riots. Audiences and critics were as likely to mock her physical appearance as to praise her vocal skills. Greenfield's national tours were largely over by the late-1850s, when she settled in Philadelphia as a teacher. Despite her brief career, Greenfield's audaciousness should not be underestimated, and it was she that Harry H. Pace celebrated in organizing the Black Swan record label in 1921.

The number of black concert singers to achieve success increased after the Civil War in response to an augmented level of white patronage, a fresh willingness from conservatories to accept blacks, and a new curiosity from white audiences. Boston and other liberal East-Coast cities proved fertile ground for such singers. Nellie Brown Mitchell (1845–1924) began her career in the churches of New Hampshire and Massachusetts, studied at the New England Conservatory, and toured as a *prima donna* until the mid-1890s. Marie Selika Williams, the "Queen of Staccato" (ca. 1849–1937), appears to have been born a slave, but white patrons enabled her to study in San Francisco and Chicago. By 1879, she had adopted the stage name Selika from Meyerbeer's *L'Africaine*. Like her counterparts, Williams sang arias in recital but found the American opera stage off limits. During a European tour in the early 1880s, however, she was reported to have appeared as Agathe in a German production of *Der Freischütz*. This likely would make Williams the first African American to sing a leading operatic role in a staged production here or abroad. The great Selika, spared the racial pejoratives that haunted other black singers, enjoyed an unusually long career into the 20th century. The most famous black diva was Matilda Sissieretta Jones, the "Black Patti"

(1869–1933). Jones studied in Boston and, by 1888, was appearing in the Bergen Star Company with the other great black *prima donna* of her generation, Flora Batson Bergen, the "Double-Voiced Queen of Song" (1864–1906). Jones toured the Caribbean in 1888 and 1891, and Europe in 1895. Jones appeared with many of the white ensembles of her day (including the bands of Jules Levy and Patrick Gilmore), and performed at the White House, Madison Square Garden, the Pittsburgh Exposition, and the Chicago World's Fair. Like other singers, her repertoire ranged from American popular song to Italian arias.

There were other black concert singers, including men, but none appeared with a major American opera company. Most enjoyed short careers or were exiled to European concert halls or the vaudeville stage. A few were able to organize their own companies, such as the Black Patti Troubadours, which toured for nearly 15 years and provided audiences with coon songs, descriptive novelties, and an Operatic Kaleidoscope.

Opera Companies

Stage companies with black singers existed throughout the 19th century, but at first only as a minor portion of a longer evening's entertainment. The earliest of these was the African Theatre of New York (1821–1824) under the leadership of James Hewlett. This company interspersed evenings of serious drama with operatic selections. Several of the singers discussed above included complete operatic scenes as minstrel interpolations or concert selections, but one of the first combinations to free themselves of minstrel restrictions were Anna (ca. 1855–1925) and Emma (ca. 1857–1900) Hyers. Known by various names (including the Hyers Sisters' Negro Operatic and Dramatic Company), they achieved considerable success between the 1870s and 1890s. Their act started out in San Francisco under the management of their father and toured with arias from Donizetti's *Linda di Chamounix*. Their tour of 1871 took them to Boston where they sang for Patrick Gilmore's lavish World Peace Jubilee. In 1876, the Hyers Sisters began producing musical comedies with *Out of Bondage*, a ballad-opera of minstrel tunes, spirituals, and parlor songs depicting the rise from slavery to freedom. This and other racially conscious ballad-operas kept the Hyers sisters on the stage for the next 15 years.

The last three decades of the century saw several attempts to establish all-black companies. Detailed information about these efforts is rare, but the existence of such troupes demonstrates the interest black artists and audiences had in proving themselves capable of "high art" (and the eagerness of white patrons to support projects of edification). The first known all-black company to produce fully staged opera was formed in Washington, D.C., out of the choir of St. Martin's parish, which had become a favorite of the capital's white elite. In 1873, the Marine Band musician John Esputa organized the choir into the Colored American Opera Company. This ensemble lasted only a few months and performed only Julius Eichberg's *The Doctor of Alcantara*. A series of companies were advertised in the Chicago press in the 1880s and 1890s, but virtually no trace of them has survived. In 1886, the Colored Opera Company of Chicago was announced, but it is

unknown if it ever appeared before the public. In 1891, Antonio Farini (Selika's teacher) led the Creole and Colored Opera Company in a performance of *Il Trovatore* in New York. In 1896, the Afro-American Opera Company staged Planquette's *The Bells of Corneville* in Chicago. All of these companies appear to have produced but one opera and survived for only one or two seasons.

The first black company to produce a series of performances was the Drury Colored Opera Company. Theodore Drury (ca. 1867–ca. 1943) was perhaps the first African American man to have considerable training as a classical singer. He debuted with his own New York company in 1889 in a series of operatic scenes. Between 1900 and 1910 the Drury Company gave annual performances of (mostly Italian) grand opera from Boston to Philadelphia, continuing with less regularity until the 1930s. The company was mostly black (although a white orchestra and conductor sometimes were used), generally performed in English, and owned at least some of its own costumes and sets. The audiences were evidently quite elite (and mixed) and performances were often followed by dinner and dancing. The *Negro Music Journal* was critical of Drury's mixed casting, but he apparently achieved enough success to advertise the sale of stock to construct his own theater (a project that ultimately failed).

Composers

Blacks had been depicted on the American stage for decades. But the first composer of color to enjoy success was the Brazilian Carlos Gomes (1836–1896) whose *Il guarany* received its premier at La Scala in 1870 and was first performed in New York in 1884. The first African American to create a lasting body of operatic works was H. Lawrence Freeman (1869–1954). Freeman's first opera, *The Martyr*, was completed in 1893 and received performances in Denver, Chicago, and Cleveland, as well as a concert version at Carnegie Hall in 1937. Freeman's career extended into the 1940s, and he completed some 20 works for the stage, most with African or other "ethnic" themes.

Perhaps the best-known African American to write opera was Scott Joplin (1868–1917). Joplin's first opera, *A Guest of Honor*, was performed in St. Louis by Scott Joplin's Ragtime Opera Company in 1903, but is now lost. His *Treemonisha* (1911) was self-published and received an unstaged performance in 1915. The story, set in 1884, revolves around the conflict between superstition and education on an Arkansas plantation. *Treemonisha* was not staged until 1972, in the midst of the ragtime revival, but its success probably played part in Joplin's award of a posthumous Pulitzer Prize in 1976 for his contributions to American music.

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Patrick Warfield

African Americans in Opera: 1919–1942

By the beginning of the 20th century, opera houses in the United States were routinely staging the standard operatic repertory, but few operas existed by African American composers or on African American subjects, and a limited number of black opera singers performed. The first two decades following the end of World War I, however, witnessed a significant change in that state of affairs: the rise of African American opera composers, the emergence of operas focusing on African American themes, the founding of professional black opera companies, and the increasing number of African American opera singers attaining recognition both at home and abroad were all elements of a rapidly developing black operatic identity in America.

In terms of composition and production, one significant event frames the 1942 "second revival" of composer George Gershwin's *Porgy and Bess*. These works shared a common territory, in that they originated as "folk operas" focusing on the simple everyday life of African American people in the South. Consequently, they both incorporated a diversity of African American musical styles and genres and they both required the participation of black musicians trained as opera singers.

Joplin's three-act opera was a coming-of-age tale of the composer's own making, set in the midst of a small African American community living on a postbellum plantation, and taking its title from the name of the main character, a young black woman. *Treemonisha* was a tale of struggle against prejudice and violence, a story of trial, redemption, and forgiveness in the best of the late 19th-century Romantic tradition. Joplin's artistic vision masterfully fused two different styles, the classical European and the African American, and represented the composer's intention to render late 19th-century African American mores through specifically musical means. The partition of the opera into acts and scenes was fully congruent with the European roots of the genre as was the presence of arias, duets, and choruses. The music itself, however, was strongly infused with African American emblems. Joplin, known as the "King of Rag," made ragtime the main element of musical expression throughout the opera

The composer's fame was abruptly extinguished almost immediately after his death, but a 1950s ragtime revival brought Joplin's music to renewed attention and, from an operatic perspective, this revival culminated with a 1972 production of *Treemonisha* at Symphony Hall in Atlanta. A Houston Grand Opera production in 1975 restored the opera to its full intended glory, and a highly

acclaimed rendition of it took place the same year at the Uris Theater in New York City.

Almost two decades elapsed between the concert performance of *Treemonisha* and the first production of another opera by an African American composer, Shirley Du Bois Graham (1904–1978). Composed while pursuing graduate studies at Oberlin College, Graham's *Tom Tom* was produced in 1932 by the Cleveland Opera Company and it employed African American baritone Jules Bledsoe (1898–1943) in one of the leading roles. Graham studied music abroad and, after a distinguished university teaching career, became the supervisor of the Negro Unit of the Chicago Federal Theater where she continued her work with music and theater.

Jules Bledsoe, a former medical student at Columbia University with serious training in classical singing and mostly known for his interpretation of "Old Man River" from Jerome Kern's *Show Boat* (which he also sang in the first movie version [1929]), attained international fame as an opera singer in the 1930s. He offered a superb performance of Amonasro in Giuseppe Verdi's *Aida* with the Cleveland Opera in 1932 and, in 1933, he gave memorable performances in the title role in Modest Mussorgsky's *Boris Godunov* in Holland. Like Bledsoe, the bassist Paul Robeson (1898–1976), himself a law graduate from Columbia University, enjoyed tremendous success with his own rendition of "Old Man River" in 1928 in London. And again like Bledsoe, Robeson was cast in the film version of *Show Boat* produced in 1936.

Opera audiences were greatly entertained as well as utterly intrigued by the 1934 production in Hartford, Connecticut, of *Four Saints in Three Acts*, a four-act opera resulting from the cooperation between composer Virgil Thompson (1896–1989) and poet-librettist Gertrude Stein (1874–1940). While Joplin's *Treemonisha* had been among the first attempts to blend European and African American musical elements in an opera, the musical language of the *Four Saints* absorbed and incorporated a variety of sacred and secular European musical traditions as well as Southern Baptist hymnody. The opera's all–African American cast was a first in operatic history, and something rather unexpected in a work about saints of European extraction. This, together with the accessibility of the music, the whimsical props and costumes, and Stein's unorthodox approach to the libretto accounted for the production's uniqueness and enormous public appeal. Edward Matthews (1907–1954) was cast in the role of St. Ignatius and his sister, Inez Matthews (1917–), sang the role of St. Theresa.

Perhaps one of the most crucial factors in establishing a black operatic identity in North America during this time was the founding of several African American opera companies. A phenomenon of the 1930s, these companies were incepted as institutions whose missions were to foster, encourage, and support African American vocal production and performance. They were instrumental in providing black singers with the opportunity to perform more often and without having to face racial prejudice. One such company was the Aeolian Opera Association, which was founded in 1934 in New York City. The association lived for only one season, but it featured the distinguished Bledsoe in Louis Gruenberg's *The Emperor Jones* (composed 1933). The two-act opera was adapted from Eugene O'Neill's play that, in 1925, had given Paul Robeson the

opportunity to establish himself as an actor. The subject matter, however, focusing as it did on the mistreatment of African Americans by an African American man, made it rather difficult for the musical version to be subsequently integrated into the standard operatic repertoire. The Detroit Negro Opera Company operated from 1938 through 1948. Its permanent repertoire boasted great variety, as it included grand operas on exotic subjects such as Verdi's *Aida* or George Bizet's *Carmen*. In addition, the company produced works belonging in the late 19th-century style known as *verismo*—a trend that emphasized realism in opera, and of which Pietro Mascagni's *Cavalleria rusticana* and Ruggero Leoncavallo's *I pagliacci* were chief representatives.

By far the most influential cultural institution involved in promoting black singing and singers was the National Negro Opera Company (NNOC), founded in Pittsburgh in 1941 by Mary Caldwell Dawson (1894–1962). Dawson was a prominent musical personality of the period who also served as president of the National Association of Negro Musicians from 1939 to 1941. She was trained at the New England Conservatory of Music and was, throughout her life, an advocate of musical education for African Americans. The NNOC was an institution conceived on a grand scale with a generous scope. It provided the opportunity for a number of African American sopranos to be associated with a solid, prestigious company and a stage on which they could sing without being stereotyped or typecast. For example, Lillian Evanti (1890–1976) sang Violetta in Verdi's *La Traviata* in 1943 and Florence Cole Talbert (1890–1961) performed a variety of leading roles. La Julia Rhea (1908–1992) sang the title role in *Aida* in the company's opening night performance—a spectacle that turned out to be an absolute triumph. Other opera notables associated with NNOC include William Franklin (1906–) and Robert McFerrin (1912–2006).

The 1920s and 1930s were propitious decades for African American female singers, who took on leading parts and, through sheer brilliance of voice and impeccable technique, won international repute. Some of them, weary of fighting prejudice at home, went to Europe to further their studies and start careers. Such was the case with Lillian Evanti, whose operatic debut took place in 1925 in Nice, France, where she sang the title role in Leo Delibe's *Lakmé* (composed 1881–1882)—a part of extraordinary technical difficulty, which she then reprised in 1927 at the Trianon Lyrique in Paris. The same year Talbert tackled, with immense success, the title role in *Aida* at the Teatro Communale in Cosenza, Italy. Three years later, Caterina Jarboro (1903–1986) debuted in the same role at the Puccini Theater in Milan. In the United States, Chicago's Civic Opera was the first major opera company to offer performing opportunities to African American sopranos. Both Jarboro (in 1933) and La Julia Rhea (in 1937) sang for that company the role of *Aida*—the former, as a guest performer, and the latter, as holder of a regular season contract.

The mid-1930s were notable for the first performance, at the Alvin Theater in New York City, of George Gershwin's *Porgy and Bess*. Although not a work by a black composer, the opera's significance lies in its subject matter as well as its musical aspects: African Americans living in Charleston, South Carolina, in the

1920s were no longer slaves; yet they still were affected by poverty and subjected to racial stereotyping and prejudice. Gershwin created a vivid depiction of Depression-era African American culture through freshly composed music that captured the essence of spirituals, work songs, and blues. Although criticized by some as lacking authentic depth, the opera withstood the test of time. During the period under examination, a first revival of the work was produced in 1938 in Pasadena and a second one in 1942 at the Majestic Theater in New York.

See also Ragtime.

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Luminita Florea

African Americans in Opera: 1942–1968

For African American opera singers, the middle decades of the 20th century were marked with many significant and groundbreaking achievements. Building on the foundations set at the turn of the century by pioneers such as Sissieretta Jones and Jules Bledsoe, African American opera singers began to secure formidable roles in leading opera houses in the United States. These decades also saw,

for the first time, an opera by African American composers staged in a major opera house in the United States. As even more educational and performance opportunities became available, the number of African American singers, composers, and conductors of concert music increased, leaving a particularly indelible imprint on opera in the United States and abroad.

A framing event for this time period could be Todd Duncan's (1903–1998) debut with the New York City Opera Company in 1945, as it was a first for an African American male with a major American company. He sang the role of Tonio in Leoncavallo's *Il Pagaliacci* for that 1945 debut, but his most memorable performance was probably that of Porgy in the world premiere of Gershwin's *Porgy and Bess* in 1935. His outstanding performance as the original Porgy garnered much acclaim and a number of subsequent appearances in musicals and films. The cast, now considered "legendary," included Anne Brown, Abbie Mitchell, and Edward Matthews. Duncan also maintained a university teaching career up through his New York City Opera Company debut, holding posts at the Louisville Municipal College for Negroes and Howard University.

The New York City Opera Company was apparently among the more liberal opera companies in the 1940s as a number of significant African American achievements have direct ties to it. Among those are Camilla Williams's (1922–) debut in the title role of Madame Butterfly in 1946, which led to her being the first African American to hold a regular contract with that company, and Lawrence Winters's (1915–1965) debut in 1948 which led to a 13-year contract with the company. Camilla Williams studied music at Virginia State College and entered the professional ranks as a winner of a number of fellowships and competitions. Her 1946 debut served as the beginning of a fruitful career that spanned decades, diverse operatic roles, and various countries. Lawrence Winters studied with Todd Duncan at Howard University and enjoyed an active musical career before his 1948 debut. But, like Williams, his status in national and international circles rose after his debut with the New York City Opera Company. He also boasted an impressive repertoire with almost 20 different roles to his credit.

African Americans also began to rise to prominence as composers of opera during the 1940s. William Grant Still's *Troubled Island* premiered with the New York City Opera in 1949. *Troubled Island* was the first opera by an African American composer to be produced by a major American opera company and it was the first American opera to ever be produced by the company. Langston Hughes's adaptation of his own play, *Drums of Haiti*, was the libretto for the opera. Verna Arvey (1910–1987) also contributed lyrics to three of the arias. The libretto is based on events surrounding the life of Jean Jacques Dessalines, the first emperor of Haiti. Due to a number of set backs, about 10 years passed between the opera's completion and its staging. A prolific composer of opera between 1940 and 1968, Still completed seven operas, including *A Bayou Legend* (premiered by Opera/South in 1974) and *Highway 1, USA* (premiered at the University of Miami in 1963).

The 1950s are prominent in the history of African Americans involved with opera primarily because of Marian Anderson's historic debut with the Metropolitan

Opera in 1955. But, there were other milestones reached during this decade that sometimes fall under the shadow of Anderson's debut. Among these are the debuts of Robert McFerrin (1921–2006) and Mattiwilda Dobbs (1925–) at the Metropolitan Opera and the performance of *La Traviata* with the New York City Opera conducted by Everett Lee (1919–). In 1955, Baritone Robert McFerrin became the first African American male to sing with the Metropolitan Opera. The Metropolitan Opera House was and still is considered to be one of the premiere opera stages in the world; thus, appearances in such a venue are significant for any performer. Unlike Anderson, however, McFerrin held a permanent position with the company—Anderson performed only one opera. His career began in the 1940s as a singer in a number of musicals and operas, including the role of Popaloi, the Voodoo priest, in the premiere of William Grant Still's *Troubled Island*. McFerrin was also active with Mary Caldwell's National Negro Opera Company in the late 1940s and early 1950s. He also taught abroad as a voice teacher with appointments in Finland, as well as in Sacramento, California; St. Louis, Missouri; and Chicago, Illinois.

Soprano Mattiwilda Dobbs rose to international prominence before her debut with the Metropolitan Opera in 1956, as she was the first African American singer to sing at La Scala (*Teatro alla Scalla*), one of the world's most famous opera houses. Although preceded by Marian Anderson at the Met, Dobbs was offered a long-term contract with the company. She also sang with other national and international companies, such as the San Francisco Opera, Atlanta Lyric Opera, Munich State Opera, and the Vienna State Opera. Following her retirement in the 1970s, she held artist-teacher appointments at her *alma mater* Spelman College, the University of Texas at Austin, and Howard University. Conductor Everett Lee was the first African American to conduct an opera at a major American opera house (New York City Opera, 1955). During his career, which spanned almost four decades, Lee conducted many major symphony orchestras in the United States, Sweden, France, Spain, and Belgium. His work with opera orchestras, however, also was extensive having conducted companies such as the Stockholm Opera, San Francisco Opera, and Opera Ebony.

Leontyne Price (1927–) made her Metropolitan Opera debut in 1961 and a number of other African American singers followed her in that decade, including George Shirley (1934–), Martina Arroyo (1937–), Grace Brumby (1937), Reri Grist (1932), and Shirley Verrett (1931). Price's performances in 1966, however, make her a permanent fixture in the history of the Metropolitan Opera. She opened its first season in the new Metropolitan Opera House as Cleopatra for the world premiere of Samuel Barber's *Antony and Cleopatra*. Tenor George Shirley (1934–) was the first African American tenor to sing with the Metropolitan Opera. His debut in 1961 led to an 11-year association with the company. During his tenure, he sang more than 25 roles. Before his tenure with the Met, Shirley spent three years with the U.S. Army Chorus. He was the also the first African American in that organization. Shirley demonstrated great versatility throughout his career, as he sang traditional roles and modern roles such as Alwa in Alban Berg's *Lulu* and Tom Rakewell in Igor Stravinsky's *The Rake's Progress*.

He received a Grammy Award in 1968 for his role (Ferrando) on the RCA recording of Mozart's *Cosi fan tutte* and continued his productive career through the 1970s. Shirley has taught at the University of Maryland College Park and currently is a professor of music at the University of Michigan.

Composers of opera enjoyed successes as well, as Ulysses Kay's operas *The Boor* (1955) and *The Juggler of Our Lady* (1956) both premiered in the 1960s. Of those two operas, *The Juggler* has the more extensive performance history with performances in New Orleans, Louisiana; Jackson, Mississippi (Opera/South); and Brevard, North Carolina. The libretto was written by Alexander King and tells the story of a street performer who offers his juggling gift to a statue of the Virgin Mary, who, in turn, comes to life and blesses him.

The momentum of pioneering progress for African Americans in opera during the middle decades of the 20th century continued into the later decades by way of the careers of singers, such as Kathleen Battle (1948–), Simon Estes (1938–), and Denyce Graves (1964–). The opportunities for composers also expanded as Anthony Davis (1951–), T. J. Anderson (1928–), and Dorothy Rudd Moore (1940–) composed operas based on black themes or figures. Conductors such as Leslie Dunner (1956–), Margaret Rosiezarian Harris (1943–), and James DePriest (1936–) continued to work with black opera companies through the end of the 20th century.

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Horace J. Maxile, Jr.

African Americans in Opera: 1968–Present

Because of racial sentiments that shaded the arts politics of the United States in the 19th century, opera companies historically barred African American participation. Thus, the civil rights victories of the 20th century reshaped the demographic of opera at large to include African Americans. As a field of live theater deeply

rooted in the western art music tradition, racist ideology often superseded the vocal prowess of a singer in casting decisions. Before the 1960s, many African American opera singers left the United States to pursue careers in Europe where black participation in opera was more acceptable. After 1965, African Americans had greater opportunities to train and build careers in the United States and became significant contributors to all areas of opera production: singers, composers, conductors, stage directors, dancers, orchestral musicians, and consumers.

For American opera singers, the point of arrival and professional success has been bound in a performance at the Metropolitan Opera, the premier opera house in the United States. Between the 1970s and the 1980s, African Americans on the Metropolitan Opera roster jumped from 2 percent to 25 percent. In the 1990s, however, the number of African American opera singers in leading roles dropped sharply at opera houses across the United States. Still, opera singers account for the vast majority of African American classical musicians.

Singers

After soprano Leontyne Price had an excellent Metropolitan Opera debut in 1961, the company opened its doors to black singers with more fervor than ever before. Price received a 42-minute ovation after her stunning debut—one of the longest in Met history. Price's success and the climate of racial progress that swelled in the post–civil rights era played a role in the increase of African Americans involved in opera across the United States. Certainly more singers were hired, but African American patronage of opera also increased. Europe, however, still stood as a haven for many singers. Several singers maintained careers both in the United States and in Europe, while others enjoyed the height of their careers overseas much like African American opera singers who performed before 1968.

Of the singers listed above, several had remarkable accomplishments. Mezzo-soprano Shirley Verrett debuted at the Met in 1968 in the title role of Carmen. Tenor George Shirley won a Grammy Award in 1968 for his singing of the role Ferrando in Mozart's *Cosi Fan Tutte*. In 1972, mezzo-soprano Hilda Harris made her New York City Opera debut. In 1975, soprano Clamma Dale won the internationally prestigious Naumberg Foundation competition that launched her career, and soprano Dorothy Maynor became the first African American member of the Metropolitan Opera Board. In the 1976 New York City Opera season, two African American women were showcased in major roles. Soprano Kathleen Battle sang Susanna in Mozart's *Le Nozze di Figaro* and soprano Faye Robinson sang Violetta in Verdi's *La Traviata*. In 1976, soprano Price vocally and dramatically transformed the title role of the Metropolitan Opera's new production of *Aida*.

In 1977, the Met followed New York City Opera's lead and cast an unprecedented number of African Americans in lead roles: soprano Battle in Wagner's *Tannhauser,* mezzo-soprano Florence Quivar in Mussorgsky's *Boris Gudonov,* and mezzo-soprano Hilda Harris in Berg's *LuLu*. In 1978, soprano Carmen Balthrop made her Metropolitan Opera Debut and Price sang a televised concert at

the White House, bringing her remarkable talent to homes around the country. That same year, bass-baritone Simon Estes became the first African American male to sing at the Bayreuth Festival, debuting in Wagner's *The Flying Dutchman*.

In the 1980s, however, a much smaller set of African American opera singers enjoyed world-class careers. In 1981, soprano Gwendolyn Bradley made her Met debut as Fiakermilli in Strauss's *Arabella*. Estes returned to the United States to make his Met debut in Wagner's *Tannhäuser* in 1982. That same year, soprano Wilhelmina Fernendez starred in the movie *Diva!*—a film about a black opera singer. In 1983, two women made Met debuts in its 100th anniversary season: mezzo-soprano Roberta Alexander as Zerlina in Mozart's *Don Giovanni* and soprano Jessye Norman debuted as both Cassandra and Dido in Berlioz's *Les Troyens*. Sopranos Battle and Norman became prominent names in the opera industry just as Price retired from regular performance. At Price's 1985 farewell performance at the Met, she sang her signature aria "O patria mia" from *Aida*, symbolizing the progress of her native country in allowing black opera singers to enjoy full careers on their home soil. Soprano Barbara Hendricks debuted at the Met in 1987 as Sophie in Strauss's *Der Rosenkavalier*. Mezzo-soprano Marietta Simpson won the Naumberg Foundation Award in 1989, the same year that the Marian Anderson Foundation established the Marian Anderson Award competition of young singers.

In 1991, mezzo-soprano Denyce Graves won the Marian Anderson Award among several other international awards that ignited her career. Marking a controversial year for African Americans in opera to date, in 1994, Kathleen Battle was fired by Met general manager Joseph Volpe on the grounds of her behavioral temperament. Characteristic of opera culture since its inception, opera singers often have exceptional, extraordinary demands. Battle was the first to face such heavy consequences for her behavior. Heated debate still surrounds the event of her firing as she was considered among the leading opera singers in the world for almost 10 years. In 1997, one tenor Vinson Cole opened the season at Teatro Alla Scala as Renaud in Gluck's *Armide*. Although this achievement was not on U.S. soil, Cole's role that night further opened the door for African American tenors to perform leading roles.

The number of African American men in leading roles is exponentially smaller than the number of black women in opera. Tenors are especially in the minority. Many feel that racist casting stemming from miscegenation fears has kept tenors from leading roles, as tenors are usually the love interest who wins the heart of the leading soprano who is commonly a white woman. Most African American men who have found great success in opera are baritones or basses, whose voice types play the role of villain, father, or ghost.

In response to the dearth of black operatic tenors and mirroring the phenomenal success of The Three Tenors, featuring Placido Domingo, Luciano Pavarotti, and Jose Carreras, a revolutionary ensemble of black tenors, Three Mo' Tenors, established in 2001. The ensemble does not produce fully staged operas; rather it features three leading black tenors in concerts of a variety of musical

styles, including traditional operatic repertoire, jazz, soul, blues, and musicals. The original cast included tenors Victor Trent Cook, Roderick Dixon, and Thomas Young.

The successes of African American opera singers continue in the 21st century. In 2001, mezzo-soprano Denyce Graves sang for the ceremonies that honored the victims of the tragedy that took place on September 11, 2001, and she became a national operatic figure. In 2004, the Met featured the first black Aida since Price: soprano Angela Brown. In 2007, tenor Lawrence Brownlee made his Met debut as Count Almaviva in Rossini's *Il Barbiere di Siviglia*.

Conductors

Notable African American conductors of opera include Willie Anthony Waters, James DePriest, and Everett Lee. Willie Anthony Waters, the first African American artistic director of an opera house, has been the general and artistic director of Connecticut Opera since 1999 and has served as conductor for Houston Ebony Opera. Waters has conducted more than 50 operas spanning traditional repertoire and new compositions. Other notable opera conductors include James DePriest and Everett Lee, who both have relationships to opera through their families, bring support to African Americans in opera. DePriest is the nephew of contralto Marian Anderson and Everett Lee is the husband of opera coach Sylvia Olden Lee.

Sylvia Olden Lee (1917–2004), like soprano Lillian Evanti from the early decades of the 20th century, is considered "Godmother of African Americans in Opera" for the second half of the 20th century. Trained at Howard University and Oberlin Conservatory of Music (bachelor's degree in music, keyboard, 1938; honorary doctorate, 2003), Lee was the first African American professional musician hired by the Metropolitan Opera in 1954. Officially an accompanist and vocal coach, Lee was also influential to conductors, directors, the board and the managers of the Met, including Rudolph Bing and James Levine. She was the force behind the decision to hire Marian Anderson in 1955, and she helped open the door for many more singers at the Met for more than 40 years.

Composers/Operas

Major operas by and about African Americans produced in leading houses since 1968 include Scott Joplin's *Treemonisha*; Anthony Davis's *"X": The Life and Times of Malcolm X* and *Under the Double Moon*; Richard Danielpour and Toni Morrison's *Margaret Garner*; and Leroy Jenkins's *The Mother of Three Sons*. Other black composers whose operas were produced in the second half of the 20th century include Leslie Adams's *Blake*, Ulysses Kay's *Jubilee*, Dorothy Rudd Moore's *Frederic Douglass*, and T. J. Anderson's *Soldier Boy, Soldier*.

Joplin's *Treemonisha* is set in Arkansas and tells the story of a black woman's struggle to stress the importance of education to her community. Though Joplin completed the opera in 1910, the world premier was not until 1972. This fully staged production was put on by the Morehouse College Music Department

with the Atlanta Symphony. Wendell Whalum gave musical direction and T. J. Anderson was the orchestrator. Other personnel included Katherine Dunham (choreographer) and Robert Shaw (conductor). The cast included Alpha Floyd (Treemonisha), Louise Parker (Monisha), Seth McCoy (Remus), and Simon Estes (Ned). In 1975, the Houston Grand Opera launched a subsequent production of *Treemonisha* spearheaded by Gunther Schuller (conductor and orchestrator) with Frank Corsaro (director), and Louis Johnson (choreographer). This cast included Carmen Balthrop (Treemonisha), Delores Ivory (Monisha), and Obba Babatunde (Zodzetrick).

Davis's "*X,*" which chronicles the life of Malcolm X, premiered in 1986 at the New York City Opera. The production was directed by Rhonda Levine, conducted by Christopher Keene, and featured singers Thomas Young and Priscilla Bakersville. "*X*" is the first avant-garde opera written by African American composer to be performed in a major opera house. Davis's science fiction opera *Under the Double Moon* premiered in 1989 at the Opera Theater of St. Louis.

Danielpour's *Margaret Garner* premiered at the Michigan Opera Theater in 2005. The cast included Denyce Graves (title role), Angela Brown (Cilla), and Gregg Baker (Robert Garner). Danielpour is not an African American composer, but the librettist of his opera, *Margaret Garner*, is African American writer Toni Morrison. *Margaret Garner* is the historical tale of Garner's trial for the murder of her enslaved children. Garner is the inspiration for the protagonist in Morrison's book *Beloved*. Jenkins's *The Mother of Three Sons* was commissioned by Bill T. Jones and produced in 1991 by the New York City Opera. A dance opera and mythological love story, *Mother* expands the stylistic range of contributions to opera by African American composers.

Two operas written in the first part of the 20th century mandate a cast of African American singers: George Gershwin's *Porgy and Bess* and Virgil Thompson's *Four Saints in Three Acts*. Their popularity continues to provide performance opportunities for African Americans in opera through the 21st century. In 1981, Carnegie Hall produced a concert version of Thompson's *Four Saints* that starred Betty Allen, Gwendolyn Bradley, William Brown, Clamma Dale, Benjamin Matthews, Florence Quivar, and Arthyr Thompson. Joel Thome was the conductor. *Porgy and Bess* debuted at the Met in 1985 with James Levine as the conductor. The cast included Grace Bumbry (Bess), Myra Merritt (Clara), Florence Quivar (Serena), Simon Estes (Porgy), and Charles Williams (Sportin' Life). International tours of *Porgy and Bess* productions continue to provide the first leading roles for many African Americans.

Concert spirituals have long been a part of repertoire for African American opera singers, as many included concert spirituals in recital programs and recorded them along with operatic repertoire. In 1991, artistic director James Levine and pianist Sylvia Olden Lee led the Metropolitan Opera Orchestra in a concert of spirituals, titled "Spirituals in Concert" with sopranos Kathleen Battle and Jessye Norman, a production that revived the concert spiritual tradition.

Companies for African American Performers

Along with participation in major opera houses, the second half of the 20th century marked a surge in the development of independent, African American opera companies. These companies seek to provide performance opportunities for African American opera singers, conductors, directors, and classical musicians. These companies often produce the works of black composers and work to expose African American communities to opera. In 1971, Sister M. Elise founded Opera/South in Jackson, Mississippi. Opera Ebony, founded in 1974 by Benjamin Matthews and Wanye Sanders, remains the longest running black opera company to date. The Houston Ebony Opera Guild was founded in the late 1980s by Dr. Robert A. Henry. Tenor Gregory Hopkins founded the Harlem Opera Theater in 2001 and serves as its artistic director. In 2004, Opera Noire of New York was founded by Barron Coleman, Robert Mack, and Kenneth Overton.

See also Concert Music—Conductors and Performers.

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Marti Newland

Orchestras, Symphonies, and Chamber Ensembles

Historically, African American instrumental ensembles have been varied in terms of geographic location and repertoire. From the small colonial slave ensembles that provided music for society dances to the contemporary marching and jazz bands at historically black colleges, these ensembles represent and have performed a broad range of musical styles. Although most African American

instrumental ensembles are associated with vernacular musical styles and genres such as blues, jazz, and popular forms, instrumental ensembles also have specialized in music of the Western tradition (or classical tradition). Since the late 19th century, these classical musicians have performed the works of European composers, such as Ludwig van Beethoven, Wolfgang Amadeus Mozart, and Johannes Brahms, as well as those of African American composers such as William Grant Still, Florence Price, and Hale Smith. Taking into account the size of the actual ensembles, the types of performances, and piece-specific needs, the personnel of these ensembles sometimes included instrumentalists from other ethnic groups. But, the presence of such African American concert music ensembles dates back to the 1870s and continues to the present day.

New Orleans was the home city for some of the first African American orchestras that were organized in the 19th century. A Negro Philharmonic Society was founded by New Orleans musicians around the 1830s. The director of the orchestra was Jacques Constantin Deburque (1800–1861). The orchestra was composed mainly of the society's members and, when needed, nonblack musicians were contracted for larger works. The later decades of the 19th century were marked by other symphony orchestras being organized in New Orleans. During the 1890s, at least two orchestras were active. One was a community group lead by William Nickerson and the other was the Lyre Club Symphony Orchestra (founded in 1897). Nickerson's community orchestra performed both at home and abroad. The Lyre Club Orchestra performed concert music regularly for the Creoles of New Orleans and was a launching site, of sorts, for a number of early jazz musicians such as Alphonse Picou (1878–1961), George Baquet (ca. 1881/1883–1949), and Lorenzo Tio, Jr. (1893–1933).

At the turn of the 20th century, African American orchestras were active in Chicago, Philadelphia, and New York. Credited as the first incorporated African American orchestra in the United States, the Philadelphia Concert Orchestra was founded in 1904–1905 and was incorporated a few years later. Edward Gilbert Anderson (1874–1926) was its first conductor and served for more than 10 years. As an incorporated orchestra, the organization had a governing body that consisted of an executive committee and a board or directors. The group remained active for a number of decades, briefly functioning under the name, E. Gilbert Anderson Memorial Symphony Orchestra, during the 1930s. Among the composers programmed in their earlier concerts were Verdi, Mendelssohn, and Beethoven. They frequently performed with the People's Choral Society of Philadelphia and presented notable vocal soloists such as Roland Hayes, Harry T. Burleigh, and Marian Anderson. The orchestra also presented some of the earliest African American instrumental concert soloist, such as violinists Joseph Douglas and Clarence Cameron White.

James Reese Europe's Clef Club Orchestra is perhaps the most significant African American instrumental ensemble established before World War I. Founded, in part, because of the need of organizational support and performance opportunities for African American musicians in New York at the turn of the 20th century, the Clef Club began in 1910. Europe was the founding

president of the organization and formed the orchestra from the club's membership. Despite some challenges in instrumentation—the early Clef Club ensemble had virtually no brass or woodwinds—Europe began presenting Clef Club concerts around September 1910. The concerts were well received and critically acclaimed. The early concerts of that year consisted primarily of marches and arrangements of rag tunes. The orchestra's repertoire developed throughout the rest of 1910, as performance opportunities and popularity abounded. By 1911, the Clef Club boasted a reputable dance band repertoire, but Europe pushed for a multifaceted group and began to program concert segments that featured pieces by African American concert music composers. The instrumentation expanded in 1911 to include a few woodwinds and the ensemble became known throughout New York as the Clef Club Symphony Orchestra. A May 11 concert featured works by Europe, Will Marion Cook, and Harry T. Burleigh.

Of even greater significance are the series of Carnegie Hall concerts given by the Clef Club Symphony Orchestra between 1912 and 1914. The first of these concerts took place on May 2, 1912, and consisted only of music by black composers. Among the composers represented on the concert were Europe, Burleigh, Cook, and Englishman Samuel Coleridge-Taylor. This concert differed slightly from previous concerts in that vaudevillian and dance songs were not included in the program. Instead, the program offered art songs, choral works, and folk song arrangements. Regular patrons of Carnegie Hall were present as were friends of the orchestra and critics. Reviews of the concert varied from critical praise to less than enthusiastic comments on the works presented, but most accounts appeared to marvel at the musicianship of the group. The success of the May 1912 concert spurred more engagements in New York and abroad, including two more Carnegie Hall concerts in 1913 and 1914. The orchestra's musicians and other African American musicians benefited from the success of the concert, as long-held beliefs in the musical establishment about the limited musical abilities of African Americans were challenged and resulted in more performance opportunities for them in concert and popular music settings.

Europe held strong black nationalistic views regarding the Clef Club Symphony Orchestra and his choices in instrumentation and programming. In support of his views and in response to critics, he offered the following: "We have developed a kind of symphony music that, no matter what else you think, is different and distinctive, and that lends itself to the playing of the peculiar compositions of our race" (Kimball and Bolcom 1973, 61). Because of his stalwart positions and organizational abilities, the Clef Club and its symphony orchestra became one of the most respected musical organizations in early twentieth century New York.

See also Concert Music—Conductors and Performers.

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Horace J. Maxile, Jr.

African American Orchestras, Symphonies, and Chamber Ensembles: 1919–1942

Upon the conclusion of World War I and the return of African American soldiers to their homes, the concern for the place of African Americans within the social configurations of the United States was newly invigorated. Race riots (so prevalent during the summer of 1919 that author James Weldon Johnson dubbed it the "Red Summer"), greater efforts on the part of African American organizations to pursue equality, and Marcus Garvey's "Back to Africa" movement all testify to the discontent of African Americans with their position in American society and their revitalized concern with forging an identity that was distinct but not wholly removed from that of the dominant white society, thus encapsulating the "doubleness" that W. E. B. Du Bois had theorized earlier in his *The Souls of Black Folk* (1903).

The new negro movement, as it was known then, involved not only political action but also a burgeoning productivity in the arts, leading to what is now known as the Harlem Renaissance (owing to the fact that so many of the prominent figures of the movement were based in the famous New York neighborhood). Although often remembered primarily as a literary movement, the Harlem Renaissance witnessed important developments in the other arts as well.

Music played a special role within the movement, exemplifying Du Bois's notion of "doubleness" (that is, being divided between one's identity as an American and one's identity as an *African* American). On the one hand, African American musicians sought entry into the major performance venues and venerable traditions that signified artistic achievement (such as Carnegie Hall and the Metropolitan Opera House). On the other hand, many of these same musicians strove to bolster traditional African American forms of musical expression, which mostly were considered "popular" types of entertainment (blues, jazz, ragtime, and so on), as a legitimate alternative to, or even equivalent of, so-called classical music within the concert hall (as opposed to the nightclub). Meanwhile, certain African American intellectuals, including Du Bois, believed that blues and jazz music were to be shunned as embarrassments and that African Americans ought

to pursue more rarefied forms of musical expression. This reactionary stance formed the basis of Penman Lovinggood's *Famous Negro Musicians* (1921), which primarily focused on classically trained musicians such as Marian Anderson (1897–1993) and Paul Robeson (1898–1976)—although he includes James Reese Europe (1881–1919) in his discussion.

A composer and bandleader, Europe already had experienced some success in breaking into traditionally white performing venues before World War I. His Clef Club Orchestra (125 performers, including mandolins and banjos) presented their syncopated music at Carnegie Hall in May 1912. The group played three more annual engagements at Carnegie to mixed reviews; while the *New York Times* heralded their attempt to forge "an art of their own based on their folk material," the critic for *Musical America* chided them for not attempting something more attuned to their "serious purpose," like a Haydn symphony (Walton 1978, 80, 82). During the war, Europe served valiantly in the 369th Infantry Regiment on the battlefield and entertained fellow soldiers with his band. In celebration of the end of the war, Europe marched his "Harlem Hellfighters" up Fifth Avenue toward Harlem on February 17, 1919. The band continued to play the syncopated music that Europe believed was integral to African American musical identity. Their postwar style was much freer and rhythmically flexible in comparison to Europe's earlier ensembles—making them an important precursor to later jazz orchestras. The group made a series of recordings for Pathé Records in March and May 1919, before Europe was ignominiously murdered by one of his percussionists, Herbert Wright.

Throughout the 1920s and 1930s, African American musicians sought legitimacy and recognition for musical achievement—particularly insofar as such achievement reflected well upon the race as a whole. Numerous organizations established scholarships and awards for African Americans to promote excellence in musical endeavors, including the National Association of Negro Musicians (created in Chicago in 1919 by Nora Holt), which, starting in 1920, created workshops and seminars for musicians, provided performance opportunities, and awarded scholarships to singers. Churchgoers in many African American churches raised money for musically gifted members of their congregations to assist in their studies. Communities celebrated numerous "firsts," such as David I. Martin, Jr. as the first African American violinist to graduate from the Institute of Musical Art in New York City.

As part of this push toward greater prominence within the musical arts, many musicians founded all–African American ensembles. Many of these ensembles were in the vein of James Reese Europe's various groups (that is, with an emphasis on syncopated music), while others cast themselves in a more traditionally classical mold. The New York Syncopated Orchestra (or Southern Syncopated Orchestra), led by Will Marion Cook (1869–1944) and featuring the legendary clarinetist (and later saxophonist) Sidney Bechet (1897–1959), toured the United States in 1918 and England in 1919, playing ragtime numbers and spirituals with a choral group. In 1924, Cook staged a choral concert, "Negro Nuances," followed by another the next year called "Virginia Nights." Edward

Gilbert Anderson, emulating Europe, founded the Harlem Symphony Orchestra and the Renaissance Theater Orchestra in the 1920s; Anderson had been the conductor of the first African American orchestra (the Philadelphia Concert Orchestra) from 1906 to 1917. In 1928, W. C. Handy (1873–1958) performed an overview of African American music from the 19th and 20th centuries at Carnegie Hall, inaugurating a vogue for historical survey concerts.

Similar large groups appeared throughout the nation. In Boston, Charles Sullivan (1933–) organized the Victorian Concert Orchestra in 1906 and remained the manager of the group until 1933. Violinist Harrison Ferrell (1901–1976) organized the Ferrell Symphony Orchestra in Chicago in 1923 and W. Llewellyn Wilson founded the Baltimore City Colored Orchestra in 1929. In Philadelphia, in 1930, Raymond Lowden Smith formed the E. Gilbert Anderson Memorial Symphony in honor of the Philadelphia Concert Orchestra's first conductor. Dean Dixon (1915–1976) organized two groups in 1932 while still a student at Juilliard: the Dean Dixon Symphony Orchestra and the Dean Dixon Choral Society. In 1938, white conductor Ignaz Waghalter (1882–1949) established the Negro Symphony Orchestra, appointing Alfred Jack Thomas as his associate conductor.

Leonard Jeter (1881–1970), one of the first important African American cellists, began playing duets with violinist Felix Weir (1884–1978) shortly after the turn of the 20th century. Together, around 1914, they formed the American String Quartet with violinist Joseph Lynos and violist Hall Johnson (1888–1970). In the 1920s, the ensemble renamed themselves the Negro String Quartet, now with Marion Cumbo (1899–1990) on cello and Arthur Boyd (1898–1986) on violin. The group performed a combination of the standard European repertoire and contemporary American works, including many by African American composers. Hall Johnson, tired of performances of spirituals harmonized in the manner of a barbershop quartet, sought to arrange for more authentic renditions of early African American music. He formed a choir, the first professional group of its kind, in 1925. In 1930, the group performed in the stage version of Marc Connelly's Pulitzer Prize–winning play *Green Pastures* (depicting Biblical stories in a rural African American setting) and later appeared in the film version.

The prestige associated with the more complex forms employed in classical music had an impact on jazz, particularly the so-called symphonic jazz movement of the 1920s and 1930s. The search for greater sophistication with respect to form in jazz emerged with particular clarity in the extended pieces recorded by the Duke Ellington Orchestra (pieces recorded on multiple sides of a 78—the LP, or long-playing record, was not widely available until 1948), such as *Creole Rhapsody* (1931) and *Diminuendo and Crescendo in Blue* (1937).

African American orchestras also established a presence on Broadway in New York City. The most influential African American Broadway show was *Shuffle Along*, which premiered in the 63rd Street Theatre on May 23, 1921. Eubie Blake (1887–1983) and Noble Sissle (1889–1975) wrote the music and lyrics, and the show was so popular that the Traffic Department was forced to declare the street open only to one-way traffic. Blake led the group and played piano;

the orchestra included Hall Johnson on viola, William Grant Still (1895–1978) on oboe, and Leonard Jeter on cello. Josephine Baker (1906–1975), Florence Mills (1886–1927), and Paul Robeson were in the cast and the score featured such hit songs as "Shuffle Along," "Love Will Find a Way," "In Honeysuckle Time," and "I'm Just Wild about Harry" (the latter was used as the presidential campaign song in 1948 for Harry Truman). The musical registered a record 503 performances on Broadway and inspired a plethora of later African American Broadway shows. These and other shows and performance groups garnered increasing attention for African American performers and provided musicians with performance opportunities that they otherwise would not have had.

See also Brass Bands.

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Chadwick Jenkins

African American Orchestras, Symphonies, and Chamber Ensembles: 1942–Present

The middle decades of the 20th century were filled with developments in popular and sacred forms of African American music. Stylistic developments in jazz and the birth of R & B were occurring simultaneously with the increased exposure of gospel music and musicians. During the 1940s, musicians such as Duke Ellington, Charlie Parker, and Mahalia Jackson rose to prominence and garnered much critical praise for their work. African American concert musicians also gained fame during the 1940s, which continued into the later decades of the 20th century. Singers such as Todd Duncan and Dorothy Maynor and instrumentalists such as Hazel Harrison maintained fruitful careers and demanding performance schedules. A small number of orchestral musicians were landing positions in national and regional symphony orchestras throughout the United States, but steady advancements were virtually absent until the 1960s. Regarding symphony orchestras and chamber groups with a pronounced African American

presence, the 1960s is marked with the founding of large ensembles that boasted a significant number of African American musicians. There was a small flowering of these ensembles in 1948 with the Cosmopolitan Little Symphony Orchestra, conducted by Everett Lee. This group composed mostly of African American music enthusiasts and patrons performed concerts in underserved communities and gave a concert in Town Hall, which was met with positive reviews.

Founded in 1964, the Symphony of the New World featured a racially diverse personnel. Of the 14 founding members, 12 were African American and 2 were white (Benjamin Steinberg and Ross Shub). The African American founders included Alfred Brown, Stewart Clarke, Arthur Davis, Richard Davis, Lucile Dixon, Harold Jones, Kermit Moore, Elayne Jones, Frederick King, Harry Smyles, Joseph Wilder, and Coleridge-Taylor Perkinson. When the orchestra debuted at Carnegie Hall in May 1965, however, the majority of the orchestra was white (59 percent). Coupled with its undertaking in providing performance opportunities for African American orchestral musicians, the symphony presented diverse programs that featured works by composers of African descent. Among the African American composers presented on their programs were Ulysses Kay, William Grant Still, Tania Leon, T. J. Anderson, Howard Swanson, Hale Smith, and Coleridge-Taylor Perkinson. Their diverse programming included both concerts that featured only African American composers and concerts that featured African American and European composers. The Symphony of the New World was active for more than a decade and accompanied accomplished artists such as Marian Anderson, Natalie Hinderas, and George Shirley. Guest conductors over the years included James DePriest, Paul Freeman, and Leon Thompson. Praised for their musicianship and innovative programming, the Symphony of the New World was a trailblazing organization that opened many doors for African American orchestral musicians and was an impetus for similar organizations and ensembles that followed. Two such organizations, although not as long standing as the New World, were the Harlem (Youth) Symphony Orchestra and the National Afro-American Philharmonic Orchestra.

The Harlem (Youth) Symphony Orchestra was organized in 1968 and was active for at least three years. Founded by Lester Wilson and Zelda Wynn, the orchestra was a racially diverse group of young musicians that hailed from the city's major music programs. Karl Porter, a professional bassoonist, was the conductor for many of the orchestra's concerts. Their earlier programs were praised for their variety and featured works by Johann Sebastian Bach, Joseph Haydn, Franz Schubert, and Richard Wagner. Later programs suggest growth in musicianship and repertoire as Mozart's *G minor Symphony* and works by modern composers, Benjamin Britten and Paul Hindemith, were performed for a concert in 1971.

The National Afro-American Philharmonic Orchestra was apparently a brief venture in that there is not much coverage of the ensemble beyond 1978, the year of its inception. James Frazier, Jr., music director for Zion Baptist Church in Philadelphia, and the pastor Rev. Leon H. Sullivan were the primary forces behind the forming of the ensemble. Invitations were sent to musicians in New

York, Chicago, and Detroit in hopes of forming an all African American symphony orchestra. Eighty-five musicians responded to the call and after a two rehearsals the symphony debuted in Philadelphia in May 1978. Due to the newness of the ensemble and the limited number of rehearsals, there were some challenges during the performance. The critical reception of the concert, however, was positive. Frazier's own requiem for Martin Luther King closed the primarily European program, which included works by Dmitri Shostakovich, Schubert, and Beethoven.

The founding and activities of predominately African American concert music ensembles increased during the 1980s and continued through the beginning of the 21st century. Chamber groups, sting quartets, and symphony orchestras that highlighted an entirely African American personnel (or a majority African American personnel) focused on presenting works by black composers, but some ensembles also kept pieces from the European canon as part of their programs. A large number of the ensembles founded in the 1980s and 1990s remain active and offer varied programs that range from Bach to bebop, as missions of select groups and organizations embraced a wide range of black musical expression.

Founded as the Community Music Center of Houston's Orchestra in the early 1980s, the Scott Joplin Chamber Orchestra is a community orchestra that is devoted to performing the works of African American composers. Conductor and musical director, Anne Lundy, organized the orchestra (as well as the William Grant Still String Quartet [1981]) in response to the paucity of performances of works by black composer and to the public's general lack of knowledge about that body of music. Although many community orchestras garner national attention, Lundy's group did so by presenting a concert in honor of composer William L. Dawson's 90th birthday in 1989. Lundy conducted both the Houston Symphony and Scott Joplin Chamber Orchestra for this concert. The orchestra and center are still active and present community concerts regularly.

The Black Music Repertory Ensemble (BMRE) was the performance organization for Columbia College Chicago's Center for Black Music Research from 1987 to 1996. During those years, it performed to critical acclaim at a number of venues across the United States, including Orchestra Hall Chicago and the Lincoln Center for the Performing Arts. The repertoire for the ensemble consisted of unperformed works that were uncovered by the center's research initiatives, published and unpublished works by black composers, and new works commissioned by the Center for Black Music Research. Among the stops on the BMRE's tours were a number of college campuses, including Eastman School of Music, Williams College, Morehouse College, and Tufts University. A proponent of education through performance, the BMRE served the education community through its participation in a performance series, entitled the "African American Music Tree." The series was produced by South Carolina Educational Radio and was broadcast in February 1995. Additional shows were recorded in Pittsburgh in tandem with WQED-FM and were broadcast in 1996. The BMRE was recast in 1998 as the New Black Music Repertory Ensemble, under the direction of Coleridge-Taylor Perkinson. The New BMRE presents performances that illustrate the broad range

of musical styles from the African Diaspora. Versatile performers within the current ensemble afford flexibility in programming, as many genres such as concert music, blues, jazz, and R & B may be visited in a single concert performance.

The Marian Anderson String Quartet began in 1989 as the Chaminade String Quartet. In 1991, the Quartet won an international chamber music competition, which was a first for an African American string quartet. To commemorate that achievement, the quartet received permission from Marian Anderson to rename the quartet in her honor. Currently the ensemble-in-residence at Texas A&M University, the quartet has held similar appointments and residencies at City College of New York, California State University–Los Angeles, and Prairie View A&M University. They have performed to critical acclaim in national and international venues, such as Alice Tully Hall, the Lincoln Center, and the Chateau Cantanac-Brown (France). Their outreach efforts include education programs for school districts and performances in churches, libraries, museums, and prisons. Recently, they have been honored with the Dr. Martin Luther King, Jr. Award for Excellence in Arts and Culture from the Congress of Racial Equity (2006) and the Guarneri String Quartet Residency by Chamber Music America (2008).

Imani Winds was founded in 1997 and is among a small number of touring wind quintets. The Grammy-nominated ensemble maintains an active touring and performance schedule and has performed in Germany, France, and Ireland, as well as in many venues in the United States. Their large list of performance credits includes engagements with the Kennedy Center, Atlanta's National Black Arts Festival, Philadelphia Chamber Music Society, and the Ravinia Festival. Holding a unique place in the concert music world, this group presents culturally rich programming that demonstrates influences from European, American, African, and Latin American traditions. Imani Winds performs commissioned works, traditional repertoire, and contemporary pieces that challenge genre demarcation. Representative composers from their repertoire list include Mendelssohn, Luciano Berio, Elliot Carter, and jazz composer Wayne Shorter.

Building on the creative legacies of established ensembles and continuing to address gaps in ethnic representation in concert music performance and programming, even more large and small ensembles have been founded since the turn of the century. Among the newer ensembles established since 2000 are the Ritz Chamber Players, the Harlem Quartet, and the Harlem Symphony. The Ritz Chamber Players currently maintains a performance series in Jacksonville, Florida, and a roster of distinguished musicians that have studied at premier institutions and performed with acclaimed orchestras. Founded in 2002 by clarinetist Terrance Patterson, the ensemble programs a variety of works ranging from standard Western repertoire to modern works by African American composers. In their aim to increase awareness of African American contributions to concert music by way of composition and performance, the Chamber Players also tour regularly and host composer-in-residence programs. The composers-in-residence have included Jonathan Bailey Holland, Adolphus Hailstork, and Tania León.

The Harlem Symphony Orchestra was established in 2004, and its mission is to bring concert music to diverse communities, develop younger audiences, and encourage young people to pursue careers in concert music. The orchestra is composed of young African American graduates from leading conservatories and music schools. Music director and violist Amadi Hummings produces diverse concert experiences for its audiences, which may encounter Tchaikovsky, Scott Joplin, and Samuel Coleridge-Taylor on the same program. The Harlem Quartet (a string quartet) debuted in 2006 at Carnegie Hall as part of the Sphinx Organization's Gala Concert. The quartet is composed of first place laureates from previous Sphinx competitions. Their first compact disc was released in 2007 and contains works by Wynton Marsalis and Billy Strayhorn. With education and audience engagement as part of their mission, this ensemble brings a fresh and innovative approach to programming while sustaining a high level of performance and musicianship.

See also Concert Music—Composers and Repertoire; Concert Music—Conductors and Performers; Opera; Organizations and Associations for African American Music and Musicians.

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Horace J. Maxile, Jr.

Organizations and Associations for African American Music and Musicians

Organizations, associations, and societies for African American enthusiasts and practitioners of music date back to the mid-19th century. These organizations have promoted performers and composers in various genres, including concert ("classical") music and later forms such as jazz and gospel. One of the first groups was the Negro Philharmonic Society. This society was founded in New

Orleans in the 1830s and promoted classical music in the African American community. They also provided opportunities for visiting artists and white musicians when special instrumentation was needed. Outside of the unique social and class structures for African Americans in early 19th-century New Orleans that were the impetus for such societies in that city, similar groups before the 20th century did not survive for lengthy periods of time. A noteworthy exception may be the Theodore Drury Colored Opera Company, which was active in New York from the 1880s through the beginning of the 20th century.

At the turn of the 20th century, northeastern urban centers were hubs for African American music and musicians. New York was particularly significant, as the Clef Club was inaugurated in 1910. Dedicated to creating performing opportunities for African American concert artists, the Cleftites (as they were called) initiated an orchestra and a choir. Led by its first president and orchestra conductor, James Reese Europe, the Clef Club and its orchestra held its first concert on May 27, 1910. One year later David Mannes, concertmaster for the New York Philharmonic and director of the New York Music School Settlement, only open to whites, established the Music School Settlement for Colored People (MSSCP).

According a report of his own words found in the *New York Times* (March 20, 1912), Mannes did this, in part, to repay a debt to his first violin teacher, African American Charles Douglass. Douglass had been classically trained in Europe, but because of color barriers in American orchestras, he had been forced to take up more "acceptable" instruments like the guitar and banjo. Mannes was convinced that his talented teacher died of a broken heart because of his aborted career as a concert artist.

The MSSCP worked in conjunction with the energetic Clef Club to produce concerts in Carnegie Hall in 1912–1915. Under the direction of the school's second head, J. Rosamond Johnson (composer of "Lift Every Voice and Sing" also known as the "Negro National Anthem"), established artists such as Harry T. Burleigh and Samuel Coleridge-Taylor donated their performances at these concerts. One concert, performed in March 2, 1914, during Johnson's tenure, was announced by the *New York Times* as "Negroes Give a Concert." This article noted Burleigh, Johnson, Coleridge-Taylor, and Will Marion Cook as composers known "outside their own race." Later in that same month, *Musical America* similarly proclaimed "Negroes Perform Their Own Music." This review was typically negative, not because of the quality of performance, but because of the mingling of classical and popular music. The inclusion of a variety of musical styles was considered prima facie evidence of a lack of understanding of "serious" music.

Musicians in other U.S. cities were influenced by the Clef Club and modeled societies after the New York original, but these groups still were mainly regional in their scope. Therefore, the founding of the National Association of Negro Musicians (NANM) is particularly significant because of its standing as the oldest national organization devoted to the promotion and support of African American musicians. Founded in 1919, the cultivation of African American

concert music and musicians was at the heart of its mission. The presidents of this organization have included such notables as Clarence Cameron White, R. Nathaniel Dett, Camille L. Nickerson, Betty Jackson King, William Warfield, and Willis Patterson. The organization now boasts local chapters, annual conventions, newsletters, and scholarship competitions for promising artists on various instruments. Current competition guidelines state that the competitors must include one work by an African American composer. Past scholarship recipients have enjoyed fruitful careers as concert musicians, including pianists Margaret Bonds, Leon Bates, and Awadagin Pratt. NANM national conventions also featured "Artist Night Concerts," which showcased the leading artists, ensembles, and composers of the day. The many highlights of these concerts include the staging of Scott Joplin's opera *Treemonisha* (1979) and a night of premiere performances of works by William Dawson, Coleridge-Taylor Perkinson, Ulysses Kay, and Duke Ellington (1964). NANM's 21st-century mission has expanded to embrace vernacular and folk forms, but concert music remains at the center of its mission.

During the middle and latter decades of the 20th century, organizations continued to develop, even though, for some, the cities of origin tended to be the base of much of their influence. Some were more specialized in their scope and others incorporated wide-ranging missions, such as the Society for Black Composers and the National Association for the Study and Performance of African American Music (NASPAAM), respectively. The Society of Black Composers was founded in 1968 by a group of composers in the New York City area. Among the goals of the society were to promote the works of contemporary black composers and to educate and enrich the community at large. Their membership consisted of jazz and concert music composers who either were more established or just beginning their careers. The society held several concerts and residencies before becoming less active around 1973. Originally founded as the Black Music Caucus in 1972, NASPAAM continues its aim as an organization that is devoted to the preservation and advancement of black music studies. The lack of diversity in programming and planning sessions within the Music Educators National Convention (MENC) prompted black music educators to form the caucus, and the continued paucity of support led members of the caucus to break formal ties with the MENC. They now exist as a nonprofit organization that holds national meetings that highlight scholarly presentations and performances of African American music. The National Baptist Convention, the National Convention of Gospel Choirs and Choruses, and the Gospel Music Workshop of America all have contributed to the preservation and dissemination of gospel music and continue to produce quality conferences and recordings in the 21st century. Similar to the NANM, many gospel music artists have been associated with these national organizations, including Thomas Dorsey, Willie Mae Ford Smith, Sallie Martin, James Cleveland, John P. Kee, and Kirk Franklin. Based in Chicago, the Association for the Advancement of Creative Musicians (AACM) is a nonprofit organization devoted to the development and support of creative music. Muhal Richard Abrams served as the organization's first president 1965, and it quickly became recognized in avant-garde jazz circles. Many notables, including Anthony Braxton

and Leroy Jenkins, are associated with this collective. The group continues in the 21st century as an advocate for experimental and improvisatory collaborations and is respected for its productivity and longevity. The Center for Black Music Research (CBMR) is also based in Chicago as a research center at Columbia College Chicago. Founded by Samuel A. Floyd in 1983, the CBMR is one of the leading repositories for sources and information on music of the African Diaspora. Although functioning primarily as a repository, the CBMR also maintains individual and institutional membership constituencies and an international board of advisors. The Center hosts conferences and symposia and publishes the only scholarly journal entirely devoted to black music.

The Sphinx Organization, a national nonprofit, was founded in 1996 by Antwon Dvorkin. The organization seeks to overcome cultural boundaries in classical music by encouraging participation in the black and Latino communities. With diversity at the core of its mission, the organization promotes ethnically diverse ensembles, audiences, and repertoire. Like the NANM, the Sphinx Organization sponsors competitions for young and upcoming artist. They also sponsor the Sphinx Symphony which has performed world premieres for African American composers and collaborated with artists such as violinist Sanford Allen (New York Philharmonic) and saxophonist Branford Marsalis.

See also Black Church Music—Hymnist and Psalmists.

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G. Yvonne Kendall

Outkast

A hip hop dynamic duo, Outkast is composed of André Lauren “André 3000” (formerly known as Dré) Benjamin (May 27, 1975) and Antwan “Big Boi” Patton (February 1, 1975). The Atlanta-based high school classmates arose to great acclaim during the 1990s with a unique sound and string of chart-topping singles that aided in elevating Atlanta as the capital of the “Dirty South” region within the Hip Hop Nation. Known for their creative performance practice, gritty infusion of soul and funk, and the indigenous sounds of the South,

Musicians Andre Benjamin (right) and Big Boi, of the musical group Outkast. (AP/Wide World Photos)

Outkast quickly arose as Grammy Award winners during the late 1990s and early 2000s as the first hip hop group signed to LaFace Records. Their first single, "Player's Ball" and first album *Southernplayalisticadillacmuzik* (1994), debuted the group's unique conceptual approach to music-making based on not only their ability to express their commentary on current and past history, but also grounded within the African American cultural context. Subsequent releases such as *ATLiens* (1996), *Aquemini* (1998), and *Stankonia* (2000) displayed not only the group's move into the conscious realm of hip hop but also their desire to do more behind-the-scenes production. In 1999, the group and the LaFace label were sued by civil rights icon, Rosa Parks for a song bearing her name. Objecting to some of the lyrics of the song and feeling that the song and its lyrics were not a good representation of her name and her commitments, Parks (and representatives) pursued the case until a settlement was reached in April 2005.

Further recordings such as *Speakerboxxx/The Love Below* (2003) and their segue into film with *Idlewild* (2006) continued to cement their rich contribution to hip hop.

See also Hip Hop Culture; Rap Music.

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Encyclopedia of African American Music

Volume 3: P–Z

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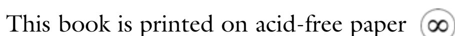
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Finally, to our family and friends who have endured our longstanding fascination, obsession, and preoccupation with not only this project but also this project's subject matter, we graciously thank you. Each of us might argue that this very project began at our respective births. We individually were born into families of music lovers, were trained by teachers who taught us to love the music, and have committed our lives to expanding the approach and production of scholarship on the music we love.

To my parents Emmett G. Price, Jr. and Carolyn J. Price and Robert F. Gayle and Gloria Gayle; my brother Everett B. Price; my sister Melanie N. Price; and my nephew Elon Carruthers. Thank you for your love and encouragement.

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—Emmett G. Price III

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And, last, to God. Thank you Father for the gifts you have anointed me with and the grace you extend daily. I will bless your name at all times and your praise will continually be in my mouth

—Tammy L. Kernodle

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—Horace J. Maxile, Jr.

This project began with a prayer and its completion uncovers yet another miracle.

Introduction

African American music is a complicated, yet enticing, matrix of expressions by and about black people in the United States of America. Recognized for its aesthetic currency, rich tradition of performance practice and exemplary integration of social critique, political commentary, and spiritual invocation, African American music might be best understood as the multiple expressions of faith, hope, and struggle in the pursuit of survival, equity, and liberation. Through African American music, one may hear the dreams, goals, cares, and concerns of black folks. We feel the pain, promise, pride, and pleasure of the descendents of displaced Africans. We audibly and visually witness the successes and failures of a population of artistic leaders who until recently were not credited with their dynamic impact on peoples and cultures around the world. African American music is a collection of stories told by individuals through the phenomenon of sound and the tools of melody, harmony, rhythm, and a few additional spices. The *Encyclopedia of African American Music* is the first three-volume reference compendium that extends beyond the traditional chronological and biographical approach that is common to works in this genre and attempts to reveal the aforementioned stories through a thematic and regional framework.

Scope

The *Encyclopedia of African American Music* is designed as a comprehensive reference source for students (high school through graduate school), educators (high school through college and university), scholars, researchers, journalists, industry practitioners, and interested laypersons. More than 400 entries, including subentries, cover a wide range of such topics as genres, styles, individuals, groups, important moments, movements, and regional trends. Entries also include brief studies on select record labels, institutions of higher learning, and

various cultural institutions that have had a tremendous impact on the evolution, development, promulgation, and preservation of African American music.

Implicit in the encyclopedia is the underlying framework that African American music (and the broader culture) is one part of the greater African Diaspora that encompasses the musical practices that have developed among the African-derived people in the Caribbean and West Indies, South and Central America, as well as various areas in Europe and Asia. In this manner, the use of the term African American clearly defines this project as pertaining only to the experience of black people (or African Americans) in the United States of America. In places where musical examples from the broader African Diaspora are described or mentioned, *black music* is the term of choice. "Black music" serves as an umbrella for the various expressions of black people worldwide as unified by the inherent African musical and cultural characteristics that guide and influence approaches to music and music-making. Although debates are ongoing as to the use of the terms *African American* and *black* when describing the people of the African American community (or "black community in the United States"), these terms will be used somewhat interchangeably based on the intellectual and philosophical context as defined by the various contributors. It should be recognized, however, that the use of the term *black* is an intentional attempt to codify and connect oneself to the African continent and its rich cultural (and, in this instance, musical) legacy.

We have designed the *Encyclopedia of African American Music* to fill the current void in a comprehensive work that bridges the various superficial boundaries of music that reveals the various experiences of the lives of African Americans in the United States. In this attempt, though, we are quite aware that our collective work stands on the shoulders of others who have come before us. Scholars such as Dominique-Rene De Lerma (*Greenwood Encyclopedia of Black Music Series*, 1981–1982) and Eileen Southern (*Biographical Dictionary of Afro-American and African Musicians*, 1982) and works such as Southern and Josephine Wright's *African American Traditions in Song, Sermon, Tale, and Dance, 1600s–1920: An Annotated Bibliography of Literature, Collections, and Artworks* (1990) were catalysts for our attempts to extend the rich body of work approaching African American music from "the big" picture. Serving as models, these works revealed that there was much more room to grow the study of African American music, not only in expanding the study of more contemporary forms but also reexamining the connections between the contemporary expressions and what has now been deemed traditional. In fact in places in which it was appropriate, we intentionally used some of Eileen Southern's biographical sketches with minor additions to include postpublication developments and accomplishments. In addition, even with more recent works such as Mellonee V. Burnim and Portia K. Maultsby's monumental *African American Music: An Introduction* (2006), it is still apparent that more resources and reference materials are needed to continue to uncover and rediscover the dynamic influence and demonstrative impact that African American music has had not only in the continental United States but also around the world.

More than 100 scholars, researchers, practitioners, and writers have contributed to the more than 400 entries and subentries in the *Encyclopedia of African American Music*. This encyclopedia has also benefited from work by experts whose work previously was published in Greenwood's and ABC-CLIO's award-winning encyclopedias and other reference works, including the previously mentioned *Biographical Dictionary of Afro-American and African Musicians* (by Eileen Southern) and the *Greenwood Encyclopedia of African American Folklore,* edited by Anand Prahlad (2006); some contributions were crafted from these books. Information about contributors is found in the "About the Editors and Contributors" section at the end of the set.

How to Use This Encyclopedia

Accessing the Entries

Although there are many ways to effectively use the *Encyclopedia of African American Music*, we recommend these two: By starting with the Alphabetical List of Entries in the front of each volume or by using the comprehensive index. Additionally, the Topical List of Entries at the front of the volumes aids in providing access to clusters of related entries.

Types of Entries

This encyclopedia includes various types of entries. Some key entries, which lent themselves to various subtopics, are long entries, such as "Blues," "Concert Music Composers," "Jazz," "New Orleans," "Rap Music," and many others. These entries contain many subentries to further examine different topics, genres, or time periods within the group entry. Biographical sketches have been added to the encyclopedia to emphasize the contributions of major innovators, influential performers, and legendary composers, arrangers, and musicians. These sketches are not an attempt to minimize the African American musical experience down to a few women and men, but rather to show who their contributions point back to, the various communities from which they emerged, and for whom they speak. Likewise, the entries on geographical centers of African American music become important in revealing how the musical expressions of areas such as New Orleans, Los Angeles, Chicago, Detroit, and others represent unique but connected approaches to revealing the challenges of daily living through song. Some centers, such as New York City, are absent only to prevent overlap within the greater encyclopedia. Readers will clearly see the rich contribution of New York City and other places as they discover the various people, venues, genres, and cultural movements that are rooted and birthed in this historic city.

Most entries end with recommendations for further reading, and some include recommendations for listening with CD and other recording titles, and some include videos. This reference work also provides cross-references at the

ends of entries when appropriate, aiding readers in further exploring the interconnectedness and intricate matrix of African American Music.

Added Features

We are excited to include a Timeline of significant moments in African American music history, from 1720 to 2010, compiled by professor emeritus Hansonia L. Caldwell especially for this publication. The appendixes are also overflowing with additional resources and commentary that we hope will not only serve as intellectual conversation-starters, but also will lead to further exploration in this expansive field. Helpful annotated lists include "Significant Compositions by African American Concert, Jazz, and Gospel Composers"; "Significant Music Videos of African American Music"; and "Major Archives, Research Centers, and Web Sites for African American Music." Of equal importance are the two bibliographies compiled by Melanie Zeck specifically for this compendium. Her comprehensive "A Selective Bibliography of Resources and Reference Works in African American Music" and "A Selected Bibliography of African American Music: Genre Specific: 1989–2010" are priceless resources that deserve both mention and viewing.

Where it is our attempt to be comprehensive, it is clear that we have exposed the reality that we were not exhaustive, as African American music is a living organism and this work serves to further uncover that which was not previously seen and to simultaneously spark the need for further study. We do, however, take responsibility for gaps, errors, or places in which we may have fallen short of our own intentions.

—The Editors

A Timeline of Significant Moments in African American Music

The study of African American music begins with acknowledging its roots on the continent of Africa. For multiple reasons, Africans move or are displaced around the world, and the music from the homeland moves with the people into the African Diaspora. The musical developments of Africans in the United States are an important expression of the Diaspora. Over a span of more than 400 years, African musical creativity is constant, resulting in several new genres: spirituals, ragtime, blues, gospel, jazz, and rap and hip hop. Each of these genres includes distinctively styled subgenres:

- Spirituals—includes traditional folk melodies, camp meeting spirituals, jubilees, field hollers, work songs, game songs, arranged, concert, and art songs, and neospirituals
- Ragtime—includes classic, commercial, and the accompanying coon songs and cakewalk
- Blues—includes classic version and its expanded version, as well as longer-form ballads, including subsidiary styles, such as archaic, country, classic, vaudeville, boogie-woogie, jump, rhythm and blues, electric blues, urban, soul, funk, electro funk, disco, black rock, urban contemporary, neo soul, and acoustic
- Gospel—includes solo and ensemble sacred hymns, anthems, and ballads created in various styles, including subsidiary styles, such as folk gospel, traditional, contemporary, and hip hop, and parallel art forms such as stepping
- Jazz—includes subsidiary styles such as syncopated brass bands, New Orleans traditional jazz, Dixieland, stride piano, swing, symphonic, scat, bop, hard bop, classic bop, cubop, Afro-Cuban, Latin, modal, cool, third stream, funk,

mainstream, free jazz, fusion, ghost bands, acid jazz, neobop, retro jazz, and European jazz
- Rap and Hip Hop—includes all preceding and subsidiary styles, such as "talking blues," Harlem Renaissance jive, "ragga" rap, gangsta rap, message rap, "roots" rap, gospel rap, raunch rap, hard core or underground, rock rap, crossover, and international rap, such as Latino, Cuban, Puerto Rican, White-American, French, and Kwaito (Africanized hip hop)

Additionally, other genres and performers have emerged out of a process of acculturation, including the following:

- Minstrelsy and Vaudeville
- European and Americanized European Classical Music—includes opera, oratorio, religious anthems, choral music, lieder, solo and ensemble chamber music, and orchestral music, such as symphony, concerto, and overture
- Country—includes bluegrass, hillbilly, Nashville sound, country rock, outlaw country, western swing, and honky-tonk

This musical evolution began with the development of an extensive folk music repertoire by the African peoples in the Caribbean, North America, and South America. In North America, the music became known as "the spiritual" (created between 1720 and 1865). Typically, no specific names are identified with the folk music. This fact does not change until the 19th century when African Diaspora music becomes the popular sound of the United States. By the end of the 19th century, musicians perform spirituals and minstrelsy throughout the nation, helping to create a music industry. Blues is born. Ragtime is born. Jazz is born. All of this occurs concurrently with the fortuitous development of increasingly sophisticated dissemination and preservation technology. The combination of creativity and technology means that throughout the 20th century, musicians and musical creations continuously reach new heights. Within these numbers, however, are individuals whose work is particularly innovative, transformational, and distinctively influential.

1720–1865 Slave traders bring the first enslaved Africans to Mississippi, where, because of enslavement, the population of Africans grows. A significant cultural response to the situation emerges in the form of the spiritual, songs that continue to be created until the end of the Civil War. These songs, which incorporate traditional African musical characteristics, are preserved and passed on via African oral tradition.

1817 African instrumental and vocal music flourishes. Folk musicians perform in an area of New Orleans known as Congo Square. The rhythmic and improvisational practices of the music provide the foundation for what later will be called jazz.

1831 The Nat Turner Rebellion occurs in Southhampton County, Virginia. "Steal Away," a double-meaning spiritual developed by the enslaved

African folk musicians of the area, serves as a signal song for the participants in the rebellion.

1851 Soprano Elizabeth Taylor Greenfield debuts for the Buffalo Musical Association. This is followed by her New York City debut in 1853 and a command performance for Queen Victoria at Buckingham Palace in 1854, making her the first internationally recognized African American concert vocalist. As a distinguished concert artist, she begins a tradition and is followed by a significant group of singers in the 19th century (Anna and Emmie Louise Hyers, Matilda Sissieretta Joyner-Jones, Flora Batson Bergen, Thomas Bowers, and Emma Azalia Hackley) and in the 20th century (Marian Anderson, Caterina Jarboro, Betty Allen, Kathleen Battle, Todd Duncan, Simon Estes, Roland Hayes, Dorothy Maynor, Robert McFerrin, Jessye Norman, Leontyne Price, Paul Robeson, Shirley Verrett, Camilla Williams, and Denyce Graves).

1857 Thomas Greene Bethune gives a debut recital and goes on to become the first celebrated African American concert pianist.

1861 Englishman Thomas Baker publishes the spiritual "Go Down Moses" in an arranged song entitled "Oh Let My People Go."

1865 Showman Charles "Barney" Hicks organizes the Georgia Minstrels, the first permanent black minstrel company. The group becomes the musical home for numerous 19th-century African American professional singers and composers.

1867 Unitarian abolitionists William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison compile and publish *Slave Songs of The United States*, the first collection of Negro spirituals, including this explanation in the introduction: "The musical capacity of the negro race has been recognized for so many years. . . . It is hard to explain why no systematic effort has hitherto been made to collect and preserve their melodies."

1871 The Fisk Jubilee Singers of Fisk University tour America, bringing national recognition to the spirituals they perform and becoming the model for other student choirs of historically black colleges, such as Hampton University. The ensemble undertakes a pioneering tour of Europe in 1873, bringing international recognition to the spiritual while raising much-needed funds for their school (used to help build Jubilee Hall, named for the group). A version of this ensemble remains active throughout the 19th and 20th centuries. The Singers are inducted into The Gospel Music Hall of Fame in 2000.

1889 Theodore Drury Colored Opera Company, a black opera company, organizes in Brooklyn, New York. It becomes the model for future African American opera companies, most notably the National Negro Opera Company in Pittsburgh, Chicago, New York, and Washington, D.C. (1941), and Opera South in Mississippi (1970). These companies provide performance opportunities for African American singers who face career limitations because of continuing racial discrimination.

1893 Antonin Dvorak composes *Symphony No. 9 in E minor: From the New World*, incorporating the sound of the Negro spiritual. It is a precedent-

	setting work, followed in the same year by *The American String Quartet in F major, op. 96*. With these works, Dvorak articulates a pathway for American classical music nationalism.
1893	The Chicago World's Fair provides a performance venue for African American musicians, including Joseph Douglass, the first African American concert violinist and grandson of abolitionist Frederick Douglass. Numerous ragtime piano players perform at the World's Fair, and after this national gathering, the sound of ragtime flourishes. Its accompanying dance, the cakewalk, becomes a national craze.
1897	New Orleans establishes the district of Storyville named for its proponent Alderman Sidney Story. The 38-block area becomes the home of traditional New Orleans–style jazz and Dixieland. Jazz trumpeter Buddy Bolden becomes a popular performer in the area.
1898	Two shows open on Broadway written by African American composers: *A Trip to Coontown* by Bob Cole and Billy Johnson, and *Clorindy: The Origin of the Cake-Walk* by Will Marion Cook. These shows introduce the tradition of black music and the sound of ragtime to New York theater.
1899	Scott Joplin composes the first national ragtime hit, "Maple Leaf Rag." The sheet music becomes a nationwide best seller, and Joplin becomes known as the "King of Ragtime." One of his pieces, "The Entertainer" (1902) ultimately becomes the theme of the 1974 movie *The Sting*.
1900	Charles Tindley composes one of the two African American freedom anthems published that year: "I'll Overcome Some Day," the precursor of the freedom song "We Shall Overcome." J. Rosamond Johnson and James Weldon Johnson compose the other: "Lift Every Voice and Sing: National Hymn for the Colored People of America."
1910	African American music becomes internationally influential. French composer Claude Debussy writes two compositions that incorporate African American musical practice: "Golliwog's Cake Walk" and "Minstrels."
1911	Ragtime composer Scott Joplin publishes his folk opera *Treemonisha: Opera in Three Acts*. The work premieres in 1972, and the composer posthumously earns a Pulitzer Prize for it in 1976.
1914	William C. Handy publishes his classic "St. Louis Blues."
1916	African American singer and composer Harry T. Burleigh arranges the spiritual "Deep River" in art-song style for solo voice. The birth of this art-song spiritual tradition transforms the folk song repertoire into a concert performance genre.
1919	Charter members Nora Holt, Henry L. Grant, Carl Diton, Alice Carter Simmons, Clarence Cameron White, Deacon Johnson, and Robert Nathaniel Dett found the National Association of Negro Musicians (NANM) and dedicate it "to the preservation, encouragement and advocacy of all genres of the music of African Americans in the world."
1920	The classic blues period (or "era of race records") begins with the release of Mamie Smith's hit song "Crazy Blues," composed by Perry Bradford. The song sells more than 800,000 copies.

1921 The Eubie Blake and Noble Sissle musical *Shuffle Along*, one of the most important musical performances of the Harlem Renaissance, opens on Broadway. It stars many major African American performers of the day, runs for two years, and tours the country.

1921 The National Baptist Publishing Board publishes *Gospel Pearls,* a historic compilation that gives national visibility to the hymns, spirituals, and gospel songs of African American culture. It remains the primary compilation until 1977 when the same board produces *The New National Baptist Hymnal.*

1925 Bass-baritone Paul Robeson gives a debut concert of spirituals at Greenwich Village Theatre in New York City. Throughout his career, Robeson includes spirituals in his various performances, a purposeful programming choice to affirm his belief that art must speak out against racism.

1926 Trumpeter Louis Armstrong introduces scat style singing on the Okeh Records recording "The Heebie Jeebies."

1927 Jules Bledsoe performs in the premiere of the Jerome Kern and Oscar Hammerstein Broadway musical *Showboat*. This landmark production incorporates characters that are three-dimensional and music that is integrated into the libretto. *Showboat* has a plot that deals with topics such as unhappy marriages, miscegenation, and the hard life of black stevedores (as expressed through "Ol' Man River"). Through the century, this show becomes a venue for outstanding African American baritones, such as Paul Robeson and William Warfield.

1927 Duke Ellington and the Washingtonians expand and rename themselves Duke Ellington and His Orchestra. They begin a four-year residency at The Cotton Club. Their live CBS radio network broadcasts help develop a national audience for jazz.

1931 Cab Calloway's band becomes the Cotton Club band. Calloway develops his pioneering style of jazz rhyming known as "jive scat." The best example is found in his signature song, "Mininie the Moocher" with its refrain: "Hi-de-hi-de-hi-de-ho. Hi-de-hi-de-hi-de-ho. Ho-de-ho-de-ho-de-hee. Oodlee-oodlee-oldyee-oodlee-doo. Hi-de-ho-de-ho-de-hee."

1931 The Rochester Philharmonic performs composer William Grant Still's *Afro-American Symphony*, the first symphony by an African American composer to be performed by a major orchestra.

1931 William Levi Dawson organizes the School of Music at Tuskegee Institute and becomes the founding conductor of the Tuskegee Choir, composing and arranging a significant body of spirituals and choral music that is subsequently performed by school and church choirs throughout the world. (In recognition of his prominence, Dr. Dawson was inducted into the Alabama Music Hall of Fame in 1989.)

1932 Thomas A. Dorsey writes the gospel hymn "Precious Lord, Take My Hand," a song subsequently published in more than 50 languages and recorded by numerous singers. In this same year, Dorsey becomes choral conductor of Chicago's Pilgrim Baptist Church, establishing a gospel chorus and music publishing company, Dorsey House. "Precious Lord,

Take My Hand" was entered into the Christian Music Hall of Fame in 2007.

1932 Florence Price wins the Wanamaker Prize for her *Symphony in E minor*, becoming the first African American woman to gain recognition as a composer.

1933 Thomas A. Dorsey and Sallie Martin charter the National Convention of Gospel Choirs and Choruses. Gospel music becomes the endorsed musical ministry style of the Baptist Church, often using the "Gospel Blues" songs of Thomas A. Dorsey (known as the "Father of Gospel Music"). His songs become known as "Dorseys."

1934 A theater newly renamed the Apollo Theater opens in New York City, becoming the prime venue for African American entertainers in the decades of Jim Crow. The Apollo establishes an amateur night on Wednesdays, still in existence in the 21st century, that launches the careers of leading entertainers such as Ella Fitzgerald, Pearl Bailey, Ruth Brown, Sam Cooke, King Curtis, Marvin Gaye, Lena Horne, Sarah Vaughan, and the Jackson Five.

1935 George Gershwin's *Porgy & Bess: An American Folk Opera* opens, featuring Eva Jessye as choral director, Todd Duncan in the role of Porgy, Ann Brown as Bess, and John Bubbles playing Sportin' Life. Numerous revivals of this popular work play around the world throughout the 20th century.

1936 A film version of the Broadway musical *The Green Pastures* is released, with the Hall Johnson Choir performing. The Hall Johnson Choir appears in three additional films: *Dimples, Banjo on My Knee,* and *Rainbow on the River.* All of these films are done in Los Angeles.

1938 Record producer and talent scout John Hammond organizes a multiple-act jazz concert at Carnegie Hall dedicated to Bessie Smith entitled *From Spirituals to Swing*, featuring performances of spirituals, gospel, blues, and jazz. The multiple-act concert becomes an important performance venue, and its framework leads to the 20th-century worldwide development of formal jazz concerts, typically held at municipal concert and philharmonic halls and jazz and blues festivals.

1939 The Daughters of the American Revolution (DAR) refuses to allow Marian Anderson to sing in Washington, D.C.'s Constitution Hall for the inauguration of President Franklin Roosevelt. In response to the actions of the DAR, Eleanor Roosevelt resigns from the organization. The concert moves to the Lincoln Memorial where Anderson performs before 75,000 people on Easter Sunday. Millions hear the concert on national radio.

1939 Billie Holiday records the challenging, chilling cry against racism, "Strange Fruit."

1939 Saxophonist Coleman Hawkins records a three-minute version of the classic "Body and Soul," which jazz critics come to identify as a masterpiece of the creativity of jazz improvisation.

1942 Nat King Cole signs a contract with the newly established Capitol Records. His hit songs are later credited with building the company.

1943	Lena Horne stars in the films *Cabin in the Sky* (directed by Vincente Minnelli) and *Stormy Weather,* both of which provide a stage for numerous African American performers. Additionally, *Time, Life,* and *Newsweek* all profile articles on Lena, who becomes known as "the most beautiful woman in the world."
1944	Kenneth Morris composes the gospel classic "Yes, God Is Real."
1945	The Berklee College of Music is founded in Boston, establishing an important institution for jazz education. Thereafter, jazz programs begin to flourish in colleges and universities across the country.
1946	The pioneering era of rhythm and blues begins. Erlington "Sonny" Til organizes the Vibranairs, a group that comes to be known as the first R & B singing group. The Vibranairs began harmonizing together on a corner on Baltimore's Pennsylvania Avenue. Ultimately, the group changes its name to Sonny Til and the Orioles, and their performance style helps define the harmonic practices of R & B.
1949	The three-act opera, *Troubled Island*, written by William Grant Still, the Dean of African American composers, with libretto by Langston Hughes debuts. Still is the first black American to have an opera performed by a major opera company, the New York City Opera (with baritone Robert McFerrin in a starring role). The work was completed in 1939.
1949–1950	The Miles Davis Ensemble records the seminal *Birth of the Cool,* the classic of experimental hard bop jazz.
1950	Gospel artist Mahalia Jackson debuts at New York's Carnegie Hall and is credited with elevating gospel music from its folk music base into a "refined art" with mass audience appeal. She also becomes the official soloist of the National Baptist Convention.
1952	The Modern Jazz Quartet and the Jazz Crusaders, two impressive jazz groups, form. They will go on to become premiere jazz groups of the 20th century.
1953	Groundbreaking popular recordings by B. B. King "Every Day I Have the Blues," Muddy Waters "I'm Your Hoochie Coochie Man," and Willie Mae "Big Mama" Thornton "Hound Dog" make this the year for urban blues. ("Hound Dog" ultimately becomes Elvis Presley's hit recording).
1954	The Newport Jazz Festival opens in Rhode Island.
1954	The phenomenon of "covering" begins when white rock 'n' roll artists Bill Haley & His Comets cover Big Joe Turner's "Shake, Rattle and Roll." Covering becomes a popular practice wherein white artists perform songs from the R & B chart, often enhancing production elements. The white versions reach the mass radio market, particularly since the white-run radio stations refuse to play the originals. Only the songwriters (or the owners of the song rights, who often are not the same people as the original composers) receive royalties from the white releases. Throughout the subsequent decade, Pat Boone covers Fats Domino and Ivory Joe Hunter. Elvis Presley covers Big Mama Thornton and Arthur Big Boy Crudup. The McGuire Sisters cover the Moonglows. Georgia Gibbs covers Etta James and LaVern Baker. The Rolling Stones cover Willie Dixon.

1955 Two distinguished African American singers make their debuts with the Metropolitan Opera House: Marian Anderson in Verdi's *Un Ballo In Maschera,* becoming the first African American to sing on the stage of the Met, and baritone Robert McFerrin in Verdi's *Aida*. Soprano Leontyne Price makes her debut with the NBC-TV Opera Company in the coast-to-coast presentation of *Tosca*.

1956 Dizzy Gillespie's band undertakes a U.S. State Department goodwill tour, traveling through the Middle East and South America, becoming the first jazz band to be sent abroad by the U.S. government.

1957 Pop ballad singer Johnny Mathis launches his career with three major hits: "It's Not for Me to Say," "Wonderful, Wonderful," and "Chances Are."

1957 Sam Cooke crosses over to the secular and more lucrative genre of R & B from gospel music by leaving the Soul Stirrers to reach a greatly expanded audience. His hit song "You Send Me" sells more than 2 million copies. (He is inducted into the Rock and Roll Hall of Fame when it opens in Cleveland, Ohio, in 1986.) His "crossover" is precedent-setting and many African American musicians, including Aretha Franklin, Thelma Houston, Wilson Pickett, Lou Rawls, Bobby Womack, Dionne Warwick, Della Reese, Gladys Knight, Patti LaBelle, James Brown, and Dinah Washington also crossover to R & B.

1958 The era of "Chicago soul" begins with the Jerry Butler hit, "For Your Precious Love."

1958 Saxophonist Sonny Rollins composes and records the jazz suite *The Freedom Suite* (with Oscar Pettiford and Max Roach), an extended composition that celebrates the black experience. It exemplifies numerous other extended jazz compositions created as a musical analysis of African Americans in America.

1959 Berry Gordy, Jr. becomes the founder of Detroit's Motown Records (originally known as Hitsville, USA). Motown becomes a major producer and distributor of R & B, creating the "Motown sound," which includes acts by artists who accompany their music with elaborate choreography.

1959 Three extraordinary, groundbreaking jazz albums are released: Miles Davis's *Kind of Blue,* incorporating the use of modal scales in jazz, Dave Brubeck Quartet's *Time Out,* and Ornette Coleman's *The Shape of Jazz to Come.*

1960 The free jazz style emerges in the Ornette Coleman album *Free Jazz.*

1960 Alvin Ailey choreographs *Revelations* for his dance ensemble, using the spiritual to celebrate African American cultural heritage. It becomes the classic signature piece of the Alvin Ailey American Dance Theatre.

1961 Mahalia Jackson sings at an inauguration party for President John F. Kennedy, a precedent-setting activity in the field of gospel music.

1962 Violinist Sanford Allen becomes the first black to hold a permanent position with the New York Philharmonic, an ensemble established in 1842.

1963 Nina Simone records the protest song "Mississippi Goddam!" after a church bombing in Birmingham. Throughout the 1960s, many African American performers build on this tradition of creating a composed protest song, for example, Sam Cooke's "A Change Is Gonna Come"; the

Curtis Mayfield and the Impressions song "Keep on Pushing"; Nina Simone's "Four Women"; and James Brown's "Say It Loud, I'm Black and I'm Proud."

1964 The Supremes record their first national hit, "Where Did Our Love Go," and follow it with a series of hits that put the R & B sound of Motown on the musical map: "Baby, I Need Your Loving," "Baby Love," "Stop in the Name of Love," and "Come See About Me."

1964 Jazz-band conductor and arranger Quincy Jones becomes vice president of Mercury Records, the first black to hold a top administrative position in a white-owned record company.

1965 Duke Ellington produces a group of sacred jazz concerts (multimovement cantata-like works for voice, orchestra, and dance), beginning with a concert at the Grace Cathedral Church of San Francisco and Fifth Avenue Presbyterian Church in New York.

1966 Leontyne Price opens the Metropolitan Opera season at the new Opera House at Lincoln Center, performing the role of Cleopatra in *Anthony and Cleopatra*, an opera written especially for her by Samuel Barber.

1966 Charley Pride breaks into the *Billboard* country music charts with his first country music hit song, "Just Between You and Me." By 1971, he is named Country Music Entertainer of the Year and Male Vocalist of the Year.

1966 African American performers begin recording covers of the hit songs of British musicians, for example, Otis Redding's cover version of the Rolling Stones hit, "Satisfaction." The tradition continues in 1968 with Ray Charles's cover of John Lennon and Paul McCartney's "Eleanor Rigby."

1966 Joe Jackson forms the Jackson Five with his children, Michael, Jermaine, Marlon, Jackie, and Tito.

1967 Aretha Franklin begins her impressive career with a recording of the Otis Redding hit "Respect." The recording becomes a theme song of the American Women's Movement. Jimi Hendrix begins his meteoric career with the album *Are You Experienced*.

1968 The Edwin Hawkins singers record "Oh Happy Day," the first commercially successful crossover gospel music piece. This song opens the modern era of contemporary gospel music. The genre evolves from being music for worship into music as art that is performed by both gospel and nongospel artists and, most important, appreciated by non-church-going individuals.

1968 James Cleveland organizes the Gospel Music Workshop of America to train and introduce people to the gospel tradition.

1968 Aretha Franklin, the "Queen of Soul," sings the national anthem at the Democratic National Convention. In this same year, she is featured in a *Time* magazine cover story, "Lady Soul: Singing It Like It Is," firmly establishing the national profile of soul music.

1969 Fusion jazz emerges in the Miles Davis Quintet's albums *In A Silent Way* and *Bitches Brew.*

1969	Jimi Hendrix causes a sensation at the closing concert of the Woodstock Festival with his performance of "The Star Spangled Banner."
1969	Motown star Diana Ross leaves the Supremes to go solo, and the era of commercial megastars begins in African American music.
1970	Margaret Pleasant Douroux composes the gospel music classic, "Give Me a Clean Heart." The *Harvard Dictionary of Music* adds gospel music as a category.
1971	African American musicians begin to compose award-winning movie scores, for example, Isaac Hayes's *Shaft* (1971), Curtis Mayfield's *Superfly* (1972), and Herbie Hancock's *Death Wish* (1973).
1971	Eileen Southern enhances the scholarly study of African American music by publishing *The Music of Black Americans.* This documentation continues in 1974 when Columbia Records launches a Black Composer Series with Paul Freeman as artistic director. It becomes a recorded repository of symphonic and operatic works by black composers.
1973	Isaiah Jones, Jr., a musician active within the Presbyterian Church, composes the gospel music classic "God Has Smiled on Me."
1977	The music of African American composers becomes much more accessible when Willis Patterson edits the *Anthology of Art Songs by Black American Composers,* the first collection of this important repertoire. Concurrently, gospel hymns become more accessible to the general community, and the genre becomes a shared musical style of the ecumenical church as new hymnals are published. *The New National Baptist Hymnal* in 1977, followed by *Songs of Zion* of the Methodist Church in 1981; *Lift Every Voice and Sing* of the Episcopal Church in 1981 and 1993; *Lead Me, Guide Me: The African American Catholic Hymnal* in 1987; *Ev'ry Time I Feel the Spirit* in 1997; and *African American Heritage Hymnal* in 2001.
1979	Disco becomes the popular genre of the year with Donna Summer's performance of "Thank God It's Friday."
1979	Bob Marley and the Wailers perform politically powerful ska and reggae music at the Boston Amandla Festival of Unity (a gathering to protest the apartheid regime of South Africa and the racism of America) as part of the *Survival* album tour.
1979	The first two rap recordings are released to an international audience, *King Tim III,* by the Fatback Band and *Rapper's Delight,* by the New Jersey-based Sugar Hill Gang, including the song that establishes the phrase "hip hop" as the name of the genre.
1980	Lady B becomes the first woman rapper to record, releasing *To the Beat Y'all.* Subsequently, women become an important force in rap music, including Roxanne Shante (recording *Bad Sister* in 1989, and *The Bitch Is Back,* 1992), MC Lyte (recording *Lyte As a Rock,* 1988, *Bad As I Wanna B,* 1996), Salt-N-Pepa (debuting in 1986 with *Hot, Cool & Vicious*), and Queen Latifah (releasing *All Hail the Queen* in 1989, *Black Reign* in 1993).
1980	Michael Jackson's album *Off the Wall,* produced by Quincy Jones, becomes historically significant as the first solo album to produce four top 10 hits.

1981 Grandmaster Flash (Joseph Saddler) and the Furious Five release *Wheels of Steel,* the first rap record to use sampling and scratching techniques.

1983 Michael Jackson released *Thriller.* It becomes the first album to produce five top singles and wins eight Grammy Awards in 1984. Ultimately, *Thriller* is certified by the *Guinness Book of Records* as the best-selling album of all time. In this same year, Jackson changes the world of music videos with his breakthrough videos from the *Thriller* album: "Billie Jean," "Beat It," and "Thriller," developing a visual emphasis for music. Subsequently videos become a viable business, attracting producers such as Pam Gibson and Ralph McDaniels and projecting the images of African American culture around the globe.

1983 President Ronald Reagan signs a law creating the Martin Luther King, Jr. holiday. This national recognition stimulates the development of numerous programs throughout the country, and a significant amount of new music is commissioned and inspired by programming needs for the birthday celebrations.

1984 Def Jam Recordings, a hip hop music label, is founded by Russell Simmons and Rick Rubin. In this year they release recordings by LL Cool J and the Beastie Boys. In the next decades, hip hop culture becomes a multi-billion-dollar business, with the emergence of several African American corporate leaders.

1984 The glamorous, smooth style of urban contemporary (also known as suburban soul or R & B/pop) becomes popular. The music of Whitney Houston is an example. Her debut album *Whitney Houston* is released and goes on to sell more than 18 million copies worldwide.

1985 The fundraising social awareness songs *We Are The World* (co-written by Michael Jackson and Lionel Richie, to provide support for African famine relief) and *That's What Friends Are For* (recorded by Dionne Warwick, Gladys Knight, Stevie Wonder, and Elton John to support the American Foundation for AIDS Research) are released.

1987 The U.S. Congress passes a resolution declaring jazz "a rare and valuable national treasure."

H.CON.RES 57

Passed by the 100th Congress of the United States of America
Introduced by the Honorable John Conyers Jr.
Passed by the House of Representatives September 23, 1987 Passed by the Senate December 4, 1987

Whereas, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and

1. makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,

2. is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
3. is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
4. has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
5. has had an historic, pervasive and continuing influence on other genres of music both here and abroad, and
6. has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective;

Whereas, this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;

Whereas, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;

Whereas, in as much as there exists no effective national infrastructure to support and preserve jazz;

Whereas, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and

Whereas, it is now in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form;

Now, therefore be it Resolved by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.

1988 Public Enemy releases the rap classic *It Takes a Nation of Millions to Hold Us Back*.

1989 Rap music videos are introduced to television on the MTV (Music Television) show "Yo! MTV Raps."

1989 Gangsta rap and its celebration of violence and sexism emerges to a national audience with the hit release from N.W.A. (Niggaz with Attitude) of the album *Straight Outta Compton*.

1990 Sopranos Kathleen Battle and Jessye Norman perform a concert of spirituals at Carnegie Hall. The video of the concert is shown on the PBS *Great Performances* on an almost-annual basis throughout the 1990s, contributing to PBS's fundraising while stimulating a renaissance interest in the genre. In this same year, gospel music recording revenues reach $500 million.

1990 Vanilla Ice (Robert Van Winkle) becomes a popular white rapper, generating anger in the African American rap community because of misleading assertions in his marketing campaign. A general debate about "white

Negroes" (Wiggers) takes place. His hit song, "Ice, Ice Baby," was written by his African American producer, Mario Johnson (Chocolate).

1991 Rap continues to meld with different genres and art forms. Trumpeter Miles Davis's *Doo Bop* album is released posthumously, with music that mixes jazz with rap. Additionally, Ice-T co-stars in the box-office hit *New Jack City*, taking rap to film and helping to create a new genre of urban films. Additional films in this tradition include *Boyz N the Hood* (1991, featuring Ice Cube), *Menace II Society* (1993), and *Booty Call* (1997).

1992 Warner Alliance releases the album *Handel's Messiah, A Soulful Celebration*, featuring parts of the oratorio arranged in the various genres of African American music. It impressively blends the music of the African Diaspora and the European baroque era.

1992 Natalie Cole wins a Grammy Award for *Unforgettable*, the precedent-setting, electronically engineered musical tribute to her late father, Nat King Cole and notably featuring a remixed duet between herself and her father, who died in 1965.

1992 Awadagin Pratt becomes the first African American to win the Naumberg International Piano Competition.

1993 The audience for the gospel music genre continues to expand with the hip hop gospel sound in the debut album of Kirk Franklin, *Kirk Franklin and The Family*. Additionally, the Gospel Brunch becomes a popular performance venue throughout the country (most often held on Sundays within existing night clubs).

1996 Richard Smallwood composes the gospel music classic "Total Praise."

1997 Wynton Marsalis wins the Pulitzer Prize for *Blood in the Fields*, an extended composition for large jazz band commissioned by Jazz at Lincoln Center and premiered in 1994 in Lincoln Center's Alice Tully Hall.

1999 Lauryn Hill composes and produces the popular album *The Miseducation of Lauryn Hill*. Over the following years the album sells 5.9 million copies and wins four Grammys. It blends humanism, soul, and hip hop. *Time* magazine features her on the cover and in its cover article, "Hip-Hop Nation—After 20 Years—How It's Changed America."

2000 Charley Pride becomes first African American inducted into the Country Music Hall of Fame.

2001 Historical documentarian Ken Burns completes a 10-episode PBS documentary, *Jazz*, generating publicity, debate, and renewed interest in the genre. Sales of recordings associated with the musicians featured in the program rise.

2001 Denyce Graves appears in several venues in programs that respond to the tragic events of September 11, including the internationally televised National Prayer Service in Washington's National Cathedral.

2004 P. Diddy develops the "Citizen Change" campaign with the goal of involving young people in the upcoming U.S. presidential elections.

2006 Fire guts the Pilgrim Baptist Church of Chicago, destroying historical records and original sheet music of Thomas A. Dorsey. This disaster

elevates the national imperative for enhancing efforts to document and preserve the musical history of African Americans.

2007 Rap musicians Grandmaster Flash and the Furious Five are inducted into the Rock and Roll Hall of Fame as the first hip hop group to be recognized. Run-DMC receives similar recognition in 2009.

2008 Columbia Records celebrates the 50th anniversary of Miles Davis's *Kind of Blue* recording (released August, 17, 1959). The album remains one of the most admired recordings of all time by music lovers and musicians of a variety of styles and genres (around the world).

2008 Gospel singer and pastor Marvin Sapp's song "Never Would Have Made It" makes radio history across numerous formats as the number one radio single. On gospel radio the song stayed number one for 32 weeks.

2009 "King of Pop" Michael Joseph Jackson dies of cardiac arrest (June 25, 2009). Jackson was one of the most influential composers, musicians, and entertainers of the 20th century.

2010 President Obama issues historic proclamation for African American Music Month.

The White House
Office of the Press Secretary
For Immediate Release
May 28, 2010

Presidential Proclamation: African-American Music Appreciation Month

Music can tell a story, assuage our sorrows, provide blessing and redemption, and express a soul's sublime and powerful beauty. It inspires us daily, giving voice to the human spirit. For many, including the African-American community, music unites individuals through a shared heritage. During African-American Music Appreciation Month, we celebrate the extraordinary legacy of African-American singers, composers, and musicians, as well as their indelible contributions to our Nation and our world.

Throughout our history, African-American music has conveyed the hopes and hardships of a people who have struggled, persevered and overcome. Through centuries of injustice, music comforted slaves, fueled a cultural renaissance, and sustained a movement for equality. Today, from the shores of Africa and the islands of the Caribbean to the jazz clubs of New Orleans and the music halls of Detroit, African-American music reflects the rich sounds of many experiences, cultures, and locales.

African-American musicians have created and expanded a variety of musical genres, synthesizing diverse artistic traditions into a distinctive soundscape. The soulful strains of gospel, the harmonic and improvisational innovations of jazz, the simple truth of the blues, the rhythms of rock and roll, and the urban themes of hip-hop all

blend into a refrain of song and narrative that traces our Nation's history.

These quintessentially American styles of music have helped provide a common soundtrack for people of diverse cultures and backgrounds, and have joined Americans together not just on the dance floor, but also in our churches, in our public spaces, and in our homes. This month, we honor the talent and genius of African-American artists who have defined, shaped, and enriched our country through music, and we recommit to sharing their splendid gifts with our children and grandchildren.

NOW, THEREFORE, I, BARACK OBAMA, President of the United States of America, by virtue of the authority vested in me by the Constitution and the laws of the United States, do hereby proclaim June 2010 as African-American Music Appreciation Month. I call upon public officials, educators, and the people of the United States to observe this month with appropriate activities and programs that raise awareness and foster appreciation of African-American music.

IN WITNESS WHEREOF, I have hereunto set my hand this twenty-eighth day of May, in the year of our Lord two thousand ten, and of the Independence of the United States of America the two hundred and thirty-fourth.

BARACK OBAMA

2010 Haitian-born, hip hop icon and human rights activist Wyclef Jean announces his candidacy for president of Haiti (August 5, 2010).

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Hansonia L. Caldwell

P

Parker, Charlie (1920–1955)

Jazz saxophonist and composer, Charlie Parker is considered by many to be the most significant saxophonist in the history of jazz. As a major contributor to the development of bebop, Parker displayed an unmatched virtuosity on his instrument and a groundbreaking approach to improvisation that influenced contemporaries such as Dizzy Gillespie. Born Charles Parker, Jr. in Kansas City, Missouri, his career began in 1935 in Kansas City, Kansas, as a performer with local bands. He visited New York for the first time in 1939 and eventually landed a position with Jay McShann's band in 1940. Subsequent tours as a sideman during the early 1940s included positions with bands led by Earl Hines and Billy Eckstine. He developed his then-unique improvisational voice during these years and entered the more mature phases of his development as leader of his own ensembles beginning in 1945. Emerging as a true jazz pioneer, Parker's most prolific years were in the late 1940s and early 1950s. During this time, he formed a legendary quintet (which included Miles Davis and Max Roach) and recorded many of his original compositions. Among the now-standard Parker compositions recorded during this period are "Billie's Bounce," "Scrapple from the Apple," "Ornithology," and "Confirmation." Parker enjoyed a fruitful recording career during the 1940s, and he recorded two significant records during the 1950s, *Charlie Parker with Strings* (1950) and *Jazz at Massey Hall* (1953). The Massey Hall recording featured Dizzy Gillespie, Bud Powell, Charles Mingus, and Max Roach, and was issued in some markets as the "greatest jazz concert ever." Although he composed of a number of jazz standards, Parker's influence is greater in the area of improvisations. His approach to improvisation included newer approaches to rhythm, phrasing, and pitch selection, as he structured his solos on chord extensions rather than the usual members. Many believe Parker is the evolutionary equivalent to Louis Armstrong when considering musicians who changed the way jazz was performed and received.

See also Davis, Miles; Jazz; Mingus, Charles.

Jazz saxophonist Charlie Parker. (Library of Congress)

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Horace J. Maxile, Jr.

P-Funk

See Funk.

Philadelphia, Pennsylvania

African American music in Philadelphia was a mixture of Southern black folk music and urban and popular genres. This mixture and interplay between native-born black Philadelphians and Southern blacks produced three major genres: rhythm and blues, jazz, and gospel.

Migration had a profound impact on Philadelphia's music, culture, and demographics. During the Great Migration in 1940, the black population increased dramatically to 250,000. After World War II, the city's black metropolis grew to approximately 530,000 in 1960, and to more than 700,000 in 1968. Many immigrants came to Philadelphia from South Carolina, Virginia, and other states along the Eastern Seaboard to work in the shipyards, industrial factories, and service industries. The migration brought thousands of African Americans who were steeped in the folk music of their culture. The sacred and secular music that deeply reflected the African American experience would have a profound impact on the music and culture of Philadelphia.

Rhythm and blues, a blending of jazz, gospel, blues, and popular music, was one of the earliest genres that reflected the post-1945 culture of black Philadelphia. After the decline of big band music, solo singers, vocal groups, and small dance combos led the way in forging a new era in popular music. Chubby Checker, one of Philadelphia's most recognized singers, recorded "The Twist" (1960) on Cameo Records. Originally released by Hank Ballard and the Midnighters, the song's blend of blues, popular music, and infectious rhythm propelled it to a national hit, and ignited the dance craze that swept the nation. Dee Dee Sharp, another Cameo/Parkway artist, also recorded dance tunes, including the enormously popular hit "Mashed Potato Time" (1962). Black doo-wop groups had a major impact on the development of rhythm and blues in Philadelphia. Groups such as the Orlons and the Turbans epitomized the "Philly Sound" with their well-crafted harmonies, lush ballads, and distinct falsettos. Many of these vocal groups formed in junior high and high school, for example, West Philadelphia High School, and performed at local recreation centers and dances. Formed in 1953 during their teen years, the Turbans signed with Herald Records and recorded "Let Me Show You (Around My Heart)" and the B side "When We Dance" in 1955. "When We Dance" became a national hit because of Al Banks's expressive lead falsetto, the group's tight vocal arrangement, and the song's recurring Latin beat. The Orlons, which consisted of three females and a male, contributed to the dance craze with their rhythmically infectious and national hit "The Wah Watusi" (1962).

Although Philadelphia produced a steady flow of talented musicians, racism persisted in the music business. For example, blacks were not permitted to dance on American Bandstand until after the show moved to Los Angeles in 1957. Furthermore, black artists rarely were allowed to perform in white-owned entertainment venues. Black artists and their music instead were marketed through the black entertainment circuit and radio. The Uptown Theater, for instance, became a venue where black performers showcased their talents, and enabled the black audience to fully engage in the performance. Radio was another important medium that popularized artists and disseminated rhythm and blues, jazz, and gospel. For example in 1952, Doug "Jocko" Henderson, a black DJ for WHAT and later WDAS, programmed black music on many of his shows, including *Rocket Ship*. In addition to his work as a DJ, he promoted after-school dances for teenagers in New Jersey.

Jazz also prospered in Philadelphia largely because of the creative imaginations of the city's young and experienced musicians. The city became fertile ground for many jazz musicians who wanted to rediscover the African American roots of jazz, as well as for modernists who sought to experiment with new ways to compose and perform. Philadelphia's jazz scene also attracted musicians from Southern states. John Coltrane, for example, left North Carolina in the early 1940s to perfect his skills by studying music at Granoff Studio and performing in local clubs. Musicians found numerous opportunities to developed their musicianship, experiment with a variety of styles, and earn a decent living. For example, many black-owned clubs provided a workshop atmosphere where musicians could explore musical possibilities and reach their full potential. Zanzibar and many other clubs attracted both amateurs and professional musicians from Philadelphia and nearby cities.

Tenor saxophonist Benny Golson (1929–), trumpeter Lee Morgan (1938–1972), and pianist Bobby Timmons (1935–1974) composed and performed pieces that reflected the musical life of the city and the black experience. In the mid-1950s, these musicians blended blues, rhythm and blues, and gospel and created a jazz style commonly referred to as hard bop. Golson was one of the most outstanding saxophonists and prolific composers to emerge out of Philadelphia. His compositions covered a cornucopia of genres, including blues, bebop, and swing. In 1958, he recorded the impressive *Benny Golson and the Philadelphians* (1958) that includes "I Remember Clifford" and "Blues on My Mind." "Blues on My Mind," for example, employs the 12-bar blues form and features remarkable solos by Golson and Morgan. Composer and pianist Bobby Timmons found his inspiration in African American sacred and secular music. In his formative years, Timmons studied piano and played organ in church where his grandfather served as pastor. In 1958 he joined Art Blakey and the Jazz Messengers and composed the group's most popular piece, "Moanin."

Gospel emerged partly because of the contributions of ministers and singers who migrated from the South and blended their religious practices with Philadelphia's African American sacred community. For example, Ozro Thurston Jones (1891–1972) moved from Arkansas in 1925 to become pastor at Holy Temple of God in Christ, a sanctified church known for its expressive singing and worship. Early gospel performers found this church, and other sanctified congregations, to be ideal settings for developing their music, showcasing their talents, and worshipping God. Clara Ward and the Ward Singers and the Dixie Hummingbirds, two groups with Southern roots, were early pioneers that developed and popularized gospel in Philadelphia. George and Gertrude Ward, for example, left the racism and poverty of South Carolina and settled in Philadelphia in 1925. Inspired by the songs of Thomas A. Dorsey, the Ward Singers developed their musical skills and spread the word of God at several Baptist and sanctified black churches. In 1949, they recorded W. Herbert Brewster's "Our God is Able," which characterizes the group's unparalleled vocal arrangements and Clara's unmatched soaring soprano. Consequently, Clara Ward and the Ward Singers became one of the most successful female groups in gospel.

Similarly, the Dixie Hummingbirds played a major role in the development and spread of gospel. Originally from South Carolina, and formed by James B. Davis, this male group was known for their a cappella style, rich and innovative harmonies, and deep religious faith. The Hummingbirds moved to Philadelphia in the early 1940s, and subsequently recorded "Lord, Come See about Me" (1949) and "Search Me Lord" (1950). In addition to the churches, gospel's popularity was further aided by major recording companies (for example, Savoy) and radio stations, both of which were committed to promoting local talent.

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Ralph Anthony Russell

Philadelphia Sound

The architects of the Philadelphia Sound, principally Kenny Gamble (1943–), Leon Huff (1942–), and Thom Bell (1943–), achieved widespread commercial success during the 1970s producing soul music modeled, in part, after Motown in the Sigma Sound recording studios of Philadelphia. In the 1960s, Gamble, Bell, and Huff were active in the local band Kenny and the Romeos. In 1971, the songwriters and producers Gamble and Huff founded the label Philadelphia International Records, enabling a local musical style to flourish. The record label gained widespread distribution through CBS/Columbia Records, reaching both white and African American markets.

Gamble and Huff produced the music of the O'Jays, Harold Melvin and the Blue Notes, Teddy Pendergrass, Dee Dee Sharp, Billy Paul, the Three Degrees, the Jones Girls, Archie Bell and the Drells, MFSB, McFadden and Whitehead, and Jean Carne. Working independently of Philadelphia International Records, Bell worked with such groups as the Spinners, the Stylistics, and the Delfonics.

As in many African American derived musics, producers and musicians in Philadelphia combined musical traits from gospel, jazz, and blues. In contrast to the Motown Sound, producers such as Gamble, Huff, and Bell often employed more extravagant instrumental introductions, formed complex textures, achieved crisp and clear recordings intended for FM broadcasting, and realized further rhythmic freedom in the creation of the Philadelphia Sound. Prominent musical features

include lush orchestrations with strings and horns, the use of octaves on the guitar in the style of Wes Montgomery, the employment of novel instruments such as the vibraphone, harpsichord, or Latin percussion, and the frequent use of falsetto voices.

Recordings in the studios utilized a solid rhythm section consisting of a core group of seasoned session musicians, the in-house recording band MFSB (Mother Father Sister Brother—a collective of more than 30 studio musicians in the Philadelphia area). Most songs produced by Gamble, Huff, and Bell consisted of moderate tempos. Minimizing the emphasis on the backbeat, the bass guitar and kick drum parts accented every beat in the Philadelphia Sound. Producers utilized multilayered backing vocals, and while most songs dealt with the topic of love, numerous songs contained socially conscious lyrics such as in McFadden and Whitehead's "Wake Up Everybody" (1975).

The Philadelphia Sound that flourished during the early 1970s and achieved commercial success across racial boundaries to some extent led to the development of disco. The musical innovations occurring in the Sigma Sound recording studios served as the primary influences of the new dance genre. Ironically, the disco craze of the late 1970s eventually supplanted the record sales of Gamble, Huff, and Bell.

See also Philadelphia, Pennsylvania.

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Mark E. Perry

Pickett, Wilson (1941–2006)

A legendary songwriter and bandleader, Wilson Pickett served as a major influence in the development of rock 'n' roll, R & B, and soul during the 1960s and 1970s. Spanning his musical career, Pickett has written more than 50 songs that have made their way to the American R & B, pop, and soul charts. Some of his well-known hits include "Mustang Sally," "Funky Broadway," and "In the Midnight Hour." Pickett was born in Prattville, Alabama, and spent his childhood days singing in a Baptist church in Alabama, where he honed his distinct vocal style. Some of his early successes came with the vocal group, the Falcons. The Falcons helped the migration of gospel music from the churches to the airwaves, a phenomenon that would lead to the development of soul. After the Falcons, Pickett started his career as a solo artist, achieving moderate success while he was signed to Double L and then eventually Atlantic Records. His biggest hit,

"In the Midnight Hour," which he co-wrote, was recorded in 1965 for Atlantic using Stax Records' studio musicians. Pickett continued to record and release hits for Atlantic until 1972, when he left the label in route to RCA. In 1991, he was inducted into the Rock and Roll Hall of Fame and, up until his death in 2006, he continued to record new material and perform for live audiences.

See also Soul Music.

Emmett G. Price III

Piedmont Blues

See Blues.

Platters, The

A rhythm and blues group, the Platters flourished from the mid-1950s to the 1970s, originating in Los Angeles, California. The male vocal group was organized in 1953 by bassist Herbert Reed (born in Kansas City, Missouri); at that time, the group included second tenor David Lynch (born in St. Louis, Missouri), baritone Paul Robi (born in New Orleans, Louisiana), and tenor and lead singer Tony Williams (born in Roselle, New Jersey). The group first recorded in 1954; the success of their song, "Only You (And You Alone)" launched them on the road to fame. In 1955 Zola Taylor joined the group as the female lead singer. During the next few years the group toured widely in the United States, Europe, North Africa, and Central and South America; they recorded extensively; and they appeared on television and in films, including *The Girl Can't Take It* (1956). During the 1960s there were personnel changes; by 1969 Reed, the last original member, had gone. Manager-songwriter Buck Ram held the group together, however, and it continued its activity through the 1970s. In 1978 the Platters included Geri Holiday as female lead, Edwin Cook, Harold Howard, Monroe Powell, and Gene Williams. The Platters was the first rhythm and blues group to win wide recognition and commercial success. Their best-known performances included "It Isn't Right," "Magic Touch," "My Prayer," and "Smoke Gets in Your Eyes." The group was initiated into the Rock and Roll Hall of Fame in 1990.

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Eileen Southern

Pop Singers

The contributions of black performers indelibly changed the American musical landscape during the 20th century, as the constant interplay between the music of black musicians and that of the pop mainstream artists of various ethnicities

resulted in a battery of complex hybrid forms of musical innovation. Measuring the impact of a performer's career with different audiences is extremely challenging because of the wide stylistic range of many black performers, the varied musical traditions that incorporated black styles, and the difficulty of gauging the demographic makeup of the listeners that experienced music in recorded form. One type of factual record that can be used to measure the popularity of music during the 20th century is the record industry chart, which appeared in publications like *Billboard* and *Cashbox* and combined elements of statistics and subjectivity to measure sales of recordings (both albums and singles), popularity on jukeboxes, and radio play by segregating black audiences, rural white audiences, and mainly white urban audiences. Although they are biased in many ways, record charts nevertheless are useful tools for gaining perspectives on the ways in which performers, audiences, and the record industry viewed elements of race and class in American popular music. Still, understanding musical histories according to racial lines is notoriously difficult. Not all black performers work within specifically black music styles, and much of the popular music that emerged from black traditions during the last several generations was widely consumed by nonblack audiences. To create a representative account of the six-decade history of black pop singers and balladeers, it is important to consider the lineages of many different types of performers in a variety of contexts, including those who infused their blackness into the conservative tradition of standard singing and vocal interpretation, and those who brought youth-oriented black styles into the purview of the mainstream public.

Pop Singers: 1942–1968

The decade of the 1940s was a transitional time in the history of American popular music as sales of phonograph recordings became more vital than printed sheet music. This shift thrusted performers into the role of brokers of popular music, allowing them to preserve and disseminate all of the interpretive characteristics of their individual performances. The new value placed on recording technology grew directly out of the popularity of radio broadcasts, where the controversy over the inauthentic or "canned" nature of recordings was turbulent during the first half of the 20th century. As recordings were slowly accepted by both the public and the music industry, technology gradually changed the relationship between singers and audiences by placing performers one step closer to the listening pubic and allowing listeners to hear their favorite music on demand. This shift toward the recording as the primary document of popular music benefited the large number of black musicians who previously were limited to performing live to reach the listening public. With widely distributed recordings of their performances, black singers and balladeers finally had the opportunity to broaden their music's reach past the live stage. Furthermore, because recordings forced audiences to focus on the aural, rather than the visual, black voices traveled to the ears of a wider range of people, making a lasting impact on mainstream popular culture during a time when black and white bodies were largely still segregated.

Black singers and vocal groups found success in a variety of the most popular styles of the postwar era, performing in the context of vocal jazz and group harmony singing, orchestral groups and big bands, and newer jump and jive musical styles. Among the group of female jazz balladeers from this era that included Billie Holiday and Sarah Vaughan, perhaps the most versatile and best-known singer was Ella Fitzgerald, whose music was extremely popular in mainstream media outlets throughout the 1940s. Her wartime songs with the Ink Spots, "Into Each Life Some Rain Must Fall" (1944) and "I'm Making Believe" (1944), spent more than three months on the pop charts, while later duets with Louis Jordan and Louis Armstrong also captured the attention of the popular media. In addition to this work with Fitzgerald, the Ink Spots were one of the most notable black vocal groups of the 1940s, performing popular standards in a ballad style notable for their vibrato-laden tenor voices and spoken interludes. Throughout the 1940s, the Ink Spots toured nationally and internationally. Many of their songs were featured in Hollywood films, and dozens of the group's recordings charted on sales, radio, and jukebox lists. The Mills Brothers also found incredible mainstream success as a vocal quartet that featured a single guitar, virtuosic scatting, and a battery of vocal imitations of different instruments that often approximated a Dixieland band, beginning with their recording of "Tiger Rag" in 1931 and lasting until the mid-1950s. Combo jazz ensembles of the post–World War II era, which emerged directly out of the larger swing bands of the 1920s and 1930s, also supported a number of African American vocalists, many of whom found success in the pop market. Perhaps the most important figure who emerged from the world of instrumental jazz was Nat King Cole, who was known at the beginning of his career as a facile instrumentalist but quickly became more popular as a vocalist. More than 40 of Cole's songs appeared on the various Billboard pop listings between 1943 and 1954 alone, including "Mona Lisa" (1950) and "Too Young" (1951), both of which peaked at the top of the charts. Cole also broke the television barrier in 1956 by hosting his own variety show, which lasted for a single season. Saxophonist Louis Jordan was another vocalist and instrumentalist from the combo jazz tradition, whose songs eventually achieved significant placement on the pop and country charts. Early songs like "Ration Blues" (1944) and "G. I. Jive" (1944) provided commentary on life during wartime, while Jordan's later music incorporated specifically African American remembrances of Southern or rural life ("Saturday Night Fish Fry"), perspectives of the modern world in the urban North ("Choo Choo Ch' Boogie"), as well as themes of signifyin' and playing the dozens ("Caldonia"). Several short films created for the nickelodeon craze provided audiences with visual accompaniment to some of Jordan's best-known songs of the time, and the singer made notable appearances in feature-length Hollywood films, both as a performer who was integrated into the plot, and as a nonperforming actor. Known for his booming baritone voice, Billy Eckstine was an important black singer, whose best-known songs—"A Cottage for Sale" (1945), "My Foolish Heart" (1950), and "I Apologize" (1951)—were jazz standards in a ballad style with orchestral backing. After nearly 15 years as a fixture on the black

charts, jazz vocalist Dinah Washington also began to command attention from the mainstream during the late 1950s with her quirky, penetrating vocal performances as a solo performer in "What a Diff'rence A Day Makes" (1959), with Brook Benton in "Baby (You've Got What it Takes)" (1960), and "A Rockin' Good Way to Mess Around (And Fall In Love)" (1960), songs that were among the most popular radio hits of this period.

American popular music changed dramatically in the mid-1950s with the introduction of rock 'n' roll, the name given to a new form of youth-oriented dance music that synthesized mainstream pop with the R & B or soul and country styles. With only a few exceptions, these styles had been segregated until this breakthrough. Although balladeers such as Sammy Davis, Jr., Etta Jones, Brook Benton, and Johnny Mathis continued to perform standards and ballads in the postwar mode, a younger group of black singers, songwriters, and instrumentalists benefited greatly from their participation in the rock craze. Musically, early rock 'n' roll was significantly indebted to the African American tradition, most notably in its use of the 12-bar blues. Rock & roll also appropriated the African American hokum blues tradition, which skillfully presented vernacularisms and double entendre in song form. (The term "rock 'n' roll" itself is a veiled reference to sex.) This focus on the body confronted centuries-old stereotypes and fears about African American sexual dominance and posed challenges to the black pop singers and balladeers who achieved mainstream acceptance during the early rock 'n' roll movement. To achieve this level of popularity, the use of adult themes in what had become youth-oriented music was often "translated" by early white rockers, cover artists, and successful black performers alike; a common method of achieving this transformation was to slightly alter the text to make sexual innuendo into references to dancing. Another particularly notable cultural shift began in the late 1950s, when black performers like Ray Charles secularized gospel music by changing existing sacred texts (often forming a love song by changing Him to her) or incorporating musical idioms from gospel, such as melismatic singing, instrumental textures, and improvisatory passages into popular forms. Fats Domino, Little Richard, and Chuck Berry were among the most successful performers who presented various forms of early rock 'n' roll to the mainstream public. Domino's approachable rock 'n' roll style, found in both "Ain't That a Shame" (1955) and "Blueberry Hill" (1957), was notable for easygoing vocals and a trademark piano part that incorporated straight triplets in the right hand and oscillating major triads in the left. Richard, also a pianist and singer, was much more flamboyant and wild; his performances of "Long Tall Sally" (1956) and "Keep A Knockin'" (1957) both combined a screaming vocal part with various forms of showmanship that included pounding on his instrument and performing while standing with one leg resting on the keyboard. Berry was a guitarist and singer who wrote nearly all of his own music; his "Maybelline" (1955), "School Days" (1957), and "Sweet Little Sixteen" (1958) are among the most important of the early rock 'n' roll songs to cross over to the pop market. Additionally, many other black performers are widely acknowledged as being originators of rock 'n' roll; until the mid-1960s, however, black

performers were often the victims of overt racism through a common practice wherein recordings that were seen to have the most potential for popularity were rerecorded by white artists (or "covered"), preventing a large number of foundational rock 'n' roll artists from achieving national recognition for their work.

During the early 1960s, many of the standardized post–World War II musical elements were reintegrated into mainstream pop, and these features of form, text, and instrumentation began to blend seamlessly with newer rock idioms. These styles, found in the music of the Brill Building, the Girl Group Movement, and an emerging form of mainstream R & B, have been surrounded by questions of agency based on black artists' ability to choose, create, and market their music, as most of the powerful and lucrative jobs in popular music during the 1960s (control of companies, songwriting, and publishing) were controlled by white executives. During this same decade, the nature of black ownership changed, first with the rise of Sam Cooke, then with the emergence of the Motown Corporation owned by Berry Gordy, Jr., which was the most profitable black-owned business in America for the majority of the 1960s and 1970s. Cooke successfully parlayed his popularity as a performer on the gospel circuit into a pop career, beginning with "You Send Me" (1961), and subsequently moving into an ownership role as the co-founder of SAR records. Motown's most successful artists during this period included Mary Wells, the Supremes, Martha and the Vandellas, the Miracles, and the Four Tops. Meanwhile, a national focus on the civil rights movement in America, which formed largely out of the black church, bolstered the presence of, and interest in, black sacred forms in the popular music mainstream. Although Motown's form of black ownership was still the exception, by the end of the 1960s, a large number of African American performers found success as crossover artists who headlined at elite nightclubs and performed on primetime television, while others seamlessly integrated overtly black texts and musical material into the pop market.

Pop Singers: 1968–1984

A number of mainstream pop singers during the late 1960s and 1970s performed in the balladeer tradition, releasing crossover hits on AM radio and selling long-play record albums. These artists, who had once appealed to the teen market, now included Dionne Warwick, Nancy Wilson, former Motown group leaders Diana Ross and Smokey Robinson, and Ray Charles (after he left the Atlantic label in 1960). Each of these artists had successful solo careers during the early part of the 1970s. However, a change occurred when Motown introduced socially conscious songs like the Supremes' "Love Child" (1968) and the Temptations' "Cloud Nine" (1968). The psychedelic soul movement, which included artists like the Fifth Dimension, Jimi Hendrix, and Sly and the Family Stone, was widely celebrated by the mainstream media and popular culture at large. Accordingly, many black singers who had success in the pop market after this time, even those who had found previous success using more conservative styles, began to integrate varying elements of rock, soul, and rhythm and

blues into their music. Black artists appropriated the legacies of these forms in different ways, often using their music to explore differences of ethnicity, gender, and class, as well as a host of societal problems facing African Americans in a variety of topical songs. The dance culture and love song genre of this period also began to include noncoded references to sex, certainly stemming from the hokum blues tradition, which resulted in a group of songs with mainstream popularity that greatly asserted their sexuality.

Two artists who used topicality in their music to great effect beginning in the late 1960s were James Brown and Aretha Franklin. Dating back to the late-1950s, Brown's music often incorporated dense, syncopated, staccato grooves, organized in a riff-based structure. His music served as the basis for much of the dance and funk music of the 1970s. Often considered an outspoken proponent of the black community during this period, it is notable that Brown was widely successful in the mainstream, charting nearly a hundred singles on the Billboard pop charts during his career. Aligned with the ideals of the black power movement, Brown's "Say it Loud—I'm Black and I'm Proud (Part 1)" (1968) made it to the top 10 of the Billboard Hot 100, and serves as a good example of Brown's straightforward acknowledgment and celebration of blackness during the 1960s. In the year 1967, Detroit-born Aretha Franklin, who had spent the better part of six years as a mostly failed ballad and standards singer for Columbia Records, began to record for the Atlantic Record Company, releasing a string of hit songs that included "Respect" (1967), "A Natural Woman (You Make Me Feel Like)" (1967), and "Chain of Fools" (1967). Her music inserted a new-found female voice into the mainstream and greatly inspired a generation of women performers during the 1970s. Franklin's frequently topical songs were accompanied by thick gospel undertones, evidenced in her melismatic and vibrato-laden vocal delivery, the harmonic usage and instrumental performances of her studio band (with Franklin often performing herself on piano), and an immediately recognizable style of call and response between Franklin and her backing vocalists (often including her sisters Erma and Carolyn). The Temptations' psychedelic soul music was also extremely popular during this time. With Norman Whitfield as producer and writer, these songs were often topical in nature, commenting on the perils of the black community, issues of identity associated with the emerging black middle class, and interests in the larger African Diaspora. The musical arrangements of this period, including "Run Away Child, Running Wild" (1969), "Ball of Confusion (That's What the World is Today)" (1970), and "Ungena Za Ulimwengu (Unite the World)" (1970), often incorporated riff-based forms, spare instrumentation, and rock-oriented guitar sounds. Stevie Wonder's music also explored topical themes during the 1970s with the release of *Music of My Mind* in 1972 when, after spending a decade as a child star, he finally gained creative control over his music. The chart-topping songs and albums of Wonder's adult period included an increased interest in African themes, black nationalism, and politics. Wonder's fluid, melismatic vocal style was heavily influenced by the black gospel tradition, and his songs often included extremely novel and dense instrumental writing. Wonder was also an

early adopter of many advanced recording techniques during his first years as a solo artist, incorporating new methods of synthesis and sequencing into his recordings. In the early 1980s, Wonder contributed to the national movement to create a national holiday in honor of Dr. Martin Luther King, Jr. and reverted to more traditional, standard-based forms in a series of widely popular songs that included "Ebony and Ivory" (1982) and "I Just Called to Say I Love You" (1984).

New types of African American dance music continued to emerge during the 1970s, providing the foundation for many different popular music genres that featured black pop singers and balladeers. If Detroit was the locus of a special brand of black pop specific to the 1960s, Philadelphia held a similar distinction for the 1970s. Led by producers Kenneth Gamble and Leon Huff, groups like the O'Jays, the Delfonics, the Stylistics, and Harold Melvin & the Blue Notes released numerous well-known ballads during this decade as well as a host of upbeat music that foreshadowed the disco movement by incorporating lush arrangements known for their sweeping, yet funky, orchestral quality and fluid, virtuosic vocal performances. After more than 10 years in the music business, the Spinners began to work with Philadelphia-based producer Thom Bell in the early 1970s and achieved the greatest mainstream success of the "Philly Soul" groups with crossover pop hits like "I'll Be Around" (1972), "Could It Be I'm Falling in Love" (1972), and "Then Came You" (1974). The orchestration and instrumentation of crossover rhythm and blues music grew to levels of extravagance in the 1970s, in line with the disco culture and dance club scenes in various metropolitan and suburban areas. Barry White and the two groups for which he acted as writer and producer, Love Unlimited and the Love Unlimited Orchestra, exemplified this orchestral sound with their popular hits, "Walkin' in the Rain with the One I Love" (1972), "Love's Theme" (1973), and "Can't Get Enough of Your Love, Babe" (1974). White's songs frequently included risqué, spoken interludes and his crooning baritone voice. The style and sounds of White's music stand as a monument to black involvement in disco music. Also based out of the growing music industry in Los Angeles, Donna Summer was perhaps the most popular female singer of the disco movement. Summer's music portrayed a complex female voice that was both assertive and conflicted. Songs such as "I Feel Love" (1977) explore her interest in experimental and electronic sounds, while "Love to Love You, Baby" (1975) offers a sensual and seductive side. Other songs such as "Last Dance" (1978) offer her innovative contributions to the disco era.

Sexual themes certainly were not limited to disco music during this period; the long lineage of investigating taboo subjects in African American music, which reveals a distinctly modern interest in playing with reactionary topics that were once the source of painful humiliation for blacks in America, continued in many other forms of black-based popular music of the late 1970s. These themes were rife in the work of the male "love men" of this era, who included Al Green and Marvin Gaye. Both of these vocalists portrayed themselves using dominating but vulnerable male voices, often by utilizing multiple, contrasting vocal styles

within a single performance. Before entering the ministry in 1980, Green recorded a string of successful singles and albums produced by label owner Willie Mitchell for the independent Hi label out of Memphis. Featuring distinctive horn arrangements, a swirling organ, and sultry female background vocals, Green's music exemplifies the tension between the sacred and the secular by infusing gospel elements into songs that deal with explicitly carnal themes. A longtime member of the Motown stable, Marvin Gaye first explored social topics in his album *What's Going On* (1971), and progressed to an interest in things sexual with *Let's Get it On* (1973), foreshadowing a decade of incorporating themes of both emotional and physical love into his recorded music and live concerts. Funk music also moved into the mainstream during this time, exploring themes of aliens and alienation, Africana, and sex. A number of groups who used riff-based forms derived from (and inspired by) funk music became widely popular during the early 1970s. The Jackson Five, for example, pioneered the pop potential of funk music with a string of nearly a dozen top 20 hits between 1969 and 1972. However, a far greater number of funk bands made a significant impact on the pop market at the end of the decade, when they turned to performing more socially acceptable ballads and upbeat, celebratory songs that were much less explicit. The Commodores gradually evolved from a group who performed upbeat hits like "Slippery When Wet" (1975) and "Brick House" (1977) to a backing band that featured lead singer Lionel Richie on ballads like "Easy" (1977), "Three Times a Lady" (1978), and "Still" (1979). Richie's success continued during his solo career during the early 1980s, when he released the ballad-laden albums *Lionel Richie* (1982), *Can't Slow Down* (1983), and *Dancing on the Ceiling* (1986). Earth, Wind & Fire uniquely infused elements of the Africana movement, post-bop jazz, and black arts movement into their early music with their stage show, album imagery, and song content. In the second half of the 1970s, this group became well known for their dance music and ballads with songs like "Shining Star" (1975), "After the Love Has Gone" (1979), and "Let's Groove" (1981), which used crisp horn arrangements, distorted guitar and active bass playing from the group's funk background. Kool and the Gang is another group who reveled in funk music during the 1970s, only to move to the pop arena during the 1980s with songs like "Celebration" (1980), "Joanna" (1983), and "Cherish" (1985).

Pop Singers: 1984–Present

The ways in which music was produced by (and for) black pop singers changed dramatically during the 1980s, and because of the growing importance of black music within the larger field of popular music, these changes affected the entire music industry. A number of balladeers still were active on the cabaret circuit, such as Lena Horne; but the most popular African American music during this time was in a different, dance-oriented style. Innovative approaches to performing and recording inspired new methods of creating dance music, drastically changing how listeners consumed and experienced musical works. In opposition

to the extended, large-scale structures that emerged during the 1970s, exemplified by funk and disco, mainstream song forms became streamlined during this period. Additionally, the use of visual elements in corporate-sponsored music, mainly through the music video and advanced marketing campaigns, drew newfound attention to ethnicity during the 1980s and provided evidence of the growing diversity of black culture as well as controversy surrounding the "bleaching" of black forms. Once associated mainly with the black church, highly melismatic singing became commonplace on pop radio and music television during the 1980s, and has since remained the standard method of vocal performance in the majority of modern pop music and balladry. Furthermore, the sexuality of the 1970s, which often was repressed for lighter pop subject matter during the early 1980s, reemerged and became widespread in the mainstream by the turn of the 1990s through a wide variety of male and female artists who released highly charged love songs. As rap music emerged from the underground to the mainstream, the role of the featured singer also changed, often incorporating new types of vocal presentation, acting in concert with (or as support for) spoken and rapped performances.

Technological advances in the 1980s greatly affected the production and performance of popular music and ballads, and transformed how audiences experienced musical works. African American artists were empowered by the widespread availability of new recording equipment and instruments that synthesized and sequenced musical sounds. In large part, the emerging creative framework behind the black-based popular music of the postwar period, which split the workload between a producer who recorded and developed a backing track and a vocalist who performed and wrote the melody and lyrics, was solidified by the widespread use of the sequencer during the early 1980s. This division was reflected in the continued split between the emcee and the DJ in hip hop and rap music, the rise of beat-based music in the mainstream, and greater creative responsibility being placed on the producer and engineer. After more than two decades during which vinyl records were the most popular medium to distribute music, several new formats were introduced during the 1970s and 1980s, including the eight-track tape, the cassette and the compact disc, which dramatically changed the music marketplace and solidified the album-length focus in many popular forms. In a swift turn, the new millennium witnessed the rise of the digital download as the new frontier of musical distribution, effectively moving the music industry back to a singles-based market and changing the decades-long connection between visual and aural elements in pop music. The rise of digitally distributed music, a new emphasis on licensing music for profit, and the decentralization of the music business away from the control of the traditional major labels resulted in a rapidly changing entertainment industry. Most recently, the multi-million-dollar "ring tone" market, which provides cellular telephone users with musical recordings in place of a traditional ring, has emerged as a representative 21st-century genre of popular music. All of these changes greatly affected the working environment for African American popular singers, whose connection to audiences was radically altered by this ongoing movement toward technological development.

Although the disco movement nominally ended in the early 1980s, dance music still thrived in the marketplace, serving as a central genre for black popular singers in the last two decades of the 20th century. The hallmarks of disco, which included wah-wah guitars, sweeping homophonic string melodies, and orchestral flourishes, became less prevalent after the 1970s; instead, the majority of dance music from this period featured a battery of new synthesized sounds controlled by a computerized sequencer, which had the ability to replace or augment nearly every instrument of the backing group. As an all-around entertainer who performed spectacular live concerts all over the world, Michael Jackson excelled at creating new forms of dance music during the 1980s (largely through his work with producer Quincy Jones), becoming arguably the most popular singer in the world after the release of his album *Thriller* (1982) and the accompanying music videos for "Billie Jean" (1983), "Beat It" (1983), and "Thriller" (1983). During this period, Jackson was among the first African American performers to achieve the support of the new subscriber-based MTV video network, breaking a new color barrier for black stars during an age in which image became crucial to an artist's success. Michael's younger sister Janet Jackson also was an artist who particularly reflected the changing influence of dance music on vocal pop. Her songs "When I Think of You" (1986), "Escapade" (1990), and "That's the Way Love Goes" (1993)—produced and written by Jimmy Jam and Terry Lewis—show how the musical texture of dance-based recordings changed dramatically during the course of the decade, moving from a dense sonic palette that used synthesized orchestral hits over choppy beats, to a more sample-based and nuanced recording style of recording and performance that was much less frenetic in quality.

Beginning in the 1980s a large number of African American women found great success in the mainstream singing light dance songs and dramatic ballads in the popular melismatic style. While Toni Braxton, Vanessa Williams, Brandi, and Monica all belong to this group, the most popular singer to work in this market was certainly Whitney Houston. With a string of seven songs that reached the top of the radio and sales charts, Houston set the benchmark for a new type of female balladeer during the 1980s. Songs like "Saving All My Love for You" (1985), "Greatest Love of All" (1986), and "Where Do Broken Hearts Go" (1988) were performed in her signature vocal style, which featured acrobatic vocal parts and an intense, piercing vocal tone. Similarly, Philadelphia's Boyz II Men emerged in the early 1990s out of the new jack swing movement, but it quickly turned to a brand of neo soul balladry that worked among the images and musical traditions of the "guy groups" that populated rhythm and blues during the 1960s. Their anthemic songs "End of the Road" (1992), "I'll Make Love to You" (1994), and "One Sweet Day" with singer Mariah Carey (1995), which feature exhaustive vocal performances and dense backing harmonies from the four members of the group, are still among the most successful pieces in the history of the popular record charts in terms of their sales and popularity on the radio. A resurgence of "girl groups" also occurred in the mid-1990s, which included En Vogue, SWV, and TLC. The most popular outgrowth

of these groups was Destiny's Child, who emerged in 1997 with "No, No, No Part 2" and released a series of popular singles before the departure of lead singer Beyoncé Knowles. Knowles's 2003 album *Dangerously in Love* placed her at the forefront of the mainstream; fittingly, she also played the part of Deena Jones in the 2006 feature film *Dreamgirls*, a character loosely based on the pop singer to whom she is often compared, Diana Ross.

The rise of beat-based music in the 1980s and 1990s was in large part a result of the emergence of hip hop and rap into the mainstream, forms that were received quite differently than the popular dance-based music of the same period. Although often similar in musical construction and content, one important link between these forms is the inclusion of sexually explicit content. Working within the long tradition of African American performers struggling to reconcile the place of the black body in performance through dance and the textual interplay of the hokum forms, artists like Bobby Brown, D'Angelo, Giunwine, Usher, and R. Kelly emerged as a new generation of "love men" who straddled the line of popular and hip hop cultures, often flaunting their masculinity and sexuality through slow, sultry, and coded ballads. Once a member of the 1980s boy band New Edition, Brown spent nearly four years in the popular spotlight as a solo singer from 1988 to 1992 with dance songs like "Don't Be Cruel" (1988) and "My Perogative" (1988) and the ballad "Roni" (1989). After entering the mainstream with "Bump N' Grind" (1994), Kelly turned to a more inspirational style in "I Believe I Can Fly" (1996) and "I'm Your Angel" (1998), the latter a duet with popular female vocalist Celine Dion. Furthermore, as popular song became more saturated with beat-based production, and rap styles began to include a sung vocal element, the modern role of the African American vocalist became multifaceted. Through the use of sampling—or editing and modifying existing recordings to create a portion of the backing track for new works—a wide variety of previously recorded black pop performances appeared in rap and hip hop contexts as supporting musical material for contemporary recordings. Raps groups like De La Soul, producer and rapper Kanye West, and even gangsta rappers Ice Cube and Dr. Dre mined the long tradition of black pop for their musical material, sampling artists such as Donny Hathaway, Luther Vandross, and Aretha Franklin. Furthermore, simple, often pentatonic vocal styles that emerged from the rap tradition as accompanying melodic material became common in the melodic material of vocal pop during the new millennium as the line between singers and rappers largely evaporated. An example of a widely popular song performed by rap musician exploring the vocalist role is "Hey Ya" (2003). This song, which features musical and vocal performances by André 3000 of the rap group Outkast, was one of the most popular songs of the year in many different demographic markets, showing the continued potential of beat-based rap and hip hop artists to create music that has the ability to attract a wide variety of mainstream listeners.

See also Black-Owned Music Publishing Companies; Black-Owned Record Labels; Civil Rights Movement Music; Cole, Nat King; Cooke, Sam; Country Music; Davis, Sammy, Jr.; Disco; Doo-Wop; Eckstine, Billy; Franklin, Aretha; Funk; Gaye, Marvin; Gordy, Berry; Gospel Music; Green, Al; Hip Hop Culture; Jackson, Michael; Jazz;

Mathis, Johnny; Memphis Sound; Neo Soul; New Jack Swing; Philadelphia Sound; Popular Music; Radio; Rap Music; Robinson, Smokey; Rock 'n' Roll; Soul Music; Supremes, The; Vaudeville and Tin Pan Alley; Vaughan, Sarah; Videos, Music; Washington, Dinah; Wilson, Nancy; Wonder, Stevie.

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Andrew Flory

Popular Music

Overview

Black popular music encompasses a variety of genres such as blues, jazz, rhythm and blues, and hip hop. During periods of poverty, racism, and prosperity, black popular music became essential to African Americans because it created a sense of culture, history, and community.

Blues and Jazz

In the 1920s, blues singer Bessie Smith performed "Lost Your Head Blues" in traveling tent shows and movie theaters for black and mixed audiences. Blacks were attracted to blues because of the 12-bar structure, expressive singing, and dance rhythms, and because the songs reflected their personal experiences. From the 1920s to 1940s, jazz musicians Louis Armstrong, Count Basie, and Duke Ellington energized popular music by incorporating swinging rhythms, using the 12-bar blues structure, and playing impressive solos. Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)" is a quintessential example of how sophisticated band arrangements modernized black popular music.

Rhythm and Blues, Motown, and Soul Music

After World War II, rhythm and blues songs such as Louis Jordan's "Choo Choo Ch' Boogie" and Ruth Brown's "Mama He Treats Your Daughter Mean' were

popular because of their 12- and 16-bar structures, catchy backbeats, and blues-influenced vocals.

In the 1960s, Berry Gordy took Detroit's most talented songwriters, musicians, and singers, and created Motown. Songs such as the Temptations' "My Girl" appealed to a diverse audience and propelled black popular music to international acclaim. Soul music, with its blues and gospel roots, expressed the earthiness of black urban and Southern culture. In "Chain of Fools," Aretha Franklin demonstrates her gospel roots and her ability to deliver the text. Soul music artists also composed music that focused on self-esteem and sociopolitical issues. For example, the Impressions' "We're a Winner" instilled pride in black Americans and encouraged them into activism.

Philadelphia International Records, Funk, and Other Trends

The 1970s saw the rise of Philadelphia International Records (PIR), funk, theme-oriented albums, and other trends. PIR, with a roster that included the Delfonics and the O'Jays, recorded such classics as "La La Means I Love You" and "Love Train." With roots in 1960s soul music and jazz, funk became the dance form of the decade. For example, Parliament's *Mothership Connection*, imbued with funky drumbeats and slapping bass lines, represented the group's determination to redefine the purpose of black music. Theme-oriented albums focused on many social and political issues. *Innervisions* and *Way of the World*, by Stevie Wonder and Earth, Wind & Fire, respectively, addressed race and pride. For black audiences that appreciated clear melodies and sincere lyrics, Smokey Robinson's "Cruisin," the Emotions' "Don't Ask My Neighbor," and Teddy Pendergrass's "Close the Door," fulfilled that demand. Finally, the Jackson Five became popular with the teen and post-teen markets with such hits as "Dancing Machine."

Hip Hop and Neo Soul

From the 1980s to the 21st century, new forms, emerging icons, and advanced technology affected the development and dissemination of black music. Michael Jackson's megahit album *Thriller* played a major role in bringing international exposure to black popular music. Rap or hip hop developed through the musical innovations and talents of Public Enemy, Salt-N-Pepa, and Tupac. Public Enemy's *Fear of a Black Planet* and Tupac's *2Pacalyse Now* addressed the concerns of a racially mixed generation. Ballads and neo soul also continued to be popular on adult contemporary FM radio. Luther Vandross's *Never Too Much,* Anita Baker's *Rapture,* and Indie.Arie's *Acoustic Soul,* attracted audiences that wanted to hear simple melodies, smooth rhythmic grooves, and thoughtful lyrics.

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Ralph Anthony Russell

Black Popular Music: 1942–1968

Black popular music, which included blues, rhythm and blues, and ballads, developed and evolved significantly from the end of World War II to the civil rights movement. The ensemble changed, new vocalists emerged, and the lyrics reflected a new radicalism among African Americans. Moreover, black popular music instilled racial pride, provided a brief respite from racism and poverty, and bridged the racial divide.

Marketing Black Popular Music: Record Labels, Radio, and One-Nighters

In the 1940s and 1950s, black popular music was recorded widely by hundreds of small independent recording companies, often called "indies." To meet the demands for blues, rhythm and blues, and other forms of black music, many labels were started in atypical places. For example, Specialty Records was started in Los Angeles by Art Rupe in a cigar box and Chess Records was opened by the Chess Brothers in back of a Chicago storefront. Vee-Jay Records, founded by Vivian and James Bracken and Calvin Carter in Gary, Indiana, was one of the many black-owned record companies that developed and disseminated black popular music. The label recorded many important performers including the Dells, the Spaniels, and Gene Chandler. These labels searched the Northern cities, small Southern towns, and bayous for raw untapped talent.

Radio also became an important medium in the development and spread of blues and rhythm and blues. In the early 1940s, however, programming black popular music proved difficult because racism was ubiquitous in the industry. White parents, sponsors, social organizations, and segregationists were vehemently opposed to disc jockeys playing black music because of its objectionable content and because of their entrenched hatred of blacks. Consequently, many radio stations did not play songs that they deemed inappropriate for white teenagers. However, other stations, such as WDIA in Memphis, played blues and rhythm and blues and hired black and white disc jockeys despite the anti–black music movement. By the late 1940s and early 1950s, stations that were once opposed to programming black music eventually succumbed to sponsors that wanted to sell their product, and to white teenagers and young adults who were drawn to the music's infectious beats.

Finally, black popular music was disseminated through concerts or one-nighters, where many artists made their money and gained fame. Concerts took place at such places as the Howard (Washington, D.C.) and the Apollo, as well as in

movie theaters, high schools, and barns. Many black artists recalled playing in front of segregated audiences throughout the South where white teenagers were forced to view the concert from the balcony, while blacks were permitted to dance on the main floor. Other concert venues allowed blacks and white to dance on the main floor, but a rope separated the two groups. However, vocalist Ruth Brown remembered the joy she felt watching blacks and whites dance together after the rope eventually came down.

Vocalists: Crooners, Shouters, and Groups

Bands and vocalists with roots in gospel, blues, and jazz were major catalysts in the development and popularization of black popular music.

Louis Jordan formed his Tympany Five in 1938, which consisted of the rhythm section, saxophone, trumpet, and vocals. Unlike the 1930s and 1940s big bands, Jordan's reduced horn section made the rhythm section's syncopation and back beat more prominent, and enabled the vocals to be more pronounced. Jordan's mixture of blues and jazz and use of black vernacular appealed to a cross section of the African American community. The humorous "Saturday Night Fish Fry," for instance, is a narrative about a house party in New Orleans where there was dancing, flirting, live music, and food, only to be eventually raided by the police. "Saturday Night Fish Fry" is an example of how African Americans used music and social space to create group identity and escape racism.

Vocalists Ruth Brown, Sam Cooke, Ray Charles, and others also developed and popularized black music by incorporating musical elements and performance practices of African American sacred and secular music into their vocal styles. Ruth Brown's blend of gospel, blues, and jazz, and her strong sense of rhythm, left an indelible mark on black popular music. Signed to Atlantic Records, Brown recorded her first number one hit "Teardrops in My Eyes." Structured in a 16-bar form, punctuated by horn riffs, and supported by a swinging rhythm section, Brown demonstrated her remarkable sense of rhythm and unmatched vocal agility.

Similarly, Lavern Baker's vocal style combined gospel, blues, and jazz, and swing rhythms. For example, "Jim Dandy" not only exhibited her ability to swing but also her capacity to incorporate the expressive aspects of blues, such as shouts and moans.

Sam Cooke was another iconic figure whose songwriting style; vocal dexterity; culmination of blues, jazz, and gospel; and charisma distinguished him from his contemporaries. After singing with Chicago's gospel group the Soul Stirrers, Cooke launched his career with Specialty Records. In 1957, he recorded the lush ballad "You Send Me" on Keen Records, which reached number one on the R & B charts. His stint with RCA Victor in the early 1960s yielded several hits, including the swinging dance number "Twistin' the Night Away" and the seductive ballad "Bring It on Home to Me." Cooke's soaring vocals and expressive shouts made him one of the most influential vocalists of black popular music.

Vocalist and pianist Charles Brown was another great crooner of the 1940s and 1950s. With his sensual lyrics, mellow voice, and blues-tinged ballads,

Charles Brown and the Three Blazers sent women into frenzy. Their 12-bar blues "Driftin' Blues" epitomized Brown's sensual voice, his ability to tell a story, and his roots in the blues.

Ray Charles and Fats Domino also influenced the development of black popular music. Charles's roots in gospel, blues, and country defined his piano and vocal styles. "I Got a Woman" and "(Night Time Is) The Right Time," for example, made extensive use of gospel, blues, shouts, and horn riffs. Domino's boogie-oriented piano, shuffle rhythms, and blues-influenced voice characterized his style and exemplified New Orleans's musical mix. By the mid-50s, "I'm in Love Again" and "Blueberry Hill" became crossover hits.

Black popular music also included the ballads of doo-wop and girl groups. Doo-wop groups were part of street culture in New York, Chicago, and other major cities. Groups such as the Dells and the Cadillacs typified many male groups with their four-part harmony, falsetto, and ostinato bass line. Ballads, for example "Oh What a Night" and "Gloria," by the Dells and the Cadillacs, respectively, were noted for their melodious lines, closed harmony, and vocal counterpoint, which characterized doo-wop. The Chantels and the Dixie Cups were popular girl groups that also contributed to the popularization of black popular music. "Maybe" and "Chapel of Love," by the Chantels and the Dixie Cups, respectively, represented the sentimentality of many young lovers that dreamed of love and marriage.

The 1960s: Motown, Stax, and the Civil Rights Movement

In 1959, Berry Gordy opened the new decade when he founded Motown Records in Detroit. Motown ushered in a new era in black popular music that appealed to a diverse audience. He assembled a team of young writers that included Smokey Robinson, Brian and Eddie Holland, Lamont Dozier, Nick Ashford, and Valerie Simpson, and used a studio band that featured the city's most polished musicians. By writing noncontroversial lyrics about love and romance and using the standard pop 16-bar form, Gordy and his arrangers, songwriters, and producers created an unmatched sound that became a soundtrack for many American lives. Motown's young local talent, Smokey Robinson and the Miracles, the Temptations, the Supremes, Marvin Gaye, and Stevie Wonder, took their voices and choreography to international acclaim. Songs such as "My Girl," "Stop in the Name of Love," "Finger Tips," and "I Heard It through the Grapevine" have become standards in America's songbook.

Founded in 1959 by Jim Stewart and Estelle Axton, Stax Records also played a major role in the evolution and popularization of black popular music. Based in Memphis, the label's black and white arrangers, songwriters, producers, and musicians blended blues, gospel, rhythm and blues, and country to create a sound that was raw, earthy, and deeply Southern. The vocalists, however, defined the Stax style and mystique. Otis Redding, Carla Thomas, Sam and Dave, Wilson Pickett, and the Staple Singers combined their blues and gospel roots and sacred and secular performance practices to create songs that were filled with

strong emotions. "Cause You Love Me," "Soul Man," "Sitting on the Dock of the Bay," and "Respect Yourself" are replete with a range of expressions, such as shouts, moans, and improvisation.

Finally, the mid-60s saw black popular music become the anthem for a new generation of African Americans seeking to alter the racial landscape. Racial identity, defiance, and political power became themes that reflected the attitudes of many blacks involved in the civil rights movement. "Keep on Pushing" and "We're a Winner" by the Impressions addressed racial pride and encouraged blacks to push for equal rights.

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Ralph Anthony Russell

Black Popular Music: 1968–1984

Rock

The primary black American figure in rock music at the end of the 1960s and early 1970s was Jimi Hendrix. Stylistically, Hendrix's music shows influences of soul, R & B and funk but also exhibits experimental techniques and effects. For example, his 1968 release *Electric Ladyland* fused conventional blues rhythms and bass lines with rhythmically free guitar melodies. Hendrix's music often has been considered psychedelic due to his instrumental style and trademark free-singing vocal technique.

Soul Music

Though some performers began to embrace a stylistic change that had been emerging since the mid-1960s, soul music remained the most prominent genre of African American music at the end of the decade. Soul was marked by embellished and emotive singing and often featured slow tempo. Record labels such as Stax, Atlantic, and Motown are regarded as the primary producers of mid- to late 1960s soul, and Aretha Franklin, Marvin Gaye, Otis Redding, and James Brown were among soul's leading figures until its decline in the mid-1970s.

The stylistic change has been tied to the concurrent philosophical shift in the civil rights movement, from that of a peaceful integrationist position to that of separatism and nationalism. The black power movement and "black is beautiful"

philosophy was reflected in the popular music of the time. Particularly, James Brown's "Say It Loud—I'm Black and I'm Proud," released in 1968, reached number one on Billboard's Hot 100 R & B chart. Soul music also commented on the social situation of African Americans in the late 1960s and early 1970s—for example, artists like Curtis Mayfield, the Isley Brothers, and the Temptations, with their 1970 release "Ball of Confusion," offered political commentary.

As other styles gained in popularity during the 1970s, record companies began to lessen their production of soul music. Larger labels with greater resources entered the R & B market and contributed to stiff competition to the smaller, independent labels. Also, some artists suffered the stifling of their creative freedom under larger labels and many notable soul acts had moved labels and experienced waning sales during the decade. Instead funk and disco rose to prominence in the 1970s, and James Brown is credited with popularizing the funk sound with "Say It Loud," which symbolized the impending dominance of funk music.

Funk

"Say It Loud" exhibits many of the musical conventions of funk: a prominent "funky" bass line, interlocking rhythmic patterns, and the singing style of soul music. In addition to his singing style, Brown used other conventions of soul that had been preserved from its origins in the gospel tradition. Among these conventions are the call-and-response technique and lyrical allusions to spirituals. Brown's "Say It Loud" then is a fusion of soul and funk. By the mid-1970s, funk had become a distinctive genre and style that remains inextricably linked to soul. Another example of this connection is the development of the subgenre "sweet funk" as illustrated by the music of artists like Stevie Wonder and his releases "Superstition" and "Living for the City."

In addition to James Brown, Sly and the Family Stone were leading proponents of funk music. This group also offered political and social commentary with their music. Unlike Brown, Sly and the Family Stone showed influence of the integrationist countercultural perspective. Stone's music ranged simultaneously from an all-embracing stance in "Dance to the Music," to a more revolutionary view with "Don't Call Me Nigga, Whitey," both released in 1969. Generally, though, Stone's music was all-inclusive, as illustrated by his multiracial band. Another major topic exhibited by funk artists was a party theme, which both Brown and Stone presented and which was taken up by many funk artists such as Earth, Wind & Fire, Kool and the Gang, and George Clinton and the Parliament-Funkadelic.

Earth, Wind & Fire and Kool and the Gang represented varying stylistic approaches to funk music, but both groups had longevity that carried them through the funk and disco eras into the next decade. Both groups had a theatrical approach to performance. Earth, Wind & Fire had a large complement of nine performers, including a horn section and created a spectacle on stage with costuming and stage props. The group's musical style ranged from encouraging

peace and harmony with more traditional funk works like "Shining Star" (1975) to danceable disco-infused songs like "Boogie Wonderland" (1979). Like Earth, Wind & Fire, Kool and the Gang boasted a larger complement of performers and horns, but their musical style was even more wide-ranging. Their style varied from the funky 1974 single "Jungle Boogie" with its unforgettable bass melodies and horn riffs, to the smoother R & B track "Too Hot" (1979).

Perhaps the most innovative approach to funk was the subgenre p-funk, lead by George Clinton and the Parliament-Funkadelic. Though Clinton and Parliament originally entered the musical scene as a doo-wop group, they eventually regrouped as the Parliament-Funkadelic. Their approach to funk was aligned with large funk groups because they used extreme costumes and staging for their live shows, but their visual presentations leaned toward the extreme.

Their musical sound was decidedly more technological than other groups. P-funk used synthesizers and a wider palate of sounds, including screeches, trills, and other effects. This led p-funk to be labeled as psychedelic and associated with the counterculture, yet the message in p-funk was Afrocentric in nature. In "Give Up the Funk (Tear the Roof Off the Sucker)," a track from Parliament's 1975 concept album *Mothership Connection*, humanity demands funk. The parallel to the struggles of black Americans during this time is easily made.

Disco

In the late 1970s, many black American popular music performers had crossed over to disco. Thematically, this move was not difficult; like funk, party and dance were primary themes in disco. Musically, disco is often considered a fusion of funk, soul, and R & B. As such, the prevailing popular musical styles of black Americans could be refit for disco with only minor changes. Among these changes were accents on each beat and the influence of Latin musical styles. Artists who made this crossover in the late 1970s include Earth, Wind & Fire, Kool and the Gang, the Commodores, and the Jacksons. Black American female artists were especially popular, including Donna Summer and Gloria Gaynor. Michael Jackson also had his first successes as a solo artist during this period with his disco-styled 1979 release *Off the Wall.*

Rap Music

The late 1970s also heralded a black popular music genre with roots in the party themes of funk and disco. Rap music, a style marked by rhythmic semispeech over prerecorded music, grew out of hip hop culture in the Bronx, New York, in the 1970s. In early rap, rappers were emcees and performed live at private house parties with a record spun by a DJ. Emcees held battles for street credibility and popularity and performances were circulated via mix tapes. The introduction of rap music to public consumption was the legendary "Rapper's Delight" by the Sugarhill Gang in 1979. This recording was circulated globally and featured a sample of the bass line from Chic's disco hit "Good Times." As rap gained

exposure, many of the rappers from the underground battle scene became prominent figures and Melle Mel and DJ Kool Herc were among the many artists who gained popularity. In the early 1980s, rap music remained true to the party theme with songs such as "The Breaks" (1980) by Kurtis Blow and "Planet Rock" (1982) by Afrika Bambaataa. However, 1982 also heralded socially conscious rap music. "The Message" by Grandmaster Flash and the Furious Five described the life of the underprivileged in New York City.

Pop Music

The early 1980s also produced significant pop and R & B albums that were consumed by integrated audiences. Michael Jackson released the album *Thriller* in 1982 to extraordinary success. This album served additionally as a visual representative of black music as the single "Billie Jean" was the first music video by a black American to be featured on the music television channel MTV. With the release of the title track "Thriller," Jackson broke barriers in popular music with a 14-minute music video directed by movie director John Landis.

Prince also contributed to the pop and R & B musical scene in the early 1980s. His albums *1999* (1981) and *Purple Rain* (1984) crossed over into white rock audiences with tracks such as "Little Red Corvette" and "Let's Go Crazy." These tracks featured electric guitar solos in addition to synthesizer and traditional R & B and funk rhythms.

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Brandi A. Neal

Black Popular Music: 1984–Present

From 1984 to the 21st century, black popular music continued to evolve and develop through a fusion of styles and genres, the creation of new performance practices, and the use of modern technology. Older genres such as rhythm and blues, soul, and funk adapted to the period by using electronic instruments, recording new versions of old R & B standards, and blending with contemporary genres and styles, such as rock, pop, reggae, and jazz. In addition, hip hop or rap music

developed and became popular because it blended a variety of traditional and contemporary genres and reflected the culture of the youth generation.

Michael Jackson (1958–2009)

Michael Jackson (1958–2009) had a profound impact on the spread of black popular music. Jackson's songwriting, singing, well-crafted vocal and instrumental arrangements, videos, and exceptional choreography, helped move black music into the mainstream. After the worldwide success of *Off the Wall* (1979) and *Thriller* (1982), he continued to record multiplatinum albums, for example, *Bad* (1987), *Dangerous* (1991), *HIStory* (1995), *Blood on the Dance Floor* (1997), and *Invincible* (2001). Songs such as "Bad," "Smooth Criminal," "Remember the Time," and "You Rock My World" are noted for their R & B style, heavy backbeats, and Jackson's soulful vocals. Jackson's music transcended categories and appealed to a more global audience.

Rhythm and Blues Ballads and Love Songs

Ballads and love songs continued to be extremely popular with audiences that still appreciated beautiful melodies, lush harmonies, and heartfelt texts. From the mid-1980s to the new century, many vocalists and groups blended blues, rhythm and blues, pop, and jazz into their songs. For audiences that wanted sultry melodies, rich harmonies, expressive voice, and romantic lyrics, soloists and groups from a different era recorded this kind of music.

Luther Vandross (1951–2005) was one of the most influential vocalists, songwriters, and producers in black popular music. The suave crossover balladeer with the velvet voice composed and sang some of the most memorable romantic songs for nearly two decades. His unmatched voice, poignant lyrics, and unique arrangements ushered in a new era of the ballad. For Vandross, elegant melodies, lush background vocals, and romantic lyrics are paramount to the song's character. After his first two successful albums *Never Too Much* (1981), and *Forever, For Always, For Love* (1982), Vandross released *Give Me a Reason* (1986), which featured the medium-tempo title track and the tender ballad "So Amazing." In addition to original songs, he recorded beautiful renditions of pop and soul standards, such as Burt Bacharach's and Hal David's "Anyone Who Had a Heart," Lionel Richie's "Hello," and Stevie Wonder's "Knocks Me off My Feet." In 1989, he won his first Grammy Award for "Here and Now" and, in 2003, he received four Grammy Awards for his last recording, *Dance with My Father* (2003). His body of work exceeded 30 million records worldwide, and garnered numerous awards, including the Soul Train, Black Entertainment Television (BET), National Association for the Advancement of Colored People (NAACP) Image Awards, and the American Music Awards.

Freddie Jackson was another crooner whose songs focused on the importance of love and romance. With his high intense tenor, he passionately sang such songs as the sexy "Rock Me Tonight (For Old Time's Sake)" and the sensual

"You Are My Lady." His styled harkened back to the soulful ballads of Marvin Gaye and Barry White.

Anita Baker's classic album *Rapture* (1990) is an example of her unadorned smooth alto and the album's exceptional arranging, producing, and songwriting. For Baker, conveying the full meaning of the text was of the utmost importance. Her melodious lines, jazz phrasings, and scatting can be heard in "Sweet Love," "Caught up in the Rapture," and "Been So Long."

Old school groups and bands dating back to the 1960s continued the tradition of strong lead singing, solid background vocals, and classy showmanship. The Temptations, for example, with original members Melvin Franklin and Otis Williams forming the core of the group, added new members throughout the 1980s and 1990s. "Treat Her Like a Lady," "Lady Soul," and "Stay" (which uses the famous bass line from "My Girl") mixed old vocal arrangements with modern beats and arrangements. Maze featuring Frankie Beverly combined Philadelphia soul with the vocal counterpoint of Marvin Gaye to become one of the top R & B groups from the late 1970s through the 1990s. The distinctive Maze and its charismatic lead singer, founder, producer, and songwriter Beverly recorded several soul and urban contemporary songs, including the uplifting "We Are One," the heart-wrenching "Can't Get Over You," and the Marvin Gaye tribute "Silky Soul Singer." The Whispers' funky dance tune "Rock Steady" made use of modern electronic instruments to create an infectious groove. Their sexy medium tempo love song "Just Gets Better with Time" is also an example of their solid vocal arrangement.

From the 1990s into the 21st century, soloists continued to push the ballad into new directions. The musical blend of different genres, including rap, soul, jazz, soft rock, and reggae created interesting new songs.

Gerard Levert (1966–2006) recorded some of the most moving songs in black popular music. Influenced by his father Eddie who is a member of the legendary O'Jays, Levert recorded the deeply moving "Funny" and the funky "Private Line." Vocalist Jill Scott blended jazz, R & B, spoken word, and hip hop to create a distinct style often referred to as neo soul. Her songs are about the importance of love, companionship, and romance, and they speak to the emotional concerns of women. In "Long Walk" and "The Way" from *Who Is Jill Scott?* (2000) she sings about emotional bonding and the loving relationship she has with her man. Finally, songwriter and guitarist India.Arie emerged on the scene with her multiplatinum debut album *Acoustic Soul* (2001), which featured the inspiring singles "Video" and "Brown Skin." In "Video," she motivated women and encouraged them to be proud of their bodies, and in "Brown Skin," she celebrated the uniqueness of the dark skin.

Rap Music

One of the most significant developments in black music was the development and popularization of rap. Created in the 1970s, rap music, often called hip hop, continued to reinvent itself by integrating different genres such as funk, rock, jazz, and soul, and composing rhymes that reflected the times and vernacular of

a young generation. In the 1980s, rap artists mixed humor, lingo, and samples of 1970s soul and funk with modern beats to create a style that appealed to a wider and diverse audience. Many rappers fused modern rhyming techniques, recurring backbeats, and syncopation with samples of 1970s funk and soul. Sampling bass lines, shouts, beats, and horn riffs of James Brown, Parliament-Funkadelic and other funk bands elevated rap music to a legitimate art form. For example, "It Takes Two," by Rob Base and EZ Rock used horn riffs, Brown's shouts, and Lyn Collin's vocal line from "Think (About It)" to complement Base's metered rhyme. Parliament-Funkadelic's horn riffs and thumping bass lines also appealed to rising artists. De La Soul's "Me, Myself, and I'" took the bass line, vocal motive, and guitar riffs from Funkadelic's "Not Just Knee Deep" and combined them with the group's cleverly written text to create a vamp of interlocking rhythms. Other artists also were influenced by 1970s and 1980s funk. MC Hammer's "U Can't Touch This" used Rick James's "Super Freak" and Public Enemy's "Rebel without a Pause" sampled loops from James Brown's "Funky Drummer" and the JB's "The Grunt."

Rap Music: Politics, Race, and Empowerment

In the late 1980s and early 1990, rap artists began to address important issues that pertained to race, politics, and empowerment. As with blues, soul, and jazz, rap music reflected the times. Crime, teen pregnancy, gang warfare, drug abuse, police brutality, and AIDS became prevalent throughout the urban cities. Artists, many of them born during and after the Watts Riots, took to the podium to address these crucial issues. Public Enemy was one of the first groups to use their music to deal with these important topics. Based in New York and heavily influenced by the Last Poets and enlightened by the speeches of Malcolm X, Public Enemy's non-metered style of delivery, innovative use of samples, and realistic texts, elevated rap music to a level of sophistication and seriousness never before achieved. An example of their politics can be heard in *Fear of a Black Planet* in which "Burn, Hollywood, Burn" and "Fight the Power" attacked racism in Hollywood and urged African Americans to fight the power structure that oppresses their rights. *Apocalypse 91 . . . The Enemy Strikes Black* critiqued the internal problems that plague the black community, such as class and violence. For example, "Can't Truss It" criticized the class and generational divisions within the community, and "Night-train" condemned dealers for selling drugs in black neighborhoods.

Similarly Run-DMC and KRS-One instilled racial pride and espoused empowerment. Run-DMC's "Proud to Be Black" and KRS-One's "You Must Learn," much like Lorraine Hansberry's poem *To Be Young, Gifted, and Black* and James Brown's dance hit "Say It Loud! I'm Black and I'm Proud," spoke of racial pride, history, and the importance of education. For disenchanted youth, the music of Public Enemy, Run-DMC, KRS-One, and other artists became a soundtrack to their lives and stressed the value of race, history, and empowerment. Other artists focused on growing up in impoverished communities, experiencing violence, and confronting police brutality.

Los Angeles group N.W.A. (Niggaz with Attitude) composed raps that vividly captured the poverty, violence, and racism that blacks encountered daily. *Straight Otta Compton* (1989) was a vitriolic social commentary about police brutality, gang violence, and sex. Their controversial lyrics glorified violence, gang life, and the degradation of women and the harsh realities of growing up black in America.

Tupac Shakur's (1971–1996) music offered important social commentary about the turbulent lives of young people. Many youth felt that their lives were hopeless and without direction, and as a result, many engaged in inappropriate behavior. In "Brenda's Got a Baby," he addressed teen pregnancy, sexual abuse, parental neglect, and death. He reminds us of why so many young people fall through the cracks because of a lack of guidance and mentoring from adults.

Gangsta Culture and Rap Music

In the 1990s, rap ignited protest because of its glorification of thug life, violence, promiscuity, and excessive use of offensive language. Women's groups, the clergy, and the media came out in large numbers to denounce what they deemed as unacceptable lyrics. Parental advisory labels were placed on CDs and videos, and radio stations played edited versions of raps. Dr. Dre's *The Chronic* (1992) marked a new sound in hardcore gangtsa rap with a smoother style that was dramatically different from the aggressive rhythms of his N.W.A. recordings. Using the mellow bass line from Leon Haywood's "I Want'a do Something Freaky to You," Dr. Dre composed "Nuthin' But a G Thang" in which he and his partner Snoop Doggy boasted about their rhyming skills. However, many groups objected to Dre's use of suggestive lyrics. The public's infatuation for gang culture and offensive lyrics continued unabated throughout the 1990s and into the 21st century, and as a result, new artists such as Snoop Doggy, Notorious B.I.G., and 50 Cent emerged on the scene. Snoop Doggy's *Doggystyle* (1993) recording with the popular "Gin and Juice" was criticized for its suggestive album cover and profane lyrics. Before his death in 1997, Notorious B.I.G. recorded "Big Poppa", in which he raps about sex, money, and the life of a player. Finally 50 Cent's *P.I.M.P.* boasts about the life of a pimp and is laden with derogative lyrics about women.

The Marketing of Rap Music

To meet the growing demand for rap, record labels, magazines, and video shows proliferated. Death Row, Tommy Boy, and Bad Boy were three of many labels that led the way in the development and popularization of rap. Young entrepreneurs also started *The Source* and *Vibe,* two magazines that created a forum for journalists and artists. Finally MTV's *Yo! MTV Raps* and BET programmed the latest rap videos, thus helping the music reach a wider audience.

New Soloists and Groups

From 1984 into the 21st century, new soloists and groups entered into black popular music. Many of these artists were influenced by 1970s music, while

others created a modern sound. Janet Jackson became a popular vocalist in the 1980s and 1990s because her music truly reflected the sound of the 1980s and 1990s. Her groundbreaking *Control* garnered several hits, including the title track "Nasty" and "What Have You Done for Me Lately."

In the 1990s, Lauryn Hill and Mary J. Blige borrowed from 1970s R & B, jazz, and hip hop to create their own distinct styles. Hill's *The Miseducation of Lauryn Hill* (1998) demonstrated her blend of soul and hip hop. "Doo Wop (That Thing)" was a social commentary on how easily women give themselves to men and how men need to be more respectful of women. Blige, recognized as one of the most important vocalists of hip hop, recorded her highly acclaimed *What's the 411?* (1992) which included the jazz-influenced "Love No Limit."

Groups such as Destiny's Child, En Vogue, Boyz II Men, and New Edition were popular because of their hip hop style, tight harmony, and choreography. Destiny's Child's *Survivor* (2001) featured a diverse collection of ballads, R & B, and hip hop songs, such as the inspiring "Independent Woman." En Vogue's *Born to Sing* (1990) showcased their vocal dexterity and the influence of 1970s vocal music as demonstrated in their a cappella introduction of "Hold On." "Cool It Now" from *New Edition* (1984), the group's self-titled album, recalled the voices and rhythms of the Jackson Five, whereas "Motownphilly," from Boyz II Men's *Cooleyhighharmony* (1991), is laced with strong lead vocals and clear four-part harmony.

See also Big Bands; Disco; Funk; Gordy, Berry; Jackson, Michael; Jazz; Rap Music; Rock 'n' Roll; Soul Music.

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Ralph Anthony Russell

Popular Venues (Café Society, Nightclubs, and Dance Halls)

The age in which Americans patronized "café society" and "dance halls" falls roughly between the 1890s and the 1950s. This period is marked by the popularity of musical styles rooted in African American culture, including ragtime, jazz, and swing. These styles—written, arranged, performed, or inspired by African Americans—filled cafés and nightclubs during the first half of the 20th century. They served as the musical backbone of American popular culture, especially in these informal venues.

During the last decade of the 19th century and the first decade of the 20th century, piano rags captivated the American public. They could be heard virtually everywhere, including nightclubs of dubious reputation—known in contemporaneous vernacular as rathskellers—as well as in more respectable cafés. Regardless of reputation, however, most popular venues, in contrast to theaters and concert halls, maintained an open-floor policy, enabling performers of all races and experience levels to showcase their talents. African American pianists such as Willie "the Lion" Smith and Eubie Blake faired well in these environments. They earned good tips from their well-to-do patrons and widened the audience for African American music and musicians. Unfortunately, some European Americans encroached on the benefits of this cultural exchange by appropriating ragtime into the business of American popular song. In so doing, they diminished opportunities for African Americans and contributed to a misrepresentation of African American music among the broader public.

By the 1910s, the call for African American music and musicians in upscale venues increased significantly, largely because of the rising popularity of new social dances with origins in African American culture. In contrast to the earlier period, dancing, rather than listening alone, became the avenue through which many European Americans came to experience African American culture. Vernon and Irene Castle, a young European American married couple with ties to New York society, were among the most celebrated dancers who popularized modified versions of African American dances, such as the Texas Tommy and the Grizzly Bear among American socialites. Although their work with African American dancers was largely out of the public eye, the Castles regularly relied on African American musicians to accompany their dance performances and lessons. They developed a particularly close professional relationship with African American bandleader James Reese Europe, who, as the founder and president of the Clef Club—a union-type organization of African American musicians founded in 1910—had connections with many of the most talented musicians in the city. His association with the Castles enabled him to provide regular work for many Clef Club members in some of the most elite popular venues of New York, including the Castles' own club, Castles in the Air. Moreover, the successful collaboration between the Castles and James Reese Europe encouraged other upscale club owners to hire African American musicians. Broadway impresario Florenz Ziegfeld, for example, hired Europe's colleague Ford Dabney as the bandleader for his cabaret-style entertainments known as the Frolics, which took place in an informal nightclub atmosphere atop the theater where his more famous Follies were staged.

Social dance styles changed as ragtime gave way to jazz in the late 1910s, but European Americans continued to look to African American culture for both dance and music. Jazz became the signature music of the spirited nightclub dances of the 1920s, such as the shimmy, the Charleston, and the black bottom. African American bandleaders such as Fletcher Henderson and Duke Ellington first made names for themselves playing the hot style of jazz associated with these dances in the Savoy Ballroom and the Cotton Club in Harlem. This style

of jazz was also heard in countless speakeasies, some of which catered to the wealthy and others of which catered to the lower classes. This music of African Americans became so popular among a wide range of social classes and ethnicities that the 1920s are now commonly known simply as the Jazz Age.

The stock market crash of 1929 and the onset of the Great Depression forced many popular venues throughout the country to close. Those that survived tended to cater to the solemnity of the time with sweet music, which lacked the improvisatory energy and heterogeneous texture of the hot music of the Jazz Age. As a result, African American musicians—many of whom played hot music—struggled even more to find work in popular venues than did European American musicians during the early 1930s. One notable exception is Count Basie, whose blues-influenced band thrived in Kansas City where the Pendergast government kept the economy thriving through illegal activities. Another is Duke Ellington, who continued to lead his band in the same Harlem venues in which they had appeared in the 1920s, venues with a broad enough draw across New York's population to keep business going for a select few African American bands.

By the mid-1930s, Americans returned to an updated version of hot music known as swing as an escape from their troubles. As had been the case during the 1910s, a European American face contributed to the rise in the popularity of this African American music. Like Vernon and Irene Castle, Benny Goodman sparked the craze for swing music when his band struggled to succeed with their sweet repertoire and instead turned to the hot music of African Americans. Goodman in particular favored arrangements by Fletcher Henderson. With a strong four-beat feel conducive to dancing, swing began to fill ballrooms and dance halls across the country in much the same manner that ragtime song and dance did a generation earlier. Its popularity brought a bounty of work to both African American and European American bandleaders. The Savoy Ballroom and Cotton Club became even more popular nightspots than they had been in the 1920s, featuring contests between different bandleaders. Bands led by Ellington, Basie, Chick Webb, Cab Calloway, and others also toured popular venues throughout the country into the 1940s with great success.

By the 1950s, the dance-oriented styles that had helped African American music blossom in popular venues since the 1910s were largely supplanted by nondance styles. The bop (or bebop) style of musicians such as Charlie Parker, like the piano ragtime of the 1890s and 1900s, encouraged listening rather than dancing and therefore catered to a different, and in this case largely older, audience. Bop and post-bop jazz has therefore become most prevalent in upscale restaurants and nightclubs catering to jazz aficionados. One important exception to this general trend is the home that free jazz found at the informal punk rock club CBGB in New York in the 1970s.

The age of café society and dance halls has largely disappeared. Some popular venues maintain a similar atmosphere, especially those featuring jazz and blues. Many, however, have been replaced by types of venues more suited to recent musical trends such as rock and hip hop. In all cases, however, African Americans continue to play a pivotal role in shaping American popular musical culture and nightlife.

See also Bebop; Blues; Chicago, Illinois; Jazz; Kansas City, Missouri, and the Territories; Ragtime.

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Ann Ommen van der Merwe

Price, Leontyne (1927–)

Opera singer Leontyne Price was born February 10, 1927, in Laurel, Mississippi. She came from a musical family; her father played tuba in a church band, and her mother sang solos with the church choir. She began piano study at the age of four and later sang in the church choir. At nine she heard a concert by Marian Anderson in Jackson, Mississippi, and it made a lasting impression upon her, inspiring her to plan for a career in music—at first as a teacher. She obtained her musical training at Central State College in Wilberforce, Ohio (bachelor's degree in science, 1949), and the Juilliard School of Music in New York (1949–1952), where she studied voice with Florence Kimball. She attracted the attention of Virgil Thomson when he heard her sing the role of Mistress Ford in a student production of Verdi's *Falstaff*, and he invited her to sing Cecilia in a 1952 Broadway revival of his opera *Four Saints in Three Acts*. Thereafter she was invited to sing the role of Bess in a revival of Gershwin's opera *Porgy and Bess*, and she toured with the company in Europe (1952–1954). She made her concert debut as a soprano in November 1954 at Town Hall in the city of New York. Thereafter the honors came swiftly. In February 1955 she sang the title role of Puccini's Tosca on NBC television, thereby becoming the first black singer to appear in a television opera. Later she sang in other telecast operas, including Mozart's *The Magic Flute* and Poulenc's *Dialogues of the Carmelites*. In 1957 she made her operatic debut as Madame Lidoine in *Dialogues of the Carmelites* with the San Francisco Opera. In 1958 she made her European operatic debut in the title role of Verdi's *Aida* at the Vienna Staatsoper and thereafter sang with the leading opera companies of Europe. In January 1961 she made her debut at the Metropolitan Opera as Leonora in Verdi's *Trovatore* and received an ovation of 42 minutes, the longest ever given in the house. In 1962 she was invited to open the season at the Metropolitan in the title role of Puccini's *The Girl of the Golden West*; the next year she opened the season as the prima donna in Verdi's *Aida*. When the Metropolitan Opera moved to its new home at Lincoln Center in September 1966, she sang the role of Cleopatra in Samuel Barber's *Anthony and Cleopatra*, which was written expressly for her. During the 1960s she sang in no fewer than 118 operas at the Metropolitan; in the

Leontyne Price, dressed in costume for "Anthony and Cleopatra." (Library of Congress)

1970s she decreased the number of her performances there and gave more time to recitals and singing with other opera companies. Her change of activity was supported by her personnel manager, Hugh Dilworth, the only black manager of an opera star. She recorded prolifically after her first release in 1958.

Her numerous honors included honorary doctorates from Dartmouth College (1962), Howard University (1962), Central State College (1968), Rust College (1968), and Fordham University (1969); the Presidential Medal of Freedom (1964); the National Association for the Advancement of Colored People (NAACP) Springarn Medal (1965); the Order of Merit from Italy (1965); election to the American Academy of Arts and Sciences; appointments to membership on national boards and committees of professional, civic, and government organizations; numerous awards from the music and recording industries; and citations from various groups such as the YWCA (Young Women's Christian Association) and *Musical America* magazine. She won a Kennedy Center Medal of Honor for the Performing Arts in 1980.

She sang a wide variety of roles during her career. In addition to those cited above, her best-known performances were the title roles in Puccini's *Madame Butterfly* and Bizet's *Carmen*, Donna Anna in Mozart's *Don Giovanni*, and Leonora in Verdi's *La Forza del Destino*. During the late 1970s she began to move away from Italian opera toward such roles as Ariadne in Strauss's *Ariadne auf Naxos*. She was acclaimed as one of the greatest sopranos of her time and called the "Girl with the Golden Voice" and the "Stradivarius of Singers." She was married to William Warfield (later divorced).

In October of 2001, Price reemerged out of retirement to perform at a memorial concert at Carnegie Hall in honor of the victims of the September 11

tragedy. In 2008 she was one of the first opera honorees by the National Endowment of the Arts (NEA).

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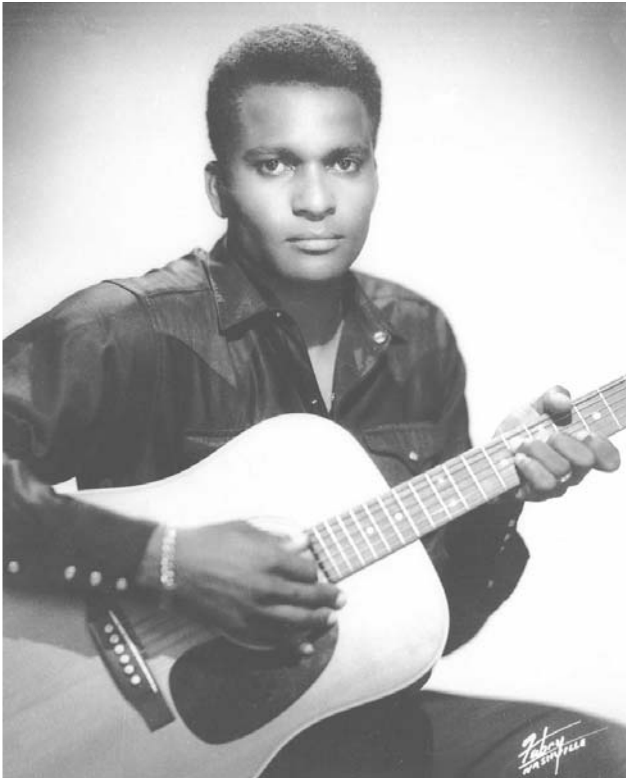
Eileen Southern

Pride, Charley (1939–)

Country singer and songwriter Charley Pride is the most successful African American country music artist of all time. The list of his accomplishments is impressive and includes numerous number one hits, lifetime achievement awards, and induction into the Country Music Hall of Fame. Pride's recording career began in the mid-1960s with his first radio hit "The Snakes Crawl at Night" (1966). He was invited to perform at the Grand Ole Opry in 1967, marking a first for an African American since Deford Bailey, and his status as frontrunner in country music became solidified almost instantly. Pride's first number one hit, "All I Have to Offer You (Is Me)" (1969), was the first of a string of more than 35 number one hits that lasted for 15 years. His signature song, "Kiss An Angel



February 1966 photo of country-western singer Charley Pride. (AP/Wide World Photos)

Good Morning," won multiple awards and sold millions. Now a country music classic, "Kiss An Angel" aided in Pride's winning the Country Music Association Entertainer of the Year Award in 1971. Similar honors followed in 1972, as Pride won Grammy Award for Best Male Country Vocal Performance. Among his other memorable standards are "I'm So Afraid of Losing You Again," "Burgers and Fries," and "Someone Loves You Honey." A true commercial success, he has sold millions of units and has many gold records to his credit. Such achievements and his accepting an invitation to join the Grand Ole Opry in 1993 add to Pride's legacy as the first African American superstar in country music. He currently resides in Dallas, Texas, and maintains an active performance calendar.

See also Country Music.

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Horace J. Maxile, Jr.

Prince (1958–)

Pop, rock, and R & B artist, Prince rose to prominence during the 1980s as one of the most popular and controversial artists. Born Prince Rogers Nelson in Minneapolis, his recording career actually began in the late 1970s, and his first albums *For You* and *Prince* produced hit singles. Prince's most commercially successful album, *Purple Rain* (1984), was preceded by what may have been his most influential album, *1999* (1982). Prince's heavy use of synthesizers and drum machines toward the production of funk grooves on *1999* characterized the Minneapolis sound and served as a catalyst, of sorts, for the synth-heavy sound that became the sonic palate for 1980s music. *Purple Rain* produced a number of hit singles, including "Let's Go Crazy" and "When Doves Cry." His productivity continued through the 1980s and into the 1990s with a number of albums that charted on Billboard lists such as *Around the World in a Day* (1985), *Sign O' the Times* (1987), *Diamonds and Pearls* (1991), and *Emancipation* (1996). A multi-instrumentalist admired for his solo work on select studio albums, Prince was also the bandleader for The Revolution and the New Power Generation, two of his touring bands from the 1980s and 1990s, respectively. His musical style is difficult to categorize because his is an eclectic montage of funk, blues, R & B, rock, soul, and jazz. Prince's prolific output continues well into the 21st century with these recent releases: *Musicology* (2004), *3121* (2006), and in 2009, he released a triple album set, which included *LotusFlow3r, MPLSoUND*, and *Elixir,* by his protégé Bria Valente.

See also Minneapolis, Minnesota.

Prince performs in the 1984 film Purple Rain. *(Photofest)*

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Horace J. Maxile, Jr.

Protest Songs

Protest songs are songs that criticize, critique, or object to oppressive elements of society or to particular individuals who represent specific social issues. The tradition of protest songs in New World African cultures has clear antecedents in African societies. Alongside the commonly recognized figures of griots, who are known as historians, advisors, and praise singers, existed other figures whose traditional oral performances were often more critical in nature. For example, in Ewe society there is a common form of oral poetry called the *halo*, which is essentially poetry of satire and insult. As in many societies the world over, many African cultures have socially approved channels through which one may criticize individuals or institutions. The *halo* is such a category. *Halo* can arise over jealousies, legal conflicts, insults to one's family, or seemingly frivolous quarrels. Poets even go so far as to research the family histories of those that they intend

to insult, to come up with details that can be attacked in song. Once one poet or singer attacks, the opposing side must respond with their own songs of counterattack. In Ewe communities, *halo* could go on for extended periods of time, even for years. Kofi Awooner writes about *halo*, "It brings out the verbal genius of the poets, their inventiveness, and their fantastic imaginative powers. *Halo* always draws huge crowds and the poets become the talk of the town" (Awooner 1974, 7).

Perhaps the single most important difference between protest songs in traditional African societies and similar songs by people of African heritage in the Americas is that in the Americas, the singers were slaves and postslavery generations. In the Americas, Africana people were protesting a system that had enslaved and denied them basic human dignities and has continued to resist granting them full citizenship and equal human rights. Because the overriding concerns of black people in the New World have been survival, freedom, and gaining social and economic footholds in oppressive societies, songs of protest and social commentary have proliferated. Although such songs can be found among most genres of New World African folk song, certain genres represent more concentrated examples than others; in fact, the focus of some genres *is* social commentary (for example, calypso, roots reggae, prison work crew songs, and spirituals).

For many decades, scholars believed that spirituals were "sorrow songs" in which Africana people longed for escape from the harshness of their earthly life to some ephemeral place called Heaven. Research in the last 40 years has provided us with a more insightful reading of these songs. It is clear, for instance, that the lyrics of spirituals are concerned primarily with life here on Earth and contained numerous forms of protest. One mode of protest found in spirituals was the strategy of drawing parallels between biblical characters and people in the here and now. Enslavers were compared to the Devil, Pharoah, and other characters who inflicted pain and suffering on others, while the enslaved were compared to the Israelites, or God's chosen people. This strategy challenged the rhetoric and realities of the slavery situation and turned the mythology of slaveholders on its head. This practice on the part of slaves embodied what has been termed "liberation theology," which is the reading of the Bible through the lens of those who are enslaved, with an emphasis on selected texts and interpretations that facilitate the struggle to gain liberation. Another mode of protest was the use of spirituals to communicate specific messages about events of special interest. For example, slaves singing "Steal Away to Jesus" might be announcing a secret prayer meeting that night, or they might be conveying information to others who were traveling through the Underground Railroad. Finally, spirituals were a form of protest song inasmuch as they functioned to lift the spirit of the enslaved, to affirm their sense of humanity, and to inspire them to continue seeking their freedom. As Lawrence Levine writes, "For all their inevitable sadness, slave songs were characterized more by a feeling of confidence than of despair. There was confidence that contemporary power relationships were not immutable" (Levine 1977, 40). Hence, spirituals can be considered one of the first major genres of African American protest songs.

Another kind of African American protest song is the genre of prison work crew and chain gang songs. As in the case of spirituals, scholars and other observers were late in recognizing what a 21st-century observer might see as obvious elements of protest in songs by black prisoners. To some extent, this reluctance on the part of early scholars and collectors reflected the hesitance on the part of African Americans to share with them many of the lyrics that openly criticized whites. But perhaps the greatest impediment to the recognition of protest in black song traditions has been the assumption that blacks simply did not have or express strong feelings of protest. For example, when Lawrence Gellert presented his collection of black songs containing social commentary, scholars were resistant to accepting their authenticity. Bruce Conforth writes:

> When in 1936, Gellert made public several of the songs he collected, scholars such as George Herzog, then of Columbia University, made the claim that Gellert had fabricated the material. They pointed to the lack of parallels in the standard academic collections. Measuring Gellert against the work of Gordon and the Lomaxes, they doubted that militant, collective statements such as this could have come from Black oral tradition. (Conforth 1976, liner notes)

In many of these songs, the Cap'n (or Boss) is addressed or spoken about and his cruelty is chronicled and condemned. The parallel between the Cap'n and the slave overseer is obvious, and the condemnation of the system that he represents is just as clear. More so than spirituals, these songs detail the specific cruelties inflicted on the prisoners and offer dramatic scenes capturing ritualized interactions between the prisoners and the Cap'n. They drive home particularly the effort on the part of the white male, Cap'n, to humiliate the black male, and the determination of the black men to maintain their pride and sense of self worth. The following stanza from "You Don't Know My Mind" captures these elements: "Ask my Cap'n, how could he stand to see me cry, / He said you low down nigger, I can stand to see you die" (Conforth 1976). The following verse also captures these elements:

> Joe Brown, Joe Brown,
> he's a mean white man
> he's a mean white man
> I know, honey he put,
> them shackles around
> around my leg
> And he made my leg hurt so. (Conforth 1976)

Numerous modern song genres have evolved in the United States and in other parts of the Diaspora, such as the Caribbean. These genres draw on older traditions of protest song to develop more updated forms of protest. Some of these have been used in political protest, such as the civil rights movement, for

instance. During the civil rights movement in the United States, spirituals and other religious songs, often modified to suit the current social circumstances, were sung at political meetings and during marches and protest. Song titles give an indication of how they functioned in this context, for instance: "I Woke Up This Morning with My Mind on Freedom," "Keep Your Eyes on the Prize," "I'm Gonna Sit at the Welcome Table," "Get on Board, Children," "We Shall Not Be Moved," "We Shall Overcome," and "Keep Your Hands on the Plow." Whereas the political messages in traditional spirituals and other songs were usually veiled and implicit, in songs of the civil rights movement, messages were made explicit. These messages reaffirmed the determination of black people to gain equal rights in American society and to call attention to specific social problems and demands being made to correct these social ills. Like song traditions in other contexts, protest songs of this movement helped to inspire, energize, and establish a sense of community among those who were gathered when the songs were sung.

Two other genres of protest songs must be mentioned, both of which arose in the Caribbean and have experienced tremendous commercial success: reggae and calypso. Calypsos developed in Trinidad over a hundred years ago and functioned in many of the same ways as did the songs of African griots. Calypso songs provided up-to-date news on events going on around the island, as well as social commentary on those events and on public and political figures, and issues affecting the lives of people in Trinidadian society. Because of their social content, calypsos have been censured at times by those in political office. Some types of calypso are strikingly similar to the art the African *halo*, involving clever uses of satire, insult, and at times reflecting rivalries among calypsonians. Courlander writes of calypso,

> But to a conspicuous degree its substance reflects elements of the earlier Creole culture and even earlier African patterns. The content of Calypso songs may be social comment, gossip, complaint, recrimination, moralizing, personal adventures, women, current events, or perhaps mere vignettes. And, like the Blues, Calypso derives its essential substance from African songs of complaint, social comment and recrimination. (Courlander 1976, 101)

Perhaps the most militant genre of protest songs is roots reggae, a genre that evolved in the 1960s and peaked in the 1980s. Drawing on Rastafari doctrine, reggae offers militant critiques of Western societies, insisting on the downfall of Western empires (whether symbolically or literally) as prerequisites for the ultimate liberation of black people. One of the major influences on Rastafari ideology, and consequently on reggae lyrics, has been the philosophy of Marcus Garvey, an ardent advocate of black nationalism and of repatriation to Africa. Hence, reggae is a conscious exploration of the objectionable elements of Western society and a summary of prescriptive political, personal, and spiritual methods for addressing these social problems. The songs of reggae protest elements of Western society, conceptualizations of race, and modalities of enacting power.

Besides these major types of protest songs, many other genres offer examples of protest lyrics. For example, hip hop, blues, soca, jazz, soul, rhythm and blues, and funk all include songs that protest components of oppressive societies, or employ the poetry of satire or insult to comment on individuals or social topics.

See also Blues; Civil Rights Movement Music; Work Songs.

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Anand Prahlad

Public Enemy

Perceived by some as a controversial and abrasive group, but admired by others as an empowering and needed voice in hip hop, Public Enemy stood as one of the most popular and prominent groups in hip hop during the 1980s. Led by Chuck D (Carlton Douglas Ridenhour, 1960–), a graphic arts student and campus radio station DJ at Adelphi University in Long Island, the group countered the rising gangsta rap groups by addressing race, injustice, inequality, and a slew of socially, politically, and economically oriented subjects.

While at Adelphi, Ridenhour met and befriended Hank Shocklee and Bill Stephany. They recorded a few demos and sent them to producer Rick Rubin, and Rubin signed Ridenhour as Chuck D to the Def Jam label. Rubin also brought on Shocklee as a producer, and Stephany as a publicist. Chuck D soon recruited DJ Terminator X (Norman Lee Rogers), Professor Griff (Richard Griff, also known as the Minister of Information), and Flavor Flav (William Drayton) to form Public Enemy. Chuck D also recruited four dancers/security persons under the name Security of the First World (S1Ws). Although the group's first album received critical praise, it flopped on the charts. Their second album, *It Takes Millions to Hold Us Back* (1988), would prove revolutionary, however, due to Chuck D's political message, Flavor Flav's comical yet critical antics, and the phenomenal production of the Bomb Squad (Hank Shocklee, Keith Shocklee, and Vietnam [Eric Saddler]).

Public Enemy has long been the subject of controversial debate. Some have criticized the group's many positive endorsements of Nation of Islam minister Louis Farrakhan, and some have had concerns about the possibly anti-Semitic lyrics by Chuck D and the clearly anti-Semitic comments by Professor Griff.

During the early 1980s, the group took a hiatus as Flavor Flav dealt with his troubles with the law.

In 1996, Chuck D accomplished a solo album, *Autobiography of Mistachuck* (Mercury). He was most active during this period as a widely sought-after media pundit and lecturer, speaking to more than 500 colleges, high schools, and prisons, and as a community activist. In 1997, Chuck D authored the national bestseller *Fight the Power: Rap, Race and Reality* with Yusuf Jah (Delta). The group reunited in 1998 but left the Def Jam label, instead becoming the first mainstream group to sign with an Internet-based record label, Atomic Pop. Public Enemy's best-known single may be the hip hop anthem "Fight the Power" from Spike Lee's *Do the Right Thing* (1989).

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Emmett G. Price III

Q

Queen Latifah (1970–)

The "First Lady of Hip Hop," Dana Elaine Owens was born on March 18, 1970, in Newark, New Jersey. She was nicknamed "Latifah" by a cousin at the age of eight. As a young girl, Owens displayed talent in singing and acting. She also played basketball while at Irvington High School. It was as a member of the group Ladies Fresh where she served as a beat box that launched her career in entertainment. While a student at the Borough of Manhattan Community College, Latifah joined the Native Tongues Collective, spearheaded by Afrika Bambaataa to bring more Afrocentric consciousness to hip hop and to help independent artists to get their start. In 1988, Latifah was signed to Tommy Boy Records after a success demo. Albums such as *All Hail the Queen* (1989) and *Black Reign* (1993) achieved her great fame with the latter achieving recognition as the first gold record by a solo female artist. Hits such as "Ladies First" and "U.N.I.T.Y." firmly cemented her legacy as a legendary emcee, who was unabashedly female. Her greatest contribution has been her versatility and ability to explore multiple facets of the entertainment industry as an expert. In 2004, Latifah released *The Dana Owens Album*, which featured her singing soul and jazz standards. During the second season of Will Smith's *The Fresh Prince of Bel-Air*, Latifah made reoccurring appearances. From 1993 through 1998, Latifah starred on the television sitcom *Living Single* (Fox) and also appeared in *Jungle Fever* and *House Party 2* (1991) and *Juice* (1992). From 1999 to 2001, she hosted her own talk show, *The Queen Latifah Show.* Just some of her many film appearances include *The Bone Collector* (1999), *Brown Sugar* (2002), *Bringing Down the House* (2003), *Barbershop 2: Back in Business* (2004), *Beauty Shop* (2005), *Last Holiday* (2006), *Life Support* and *Hairspray* (2007), and *The Secret Life of Bees* (2008). Further to her list of accomplishments is an Oscar for Best Picture for her role as Matron "Mama" Morton in the musical *Chicago.*

Latifah is the celebrity spokeswoman for Pizza Hut, Jenny Craig, Curvation ladies underwear, and CoverGirl cosmetics. She also has her own CoverGirl line

Musical artist and actress Queen Latifah, ca. 1990. (Michael Ochs Archives/Getty Images)

of cosmetics for women of color, CoverGirl Queen Collection. During the July 2009 public memorial service for megastar Michael Jackson, Latifah read a poem by Maya Angelou, at the poet's request.

See also Hip Hop Culture; Rap Music.

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Emmett G. Price III

R

Race Music and Records

The term that was used in the recording industry from the 1920s through the 1940s to refer to recordings produced by African American artists and marketed to African American audiences.

The earliest race record label was Okeh, which belonged to the General Phonograph Corporation in New York City. Okeh issued "You Can't Keep a Good Man Down" coupled with "That Thing Called Love," written by African American producer-songwriter Perry Bradford and recorded by the vaudeville singer Mamie Smith with the Rega Orchestra on February 14, 1920—the earliest documented commercial recording by an African American female artist. Subsequently, on August 10 of that year, Smith recorded two other Bradford compositions "Crazy Blues" and "It's Right Here for You." Ralph Peer, the recording director of Okeh, unofficially called these records "race records." "Crazy Blues" sold more than 100,000 copies during the month of its release, though it was marketed exclusively to African American audiences. In the summer of 1921, the commercial success of Smith's records in black communities encouraged General Phonograph to establish Okeh's 8000 series as the "Original Race Records." The company assigned jazz pianist and composer Clarence Williams to be the musical director, and he scouted and recorded some of the best African American musicians of the time, including Louis Armstrong, Chippie Hill, Lonnie Johnson, King Oliver, Sara Martin, Victoria Spivey, Sippie Wallace, and Williams himself.

Other companies soon followed the trend. In 1923, Columbia Records established its 14000-D series with blues singer Barbecue Bob, spiritual singer Blind Willie Johnson, preacher J. M. Gates, and, the most famous, Bessie Smith, "Empress of the Blues." It is reported that her debut record *Gulf Coast Blues* coupled with *Down Hearted Blues* sold 80,000 copies in1923. In 1926, Columbia purchased the Okeh label. As a subsidiary of Columbia, Okeh became one of the leading race record labels by the mid-1930s, featuring such

artists as Memphis Minnie, Mississippi John Hurt, Mississippi Sheiks, and Texas Alexander.

Paramount Records, a subsidiary of the Wisconsin Chair Company of New York City and Port Washington, launched its 12000 series, "The Popular Race Records" with Blind Blake, Ida Cox, Son House, Alberta Hunter, Blind Lemon Jefferson, Little Brother Montgomery, Charlie Patton, and Gertrude "Ma" Rainey. Paramount grew to be one of the strongest race labels during the 1920s.

Some other companies that explored the race record market included Victor and its subsidiary label Bluebird (with the artists Big Maceo, Cannon's Jug Stompers, Tommy Johnson, Tommy McLennan, Memphis Jug Band, Blind Willie McTell, Frank Stokes, Big Joe Williams, and John Lee "Sonny Boy" Williamson); Brunswick and its subsidiary Vocalion (with Leroy Carr, Robert Johnson, Furry Lewis, Pine Top Smith, Henry Thomas, and Tampa Red & Georgia Tom); Gennett and its subsidiary label Champion (with Walter Cole, Clara Burston, and Mt. Sinai Jubilee Quartet); and Decca (with Walter Vincent). Some of the above artists recorded for several different labels.

While the majority of race labels were white-owned businesses, there also were labels owned by African American entrepreneurs. Black Swan was the first black-owned label, which was founded in 1921 by Harry H. Pace, formerly W. C. Handy's partner in the music publishing company, Pace & Handy. Black Swan, with a sales slogan "The only genuine colored records—others are only passing for colored," recorded Fletcher Henderson who also acted as a musical director, Trixie Smith, and Ethel Waters. The Meritt label, founded in 1925 by the owner of a Kansas City music store, Winston M. W. Holmes, was probably the sole black-owned company that made recordings away from major Northern cities before the 1940s. J. Mayo "Ink" Williams, former recording director and talent scout for Paramount's race series, started his own Black Patti label in 1927 for which Willie Hightower recorded.

These black-owned labels were all short-lived. Black Swan was sold to Paramount in 1924. Black Patti released only 55 records and folded within a year. African American label owners suffered from business practices controlled mainly by European Americans. They had financial troubles right from the start, and they were unable to gain enough support for technological improvements and distribution networks.

In addition, the Great Depression drastically affected the recording industry. In the mid-1920s, more than 100 million records were sold in a year, but the sales dropped to six million by the end of the decade. Small labels, no matter who owned them, were either absorbed by the major companies or went out of business. By the 1930s, the race record market was dominated by Columbia, Paramount, and Victor. However, Paramount closed down its race records division in 1932, and Columbia halted Okeh in 1935, though it was revived in 1940.

As stated above, the classification of race records was determined by the ethnic group to which the artists belonged rather than by the musical styles

represented, whether they played jazz, blues, gospel, pop, or string-band. In 1927, Columbia Records mistakenly issued "Chattanooga Blues" coupled with "Laughin' and Cryin' Blues," recorded by European American duo the Allen Brothers, as part of its 14000 race record series, although the record was supposed to be on the 15000 "hillbilly" music series, also called "Old Familiar Tunes." The Brothers sued Columbia for damaging their reputation; however, they soon dropped the case because they wanted to retain their contract with the company.

Many companies had a marketing strategy to segregate "race music" for African Americans and "hillbilly" for European Americans, but such segregation had no actual effect. For instance, many black musicians recalled that they loved to listen to "Blue Yodeler" Jimmie Rodgers, the most popular of "hillbilly" artists. Similarly, race records from Paramount, especially those by Blind Lemon Jefferson—one of the most commercially successful country blues artists—were very popular among both black and white coal miners working in West Virginia–Kentucky area, where they all shared harsh living and working conditions. Frank Hutchison, the first white bluesman to be recorded with his "K. C. Blues" for Okeh in 1929, came from such an environment. Frank Walker, producer of Columbia Records, once said that both black music and white music "came from the same area and with the same general ideas."

From the late 1920s and continuing into the 1930s and 1940s, the integration of audiences and musicians became apparent, especially with the popularity of big band swing jazz. Most notably, white clarinetist and bandleader Benny Goodman used racially integrated musicians at one time or another for radio broadcasting and live performances: vibraphonist Lionel Hampton, guitarist Charlie Christian, pianist Teddy Wilson, arranger Fletcher Henderson, and white drummer Gene Krupa. Goodman's music shattered the racial barrier. Other big bands that were popular among integrated audiences included Chick Webb's band with vocalist Ella Fitzgerald, Jimmy Lunceford's band, Duke Ellington's Orchestra, Count Basie's Orchestra, and Cab Calloway's Orchestra.

Although the classification of artists sometimes caused controversy, the term "race" was commonly used by African Americans themselves during those times. For instance, the high-achieving African American leaders who "represented the race," such as Frederick Douglass and W. E. B. Du Bois, were called "race men." *The Chicago Defender*, one of the most widely read black newspapers, used this term as a compliment as in "Race lads played a conspicuous part in the early thrills afforded at the opening of the inter-city Golden Gloves Monday night at the Chicago Stadium."

Advertisements of race records generally featured elegant portraits of artists and catchy images that were inspired by songs; however, some advertisements had racially stereotyped illustrations of African Americans, known as "blackface," "darky-icon," or "googly-eyed."

In the top music industry magazine, *Billboard*, the chart for African American records was initially called "Harlem Hit Parade," but it was changed to "Race Records" from the February 8, 1945, issue onward. This term was used until it

was replaced with "rhythm and blues" in the issue of June 25, 1949. The new term for African American recordings was suggested by Jerry Wexler, the editor, writer, and reporter for *Billboard* then. In his autobiography, Wexler remembers, the old term "didn't sit well. Maybe 'race' was too close to 'racist'," as opposed to the new term that was "more appropriate to the enlightened time."

See also Black-Owned Music Publishing Companies; Black-Owned Record Labels; Recording Industry.

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Mitsutoshi Inaba

Radio

The history of radio broadcasts geared toward general public audiences in the United States dates back to the mid-1910s and the first licensed commercial broadcasting station began in 1920. Soon after that significant development in 1920, the African American musical presence on radio began. Before being hired as DJs, announcers, and managers, African Americans were heard as performers. By the late 1920s and early 1930s, jazz and blues were being played regularly on many stations and listeners were quite familiar with the sounds of musicians such as Noble Sissle, Cab Colloway, Fats Waller, and Paul Robeson. African American radio personalities were active in the field as early as the mid-1920s and were instrumental in demonstrating the potential of African American programming in large urban markets in the early years of the development of the radio industry. Recorded music began to replace live performances in programming formats during the middle decades of the 20th century, but that did not negatively affect the presence of African American music on the radio. As the number of radio stations grew in the middle decades, so too did the variety in radio programming.

African American DJs emerged as greatly admired voices that echoed the views of the community in the 1940s and their high status continued through the 1960s. Coupled with the DJs' proclivity for current events were their choices in music for their shows. Some featured modern jazz, some featured R & B, and some featured gospel. Others found creative ways to mix jazz and popular forms into certain segments. Since the emergence of the African American DJ in the 1940s, popular forms of African American music have held significant spots on the airwaves. Soul and funk were prevalent in the late 1960s and 1970s.

Synthesized pop, rap, and new jack swing were among the staples of rotations in the 1980s and early 1990s. Currently, large markets (or cities) contain a number of specialized stations that cater to listener tastes and feature specific genres such as gospel, R & B, or hip hop. Also, contemporary pop radio stations highlight diverse DJ styles and programming, playing rock along with R & B.

African American DJs and Their Influence

Considered by scholars and historians as the first pioneering figure of black radio in the United States, Jack Cooper (1888–1970) enjoyed a fruitful career that lasted four decades. His "firsts" are legendary and include hosting the first weekly radio show that featured African American performers (*The All-Negro Hour*), starting the first African American radio publishing and advertising companies, and becoming Chicago's first African American sportscaster. Cooper's radio career began in Washington, D.C., in 1924 where he had complete control over his show. Although the station in Washington, D.C., WCAP, was white owned, Cooper's innovations in programming and stellar achievements led to his continued success when he relocated to Chicago and the subsequent popularity of "black-appeal" radio after the World War II. His style of delivery was polished and was highly evocative of his white counterparts in the industry. Cooper's choice to not use vernacular speech was due, in part, to his trying to counter the stereotypical images of African Americans that were being held over from minstrelsy and promoted through radio comedy shows that featured white performers speaking in a black dialect. As he was once a vaudeville performer, the early *All Negro Hour* shows were modeled after vaudeville shows. The later shows involved a DJ format. Cooper, however, was not the first to spin records during a radio program. Jazz and gospel music were the main genres represented on Cooper's programs and those of his protégés. By the 1940s and through the end of his career, Cooper was considered the leader and elder statesman of his field, earning almost $200,000 a year from his various programming and managerial ventures in radio.

Al Benson (1908–1978) experienced a quick rise to fame in the mid-1940s on Chicago's WGES station. By the end of the decade, he was the most popular DJ in the city. His announcing style, which contrasted Jack Cooper's "refined" style, was filled with African American vernacular speech and colloquialisms. His voice and infectious personality won the admiration of many African Americans in Chicago and made him one of the most celebrated figures in the area. His celebrity grew steadily through the 1950s and early 1960s, as he also became one of radio's best salesmen. Benson's "down home" speech resonated with his listeners and they trusted his endorsements. Benson also championed the music of African Americans that did not receive airplay on white radio stations. Because of his popularity, he was able to influence musical formats on radio and move them toward more R & B artists. Benson's appeal afforded him opportunities to venture into other media markets, such as television and concert promotion, during the 1950s: he was the first African American in Chicago to host a television show, and his lucrative concert series at the Regal Theater of Chicago's Southside solidified his status as one of the

preeminent African American personalities in that decade. His influence also reached into political arenas, as he was vocal about his displeasure with discriminatory practices and racist sentiments that were a part of the social fabric of the times. One account speaks of Benson dropping 5,000 copies of the U.S. Constitution on his hometown (Jackson, Mississippi) in 1956 as an act of protest against racism. Benson's announcing style and flashy personality influenced a number of succeeding DJs and broadcasters, including Vivian Carter, Herb Kent, and Olympic gold medalist Jesse Owens.

The success of Al Benson and other African American DJs who popularized programs that appealed to African American listeners led to the eventual development of programming formats that were created especially for African American audiences. Some scholars refer to this type of programming as "black appeal" radio. A few radio stations during the late 1940s experimented with such formats. Two stations, WDIA (Memphis, Tennessee) and WERD (Atlanta, Georgia), were significant during this era. WDIA's significance lies in it being considered the first to actively pursue black appeal programming formats, and WERD was the first radio station to be owned and programmed by African Americans. WDIA was founded in 1947 as a low-wattage station that offered only daytime programs. The owners, John Pepper and Bert Ferguson, hired Nat D. Williams, an African American DJ, as one of the hosts for their daytime shows because of the global appeal of his show to racially mixed audiences. WDIA slowly adopted a totally African American format after the owners realized the potential economic gains of that market, which until then had not been fully examined by white station owners. In October 1948, Nat D. Williams pioneered a musical format that featured the blues by artists such as Fats Waller on his first show. Overwhelming responses from African American listeners prompted his earning even more shows and programming freedom during the late 1940s such as Sunday religious-themed shows that featured live segments by local quartets and occasional broadcasts of local church services. By the end of 1949, WDIA was the top station in Memphis's radio market and all of its programming formats were African American. Williams also recruited and mentored many African American DJs during his tenure at WDIA. Among the most notable are Hot Rod Hulbert, B. B. King (also known as the "Beale Street Blues Boy"), Willa Moore, and gospel announcer Rev. Dwight "Gatemouth" Moore. WDIA's dominance continued through the 1950s, as it became a high-wattage (50,000 watts) station and was heard 24 hours a day. The successes and achievements of WDIA were not without controversy, as issues of salary inequities and benefits apparently were related to racial prejudices. Despite those issues, WDIA and other stations with similar programming formats housed African American DJs and announcers who used the airwaves to empower and entertain their communities.

WERD was founded in October 1949 by Atlanta businessman Jesse B. Blayton. His son, J. B. Blayton, Jr. managed the station and hired Jack Gibson (also known as "Jack the Rapper") as an announcer and program director. Gibson was instrumental in reshaping WERD's programming toward a black appeal format. Using what he learned from his mentor, Al Benson, Gibson became the city's most popular DJ. He left WERD in 1951 and returned in

1954, returning to his original duties. In 1962, Gibson's radio announcing career ended in Cincinnati where he transformed WCIN to an all African American format. Gibson left full-time radio work as a DJ because of the opportunity to work for Berry Gordy and Motown Records as the label's national director of Promotions and Public Relations. Gibson's career up to that point also had included staff appointments in Louisville, Miami, Atlanta, and Chicago, and he developed a strong reputation in all of those markets. Thus, Gordy and Motown made full use of Gibson's popularity and included promotional visits to African American radio markets as part of his duties. Gibson's career in the music business lasted into the 1990s and his announcing style influenced succeeding generations of DJs. Other influential and popular DJs that were active during the 1950s include Martha Jean the Queen Steinberg, Douglas "Jocko" Henderson, and "Joltin'" Joe Howard.

The 1960s witnessed both social and musical movements in the African American community, including the civil rights movement and the emergence of soul music. These movements are complementary in that songs from soul artists were directly related to social struggles related to bigotry and denied opportunities. Artists such as Sam Cooke and Curtis Mayfield wrote poignant songs that spoke to current conditions and such poetic, political works became synonymous with soul music as did the differences in song structure and accompaniment textures that contrasted the R & B hits of the time. While the soul songwriters affected social awareness through the record studios, the African American DJs promoted similar agendas through their programming of those songs and their own commentaries. One such DJ was Georgie Woods. During the early 1960s, Woods was vice president of the Philadelphia chapter of the National Association for the Advancement of Colored People (NAACP). Woods's activist efforts on local and national levels caught the attention of Dr. Martin Luther King, Jr. and subsequently Dr. King appeared regularly on Woods's radio show. Dr. King realized the importance of radio and DJs to the civil rights struggle and created a strong network of supporters that included many of the aforementioned personalities such as Steinberg, Williams, Hulbert, and Henderson.

Running parallel to a heightened social awareness of the African American DJ during the middle decades of the 20th century were issues of equal pay and advancement within radio station ranks. Even at this time of African American prominence in popular music markets, most of the radio stations were still white-owned and promotion opportunities for African Americans were limited. Payola—the practice of record industry executives paying DJs and radio personnel for promoting records—was legal, but white DJs were paid much more than their African American counterparts. All these factors were at play in the founding of the first association for African American DJs, the National Association of Radio Announcers (NARA), founded in 1955. NARA became NARTA (the National Association of Radio and Television Announcers) in 1965 and embraced an ambitious agenda that included increased black ownership of outlets and the formation of a professional training program for African Americans who wanted jobs in the industry.

Because of the increased attention on ownership and the continued impact of African Americans on the popular music industry, the 1970s witnessed a dramatic increase in the number of African American–owned radio stations. Scholar William Barlow reported a 700 percent increase in ownership over the decade. The majority of these stations maintained all African American formats and promoted the music of groups such as the O'Jays, Gladys Knight and the Pips, Labelle, and Earth, Wind & Fire. This period of growth spawned new organizations such as the National Association of Black Owned Broadcasters (NABOB) and highly successful radio networks such as the National Black Network (NBN) and the Sheridan Broadcasting Network. African American DJs maintained the vitality of the entertainment and empowerment functions of radio in African American communities and other DJs, such as Chicago's Moses Lindberg "Lucky" Cordell, were promoted to management positions within African American and white-owned stations.

"Black appeal" or African American–themed radio formats have thrived from the 1980s to the present. Under the monikers "Urban contemporary" and "Urban adult contemporary," DJs present songs that practically run the entire spectrum of African American popular music written since the 1950s. Urban contemporary stations cater to younger listeners and play the songs that are on the top 40 lists. Newer styles and genres such as neo soul and hip hop are featured on these station's play lists. The urban adult contemporary formats attract older audiences and highlight the songs that were popular from the 1960s through the early 1990s. Tom Joyner is one of the most successful DJs in the Urban Adult markets. Currently, *Tom Joyner Morning Show* reaches more than 1.5 million listeners daily and includes a variety of musical artists on every show. Remaining true to classic soul and R & B, one may hear Aretha Franklin, Luther Vandross, Patti LaBelle, and Teddy Pendergrass in a single show. However, the programmers keep the sounds of contemporary R & B in listener's ears and one also may hear Alicia Keys, New Edition, John Legend, Jill Scott, and Anthony Hamilton on the same show. Joyner's career started in the 1970s as a student at Tuskegee University. He, like other journeyman DJs before him, worked in a number of African American markets during the mid-1970s into the 1980s. He earned the nickname the "Fly Jock," because he maintained two "drive-time" shows in Chicago and Dallas at the same time. For three days a week, Joyner would host a morning commute show in Dallas and fly to Chicago to host an evening drive time show. His popularity in both markets prompted the syndication of his morning show. Joyner embodies the empowering spirit of the socially conscious DJs that preceded him, as his Tom Joyner Foundation has raised millions of dollars to support historically black colleges and universities.

The influence of the African American DJ ranges from aiding in the defining of record industry standards to being a clearly audible voice of community concerns. African American DJs were among the first true champions of African American musical artists on the radio and aided the careers of early blues and gospel artists through inventive changes in radio formats. As vernacular voices on the radio became increasingly popular during the middle decades of the 20th century, African American DJs and popular music artists enjoyed a symbiotic relationship

that advanced many professional music and media industry careers. DJs also used their influence in the area of politics and community leadership, as demonstrated in the careers of Al Benson and George Woods. African American–owned broadcasting companies and radio stations that feature African American popular and sacred genres are critical agents in the modern media outlet and their essential position in the industry is due, in part, to the significant contributions of African American DJs, past and present.

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Horace J. Maxile, Jr.

Ragtime

Ragtime developed as a musical practice in the early 1890s among African American musicians located in the Midwest and South. It remained popular through the 1910s and was disseminated through sheet music, vaudeville and minstrel shows, and early recordings. Mostly known in the 21st century through the piano compositions of Scott Joplin and other notable innovators, ragtime is often associated with popular music from the 19th and early 20th centuries that utilizes syncopation as a rhythmic impetus. Perhaps ragtime is better understood as a inclusive genre that encompasses not only the "classic" rags of Joplin, but compositions as diverse as coon songs (a popular music style of the late 1890s and early 1900s associated with racist depictions of African Americans) and dance music for cakewalks.

Influenced by folk melodies and drawing from rhythms associated with banjo performance, ragtime initially developed as a piano style that involved the performance of popular songs in a series of melodic and harmonic variations incorporating highly syncopated, "ragged" rhythms. The music first came to public attention at the World's Columbian Exposition of 1893 in Chicago, Illinois, when pianists and entertainers assembled as part of the unofficial entertainment at the Midway. Three years later, the term appeared in print to describe an alternate "Choice Chorus, with Negro 'Rag' Accompaniment" that utilized a higher degree of syncopation and rhythmic variety than the originally composed section on the sheet music for Ernest Hogan's "All Coons Look Alike to Me" (1896).

Sheet music cover for the song "Maple Leaf Rag," composed by Scott Joplin. (Hulton Archive/ Getty Images)

Classic Ragtime

Although the music quickly spread throughout the United States, it was in the saloons and sporting clubs of St. Louis, Missouri, during the early 1890s that pianists first developed the practices that became "classic" ragtime. These establishments provided entertainment as well as a meeting place for St. Louis's African American businessmen and politicians, including Thomas Turpin, owner of the Rosebud Bar and later a deputy constable in the city. Performing contests focusing on the ability of pianists to play the most complex variations based on popular songs were common and illustrated the improvisatory nature of ragtime.

The designation "classic" was first used in the early 1900s by the sheet music publisher John Stark to advertise those compositions featured in his catalog that were stylistically similar to the compositions of Scott Joplin. The term, ragtime, emerged to specify compositions, similar to the march in form, that utilized a multithematic structure such as AABBACCDD with a harmonic progression composed of 16-measure sections. Other pianists who composed in the style were James Scott, Louis Chauvin, Arthur Marshall, and Turpin, whose "Harlem

Rag" (1897) was the first published classic ragtime composition by an African American.

Scott Joplin (1868–1917) was born in Eastern Texas, where he received his first training on piano. Early in his career, Joplin performed in a vocal quartet, a minstrel troupe, and a brass band. He also taught students in guitar and mandolin. Though he had several published compositions to his name, it was not until his move to Sedalia, Missouri, and the publication of *Maple Leaf Rag* (1899) that Joplin achieved national recognition. His compositions are characterized by smooth, flowing melodies; a steady, march-like "oom-pah" rhythm in the bass; and a moderate tempo. In all, Joplin composed more than eighty works, including *The Entertainer* (1902), a ragtime instruction book titled *School of Ragtime* (1908), and two operas: *A Guest of Honor* (1903) and *Treemonisha* (1911).

James Scott (1885–1938) was born in Neosho, Missouri, but received his piano training as a teenager in Carthage, Missouri. Scott was proficient at performing ragtime and classical music and worked as a piano instructor and accompanist for silent films. His first published composition, "A Summer Breeze" (1903), was heavily influenced by Joplin's compositional practices. Scott's most famous piece, "Frog Legs Rag" (1906), however, displayed an original style, one characterized by technical agility and call-and-response patterns in the melody.

Pianists such as Eubie Blake and Charles "Luckey" Roberts continued to compose rags through the 1910s and their music was a major influence on early jazz pianists, including Edward Kennedy "Duke" Ellington.

Ragtime Song

Composers such as Ernest Hogan, Will Marion Cook, Paul Laurence Dunbar, Bob Cole, and J. Rosamond Johnson utilized the rhythmic impulse of ragtime in a number of compositions for vaudeville and musical theater. Many of these compositions fell under the style known as coon songs, a genre identified by its racist characterization of African Americans through caricatured imagery and lyrics written in stereotyped dialect. A typical lyric by Paul Laurence Dunbar read: "When dey hear dem ragtime tunes/White fo'ks try to pass fo' coons/On Emancipation Day" (Will Marion Cook and Paul Laurence Dunbar, "On Emancipation Day," 1902). Other African American composers of ragtime songs include Chris Smith, Irving Jones, and Fred Stone.

Two stereotyped figures emerged in ragtime songs: the plantation "darkey" and the urban dandy. The former drew upon antebellum representations of slave culture; the latter was characterized as a failed attempt by African Americans to mimic "high-class" culture. Entertainers, including Hogan, George Walker, and Aida Overton Walker, appropriated these racist caricatures in their performances as a parody of the blackface minstrel tradition, itself a racist parody of African Americans by whites. By portraying these characters or performing in blackface themselves, these actors critiqued the racial stereotyping of African Americans,

while reclaiming the music and performance practices as part of African American culture. The cakewalk was one example of this tactic: originating in slave culture, African Americans dressed in white finery and reinterpreted the dances they witnessed in the balls and cotillions held by the plantation owners who often awarded the winner with a cake. During the 1890s, cakewalks were prominently featured in vaudeville and minstrel shows with contests held throughout the country and accompanied by the latest ragtime compositions. Cakewalks quickly spread to Europe and, during a 1903 tour of England with the show *In Dahomey*, Bert Williams and George Walker performed the dance for King Edward VII.

Ernest Hogan (born Reuben Crowdus, 1865–1909) was born in Bowling Green, Kentucky, and began his career performing in minstrel shows. A year after composing “All Coons Look Alike to Me,” often credited with starting the demand for coon songs, Hogan joined the vaudeville troupe, the Black Patti Troubadours. As a vaudeville actor billing himself as the “Unbleached American,” Hogan achieved fame with the musical titled after his popular character, *Rufus Rastus* (1905), a stereotypically ignorant “darkey” drawn from the minstrel tradition. Also known for his performances in whiteface, Hogan was one of the first successful vaudeville entertainers, and he continued composing and performing until his untimely death at the age of 44.

Ragtime songs continued to be performed throughout the 1910s and 1920s by bandleaders, including Wilbur Sweatman and James Reese Europe, and these songs formed part of the core repertory of early jazz ensembles. During the late 1920s and early 1930s, the term was used by African American guitarists in the songster tradition on such recordings as Gus Cannon’s “Madison Street Rag” (1928) and Bill Moore’s “Ragtime Crazy” (1928).

Ragtime and Popular Culture

As a cultural phenomenon, ragtime was the subject of heated debate in newspapers and journals. Among its detractors, ragtime represented a degenerate form of expression associated with saloons and brothels, propelled by its “infectious” rhythms—a racially coded description drawn from the supposed primitive nature of African American music. Booker T. Washington, while not opposed to ragtime, feared that it would distract African American students from the pursuit of higher quality music. Some musicians’ unions, both black and white, called for a boycott of the music. Many critics denied any innovations from ragtime, claiming that syncopation was a technique perfected by the masters of the European art music tradition and ragtime simply represented an excessive use of rhythmic variety.

Others heard a potential in its rhythms, and the music was programmed widely in brass band and public concerts. The cakewalk in particular was a major influence on European composers, including Claude Debussy who wrote *Golliwog’s Cakewalk* for the piano suite *Children’s Corner* (1905). Ragtime’s legacy has had a lasting impact on music and society and, due in part to the revival of

classic ragtime during the 1970s, the music has become an accepted part of the American musical canon.

See also Vaudeville and Tin Pan Alley.

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Scott A. Carter

Rainey, Ma (1886–1939)

Gertrude "Ma" Rainey is the earliest known female blues singer and one of the first classic blues artists. She may well have been the first of the blues ladies that came to be known as exponents of classic blues, but Gertrude "Ma" Rainey also stood out for other reasons. Her style of singing and the accompaniments she chose were less polished and more akin to that of her male contemporaries. Born Gertrude Pridgett in Columbus, Georgia, April 26, 1886, she was only 14 when she made her public performance debut with the *Bunch of Blackberries* revue, a local production at the Springer Opera House. While contemporaries like Alberta Hunter and Ida Cox came to the blues later in their careers, Ma Rainey recalled hearing such songs as early as 1902 while touring with a tent show. Struck by one particular blues, which she had heard in Missouri, she made it her encore. She also claimed to have given the idiom its name when audience members asked what kind of a song it was. "It's the blues," she told them. That, of course, is a dubious claim, but the fact remains that Ma Rainey is the earliest known female blues singer, and that she was one of the best.

In 1904, Gertrude Pridgett married and teamed up professionally with William "Pa" Rainey, a dancer and comedian who would also become her stage partner. In the pre–World War I years that followed, "Rainey and Rainey" toured with some of the most popular black shows of the day, including Pete Werley's Cotton Blossoms Show, Tolliver's Circus and Musical Extravaganza, the Rabbit

Foot Minstrels, and the Silas Green shows. The Raineys, who separated before his death, were appearing in Chattanooga with the Moses Stokes Company in 1912, when a young Bessie Smith auditioned and joined the troupe as a dancer. By then, W. C. Handy had started publishing blues in sheet music form and the idiom was beginning to catch on. However, the blues rage that would dominate black vaudeville of the 1920s did not take off until singer Mamie Smith recorded "Crazy Blues" for the Okeh label and surprised the recording industry with impressive sales figures. Blues songs were obviously trendy and the music industry responded by scouring the South for ladies who could sing them. In 1923, Columbia signed Bessie Smith to its new "race records" division, and by the end of the year, Paramount—a five-year-old subsidiary of the Wisconsin Chair Company—had added Ma Rainey to a roster that already boasted Ida Cox.

Between 1923 and 1928, Ma Rainey recorded close to 100 selections exclusively for Paramount, with accompaniments that included Louis Armstrong, Tommy Ladnier, Fletcher Henderson, Coleman Hawkins, Kid Ory, and Lovie Austin. Technically, the label's recordings were primitive, even by the day's standards, but Ma Rainey's commanding performances overcame such deficiencies. Her voice was not as polished as those of her contemporaries, but even when it took on the roughness of her lyrics—most of which she wrote herself—Rainey's delivery retained a compelling quality. Her approach owed much of its urgency and genuineness to the male country blues singers of her day, a stylistic lineage that became particularly evident when she worked with so-called hokum bands. Their unorthodox instrumentation—jugs, washboard, bottleneck guitar, kazoo, or musical saw—lent a rural ambience that perfectly complemented Rainey's downhome delivery.

Traveling in her custom-outfitted bus, Ma Rainey took her show throughout the South and as far west as Texas until the early 1930s, and she retired in 1935. A highlight of her show was a finale that had her emerging from the doors of a giant Victrola as she sang. "The House Went Wild," recalled Thomas A. Dorsey, her musical director.

> It was as if the show had started all over again. Ma had the audience in the palm of her hand. Her diamonds flashed like sparks of fire falling from her fingers. The gold-piece necklace lay like a golden armor covering her chest. They called her the lady with the golden throat.

By 1935, the country's economic woes and audience's shifting taste had reduced Ma Rainey's show to a solo act, and she decided to retire. Returning to Columbus, Georgia, where she had purchased a house and two theaters—the Airdrome and the Lyric—she spent her remaining years in quiet, relative obscurity, embracing religion at Friendship Baptist Church, where her brother served as a deacon. When she died of a heart disease on December 22, 1939, the death certificate listed Gertrude Rainey's occupation as "housewife." In 1990, she was posthumously inducted into the Rock and Roll Hall of Fame.

See also Blues; Dorsey, Thomas A.; Race Music and Records.

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Chris Albertson

R & B (Rhythm and Blues)

The history of rhythm and blues is a history of musical transitions. The style is derived from jazz and blues forms of the 1930s, especially the Kansas City style (via New Orleans) bandleaders Benny Moten and Count Basie who emphasized the bluesy, straightforward leanings of big band jazz. Originators of the rhythm and blues style absorbed this big band influence and altered it in a few essential ways: the electric guitar gradually became a primary instrument (piano and saxophone were also essential instruments), big bands were minimized to small groups (usually vocals, guitar, one or two saxophones, bass, piano, drums), and a strong backbeat was established with the snare drum, which emphasized the second and fourth beats in each measure (one TWO three FOUR). Rhythm and blues tracks were often comprised of twelve-bar-blues forms, and were often infused with a sexual innuendo, both in performance tactics and lyrical content, that were seen in only a minority of big band performances. While big bands of the 1930s concurrently led to the development of bebop in the 1940s which featured complex, cerebral musicianship of which dancing was not of primary purpose, rhythm and blues music was often a simplified, entertaining means of supporting the danceable, unchanging backbeat.

The transition from jazz/blues of the 1930s to rhythm and blues of the 1940s is as much racially and culturally based as musically based. Again similarly to the parallel bebop evolution, rhythm and blues was conceived and performed mostly by African American musicians. Even though rhythm and blues was strongly influenced by Kansas City's African American big bands, the swing movement of the 1930s became America's most popular music, and therefore saw a considerable whitening of the art form throughout the development of the big band/swing craze. Rhythm and blues reestablished an African American musical heritage that indebted itself to the origins of jazz and blues while it forged into new musical territory.

The creation of record labels to record, release, and promote rhythm and blues was also essential in the development of the musical form. While major record companies benefited from the popularity of the swing era, secondary labels, known as "Indies," emerged across the country as ways to champion rhythm

and blues and its African American creators. As recording technologies improved and the construction of recording studios became more financially and practically viable, the number of avenues available to rhythm and blues artists greatly increased. A few of the larger and more successful Indie labels included: Savoy (founded in Newark, New Jersey in 1942), Apollo (founded in New York in 1943), King (founded in Cincinnati in 1944), Specialty (founded in Los Angeles in 1946), and Atlantic (founded in New York in 1947). With the rapid arrival of these successful independent labels as rhythm and blues became a nationally produced and marketed music, the art form began to acquire geographical characteristics as well. Rhythm and blues in Los Angeles was typically softer and smoother than the New York rhythm and blues, which was more aggressive and driving. As the music developed on a national level, nuances surfaced in rhythm and blues music just as they had in the big band era, including: the size and prominence of the horn section; variation in tempo and level of aggressiveness; the vocal styling of the singers; and the range of seriousness or comedy in the lyrical content.

Rhythm and blues evolved quickly and productively. In the early 1940s, the music was expectedly more jazz-influenced than later rhythm and blues. Jazz artists like Nat King Cole and Ella Fitzgerald recorded for Decca Records in a slower, more relaxed rhythm and blues style known as "club blues." By the mid 1940s, blues artists like Arthur Big Boy Crudup and Sonny Boy Williamson and gospel legend Mahalia Jackson were combining influences to produce rhythm and blues records. Louis Jordan recorded big band- style arrangements in a small group format with a strong, driving backbeat, a shuffle feel, "riffs," or repeated figured from the horn section, and syncopated shouted vocals that became known as the "jump blues"—an essential shift from 1930s big bands to rhythm and blues of the 1940s and 1950s. Some examples of popular rhythm and blues tracks of the 1940s include Nat Cole Trio's "That Ain't Right" (1943), the Mills Brothers' "Till Then" (1944), Louis Jordan's "Caldonia" (1945), Arthur Big Boy Crudup's "That's All Right" (1946), Aaron T-Bone Walker's "Call It Stormy Monday (But Tuesday Is Just as Bad)" (1947), and Wynonie Harris's "Good Rocking Tonight" (1948).

As the 1940s concluded, the big band and jump swing influence was maintained while many subgenres of rhythm and blues developed in the 1950s. In many cases, the electric guitar became the primary solo instrument, and therefore many rhythm and blues tracks became more strongly influenced by the blues (as opposed to the strong horn and piano influence of jazz). Some of the prominent rhythm and blues guitarists of the 1950s included Otis Rush, Clarence Gatemouth Brown, Johnny Guitar Watson, Aaron T-Bone Walker, and Riley B. B. King. Meanwhile, the swinging "boogie woogie" piano groove that originated in the 1920s (repeated eighth-note bass-line figures with the pianist's left hand) remained the essential element to other influential rhythm and blues artists including Antoine Fats Domino, Allen Toussaint, and Huey Piano Smith. In the late 1940s and early 1950s, rhythm and blues vocal groups also emerged, combining gospel and barbershop styles with elements of jazz and blues that

would develop into its own genre—doo wop. Some of these vocal groups included the Ravens, the Orioles, the Drifters, and the Dominoes. As the 1950s progressed, as the music's namesake suggests, the overall development of rhythm and blues gradually moved away from jump swing and increased its blues influence. The "rhythm" (strong backbeat on beats two and four combined with a swinging, shuffle rhythm) and the "blues" (African American–derived, guitar-influenced song form) became the primary focus of rhythm and blues.

As quickly as rhythm and blues established itself during the 1940s and emerged as a major musical force in the 1950s, it began lending its influence to other musical genres. Rhythm and blues became enmeshed with gospel roots and transitioned to the genre of "soul" music when artists like Ray Charles, James Brown, and Sam Cooke infused rhythm and blues with an accessible gospel edge. Additionally, rhythm and blues music and country music were incorporated together to form rock and roll in the early to mid 1950s. While Elvis Presley and Bill Haley are often cited as two of the pioneers of rock and roll, African American artists such as Fats Domino, Little Richard, and Chuck Berry were all listening to country music on the radio (via the Grand Ole Opry in Nashville, Tennessee), and were among the true pioneers to infuse rhythm and blues, the "boogie woogie" piano rhythm, and country music influence to create American rock and roll.

The term rhythm and blues remains somewhat of an elusive term in the history of American music. As quickly as it arrived onto the scene as an entity unto itself, it was transitioning itself into other music forms (soul, rock and roll) that became more widespread and more easily definable. The rhythm and blues of the 1940s and 1950s stands as an umbrella term which serves to include most of the African American music which succeeded it. Soul music, therefore, was considered rhythm and blues with a gospel edge. Rock and roll, in its initial phases, was considered rhythm and blues with a country infusion. Essentially, while Fats Domino, Little Richard, and Chuck Berry are all historically recalled as rock and roll trendsetters, they can just as easily be viewed as expanders of the boundaries of the rhythm and blues genre. African American music went in two different directions in the 1940s—bebop and rhythm and blues. Bebop was responsible for much of the jazz that succeeded it. Rhythm and blues was responsible for a number of America's subsequent popular musics through its combination of "rhythm" and "blues."

The term "rhythm and blues" was first used by *Billboard* magazine in the summer of 1949. Until then, the rhythm and blues charts were categorized as "The Harlem Hit Parade" (1942–1945) and then "Race Records" (1945–1949). Rhythm and blues, based on the previous characteristics and examples, was being performed before 1949, however. The fact that rhythm and blues replaced "race records" is significant because it presupposes a universal importance and influence of African American music on all of American music and not as music performed solely by blacks for blacks. While there are examples of exploitation of African American ownership of the music by white artists who profited by remaking rhythm and blues tunes for white audiences, the universality of

the rhythm and blues distinction (as an African American art form) ultimately expanded the influence of African American music while maintaining its historical African American roots.

See also Blues; Gospel Music; Jazz; Rock 'n' Roll.

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Eric Novod

Rap Music

Including

- **Hardcore Rap**
- **Message Rap**
- **Underground Rap**
- **Southern Rap**
- **Rap Music and Faith**

Rap is a popular genre that originally featured the rhythmic style of speech known as "rap" accompanied by disco, soul, or funk-based R & B recordings. Rap (often used synonomously with "hip hop") was influenced by the verbal "toasting" practiced by Jamaican DJs. Clive Campbell of Kool Herc and the Herculoids, active in the South Bronx borough of New York City during the early 1970s, introduced a technique of isolating and repeating the danceable sections, or "breakbeats," of records by alternating between two

Members of the band Arrested Development accept their Grammy Awards in 1993. The group won the award for best new artist and also for best rap group. (AP/Wide World Photos)

turntables. DJ Grandmaster Flash popularized additional "scratching" and "backspinning" effects. The sampling, looping, and remixing possible with digital technology was featured in the Sugarhill Gang's 1979 breakthrough hit, "Rapper's Delight."

Rappers (or emcees) often serve as foils for each other, alternating or completing lines and verses in seamless patterns. Their lyrics address contemporary political issues or aspects of black history, the so-called gangsta lifestyle of the inner cities, and human relationships. In the late 1980s, controversial West-Coast gangsta rappers such as Dr. Dre, Ice-T, Ezy-E, and Snoop Doggy Dog narrated experiences and fantasies of promiscuity and violence.

By 1986, Salt-N-Pepa and other female performers also were achieving commercial success. After Eminem's *The Slim Shady LP* sold more than 3 million copies in 1999, many pop songs displayed elements of hip hop, and it was fused with numerous styles in virtually every country with a popular music industry. Hip hop has diversified from the old-school rhythmic rap to employ more melodic approaches and encompasses recent subgenres such as snap, reggaeton, and crunk.

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Gregory Walker

Hardcore Rap

Hardcore rap began in the mid-1980s as a subgenre of hip hop and, in the late 1980s, also became an umbrella label applied to a collective of styles that share the "hardcore aesthetic." Hardcore rap music is characterized by multilayered and polytextured production and more aggressive lyrics than other hip hop styles. Through explicit lyrics, hypermasculine themes, and urban dress, hardcore rappers reflect an aspect of the black inner-city existence. Run-DMC laid the foundation for hardcore rap, as they eschewed the party themes and elaborate dress of party rappers, and adopted a street style that blurred the lines between artist and audience. In the late 1980s, hardcore rap began to diversify and a number of subgenres emerged; including message rap, gangsta rap, and X-rated rap. Twenty-first-century hardcore artists continue to balance commercial demands with the street aesthetic in which hardcore rap is rooted.

Hardcore Rap: The Beginnings

Before hardcore rap's development in the new-school period (1983–present), the hip hop musical landscape was diverse. Old-school rap was dominated lyrically by party themes and sonically by revisited 1970s R & B, funk, and disco instrumentals. Furthermore, rappers performed in formal stage wardrobe similar to older Rhythm and Blues and disco artists. Run-DMC and their single "It's Like That"/"Sucker MCs" (1983) detoured from the style and sound of old-school hip hop and subsequently laid the foundation for hardcore rap.

The members of Run-DMC (Joseph "Run" Simmons, Darryl "DMC" McDaniels, and Jason "Jam Master Jay" Mizell) hail from Hollis, Queens, which is outside of hip hop's then center, the South Bronx. They released "It's Like That"/"Sucker MCs" on Profile records (an independent label) in 1983. "It's Like That" is a song characterized by its booming bass drum and gritty lyrics that detailed the struggle of black Americans in boroughs of New York City. While "It's Like That" offered a departure in sound from previous hip hop styles, "Sucker MCs" presented a new sound and structure; one practically unknown to hip hop before that time. The backing track, created by producer Larry Smith, primarily featured dense bass drums and up-tempo snares. Lyrically, "Sucker MCs" was a battle track, as both Run and DMC positioned themselves at the top of rap's hierarchy, triumphing over "sucker MCs," or in other words, lesser skilled rappers. Structurally, the song contained four rapped verses and no chorus, which further distanced it and Run-DMC from the old-school style that embraced the song structures of other black genres.

Run-DMC's "It's Like That"/"Sucker MCs" established the hardcore aural aesthetic: dense, polytextured rhythms combined with lyrics that were either battle, street, or message oriented. Furthermore, Run-DMC's wardrobe consisted

of Adidas suits, leather suits, and black fedoras, a style that reflected the fashion trends of inhabitants of New York's inner-city communities. Since then, hardcore hip hop artists typically have embraced the "street" fashions of their relative core fans. Through music and wardrobe, Run-DMC blurred the lines between artist and audience; another staple of hardcore hip hop.

Run-DMC was managed by Run's brother Russell Simmons, who in 1984, joined forces with producer Rick Rubin to form Def Jam Recordings. Fifteen-year-old LL Cool J's (James Todd Smith) "I Need a Beat" (1984) single was the first record produced by the pair and marked the beginning of Def Jam Record's reign as hip hop's signature hardcore label. Although influenced by Run-DMC, LL Cool J was more dynamic in the parameters of lyrics, showmanship, and sexuality, naturally becoming the label's first star. LL Cool J's *Radio* (1985) became a big hit and opened the doors for other Def Jam acts, including the Beastie Boys, Public Enemy, and Slick Rick. Def Jam was at the forefront of the rise of not only hardcore rap, but the entire genre in the mid- to late 1980s. Outside of the Def Jam sphere, hardcore artists such as Big Daddy Kane (Antonio Hardy), E.P.M.D., Eric B (Eric Barrier), and Rakim (William Griffin) rose to fame. Along with rising popularity came an increase in diversity as more styles began to develop. At this point, hardcore hip hop moved from its status as a subgenre to an umbrella term encompassing the subgenres of message rap, gangsta rap, and X-rated rap.

Gangsta Rap

Gangsta rap, hardcore's most profitable subgenre, depicts urban plight more directly than other forms of hardcore rap and frequently is accused of social irresponsibility because of its exaggerated portrayals of the negative aspects of inner-city life. Typically using graphic language, gangsta rappers presented the more sordid side of urban existence. Gangsta rap as a subgenre began to develop in Los Angeles, California, in the late 1980s.

In the late 1980s, the black youths of Los Angeles, California, were in a constant state of turmoil. Poverty, lack of health care, unemployment, police brutality, the drug trade, and gang violence were among the many issues affecting black residents of Los Angeles and surrounding areas. Like their East-Coast counterparts, California rappers began addressing issues affecting their community, albeit in a much more aggressive tone. Among the first to do this was Ice-T (Traci Morrow), a former Crip gang member, whose debut album *Rhyme Pays* (1987) marks the beginning of the genre. Ice-T's rhymes, like message rappers, were political in nature, but depicted urban existence much more graphically. Niggaz with Attitude (N.W.A.), the genre's seminal group, employed antiestablishment rhetoric on their *Straight Outta Compton* (1989). This recording was the blueprint for gangsta rap albums that followed. Members Ice Cube (O'Shea Jackson), Eazy-E (Eric Wright), Dr. Dre (Andre Young), MC Ren (Lorenzo Patterson), and DJ Yella (Antoine Carraby) went on to varying degrees of solo success after the breakup of the group in the early 1990s.

In 1992, former N.W.A. member Dr. Dre released *The Chronic*, which established the gangsta funk (g-funk) sound. G-funk blended funk grooves (often

sampled) with gangsta lyrics, creating a gangsta style much more accessible that previous ones. Because of the development of g-funk, gangsta rap became the most profitable style of rap in the early 1990s. It is in this same period that gangsta rap spread to areas outside of Los Angeles. The Bay Area's (California) Spice 1 (Robert L. Green, Jr.) and E-40 (Earl Stevens); Houston, Texas's Scarface (Brad Jordan); and New York's Kool G. Rap (Nathaniel Wilson) became popular gangsta rappers.

Gangsta rap continued to dominate the rap market until the violent deaths of two of the genre's most popular artists, Tupac Shakur in 1996 and the Notorious B.I.G. (Christopher Wallace) in 1997. Following these two deaths, a reconfigured style of pop rap, led by Notorious B.I.G. collaborator Sean "P. Diddy" Combs, began to rise in popularity. Although subsequent gangsta rap movements have been successful, such as Master P's No Limit Records, the genre has not been able to reclaim its former position. Presently, a number of gangsta rappers, like The Game, are in stylistic accordance with their predecessors, but most exist in a hybrid state, combining superficial gangsta themes with the materialism that typifies current pop rap

X-Rated Rap

X-rated rap is a substyle of hardcore that has remained on the margins of hip hop for its entire existence. Heavily influenced by 1970s comedians such as Rudy Ray Moore, X-rated rappers lyrically exhibited graphic sexual activity. The genre began in Miami, Florida, in the mid-1980s with 2 live Crew, and Luke (Luther Campbell), at the forefront. Coming out of the Miami bass scene, 2 Live Crew offered simple sex rhymes over rhythmically dynamic and bass-heavy production. In the early 1990s, Oakland, California, rapper Too $hort (Todd Shaw) rose to fame by detailing his hypersexual activity over g-funk beats. Although the X-rated rap has been a major influence on other rap styles, it has not been able to find a firm place in the mainstream.

In the 21st century, hardcore rap as a subgenre exists in a hybrid form, combing elements of gangsta, message, X-rated, and pop rap. Artists such as Nas (Nasir Jones), Wu-Tang Clan, Jay-Z (Shawn Carter), and 50 Cent (Curtis Jackson) continue to produce music under the hardcore label. Hardcore rap also remains to be an umbrella term for gangsta, message, and X-rated rap. The hardcore aesthetic has been a huge influence on both mainstream and underground hip hop as well as hip hop's primary cultural offshoots, film and fashion. Although mainstream hip hop once had significant stylistic diversity, it is now difficult for artists to be commercially successful without at least minimally embracing some component of the hardcore aesthetic. Rap artists are increasingly employing this aesthetic to push the boundaries of creativity and decency in rap music.

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Message Rap

Message rappers offered discourses on racism, violence, poverty, education, and other issues relevant to black Americans. These artists were influenced by three important black political and religious ideologies: black nationalism, Afrocentrism, and the Nation of the Gods and the Earth (the 5 Percent Nation also known as Fiver Percenters). Message rap was a reaction to issues that plagued New York City in the 1980s, such as Ronald Reagan's trickle-down economics, crack addiction, and violence. The subgenre began to develop in the late 1980s with Public Enemy and Boogie Down Productions leading the development.

Public Enemy's personnel includes rapper Chuck D (Carlton Ridenhour), hypeman and rapper Flava Flav (William Drayton, Jr.), DJ Terminator X (Norman Rogers), and the security organization the S1Ws and their leader Professor Griff (Richard Griffin). Their sophomore album, *It Takes a Nation of Millions to Hold Us Back* (1987), was met with much critical acclaim at the time of its release and often is regarded as one of the top hip hop albums of all time. Boogie Down Productions (BDP) was message oriented like Public Enemy but was less political in stance. The group's original lineup included rapper KRS-One (Lawrence Parker), beatboxer and hypeman D-Nice (Derek Jones), and DJ Scott La Rock (Scott Sterling). Although BDP's first album lay on the border between message and gangsta rap, KRS-ONE took a more social-conscious approach on

their follow-up project, *By Any Means Necessary* (1988). KRS-One labeled BDP's music as "edutainment," a contraction of "education" and "entertainment," which are both key elements of message rap.

The popularity of message rap began to decrease in the early 1990s, as gangsta and pop rap dominated the charts. Some message rappers, including Paris (Oscar Jackson, Jr.) and Brand Nubian, enjoyed critical and commercial success, but the typical message rapper operated in hip hop's underground. Although they were not labeled as message rappers, artists such as Gang Starr, A Tribe Called Quest, and De La Soul made social commentary an important part of their music in this period. In the late 1990s, message rap also became known as conscious hip hop and it was at this point that a new crop of message rappers began to move from the underground to the mainstream. Rappers Common (Lonnie Rashid Lynn, Jr.), Mos Def (Dante Terrell Smith), and Talib Kweli (Talib Kweli Greene) have rejuvenated the message rap genre by making music that is relevant to mainstream audiences and that also includes political and social content.

See also Hip Hop Culture.

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Underground Rap

Underground rap is a term used to describe a subgenre of rap music that is outside of the commercial mainstream. Though rap music began as an underground genre made available to the masses through independent record labels, the term underground rap was first used by music critics, record labels, and fans in the mid-1990s amid the rise of gangsta rap. Since then, rap albums that focus more on quality artistic expression and the preservation of hip hop culture are increasing, in opposition to the commercialized sounds that are manufactured by the rap music industry's larger labels. Artists who fall under the underground rap genre include Talib Kweli, Mos Def, Kool Keith, Dan the Automator, Company Flow, Dilated Peoples, J-Live, the Coup, Jay Dee, Anticon, Blackalicious, Madlib/Quasimoto, Oh No, and Aesop Rock.

The line between alternative rap and underground rap is not clear, and it is an area that currently warrants debate. In the "All Music Guide to Hip-Hop," Alex Henderson notes that alternative rap parallels alternative music subgenres, such as

alternative country, in that the music is an alternative to the mainstream rap genres such as gangsta, hardcore, and pop rap. Underground rap is also an alternative to the mainstream, and it has two main distinctions: underground artists are signed onto independent labels (if they are signed at all), and underground rap is more deeply rooted in cultural consciousness and a hip hop purist idealism. Another difference worth noting is that while some underground artists cross over into alternative rap, crossover is typically nonreciprocal for alternative rap artists.

The purist ideal associated with underground rap is apparent in the music and the way it is marketed. As S. Craig Watkins notes, "purists in the movement believe that in the midst of a commercial explosion hip hop has lost its edge, its spirit of innovation, and its capacity for inspiration" (Watkins 2005, 256). The cultural consciousness associated with this purist ideology reflects an effort to reclaim blackness by reclaiming hip hop and reasserting the authenticity of the genre. Underground rap is an example of this purist backlash, as many underground artists and fans stress the importance of preserving the authenticity of hip hop culture that has been overshadowed by the mainstream. In contrast to mainstream rap music, underground rap music equally emphasizes the roles of DJs, b-boys and b-girls, players who often are overshadowed by the rap mainstream's emphasis on the emcee.

Elements of underground rap music that epitomize this purist ideology include an emphasis on the aesthetics of hip hop, the use of conscious lyrics, homage to African American musical genres (jazz, funk, soul, and so on) and a nostalgia for old-school hip hop and African American popular culture in general. As opposed to most mainstream rap, underground rap often includes an emphasis on eclecticism and crossover, cutting and pasting various elements of the African Diaspora. For instance, Southern California DJ Otis Jackson, Jr. (also known as Madlib and Quasimoto) explores elements of early jazz, funk, soul, and dub. His 2005 album, *The Further Adventures of Lord Quas*, incorporates a nostalgic menagerie of African American popular culture references (including audio clips of Melvin Van Peebles, Redd Foxx, and Fat Albert) with musical clips ranging from soul, funk, jazz, and reggae.

An overall emphasis on the aesthetics of hip hop is also prevalent in underground rap music, as is apparent in the poetic lyrics of such artists as Aesop Rock and Kool Keith, and in the eclectic canon mixed by such DJs as Oh No and DJ Shadow. One of underground raps forbearers, Keith Thorton, also known as Kool Keith, Dr. Octagon, and Dr. Doom, is known for his stream of consciousness lyrics, and he was one of the first rap artists to record under various pseudonyms. His 1996 album, *Dr. Octagonecologyst*, received wide acclaim as a one of the most progressive, abstract rap albums to date, and it is credited as one of the first albums to make underground rap accessible to the masses. His lyrical style has influenced many underground emcees, including Aesop Rock, whose album, *Labor Days*, gained popularity among larger audiences of rap music fans for his use of lyrical prose in describing the doldrums of the American Dream.

Although most underground rap sounds less produced and more experimental than mainstream rap, the underground emcee's message often is posited in opposition to the nihilism and self-deprecating content of commercialized hip

hop's lyrical clichés. For instance, in a song appropriately entitled "Re: Definition" on the 1998 album *Black Star*, Talib Kweli and Mos Def use conscious lyrics to criticize the nihilism and the conspicuous consumption that saturates mainstream hip hop culture. Musicians such as Kweli and Mos Def incorporate a political ideology of blackness into their lyrics, speaking out against corrupt government policies, racism, and sociopolitical issues and urging listeners to empower themselves by using their minds.

Underground rap has roots in freestyle competitions, also known as "battling," that occur in local or regional, small-scale venues and in large-scale festivals, such as Scribble Jam. Founded by *Scribble* magazine in 1996, Scribble Jam is an annual event that takes place in Cincinnati, Ohio, and draws thousands of underground hip hop fans each year. The festival showcases five competition categories: emcees, DJs, graffiti artists, b-boys and b-girls, and beat boxers. Many underground rap labels, such as Anticon and Molemen Records, attend the event to locate up-and-coming emcees and DJs (*Scribble* magazine 2008).

As an artistic movement, underground rap emphasizes economic independence in the music industry that is dominated by music business monopolies. Independent labels such as Anticon, Stones Throw, Definitive Jux, Rawkus, Fat Beats, TVT, and Quannum (previously SoleSides) offer an alternative to the business-first attitude of major labels, which, in the opinions of some, often compromises artistic quality in favor of manufacturing a sound that caters to the pop mainstream. Many of these independent labels, including Quannum and Definitive Jux, were started by underground rap artists in an effort to narrow the gap between the business side of the rap music industry and the artist, allowing more freedom for individuality and artistic expression. Some of these labels have joined the American Association of Independent Music (AAIM), a coalition that promotes fair trade, increases media access, and seeks avenues for new technology and distribution for independent record labels.

The Internet is a boon in broadcasting and promoting underground rap artists who are less known and often not signed onto a record label. Chuck D of Public Enemy lauds the Internet as a resource for propagating underground hip hop culture and community. As an advocate of the Internet as a tool for sharing music, Chuck D argues that the media industry has taken control of intellectual property, while the Internet brings ownership back to the people, allowing artists to produce and distribute their own music by bypassing corporate media moguls. His Web site, rapstation.com, provides an online community for the discussion of the state of hip hop, the promotion of new artists and debating the politics of hip hop.

Technology has played a large role in making underground rap music available to the masses, a factor that challenges the bridge between the underground and mainstream. Music downloads and independent marketing through indie label Web sites allow underground artists to reach larger masses without having to rely on major record labels for distribution. This reality is apparent with the success of many underground artists, such as Mos Def, Talib Kweli, Madlib, and Aesop Rock, who continue to gain recognition in the mainstream, and whose

messages remain rooted in the sociopolitical philosophy of the underground and in the importance of preserving hip hop culture.

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Lee Bryars

Southern Rap

Southern rap is an umbrella term used to describe a diverse confederation of rap music styles that originated from and around several cities and regions in the South from the early-mid 1980s into the 21st century. Those cities and regions include Miami, Florida; Atlanta, Georgia; Houston, Texas; New Orleans, Louisiana; Memphis, Tennessee; and the rural South. Although regional subgenres of hip hop are present in all of these areas, the localization of preexisting East-Coast hip hop musical and lyrical themes began in the early to mid-1980s in Miami. Thus, development and growth of Southern rap closely follows the growth of hip hop in the late 1970s in the South Bronx of New York

Since the earliest period of Southern rap in Miami, Southern rap has grown over time and geography to include important subgenres such as *bounce* music of New Orleans, *crunk* music of Atlanta, *chopped and screwed* of Houston, and others. Although the genres that make up Southern rap music represent great musical and lyrical diversity, the music styles are related through their incorporation of assorted interpretations of *Southerness* and Southern identity. General Southern motifs within Southern rap music reflect important differences in music consumption in the South. Perhaps one of the most significant distinctions is its close association with car culture. In the East-Coast region, hip hop music often was consumed in a group setting by a DJ in a park. In the South, rather than DJs sharing music for group consumption, hip hop often was played through the sound system of a passing car or was broadcast through an audio system at a car show. Car shows would feature and young black teenagers (who

often were associated with underground economy) often would buy Cadillac Broughams, Chevrolet Caprice Classics, and Oldsmobile Regals. After filling the truck with woofer and subwoofer speakers, the drivers would slowly move throughout the neighborhoods and then park in a community lot where they could showcase their car stereos for listeners. In this context, the car's enhanced audio system takes the place of the DJ's speakers; thus, the communal aspect of hip hop performance is preserved. Furthermore, the music that sounded the best and carried the sound the farthest was music that was bass heavy. This reality of musical consumption partially explains why bass is a ubiquitous theme throughout Southern rap music.

In addition to this musical and structural difference, rap lyrics tend to be intricately connected to the geographic place of the rapper because rappers tend to be descriptive about their surroundings. Consequently, Southern rap introduced references to various neighborhoods such as "Bankhead" (Atlanta), "Orange Mound" (Memphis), and "The Field" (Albany, Georgia) into the general rap music language. Relatedly, the slang of Southern rappers with words such as "bling bling" and "shawty" has affected general hip hop speak and pop culture speak. Thus, the imagery reflected within hip hop music began to expand to include the Southern region of the United States. In the 21st century, Southern rap has migrated from the periphery of hip hop culture and music to hip hop's mainstream.

Miami

Miami bass music (often known as *booty music*) generally is considered to be the beginning of rap music in the South. The main musical characteristics of Miami bass are fast tempo (near 150 beats per minute); heavy use of the bass machine (the Roland TR808); simple rhyming structures; dance-oriented beats; and highly explicit or sexual content. Bass music quickly gained popularity throughout Miami, Florida, and the South partly because of its connection to Southern car culture and party music. Consequently, music that "knocks" or has an amplified bass line often is more desirable because it sounds better through a car stereo.

In 1984, amid a burgeoning music scene, Uncle Luke (Luther "Luke Skywalker" Campbell) became the focal member of the rap group 2 Live Crew. Campbell, along with founding members Fresh Kid Ice (Chris Wong Won), DJ Mr. Mixx (David Hobbs), and Amazing V (Yuri Vielot), released the group's first single later that same year, "The Revelation." Campbell used his connections and experience as a local nightclub impresario to gain airplay in teen clubs, such as Miami's *Pac Jam* and on local urban radio like WEDR 99 Jamz. Through a changing cast of members, 2 Live Crew popularized Miami Bass Music and brought it national attention with the release of their controversial album *Nasty As They Wanna Be*. The album generated national attention and furor in part because of its sexually explicit lyrics on singles such as "Me So Horny."

This music spawned bass music scenes in other cities in the South such as Jacksonville, Orlando, and Atlanta. The music remained popular into the 1990s with

groups such as 95 South, Ghost Town DJ's, Splack Pack, Disco Rick, and others. In the late 1990s Miami rap began experiencing a resurgence with Trick Daddy (Maurice Young). Trick Daddy began his rise as a featured artist of Luther Campbell and 2 Live Crew on songs like "Scarred." In 1997, Trick Daddy released his debut album *Based on a True Story.* Trick Daddy's success represented a slight break from past Miami Bass music tradition in that his musical offering was more diverse and included more hardcore rap lyrical themes. This trend in rap music has been continued by other Miami-based rappers and producers, such as Rick Ross (William Roberts) and Pitbull (Armando Christian Pérez).

Houston

In the late-1980s Houston emerged as the second major Southern hip hop epicenter. The Geto Boys added a complexity to Southern music with graphic tales of life in the tough neighborhoods of Houston's South Park and the Fifth Ward, while UGK detailed their hometown of Port Arthur, Texas. Prominent musical characteristics of these artists include versatile lyrical complexity; heavy use of the Roland TR808; obvious Southern dialect and accent; and explicit and more gangsta rap–oriented lyrics.

UGK, made up of Bun B (Bernard Freeman) and Pimp C (Chad Butler), and the Geto Boys, made up of Scarface (Brad Johnson), Willie D (William James Dennis), and Bushwick Bill (Richard Shaw), both debuted in 1988. The combination of gangsta rap motifs associated with the West Coast in the lyrics of UGK and Willie D and a slower and more melodic musical structure helped solidify Houston's early contribution to Southern rap music. The Geto Boys' 1991 album release, *We Can't Be Stopped*, catapulted Houston to national attention with their hit single "Mind's Playing Tricks on Me."

In the late 1990s, DJ Screw (Robert Earl Davis, Jr.) began releasing mixtapes with songs that had been dramatically slowed down by DJ Screw. This technique developed into a subgenre known as *chopped and screwed*. The term is derived from "chopping," a DJ technique in which the DJ creates repetition by playing the same musical sample on two turntables with one turntable slightly ahead of the other and toggling between the two tables. The practice of "screwing" or slowing the tempo of a song was named after its popularizer, DJ Screw. This native Houston production method became a popular feature of Houston rappers, such as Lil Flip (Wesley Eric Weston, Jr.) and Paul Wall (Paul William Slayton). Houston rap music continues to experience success with such artists as Paul Wall, Mike Jones, and Chamillionaire (Hakeem Sereki).

Atlanta

Over the last 10 years Atlanta has emerged as the capital of Southern rap; not only in terms of music but also regarding music industry infrastructure. The origins of hip hop in Atlanta can be traced to the migration of bass music during the late 1980s and early 1990s from Miami to Atlanta. DJs such as Kilo Ali, King

Edward J, and DJ Smurf (Michael Croomes) popularized bass music in Atlanta. In 1994, Atlanta began establishing its own identity within Southern rap. The year 1994 was a seminal year for Atlanta hip hop music in part because Outkast released its debut album *Southernplayalisticadillacmusik* and local music producer Jermaine Dupri created So So Def Recordings.

Outkast, including Big Boi (Antwan Patton) and Andre 3000 (Andre Benjamin), was the first nationally recognized rap group from Atlanta that embraced an overtly Southern identity in their music. Outkast embraced Southern allusions to religion, music, and culture, and their production team, Organized Noize, evoked a Southern musical heritage that included gospel and the blues musical motifs. Outkast was able to achieve long-term critical and commercial success that helped to integrate the identity of Southern rap into the larger hip hop mainstream.

Since 2000, Atlanta rap music has experienced a tremendous proliferation of both artists and subgenres. Rappers including Ludacris, T. I., Yung Joc, Young Jeezy, and others have concentrated their efforts on reality rap from a Southern perspective. Meanwhile, the close connection between music and dance has been preserved by people such as DJ-turned-producer Lil' Jon (Jonathan Smith), who has created a subgenre of music known as *crunk* that is centered on increasing the energy level in club settings or *getting crunk*. The musical structure of *crunk* music is ideal for increasing the level of excitement in nightclubs because the dominant bass lines control the dance pulse, while the relative absence of melodic development and short, repetitive, simple, rhyming phrases accentuate the bass line. In addition to crunk music, the related subgenre of *snap music* has migrated from being a staple at Atlanta strip clubs to the musical mainstream with artists like the Ying Yang Twins, D4L, and Soulja Boi. Although the musical composition of crunk and snap music are related, there are significant differences. Crunk music tends to be extremely bass heavy and snap music more often corresponds with a specific dance, such as the "Laffy Taffy," "Lean Wit it Rock Wit It," and the "Crank Dat."

New Orleans

In the mid- to late 1990s, New Orleans emerged as another center for Southern rap with the establishment of two record labels, No Limit Records and Cash Money Records. The founder of No Limit, Master P (Percy Miller), created the label while he was living in Northern California; however, upon returning to New Orleans, he used his label to develop himself as an artist, as well as his two brothers Silkk tha Shocker (Vyshonn King Miller) and C-Murder (Corey Miller) and other local artists. He found national success producing collective "Beats by the Pound" from 1997 until 1999 with a close-knit group of artists that primarily focused on gangsta rap themes.

The other major record label to appear in New Orleans was Cash Money Records founded by Birdman (Bryan Williams). The label first found local success with rapper Juvenile's 1997 single "Soulja Rag." Juvenile (Terius Ray),

quickly became Cash Money's largest artist. Through his New Orleans dialect, accent, and imagery, Juvenile gave national audiences a glimpse of what life was like in New Orleans's Lower Ninth Ward. Bounce music is a subgenre of party-oriented and bass-heavy music that is popular throughout New Orleans. Many bounce music songs contain samples from two rap songs, "Drag Rap" by the Show Boys and "Rock the Beat" by Derek B. Other Cash Money artists became commercially successful following a similar formula and innovative production from Mannie Fresh (Byron O. Thomas). The most successful and prolific rapper from New Orleans in general and Cash Money specifically is Lil Wayne (Dwayne Michael Carter, Jr.).

In the aftermath of Hurricane Katrina, many New Orleans rappers were forced leave New Orleans; however, rappers including Lil Wayne and Birdman continue to make music that is an audible representation of the spirit of New Orleans.

Memphis

In the early 1990s rap music emerged in Memphis, Tennessee, a city with a solidified musical legacy achieved through the blues, Stax Records, and Elvis Presley. In the 1990s, club DJs played hip hop from across the United States, but the fans tended to gravitate toward artists associated with the Houston rap label Rap-A-Lot. Soon after, the club call to "get buck" became a guiding motif in Memphis hip hop culture. The term "get buck" means to get wild and refers to the dance step the "buck jump." When crowds got buck they would move aggressively by flinging arms and stomping feet, similar to people in a mosh pit. Hip hop group Three 6 Mafia would capture this energy in their music and spread it throughout the region with songs like "Tear Da Club Up." From their album debut *Mystic Stylez*, Three 6 Mafia has built a reputation for solid production and gritty and grotesque lyrical themes.

Although Three 6 Mafia may be Memphis's most commercially successful rap group, 8ball and MJG are probably the most respected. The influence of Houston artists such as the Geto Boys can been seen in the early work of the rap duo, 8Ball and MJG (Pemro Smith and Marlon Jermaine Goodwin). Their focus on hardcore rap and lyrical themes associated with the lifestyle of a pimp resonated with Southern rap audiences and has preserved their cult following from the early 1990s into 21st century.

Rap in the Rural and Small City South

If the idea of Southerness is viewed as a continuum, Southern rap music from rural spaces often represents the archetype of Southern life through dialect, musical soundscape (including blues instrumentation), and geographic references. Furthermore, the presence of Southern rap music from small cities, rural areas, and major metropolitan areas is significant because the South is the only region in the United States where African Americans are consistently found in large numbers in all three spaces. Most Southern rap music is based

in the major Southern metropolitan areas, such as Miami, Houston, and Atlanta, but there has been a consistent presence of artists outside of these areas who have introduced the rural milieu into mainstream hip hop and American popular culture. The first of these artists was Arrested Development (AD) and their 1992 debut *3 Years, 5 Months, and 2 Days in the Life of . . .*, which featured the successful singles "Tennessee" and "Mr. Wendal." The lyrics of AD's songs are filled with references to complex aspects of Southern history and culture, including lynchings, plantation life, going "down home," and connecting with the legacy of their enslaved ancestors. "Tennessee" is rife with musical signifiers such as blues guitar licks and harmonica rifts that connect the sound of the music with the rural South. Other groups that reference rural notions of Southerness include Field Mob from Albany, Georgia and Petey Pablo (Moses Barrett III) from Greenville, North Carolina, and Nappy Roots from Bowling Green, Kentucky.

References to Southern history often are more prevalent in rural Southern rap because the artists are geographically closer to former plantations and sites where lynchings occurred. Within the South, the migration to cities such as Houston, Atlanta, and other cities represents a removal from a more agrarian and small-town life. Rural rap does much to preserve the connection between the racial history of the South and being Southern.

From the late 1990s through the early 2000s, rap artists from smaller cities throughout the South have resisted the urge to migrate to major Southern cities and have instead chosen to introduce hip hop to their hometowns in Mississippi and Louisiana. The lyrical themes among these artists range from dance anthems to street hustle themes to hip hop bragging and boasting. This lyrical diversity is represented in the productions of David Banner (Levell Crump) from Jackson Mississippi; Lil Boosie (Torrence Hatch) and Webbie (Webster Gradney) from Baton Rouge, Louisiana; and Hurricane Chris (Chris Dooley, Jr.) from Shreveport, Louisiana. The incorporation of Southern rap music from rural areas and smaller cities is important because it offers a different view of the African American experience from the urban perspective of life that is consistently represented in most rap music in the United States.

See also Hip Hop Culture.

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Fredara M. Hadley

Rap Music and Faith

Religion always has been a significant influence in African American communities, providing both a moral and social center. As rap generally is regarded as the current manifestation of the African American musical traditions and contexts out of which the spirituals and the blues came into existence, it is only natural that religion and faith would find its way into rap. These religious influences are manifested in both overt and covert ways by two types of artists. The first is the artist who ties into the cultural aspect of religion and the references to religion that are a part of everyday living. These include nominal references to a deity or references to familiar stories and people. The second is the so-called artists of faith who allow their beliefs to come out in their music and use their music to promote those beliefs.

There is a great deal of controversy surrounding those artists who mix religion with their music and the lifestyles they live and the nonreligious lyrics they use. Critics have suggested that artists who mingle religious lyrics with lyrics laced with profanity and references to drug use and violence are using religion as a gimmick and thus cheapening any expression of honest belief they may have. Others point to the boasting and materialism of many rap songs and the lavish lifestyles many rappers live as being antithetical to the humility and modesty promoted by most religions. Artists respond to their critics in various ways. Some take the view that life is not strictly dichotomous and that their lyrics are simply a reflection of real life. Others argue that their rap personas are essentially characters that they play and their lyrics are a reflection of that character. For others, rap lyrics are tied to the playfulness of some African American oral and aesthetic traditions, such as the toast, where lyrics are not intended to be taken literally. Still others admit to the inconsistency and play it off as human imperfection.

Of the religious faiths which abound, Christianity, particularly varying forms of Protestantism, has been the primary religious influence in many African American communities. Churches serve as centers of religious instruction and worship as well as social centers of communities. Since the late 1950s, Islam has been a significant force within African American communities with the rise in prominence of the Nation of Islam and the Nation of Earths and Gods, the so-called Five Percenters, in the 1960s. For many African Americans who felt disenfranchised by Christianity, these Islamic faiths offered an alternative.

Christianity

Rap entered Christian churches more as a pedagogical tool than a musical genre. The rhyming verses and rhythmic accompaniments were used to teach stories and aid in memorizing verses and the books of the Bible. The emergence of dc Talk, a racially integrated trio from Liberty University, marked the first serious attempt to move rap out of the Sunday School class and into teenagers' stereos. Although the group was extremely popular, their music was quite different from the music of Run-DMC, LL Cool J, and DJ Jazzy Jeff & the Fresh Prince, or any other popular rap artists of the time. They did, however, open the door to more artists who would express their Christian beliefs in a musical style that was consistent with mainstream artists. These artists include Michael Peace, D.O.C. (Disciples of Christ), S.F.C. (Soldiers for Christ), Dynamic Twins, and Danny "D-Boy" Rodriguez. In the 1990s and beyond, artists under the banner "gospel hip hop" or "holy hip hop" became prolific, including the Gospel Gangstaz, T-Bone, L.A. Symphony, GRITs, and The Cross Movement. Many of these artists created communities of like-minded hip hop artists that blended Christian teachings with music straight out of the clubs.

Christian rap has had the misfortune of being categorized as part of contemporary Christian music, which has led to a "ghettoization" that has not affected rappers adhering to other faiths in the same way. That being said, Christian rappers have adopted many of the rap styles (East Coast, New Jack, gangsta, crunk, dirty South, and others) that have become popular since the 1980s. While a number of Christian rappers are content to rap exclusively about religious matters, many use their music to promote a social gospel that incorporates the need to find answers to issues like poverty, drug use, prostitution, and violence.

Christianity expressed in rap entered the mainstream in 2004 with Kanye West's hit "Jesus Walks." The lyrics speak to the omnipresence of Christ who walks with the saints and sinners alike. Tupac Shakur also referenced a "Black Jesus" (sometimes spelled Jesuz) who was Jesus to pimps and thugs. Shakur's image of this Jesus is not the orthodox Jesus, but rather a Jesus who understands the needs of his people because he drinks, smokes, and struggles just like they do.

One of the rap themes born out of the teachings of the Nation of Islam is racial pride and the struggle between whites and blacks. The Nation of Islam teaches that the original man was black (Adam was created out of black mud) and that all other races are descended from him. Whites were the creation of

an evil black scientist named Yakub, who wanted to create a race of people who would one day rule over the original people through deceitful practices. Farad Muhammad's successor Elijah Muhammad taught that whites were the "blue-eyed devils." These themes emerged in the 1980s in Ice Cube's *Death Certificate* as commentary on racial and class issues, KRS-One and Boogie Down Production's *Any Means Necessary*, which alludes to the work and teaching of Malcolm X; and Public Enemy's *It Takes a Nation of Millions to Hold Us Back*, which makes direct references to these teachings. In fact, many of these rappers consider their music to be part of what Malcolm X termed a "jihad of words."

Most Islamic-influenced rappers are affiliated with the Nation of Islam, but other Islamic groups are represented in rap. Mos Def, Talib Kweli, Common, and members of A Tribe Called Quest and the Roots embrace the more orthodox Sunni form of Islam. Perhaps the most influential and overt Islamic influence in rap comes from those who are called the Five Percenters.

Islam

The Nation of Islam was founded in 1930 by Master W. D. Farad Muhammad. Although they hold many beliefs found in traditional Islam, such as the belief that Allah is the only God and authority of the Qur'an and Allah's prophets, the Nation of Islam redefines Allah as Master W. D. Farad Muhammad who, as the human manifestation of Allah, would bring about a universal government of peace. The organization is frequently accused of stirring up racial discord because of their rejection of racial integration and prohibition on interracial mixing and marriage.

Nation of Gods and Earths (Five Percenters)

The Five Percenters are an offshoot of the Nation of Islam founded around 1964 by Clarence 13X. His doctrine included the belief that humanity was divided into three distinct groups. The largest group included the 85 percent of black men who are bent on self-destruction. The second group, 10 percent, includes those who have knowledge and power, but who use it to abuse and oppress the 85 percent. The final 5 percent are the righteous teachers who are not only aware of their own divinity, but also reveal these secrets to the 85 percent, so that they might be spared from their self-destruction.

The influence of the Five Percenters extends beyond the lyrics they create. Many expressions commonly found in the mainstream of hip hop culture have their roots in the Five Percent. For instance, the greeting "'sup G?" was a greeting used by members of this group; "G" originally referred to "God," and the belief that each Five Percenter was God, rather than "gangsta." "Droppin' science" was how they spoke of teaching, and the phrase "let me break it down for ya" referred to the practice of breaking down words to arrive at their true meaning (knowledge–to know the ledge, or boundary, of self; wisdom–to "wise," or speak intelligently, from the "dome," or mind).

Even the expression "word" has its roots in Five Percent practice as a response to hearing a profound truth.

Some prominent rap and hip hop artists who are members of the Nation of Gods and Earths include Big Daddy Kane, Busta Rhymes, Mobb Deep, Brand Nubian, the Wu Tang Clan, Poor Righteous Teachers, and Digable Planets.

Other Religions

Although not entirely absent, expressions of other faiths, such as Judaism, Buddhism, and Hinduism, are more rare. The only major presence by a Jewish artist of faith is reggae and hip hop artist, Matisyahu, whose Hassidic Jewish beliefs are articulated in numerous songs. The 2007 release *Bayani* by the group Blue Scholars includes a Bahai prayer chant as the unnumbered first track.

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Eric S. Strother

Rawls, Lou (1933–2006)

A pop, blues, soul, and gospel singer, Louis Allen Rawls was born December 1, 1933, in Chicago, Illinois. He sang in a gospel choir from the age of seven. His first professional experience was with the Chosen Gospel Singers. After serving in the U.S. Armed Forces (1956–1958), he sang with the Pilgrim Travelers, whose members included Sam Cooke at that time. After the group was disbanded in 1959, he began his career as a nightclub entertainer in Los Angeles, California. He made his recording debut in 1962 and thereafter began to win recognition for his blues singing as well as his ballads. During the 1960s and 1970s, he toured widely in the United States, Europe, Japan, and Australia; he recorded extensively and appeared on radio and television shows, including the special show *Soul* in 1967 and his own show in the summer of 1969. In 1975 he became associated with Philadelphia International Records, under the management of Kenny Gamble and Leon Huff. He received awards from the

music industry. His best-known album was *Stormy Monday,* and his best-known performance was of "You'll Never Find Another Love Like Mine." He continued to sing and act (in movies, on television, and on Broadway) until shortly before his death on January 6, 2006.

As a philanthropist, he raised money for the United Negro College Fund with his Annual *Lou Rawls Parade of Stars* Telethon. In 2007, the Lou Rawls Scholarship Foundation was founded to provide qualified students with the opportunity to pursue a college education.

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Eileen Southern

Reagon, Bernice Johnson (1942–)

Bernice Johnson Reagon has been one of the most important and influential scholars shaping the documentation and public presentation of the cultural traditions of 19th- and 20th-century African Americans. Born as the daughter of a Baptist minister in Albany, Georgia, she has dedicated her professional career to researching and presenting a core knowledge of African American sacred musical performance traditions through performance, public presentations, activist scholarship, and teaching. The significance of Bernice Johnson Reagon's contributions to folklore can be broadly classified into four areas: (1) traditional practitioner and civil rights advocate, (2) performer and composer, (3) cultural historian and public sector folklorist, and (4) mentor and educator.

As a college student, Bernice Johnson joined the Student Non-Violent Coordinating Committee (SNCC), a civil rights organization founded and run by Southern black college students, and became one of the original members of the SNCC Freedom Singers (a mixed a cappella vocal quartet) traveling throughout the South during the civil rights movement of the 1960s. To assist SNCC with the strategic recruitment, preparation, and mobilization of Southern rural blacks to protest against racial segregation and political and economic exploitation throughout the South, Johnson drew on her Baptist heritage. She organized black communities by tapping into the black Baptist song-leading tradition and a communally shared core repertoire of spirituals (congregational hymns and gospel songs) as a means to convey messages of resistance to segregation and exploitation. During mass meetings, marches, community cultural events, and in jails, this participatory tradition, sprinkled with several topical songs newly composed by members of the Freedom Singers, buoyed the hearts, minds, and souls of protesters. The SNCC Freedom Singers also frequently modified and taught texts of traditional songs to address specific current situations so that the song's original messages of resistance came to life in the immediacy of the current struggles. All these spiritually invested songs unified and empowered Southern

blacks to confront violent backlash and persistent resistance to their nonviolent protests for justice. Through these experiences as community organizer and song leader, Bernice Johnson (who, during the 1960s, married and later divorced fellow SNCC Freedom Singer Cordell Reagon) found her voice and life direction. She continues to be an active practitioner of this traditional, living, and revitalized African American tradition.

Throughout her career, Bernice Johnson Reagon has remained an active performer, singing music anchored in the aesthetic values of the African American congregational tradition. This aesthetic has informed her solos as well as the performances of Sweet Honey in the Rock, the world-renowned African American women's a cappella group she founded in 1973. Her music has introduced audiences around the world to African American sacred music traditions and the repertoire and performance styles of the civil rights movement. Recordings of her performances of many African American traditional hymns and songs are available on compact disc.

During her retirement as curator emeritus from the Smithsonian Institution and Distinguished Professor Emerita of History from American University, she has also brought this aesthetic to ballet in her score for *Rock* (1996) and experimental theater in *The Temptation of St. Anthony* (2003), as well as in several award-winning documentary films and videos, for which she has composed and arranged music.

As the cultural historian of the Program in African American Culture at the Smithsonian Institution for nearly 20 years, first in the Division of Performing Arts and later in the Program of African American Culture in the National Museum of American History, Bernice Johnson Reagon (bachelor's degree in history, Spelman College, 1970; doctorate in U.S. history with a concentration in African American oral history, Howard University, 1975) documented and publicly presented authentic African diasporic traditional cultures within their culturally appropriate contextual frameworks. Her conceptual framework for the African Diaspora Program of the 1976 Bicentennial Festival of American Folklife set new standards for the public presentation of African-derived traditions at festivals and in museums. Reagon's concern for authenticity, accuracy, and links with real African heritages foregrounded a level of cultural integrity and accountability to black communities that set new benchmarks for informed scholarship about African Americans. As she has featured the community-based cultural power and performing artistry of African Americans, she also has insisted on creating public spaces for the presentation of the research of African American scholars of black cultural traditions.

In her own scholarship, she is most noted for groundbreaking research that documents African American singing traditions of the civil rights movement in the landmark recordings, *Voices of the Civil Rights Movement: Black American Freedom Songs* (1980). Her research also focused on African American 19th- and 20th-century sacred congregational and choral traditions, leading to the Peabody Award–winning National Public Radio series, *Wade in the Water: African American Sacred Music Traditions* (1994).

Other projects have included a presentation of the roots of the African American gospel music tradition in *We'll Understand It Better By & By* (1992), and the performing aesthetic of the African American congregational singing tradition in *If You Don't Go, Don't Hinder Me: The African American Sacred Song Tradition* (2001) and the Emmy-nominated *The Songs Are Free: Bernice Johnson Reagon with Bill Moyers* (1992).

Reagon has won numerous national awards for her outstanding scholarship and performances, including the MacArthur Fellowship, the Presidential Medal, the National Endowment for the Humanities Charles Frankel Prize, and the Heinz Award. Among the testaments to Bernice Johnson Reagon's skills as an educator are the numerous scholars and performers she has mentored at the Smithsonian Institution, where she served as director and curator (1974–1993); at American University, where she taught as a Distinguished Professor of American History (1993–2002); and through her ensemble, *Sweet Honey in the Rock* (1973–2004).

See also Civil Rights Movement Music; Gospel Music; Protest Songs.

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Phyllis M. May-Machunda

Reconstruction Period: 1863–1877

Reconstruction began in 1863 with the Emancipation Proclamation, when Americans began to face the end of slavery; it ended in 1877 with the withdrawal of federal troops from the South. During this era, hope ran high that long-cherished dreams of freedom, equality, suffrage, education, and opportunity might be realized. Congress authorized the Freedman's Bureau in 1865 to assist newly freed slaves. The Thirteenth (1865), Fourteenth (1868), and Fifteenth (1870) Amendments to the Constitution abolished slavery and guaranteed citizenship, due process, suffrage, and equal protection under the law. African Americans were elected to political office through the South as

well as nationally, and with the founding of schools such as Atlanta (1865), Fisk (1866), Howard (1867), and Hampton (1868), African Americans had access to long-denied education. An explosion of creative energy led African Americans to seek education, careers, and communities in which they could fully participate. African American musicians quickly took their new place in the national musical scene.

Folk and Church Music

Music and dance were integral parts of slave culture, equally woven into daily life and ceremonial occasions. Those traditions continued after emancipation, but generally would not be well documented until the advent of recording technology. The folk music repertoire probably included spirituals, hymns, work songs, play songs, ballads, and dance music, and a wide range of instruments was used, such as fiddle, banjo, quills, and a variety of percussion, including clapping, stamping, and "patting juba." The ring shout, harking back to Africa in its union of "dance, drum, and song" and described eloquently in reports dating from the *Slave Songs of the United States* (1867) to the later report of George Cable (1886) in New Orleans, embodied the characteristics that have become definitive of African American music and that found their way into nearly all music that can be called uniquely American, among them improvisation and a dense musical texture of call-and-response patterns, polyphony, polyrhythms, and a high level of vocal elaboration and expressiveness.

During Reconstruction the black church grew rapidly, becoming an important center of community life. Many new churches were founded, some under the auspices of the African Methodist Episcopal or African Methodist Episcopal Zion, and some under new denominations. The Colored Primitive Baptist Church separated from the white Primitive Baptist Church in 1865, and the Colored Methodist Episcopal Church separated from the white Methodist Church in 1870. Pre–Civil War musical traditions came into the church, including spirituals, hymns, and singing variously described as "wild chants" or "lining out the hymns."

Minstrelsy

One of the first postwar musical arenas open to African Americans was the minstrel show, a theatrical tradition that appeared in the 1820s and peaked from 1850 to 1870. While the first minstrel performers were white men wearing blackface makeup, the tradition had always purported to portray the music, dance, and stories of Southern blacks. When the first permanent minstrel groups were organized in 1865, such black troupes such as the Georgia Minstrels, later Callender's Georgia Minstrels (1872), could present authentic versions of their musical traditions. Most of the famous minstrel performers appeared with this group during their careers. Famous black-owned and managed troupes included Hicks-Sawyer's Colored Minstrels, Hicks-McIntosh Minstrels, M. B Curtis All-Stars Afro-American Minstrels, McCabe and Young's Minstrels, and groups run

by their stars, such as William "Billy" Kersands, Ernest Hogan, Henry Hart, and the Bohee Brothers. White-owned companies included Sprague's Georgia Minstrels, W. S. Cleveland's Big Colored Minstrels, Lew Dockstader's Minstrels, Richard's and Pringle's Minstrels, the Mahara Brothers' three troupes, and Field's Negro Minstrels. Minstrel troupes varied widely in size and sophistication, but they all faced the challenges of 19th-century travel, difficulty in finding lodging, and in the South, overt racism. The larger companies usually began their performances with a band parade and concert to attract an audience for the evening's show. The main show usually consisted of an overture; ballads, comic songs, novelty pieces, spirituals, and operatic arrangements; an olio, or variety show, at the end of the first part; and a finale at the end. Songs by James Bland, Samuel Lucas, and Stephen Foster were frequent favorites. James Bland (1854–1911), known as the "World's Greatest Minstrel Man," became a professional minstrel musician in 1875, eventually going to Europe with Haverly's Genuine Colored Minstrels in 1881 and remaining there for a decade. Of his prolific output, his best-remembered songs are "Carry Me Back to Old Virginny" (1878), which became Virginia's state song in 1940; "Oh, Dem Golden Slippers" (1879); and "In the Evening by the Moonlight" (1908). Many minstrel songs found a nearly permanent place in American musical culture; for example, "In the Evening by the Moonlight" was recorded as late as 1926 by the Peerless Quartet and was sung and recorded by Nina Simone at the Newport Jazz Festival in 1960. Other important minstrel stars were Sam Lucas (1840–1916), who toured with Lew Johnson's Plantation Minstrels, Callender's Georgia Minstrels, and the Hyers Sisters Comic Opera Company. Lucas became the first black actor to play Uncle Tom in *Uncle Tom's Cabin* in 1878. Like Lucas, William Kersands (1842–1915) toured with the Hyers Sisters and other traveling shows. Horace Weston (1825–1890), a famous banjo player, traveled for most of his career with the Georgia Minstrels.

Concert Life

One of the most influential concert groups of the era was the Fisk Jubilee Singers, created to do fundraising tours for Fisk University. Because most of the group had been freed from slavery, director George L. White (1838–1895) named them the Jubilee Singers, quoting the Old Testament. Minister Henry Ward Beecher, brother of Harriet Beecher Stowe, arranged concerts throughout the Eastern United States. The group consisted of nine singers and a pianist. Their programs were made up of spirituals, anthems, operatic selections, and popular ballads. Following their first tour in 1871, the singers appeared at Gilmore's Second World Peace Jubilee in Boston; this led to a New England tour and a performance at the White House. In 1873, they toured the British Isles, singing for Queen Victoria. The proceeds of this tour supported the construction of Fisk University's Jubilee Hall, dedicated in 1876. A subsequent European tour (1875–1878) took the singers to Scotland, the Netherlands, France, Sweden, and Germany. An illustrious history and a series of dedicated directors have made the singers a permanent

part of Fisk's musical culture. The Fisk Jubilee Singers generally are credited with introducing the spirituals to white audiences. The ensuing popularity of the spiritual and the Fisk singing style invited much imitation, and enough other jubilee singing groups, amateur and professional, sprang up that the singers added "Fisk" to their name to distinguish themselves.

The most famous touring African American artist during Reconstruction was pianist and composer Thomas Greene Wiggins Bethune (1849–1908), whose stage name was "Blind Tom." He was on tour by age 11, frequently in benefit concerts for the Confederacy. Bethune's career lasted about 45 years, and he published more than 100 piano pieces, primarily salon music. A few unusual pieces make him a noteworthy 19th-century American piano composer. His most famous piece, "The Battle of Manassas," was written in 1861. This extraordinary piece describes the battle through popular tunes representing the Union and Rebel forces, textural passages of a Lisztian nature, and unusual sounds for the time, such as clusters in the bass register of the piano suggesting cannon shots and whistles to indicate the arrival of troops via the railroad. Bethune was famous for his enormous repertoire; in fact, a regular feature of his programs was inviting the audience to select what he played on the spot. Bethune's programs included works by Beethoven, Chopin, and Liszt; operatic potpourris; his own piano pieces and songs; improvisations on popular ballads and operatic arias; and his unique descriptive pieces. Blind from infancy and very likely autistic, Bethune was unable to live independently. Despite the post–Civil War efforts of his parents to gain custody of him, he remained under the legal control of the Bethune family all his life. Bethune toured the United States, Canada, and Europe, making a handsome income for the Bethune family, and creating a sensation wherever he played. Compared favorably with such pianists as Gottschalk, he greatly influenced the next generation of African American musicians, particularly pianist and composer John William "Blind" Boone.

Although few African Americans attained Bethune's international reputation, many other artists were important participants in their local musical circles and achieved significant regional success. Pianist Samuel Jamieson, an early black graduate of Boston Conservatory in 1876, concertized throughout his life and ran a music studio in Boston.

John Thomas Douglass and Walter Craig were active as concert violinists in New York. Douglass toured with the Hyers Sisters and the Georgia Minstrels in the 1870s; furthermore, he is the first black composer of an opera, *Virginia's Ball* (1868). Although the work was performed on Broadway, the music is lost. Craig debuted in 1870 at Cooper Hall in New York, but became better known for his society dance orchestra.

New Orleans had an important Reconstruction circle of composers and performers, partly because of the historically large community of free people of color in the city. Many of these musicians studied in Europe, and some of them emigrated, finding better opportunities and social acceptance there. Violinist Edmond Dédé (1827–1903) studied at the Paris Conservatory, settling in Bordeaux, France, around 1868. Pianist and composer Basile Barés (1846–1902)

studied in New Orleans and Paris, publishing his first piano piece before he was freed. In the 1870s, he often performed at white Carnival balls with his string band. Samuel Snaër (ca. 1832/1834–ca. 1896) made a name for himself as a pianist and cellist, directing the orchestra of the Theatre d'Orleans in the 1860s.

Many musicians continued the band and society orchestra traditions of the antebellum period. Important bandsmen included Philadelphia's Joseph Anderson (ca. 1816–1873), Boston's Pedro Tinsley (1856–1921), and Detroit's Theodore Finney (1837–1899). During Reconstruction New Orleans had the largest number of superior bands, such as the Excelsior, Kelly's, the Onward, and St. Bernard brass bands. Black army bands from the Ninth and Tenth Cavalry and the Twenty-Fourth and Twenty-Fifth Infantry, established by Congress in 1866, toured Texas, Louisiana, Arkansas, and the Dakotas until the mid-1880s. Society orchestras were more numerous than bands, playing for balls, concerts, and with choral groups. Because these groups moved freely between white and black musical events, they provided important opportunities for earning a livelihood. The best known of these groups was Walter Craig's Celebrated Orchestra, organized in 1872, which performed along the entire Eastern Seaboard.

One of the first groups to tour to critical acclaim was the Hyers Sisters, soprano Anna Madah (ca. 1855–1925) and contralto Emma Louise (ca. 1853–1900). Following their debut recital in 1867, they undertook a transcontinental tour in 1871 with two other singers and an accompanist. At the end of the tour, they settled in Boston. Known as the Hyers Sisters Concert Company, they gave many artists an entrée into the musical and theatrical touring circuit. In 1876, the group became a comic opera troupe. Another group with a significant performance history is the Original Colored America Opera Troupe of Washington, D.C., which presented opera in Washington and Philadelphia in the 1870s.

Among divas with important solo careers was Nellie Brown Mitchell (1845–1924), who studied privately and at the New England Conservatory in Boston, making her New York debut in 1874. Prima donna Marie Selika Williams (ca. 1849–1937) made her debut in San Francisco in 1876, then moved east in 1878. She was particularly noticed in Boston and Philadelphia for her brilliant vocal technique. Two other important sopranos began their careers during the late years of Reconstruction: Flora Batson Bergen (1864–1906), whose career eventually took her on three world tours and to command performances before several heads of state, and Matilda Sissieretta Jones (1869–1933), who studied in Providence, Rhode Island, and with teachers at New England Conservatory in Boston. Her stunning voice led to her nickname "Black Patti," and she sang at the White House in 1892.

Legacy

With black artists appearing at Gilmore's 1862 Second World Peace Jubilee in Boston, at which the Fisk Jubilee Singers and the Hyers Sisters were appreciatively reviewed, it seemed that the hopes of Reconstruction were well founded, and indeed many African Americans were able to make their way during

Reconstruction. They could not anticipate the tide of institutional racism that would appear in the 1880s and 1890s to make future success much more difficult. Nonetheless, they laid an important foundation for their successors. Two extraordinary publications captured contemporary African American musical traditions for posterity. *Slave Songs of the United States* (1867) notated an essential collection of spirituals, and also discussed the performance practice and described the emotional affect of spiritual singing. James Monroe Trotter (1842–1892) published his survey of African American Music, *Music and Some Highly Musical People* (1878), including information about many black musicians of the 19th century working in various styles and genres and appending the compositions of 12 composers. His history remains an essential source for music historians.

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Ann Sears

Record Labels

See Black-Owned Record Labels.

Recording Industry

If one examines the history of the treatment of African American music by the recording industry, plenty of evidence justifies Ellis Cashmore's claim that "[t]he most significant value of black culture may be in providing whites with proof of the end of racism while keeping the racial hierarchy essentially intact" (1997, 2). While taking this approach recognizes the fatal inequalities built into the economic system, it collides with two irrefutable conditions: first, that close study of the historical record reinforces that greed and insensitivity know no racial or ethnic boundaries and, second, that focusing on the wrongs done to African Americans all too easily and perhaps unintentionally transforms them into a mass of victims. Instinct somehow propels us to presume that there must be a prohibitive chasm between the creative activity we thrive on and the ethical principles we espouse. To achieve the former, we must dispose of the latter. In the end, regrettably but undeniably, there are no clean hands in the sphere of culture, or elsewhere for that matter. An honest and productive appraisal of the history of the African American presence in the recording industry must therefore examine events without permitting an ideological agenda to predetermine what we study and how we might interconnect an intimidating array of evidence. More productive might be the option of examining and attempting to understand the choices that individuals make and the varied, and more often than not conflicting and even contradictory, motives that propel them. In the end, while it sometimes appears as though systemic inequities invariably cripple the ambitions and thwart the opportunities of deserving individuals, the chronicle of musical achievements compiled by African Americans remains so commanding and comprehensive, something more than sheer serendipity must have brought them about.

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African American Music and the Recording Industry: 1919–1942

It has become commonplace to propose a variety of paradigms to make sense of the historic trajectory of African American music. One of the most prevalent of those paradigms has been that of the collision between the impulses toward integration as opposed to that of the sentiment for segregation. In effect, African American musicians, and those who contribute to their careers, are calibrated upon a scale as to the degree to which they seek access to or support abandonment of mainstream, white-dominated culture. Nelson George adopted this point of view in his widely read and critically well-received *The Death of Rhythm and Blues* (1988), wherein he affiliates his subjects either with the proposals of Booker T. Washington or W. E. B. Du Bois.

Admittedly, while this paradigm possesses a considerable degree of conceptual substance, it nonetheless transposes a complex body of decisions and attitudes into a kind of ethical or ideological crossroads, whereby individuals must choose one path or another and overlook the inescapable consequences of prioritizing indignation over insight. In the end, acts of integration or segregation amount to behavioral strategies, and the one possesses strategic value over the other dependent on a specific set of circumstances and the complex variables that arise. That notwithstanding, the period under review, 1919–1942, constitutes a body of time in which the options to African American musicians and their associates were indisputably limited, certainly so far as the control over their work, its recording, distribution, and its eventual remuneration were concerned. Autonomy was rarely an issue for discussion, as simply getting before a record company or a publisher was a substantial achievement in and of itself, and few of those institutions or individuals were ready to allow African Americans any more than the most menial control over their creative, commercial, or copyrightable destinies.

Consequently, our attention turns to those moments when particular individual figures or groups of African American creators managed to crack the bulwark of institutional antipathy toward their achievements. Getting a foot in the door, acquiring an audience, maintaining a reputation, and gaining not simply critical credit but hard cash for their accomplishments were the priorities of this period, as the organization of the powers that be were not going to allow discussion of more elusive goals like artistic or institutional autonomy, let alone condone the notion that a segregated black cultural sphere had any chance whatsoever of competing with the commercial mainstream.

One of the legendary moments of transition for African American artists occurred in 1920 with the release by Okeh Records of Mamie Smith's "Crazy Blues." We have come to refer to this piece as the first blues recording, a statement that possesses greater rhetorical weight than factual accuracy. Certainly, many recordings of blues songs had been released before this time as had pieces in the idiom been published. What makes this event deserve the stress that has been laid upon it can be related to the active participation of African Americans in the piece as well as the manner in which it acknowledged for the recording industry the potential for sales to black consumers. The precipitator of the occasion was the African American bandleader and composer Perry Bradford (1893–1970), who led Smith's ensemble. He was convinced that money was to be made by recording music in a black idiom written by black writers, performed by black artists, and promoted to a black audience. Through badgering the management of the Okeh label, he convinced them to let Smith record his song, and the release sold more than 1 million copies, many if not most of them to black customers. Now that this frontal assault had been made upon the heretofore more or less unconvinced commercial mainstream, more artists would follow in Smith's wake and numerous writers would join Bradford in providing them with material in their native idiom.

None of this undeniable success should take away from the fact that the record industry and other associated businesses thought of their newfound interest in African American music as little other than a kind of aesthetic equivalent of a natural resource, for they treated it almost as though it were a musical vein that could be

excavated, explored, extracted, exhausted, and eventually abandoned. That is not to say that some of these industry figures were not personally and aesthetically invested in these musicians and relished getting them before the general public; others treated these performers as more or less interchangeable, of little consequence once their sales figures waned. To find potentially recordable performers, the industry relied upon locally situated talent scouts; prescient participants in the industry such as the Mississippi-based H. C. Speir (1895–1972) recognized the talents of such major performers in the blues genre as Charlie Patton (1891–1934), Son House (1902–1988), Skip James (1902–1969), and Tommy Johnson (1896–1956).

Other men and women secured full-time jobs at major record labels as artists and repertoire (A & R) personnel, who saw to it that commercially viable musicians or groups were signed and then subsequently supervised their careers. One of the most remarkable and long-standing figures who played this role was John Hammond at Columbia Records (1910–1987). Born into a wealthy family (great-grandson to William Henry Vanderbilt), Hammond stood out not only for the breadth of major artists he assisted but also for the ideological commitment he had to their lives as well as their livelihood. Hammond was left of center in his political sensibilities and helped to marshal support for the principal political causes of the day, including the excessive prosecution of the Scottsboro Boys. He possessed as well calibrated an ear as he did an ideological compass, for he signed and promoted such musical icons as Count Basie (1904–1984), Billie Holiday (1915–1959), and Charlie Christian (1916–1942). Hammond also helped to augment and extend the public acceptance of and appreciation for the African American musical idiom by organizing the groundbreaking "From Spirituals to Swing" concert at Carnegie Hall in 1938. Bringing black performers to this august forum certified that they stood as high and incontestably in the musical canon as did the concert performers who customarily occupied the stage.

Substantial and illustrious as was the vast body of material performed by African American artists and released during this time period, it bears reinforcing not simply that these performers had limited opportunities for professional expression, but moreover that the powers that be thought of them and their repertoire in restrictive terms. Even if it slowly became recognized that these individuals possessed commercial potential, the kinds of material they were allowed to record was truncated by a kind of aesthetic apartheid. Black musicians were identified with only certain kinds of pieces and genres, and the fact that they might well if not customarily play material from all across the musical spectrum in live circumstances did not apply when they were working for a record label. Take for example, the professional experience of the multi-instrumentalist Howard Armstrong (1909–2003). He not only played fiddle, mandolin, and guitar but also his repertoire included works from the mainstream hit parade as well as in Italian, Polish, and Spanish and from the country idiom. His small body of recordings from this period barely represents this array of influences and aptitudes, and it was only years later in his long life that Armstrong was able to document the breath of his capabilities.

During this period of recorded history, opportunities were virtually nonexistent for African American musicians or others affiliated with the music industry

to avail themselves of opportunities outside the dominant record industry, let alone initiate business structures of their own. The most notable exception to this more or less binding rule was the Black Swan label. Black owned and operated, it was found by Harry Pace in 1921 and based in Harlem. Pace earlier had formed a partnership with the renowned composer W. C. Handy (1873–1958) but founded the label after the association dissolved. It lasted only until 1924, but during its short existence, it released sides by Alberta Hunter (1895–1984) and Ethel Waters (1896–1977) at an early stage in their respective long careers. Other illustrious individuals worked for the company: Fletcher Henderson (1897–1952) was recording manager and the concert composer William Grant Still (1895–1978) functioned as both an arranger and music director.

During the course of the Depression, the music industry suffered as a whole, and African American artists did likewise. A number of labels devoted to their repertoire, such as Paramount and Gennett, failed, and the mainstream companies either cut back or temporarily abandoned recording African American music to the degree that they did beforehand. Performers who continued to prosper had to affiliate themselves with companies and managers who may have benefitted from their talents but kept them circumscribed within a narrow range of expression. Some have thought of the Chicago-based Bluebird label, managed by Lester Melrose (1891–1968) as falling in this category, even though he produced a large number of recordings that included work by Big Bill Broonzy (1898–1958), Memphis Minnie (1897–1973), Big Joe Williams (1903–1982), and the first Sonny Boy Williamson (1914–1948). So similar do some listeners find this catalog that they collectively refer to Melrose's activities as the "bluebird beat." It would not be until during and after World War II that the recording industry began to open up more opportunities to African Americans, think of their capabilities in broad terms, and even employ some of them as managers in positions of considerable authority.

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African American Music and the Recording Industry: 1942–1968

The period between the ascendance of World War II and the height of the Vietnam War may well paradoxically be one of the most artistically fertile and publicly admired of any sequence in the history of African American music. To couple that material with two episodes of martial conflict does not mean to conflate the music with either a political agenda or as a direct response to those dire

events. It remains incontrovertible, however, that military endeavors do have a social as well as a fiscal impact on national ways of life. They both certainly did drive the productive engine of the public's fascination with African American musical culture as well as fuel the recording industry's investment in the array of material produced. It additionally assisted a number of African American entrepreneurs to gamble their own capital, some of them quite successfully, in competing with the mainstream record industry. This period arguably can be thought of as one of the heights, if not the pinnacle in some people's minds, of African American musical history, arguably at least the richest vein of its production until the emergence of hip hop in the late 1970s. It saw the emergence of rhythm and blues, the ascendance of soul, the compositional innovations of bebop and the startling tactics of free jazz. It also saw a convergence, on more than one occasion, of the strategies of integration and segregation. If the predominant ideological agenda of a good portion of the community that supported the civil rights agenda wished to see the metaphor of *e pluribus unum* become reality, others felt that the impulse toward national unity did not preclude efforts at racially motivated autonomy. That would prove to hold true in both the political and the aesthetic arenas.

The degree to which the economy was fuelled by World War II had an impact not only on the gross national product but also, if not more significantly, on the social composition and public interaction of community life. The attraction of factory jobs in large cities led to a notable migration of all races into the urban arena. There, members of different races and classes intermingled, and, by chance if not by necessity, their forms of culture did so as well. Individuals who heretofore were able to live in culturally as well as socially isolated realms found themselves living and working cheek to jowl with others foreign to their experience. In the process, many found social prejudices no longer tenable as well as barriers between generic interfusion a nuisance. This led to new permutations of musical expression that flourished as audiences found themselves ready if not eager to have their preconceptions challenged. Out of this musical melting pot emerged the melange of musical formats that in 1949 *Billboard* magazine would dub rhythm and blues; before that, however, subgenres like jump blues crisscrossed boogie-woogie, blues, and jazz. The large-scale swing bands were no longer tenable, as gasoline prices precluded cross-country tours, so smaller ensembles emerged and new forms of composition took hold, including bebop.

The music industry was galvanized by the available pocket change to support musical product as well as the desire on the part of some entrepreneurs to challenge the hegemony of the major record labels. The 1940s and 1950s experienced a virtual avalanche of independent labels across the country, which, among other things, overrode the prevalence of Tin Pan Alley and the New York–based publishers. Now, cities as diverse as Chicago, Houston, Cleveland, Detroit, New Orleans, Miami, Nashville, and elsewhere could claim a hold on the public imagination and the national pocketbook. Many of these companies were virtual fly-by-night operations, but others, like Los Angeles's Capitol or New York's Atlantic, would survive until the next century. In some cases, the

firms were black owned and operated, like Chicago's Vee-Jay or Houston's Duke-Peacock. Notably, black owners did not guarantee more humane treatment of black artists; in more than one case, as the cliché goes, the only color the music industry recognizes is green. Some artists, however, most notably Sam Cooke (1931–1964), aimed to achieve certain militant as well as monetary goals, as when he ran SAR Records from 1961 until his untimely death in 1964. In addition, even the mainstream labels began to reconceive their notion of administrative diversity, and, consequently, put African Americans into positions of considerable responsibility. For example, the writer, producer, arranger, and executive Henry Glover (1921–1991) oversaw and often co-wrote materials for both black and white artists on the Cincinnati-based King label, and the equally experienced Dave Bartholomew (1920–) was a major player in the city of New Orleans, among other achievements overseeing the career of Fats Domino (1928–).

The interfusion of the races took on not only a musical but an ideological dimension in the course of the 1960s. The impact of the civil rights movement can be heard in the lyrics of many of the most popular songs, while its social agenda was carried out in the studios of many record labels, where multiracial aggregations worked together with administrative cohesion and aesthetic harmony. One of the most notable cities in this regard was Memphis, Tennessee, where the diverse catalogue of the Stax Record company was in many ways a consequence of the multiracial house band, Booker T. and the MGs. Many commentators recognized how the music now dubbed soul was infused by the yearning for ideological transformation wrought by the civil rights crusade. At the same time, the only barely accommodated tendency toward full-scale violence endemic to the American temperament was illustrated by the raucous aggression of groups like Sly and the Family Stone or by other African American artists who amalgamated black forms with other types of expression, like Jimi Hendrix (1942–1970). Record companies particularly appreciated and supported such acts, as they stood potentially to appeal across both racial and generic boundaries.

That ability to appeal to multiple audiences was an outstanding characteristic of the record industry's strategy for black music during this period. All involved stood to gain greater profits if material appealed beyond its racial community of origin. In the 1940s, a number of jump blues artists connected with the mass public, most notably Louis Jordan (1908–1975), as his releases appeared at the top of the black and mass audience pop charts. Concerted efforts were made thereafter to repeat this coincidence, a process dubbed crossover. It mattered little in the end to the participants whether the material was successful in the original form or as rerecorded by white artists, for the writers and publishers stood to benefit in either case. Some African American performers, however, did object, sometimes vehemently, when the crossover efforts not only duplicated but also, in the process, diluted their material, as was the case with some early renditions of rhythm and blues hits by emerging rock stars.

On the other hand, African American artists increasingly were able to find fans throughout the racial and cultural spectrum, and the breadth of their catalogs illustrated this augmentation of their audience. Nat King Cole (1919–1965) accomplished this step with a number of pop hits, as did Ray Charles (1930–2004) when he released two albums of covers of country songs. Individuals like

these, and others, became increasingly recognized as national cultural icons, a sign not so much of the color-blindness of the American public as their willingness to accept a kind of aesthetic inclusiveness in which social interaction still raised debates, if not demonstrations. Concurrently, the ascendance in the 1960s of foreign performers, specifically those associated with the British Invasion, reinforced for much of the American public the viability of the black idiom, for these groups covered the work of African American artists, most notably the Beatles and the Rolling Stones. They did at the same time topple some of them from the record charts, for, unfortunately, the mass public appeared more attracted to the copies and not the originals of these songs.

One of the most successful and influential manifestations of this simultaneous aim toward aesthetic and social inclusion was Berry Gordy's Motown Records (1929–). The remarkably savvy entrepreneur dubbed the label the "Sound of Young America"; the lack of a racial attribute represented his commitment to producing music that would appeal to as well as represent the attitudes and aesthetic predisposition of the mass of young people, not just one targeted segment. He consequently not only deemphasized certain prevalent characteristics of African American music but also instructed his songwriters never to address their material to a niche crowd. In addition, the larger agenda he instituted for his artists intended for them to assimilate to the cultural mainstream. Some members of the mass public objected to, for example, the inclusion of familiar Broadway derived standards in their repertoire, yet Gordy meant such a gesture as an acknowledgment of the breadth of their talent and the possibilities of their range. The social and racial volatility that began to permeate the nation as this period came to a close made this a laudable but potentially impossible goal, yet Gordy held firm to it in the face of social fragmentation and political confrontation.

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African American Music and the Recording Industry: 1968–Present

The virtually cataclysmic atmosphere with which the 1960s drew to a close had an impact on African American music as it did all elements of the national

culture. The assassination of Martin Luther King, the losses of Jimi Hendrix and Otis Redding, among others, in combination with the intemperate political climate, escalation of the Vietnam War, and rioting in a number of major cities gave the sense that the population inhabited something akin to a public pressure cooker. The social cement that affiliated the innumerable communities that comprised America had lost its adhesion. At times, it seemed as though an apocalyptic perspective were not only inevitable, but almost the only option available.

The transformation—some might argue devolution—of African American music that occurred amid this hubbub might well be illustrated by the trajectory of the career of Sly and the Family Stone. Signed to a subsidiary, Epic, of one of the major labels, Columbia, their early material projected an almost ebullient notion of social collectivity and individual advancement. It would appear that we could only be taken higher and, through a simple song, might stand up together as one cohesive culture. Then, the depressed grooves and almost affectless atmosphere of *There's a Riot Going On* (1971) alluded to the bitterness and despair that permeated part of the culture and increasingly dominated the abject state of the inner city. This coincided with the kind of more mainstream heroic imagery projected by African American performers in films like *Sweet Sweetback's Baadasssss Song* (1971) and *Shaft* (1971) and the romantic persona embodied by the Memphis-based Al Green, who began to rise up the charts with "Tired of Being Alone" (1971). Both these universes coalesced in the film *Superfly* (1972) and particularly Curtis Mayfield's soundtrack; he adopted the kind of sympathetic but insightful commentary featured in his material for the Impressions and applied it to his clear-eyed criticism of the drug trafficking glamour of the film's protagonist.

The fact that Mayfield had released the soundtrack on his own label, Curtom, and that Green participated in the production of his own material are illustrations of the increasing adoption of strategies of self-determination by African American musicians. The kind of economic strategies advocated by the Rev. Jesse Jackson through his group People United to Save Humanity (PUSH) carried over to the entertainment sphere. At the same time, if somewhat paradoxically, the mainstream music industry was beginning more aggressively to acknowledge and court African American artists. Much of the most successful black music of the previous decade had been released by independent companies, and the so-called majors remained effectively on the sidelines. Columbia endeavored to amend that position when they hired the Harvard Business School in 1972 to complete a report on the viability of the music as a portion of the contemporary business environment. One wonders, to some degree, why the company had to authenticate through this process something they should already have known. The conclusions the university came to led Columbia to initiate relationships with a number of black concerns, most notably Philadelphia International, owned and operated by writer-producers Kenny Gamble (1943–) and Leon Huff (1942–). This soon led to their distribution of hits by such artists as Harold Melvin and the Blue Notes, the O'Jays, and Billy Paul. Columbia also recognized the importance in marketing and promotion of black radio and

solicited the mushrooming number of stations that catered to this community. Their increased saturation of the airwaves coincided with the production of material by Hollywood targeted at African American audiences, the blaxploitation cycle. As credible as some of these films might be, what is even more consequential in the present context is how frequently studios and producers hired African American artists to score them: James Brown (1933–2006), Marvin Gaye (1939–1984), and Isaac Hayes (1942–2008), who became an actor in some of them as well.

Another factor in the mass merchandising of African American music during this period was the promotion of several individuals as black superstars. Increasingly, record labels put the bulk of their budgets and the power of their promotion departments behind single artists or groups who they believed could have mass market appeal, as some aging figures, like Ray Charles, continued to exhibit. Artists including Stevie Wonder began to appear on major television shows or perform at arenas and stadiums before huge crowds. These figures tended as well to write their own material, which was frequently covered by other artists and in the process became newly installed standards in the national repertoire. The kind of deliberate, cross-racial and multimedia marketing that Berry Gordy advocated for many years now became de rigueur. At the same time, black artists recognized the imperative to cater to their home community, whom they abandoned at their commercial peril. Several festivals or public events were held in the U.S. inner city or on the African continent that embodied the retention of a separatist agenda, including 1972's Wattstax (sponsored in California by the Memphis-based Stax label) and the elaborate concert held along with the Ali-Foreman fight in Zaire in 1974.

A major stylistic innovation emerged during the same period in the form of funk. Amalgamating, among other elements, the transformation of a whole band into a form of percussion pioneered by James Brown along with an insistent bass and some of the more outré elements of rock guitar technique, the genre was epitomized by the Parliament-Funkadelic aggregation led by George Clinton. The bandleader used the varied palette of his large ensemble to accompany his extraordinary material that brought together comic patter, crowd-enthralling chants, elaborate stage productions, and a self-designed cosmology. Their prolific discography embodies not only a musical style but also a multimediated worldview of individual liberation and racial uplift. Other groups, like Earth, Wind & Fire, may not have been as deliberately outrageous but aimed for equally ambitious goals and amassed substantial bodies of fans in the process. Clinton played the record industry as industriously as he played his audiences, signing simultaneously with more than one company, while Earth, Wind & Fire were on one of the majors, Columbia.

African American music always has been rooted in and rarely extracted itself from the communal orientation of the dance floor. This was altogether confirmed by the ascendance of disco during the mid-1970s. Beginning in gay dance clubs and private parties held most notably in New York City and Chicago, live performers and electrified instruments gave way to recordings, and

audiences sought material that could augment the euphoria (sometimes pharmaceutically enhanced) that they located on the dance floor. Record companies responded by releasing extended tracks on 12-inch singles that allowed for protracted moments of physical release. The movement also drew increasing attention to the people who chose and sequenced the recordings, and in the process, DJs like Larry Levan of Chicago's Paradise Garage became cultural icons. As with earlier episodes in African American musical evolution, many of the disco recordings were released on independent labels until the majors began to struggle for their share of the space on the dance floor. In the process, they sought to find artists other than African Americans who could succeed in this sphere and attract wider audiences, and Polygram struck gold in 1977 with the Bee Gees' score for *Saturday Night Fever*. The mass merchandising of this material by the major labels diverted attention from other equally deserving work that emerged from the dance culture itself. Simultaneously, the dominant, and dominantly white, rock audience revolted (in some instances quite vehemently) against what they denigrated as the artificiality of dance music; some, however, recognized in their vituperation elements not only of homophobia but also racism. All too quickly, disco succumbed to a kind of cultural ostracism, as audiences divided themselves between those who venerated electrified instruments and live performers as against those who did not associate mechanically produced beats or virtually interchangeable (and often unnamed) vocalists with artifice.

Various forms of compositional artifice and an enthrallment with the possibilities inherent in computer technology began during this period to take hold in the inner city. Young people who found themselves financially strapped and therefore incapable of considering the acquisition of formal musical skills or expensive instruments began to cobble together a new form of expression that took from the streets and gave back a resonant symbol of the increasing frustration and inhibited energy that troubled the black population. A population that, during Ronald Reagan's terms in office, certainly were ignored and arguably abandoned. The potential that could be unleashed in the human voice and simple forms of rhyme converged with the beats that could be extracted from digital technology or scratched on the surfaces of aging pieces of vinyl. Slowly and, at first, virtually out of sight of most cultural arbiters, a new form of composition took hold and a culture rose up to accompany it: hip hop.

See also Black-Owned Music Publishing Companies; Black-Owned Record Labels.

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David Sanjek

Redding, Otis (1941–1967)

Rhythm and blues singer. Otis Redding was born September 9, 1941, in Dawson, Georgia. His family moved to Macon, Georgia, when he was a child. He obtained his musical education in the public schools there and sang in a church choir. He began singing professionally in the early 1960s; by 1965 he had established himself as a leading rhythm and blues singer. He toured widely in the United States and in Europe and recorded extensively. He was killed in a plane crash December 10, 1967, near Madison, Wisconsin, when at the peak of his career. Among his best-known albums was *Live in Europe;* his last recording was "Sitting on the Dock of the Bay." He won many awards from the music industry. He was inducted into the Rock and Roll Hall of Fame in 1989 and received the Grammy Lifetime Achievement Award in 1999. The Big "O" Youth Educational Dream Foundation, established in 2007 in honor of Otis Redding by his wife, promotes educational opportunities among youth.

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Eileen Southern

Reese, Della (1931–)

Gospel and popular music singer Delloreese Patricia Early was born July 6, 1931, in Detroit, Michigan. She obtained her musical education at Wayne University in Detroit, Michigan. She began singing in church choirs at the age of six, and organized a gospel group, the Meditations, during her college years. She toured with Mahalia Jackson in the summers of 1945–1949 and sang at various times also with Beatrice Brown, Roberta Martin, and the Clara Ward Singers. In 1954 she moved from gospel into the field of secular music; she first sang professionally in a local Detroit nightclub, where she came into contact with leading figures of the entertainment world. The first orchestra she sang with was that of Erskine Hawkins. She began to record in 1955 and thereafter she

recorded extensively. From 1957 on she was active primarily as a soloist; she toured widely and appeared regularly on radio and television shows. In 1969–1970 she was hostess for a television show, titled “Della.” She also appeared in films, including *Let’s Rock* (1958). Her best-known performances were “In the Still of the Night” and “And That Reminds Me.” Her style development was influenced most by Dinah Washington. Her most recent work as an actress includes her television show *Touched by an Angel*; in 1994 received a star on the Hollywood Walk of Fame. In addition to her work in music and acting, she is an ordained minister and founder of the Understanding Principles for Better Living Church. She has also written her autobiography *Angels Along the Way* and a children’s book *The God Inside of Me*.

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Eileen Southern

Renaissance, Chicago: 1935–1950

The movement toward Pan-Africanism spawned the flowerings of the Negro Renaissance in two cosmopolitan areas, Harlem (1917–1935) and Chicago (1935–1950), which led to a greater appreciation for art, especially music and literature, composed and written by blacks. Inspired by a heightened interest in African civilization and culture, artistic involvement in folk art, literature, and music became the primary focus of black nationalist thought expressed by political authors such as W. E. B. Du Bois (1868–1963), Alain Locke (1886–1954), and Marcus A. Garvey (1887–1940). Notable poets of the period included Gwendolyn B. Bennett, Countee Cullen, Paul Laurence Dunbar, Langston Hughes, Fenton Johnson, Georgia Douglas Johnson, James Weldon Johnson, and Claude McKay. Political thought during the Negro Renaissance expressed the view that if African Americans demonstrated substantial abilities in arts and letters, then social, political, and economic freedoms would certainly follow. Seminal political writings including Du Bois’s *The Souls of Black Folk* (1903) and Locke’s *The New Negro* (1925) both made an impact on aspiring young blacks and significantly influenced several poets. Although research on the Negro Renaissance by white scholars tends to glorify the artistic, musical, and literary contributions to the movement, these contributions were made by a relatively small percentage of the black population. Chicago is of particular importance to music during the Negro Renaissance, as there was a high concentration of concert music composers (many of whom were women), as well as performers, performing organizations, associations, music schools, and black newspapers that promoted these musicians and their works and performances.

Garvey outraged many writers due to his radical political views, including the 1914 formation of the Universal Negro Improvement Association (UNIA) and the group’s separatist ideas of “Africa for the Africans.” Although often

inadvertently viewed as a revolt or uprising, writers and artists of the Negro Renaissance simply were voicing their disapproval with the unjust operation of social systems. This was not a direct attempt to be different or "exotic" or social crusaders, some simply created art for art's sake.

New York was already the center of American literary and artistic activity during the 1920s, so it seemed to be no surprise when many blacks moved to Harlem during the Great Migration. In addition to the activity in Harlem, other large cities such as Chicago offered a wealth of job opportunities and an incredible cultural atmosphere rich in literary pursuits, theatre, vaudeville, and music. Important genres for blacks in the arts included nonfiction prose, as well as fiction and poetry, musical theater reviews and vaudeville, and jazz and concert, or "cultivated" or "classical" music. The fascination with folklore and black heritage coupled with the heightened interest in "race pride" moderated the artist's sense of cultural nationalism with "cultural dualism" and the need to recognize the influences of both Africa and America. Social issues such as the decay of old values, intellectual insurgence, and the rising economy during the Roaring Twenties contributed to the movement. Artistic trends embraced the literary avant-garde, naturalism, and exoticism, and increased interest for those on the margins of society. Patronage was important to artists, as whites had access to publishing and greater exposure to literary training. During the Negro Renaissance, white involvement and support of black artists appeared to be part of the allure with the exotic.

While the Renaissance spread to other cities during the 1920s and 1930s, Harlem and Chicago seem to have had the greatest significance, especially in the respective realms of literature and music. The Negro Renaissance gained impetus in Chicago as the movement slowed in Harlem. As a large, centrally located city, Chicago was ideal for events such as the 1933 World's Fair and many national conferences celebrating Negro accomplishments in the arts. The city provided an exceptionally rich environment for writers, journalists, critics, and particularly musicians and composers. To escape problems in the South during the Great Migration, many black professional musicians came to Chicago. As a result, black music teachers from the South enrolled in Chicago's music schools and received further training while primarily white audiences increased. Many of the significant musical achievements in Chicago from the 1890s to the 1930s included the creation of the first local chapter of the American Federation of Musicians for black musicians in 1902, the founding of the National Association of Negro Musicians (NANM) in 1919, and Chicago's outstanding prominence in popular genres such as blues, jazz, and gospel music. In addition to these great accomplishments, Chicago boasted an active and well-developed concert tradition.

Black concert life during the Chicago Renaissance included a wide array of entertainment, including jubilee troupes, church choirs and music study groups, dramatic and concert music companies, theater concerts and recitals, as well as choral clubs. Big events typically included concerts by internationally known black opera singers, black army bands, vaudeville shows, and church concerts and recitals. Choral study clubs were a highly important aspect of concert life, as Chicago's choirs were renowned for their level of performance.

The 1893 Chicago publication *Noted Negro Women* presents a general trend toward books considering the role of women in black society and culture. Other publications included Lawrence Scrugg's 1893 *Women of Distinction* and Gertrude Mossell's 1894 *The Work of the Afro-American Woman*, both including information on black women composers. A number of black women were active composers during the Chicago Renaissance, and it is historically significant that Chicago provided the atmosphere for the first recognition of black women composers. Black musicians and composers faced difficulties in gaining respect within the field of art music; however, William Henry Hackney produced the first "Annual All-Colored Composers Program" in 1914. These concerts demonstrated the creative talents of black Americans and placed them in an integral role of American music history.

Black churches provided an especially important atmosphere in nurturing women composers in Chicago, often providing monthly concerts of classical music. Many black music schools were located in Chicago, including American Conservatory, Chicago Musical College (later absorbed into Roosevelt University), Chicago University of Music, and Coleridge-Taylor Music School. Music associations also flourished, such as the R. Nathaniel Dett Club, Chicago Music Association, and the 1919 formation of NANM by a group of musicians including Nora Holt (1885–1974). Performing organizations such as the 1930s Chicago Symphony Orchestra under Frederick Stock and the Chicago Women's Orchestra under Ebba Sundstrom made significant efforts to include works by African American composers, among them, Florence Price (1888–1953). In the 1930s, the Chicago unit of the Works Progress Administration's Federal Arts Project provided support for a number of composers, including Price.

Literary criticism during the Negro Renaissance placed black authors and poets in a separate genre outside of white literary criticism. Many writers during this period were prolific in both the novel and poetry. As women continued creating great literary works, they still were not considered to be at a level worthy of criticism among the ranks of men. Zora Neale Hurston (1891–1960), a novelist during the Negro Renaissance, wrote several essays on the status and reception of black literary works, music, and art of the period.

The spirit of the Negro Renaissance began to manifest itself musically in the late 1890s through the 1920s in the work of Harry T. Burleigh (1866–1949), Samuel Coleridge-Taylor (1875–1912), Nathaniel Dett (1882–1943), William Grant Still (1895–1978), William Levi Dawson (1899–1990), and Price, among others. These musicians created an aesthetic through the use of extended forms, such as symphonies or operas, which incorporated elements of the African American patchwork of spirituals, blues, ragtime, and other folk genres. This concept blurred the dichotomy between low and high culture, moving folk music into the realm of concert music. The founding of NANM in Chicago drew attention to black concert music, with its interest of preservation, encouragement, and advocacy of all genres of African American music, its composers, and its performers. The widespread attitudes among middle-class blacks in 1930s Chicago were identical to those of Harlem Renaissance intellectuals. Although the

Chicago Renaissance had less visibility as a cultural building movement than the Harlem Renaissance, Dawson and Price made major contributions with their innovative musical ideals and widely celebrated accomplishments that aided in the advancement of the new cultural aesthetics during the period. During the Negro Renaissance, an important artistic collaboration occurred between writers and musicians. The availability of black periodicals, such as the National Association for the Advancement of Colored People's (NAACP's) *Crisis* and the Urban Leagues's *Opportunity*, in addition to the *Chicago Defender* and a number of other black newspapers, were significant in advancing these activities. Because of popular interest in the variety of burgeoning musical entertainment, the mere presence of these media outlets created venues for black critics and skilled individuals to write about music. In addition, writers such as Du Bois, Locke, Hurston, and Johnson, among other poets, showed special interest in music and often focused on such themes as black composers and performers, the art of performing, and traditionally black genres, including the spiritual and the blues, within their novels, essays, and poetry.

Chicago provided a nurturing atmosphere for black women composers such as Holt, Price, and Margaret Bonds (1913–1972) that not only supported traditional values but also provided an urban atmosphere with a substantial amount of musical competition. Holt composed approximately 200 orchestral, chamber, and vocal works, worked as a critic as the first music editor of the *Chicago Defender*, and edited and published the magazine *Music and Poetry* from 1918 to 1922. Price composed 300 pieces for keyboard, orchestra, chamber ensemble, choir, and solo voice. She gained national and international status after her move to Chicago, specifically for the premiere of her 1929 solo piano work *Fantasie negre* and her *Symphony in E Minor* at the 1933 World's Fair. Margaret Bonds, Price's student, was influenced by her rich Chicago environment and cultivated family background. Bonds prolifically composed popular songs, art songs, and theater pieces, appeared as the first black pianist soloist with the Chicago Symphony Orchestra, and ran the Allied Arts Academy, a music school. These three composers contributed greatly to the musical atmosphere during the Negro Renaissance in Chicago and promoted the status of women within black society.

The Negro Renaissance was not solely a male phenomenon. Many women writers were involved, but as is the case with most women artists, musicians, and writers, they were long ignored. The decadence of the Roaring Twenties also plays a role with the perception of women based on their sexuality. In poetry, sex was taboo, and handled only with the most discreet language. In the blues, however, singers approached sensitive topics with more liberty.

The recital singers Marian Anderson (1902–1993), Roland Hayes (1887–1976), and Paul Robeson (1898–1976) were the pride of the Negro Renaissance, all of whom performed spirituals alongside concert repertoire and opera arias. Other black concert singers distinguished themselves by focusing on art music and bringing greater attention to art songs by black composers. As audiences favored concert music, leaders of the movement looked down on jazz and did not view it as part of the social elevation of the New Negro. Concert music

played a vital role among the leaders of the Negro Renaissance and both Locke and Du Bois wrote about its importance to the movement. Secular genres such as jazz and blues were extremely important contributions to the Negro Renaissance as well, whether or not political leaders at the time expressed this sentiment. Some of the outstanding performers in these genres who resided in Chicago at various points during the Negro Renaissance include trumpeter and vocalist Louis Armstrong (1900–1971); pianist, bandleader, and composer Ferdinand "Jelly Roll" Morton (1885–1941); and jazz pianist and bandleader Luis Russell (1902–1963).

Concert music during this period stood far above jazz and blues in the hierarchy created by movement leaders as black composers composed using traditional European forms and aesthetics. Although political leaders established a clear dichotomy between high and low culture within the music of the New Negro, concert music was not immune from contamination by black folk idioms that were present in both jazz and the blues. The *Chicago Defender* included positive coverage on jazz music despite that it also reinforced black stereotypes. The *Defender* regularly covered classical music as it facilitated "uplift" and aligned with the advancement of morals as well as "race progress."

In the concert hall, the spiritual gained much higher status and was well received by both blacks and whites. Bass-baritone Robeson was best known for singing entire programs of spirituals and folk songs. Hayes began programming more spirituals on programs around 1918. As spirituals grew in popularity, many black composers incorporated them along with African rhythms and dance melodies into pieces based on the European classical tradition. This display of African American musical heritage appears in works by Coleridge-Taylor, Price, Still, and Dett, among others.

As the Negro Renaissance flourished, moving from Harlem to Chicago and extending to other cities, the public widely appreciated blacks for their contributions to the arts, especially music. For the first time, audiences applauded black women composers in the United States, and they achieved international status. Composing symphonic works in the classical tradition and setting contemporary poetry by blacks for their art songs, audiences viewed composers as "race champions," raising the status of their race with every successful undertaking covered by journalists and critics. Gender ideology of the period and issues concerning race greatly contributed to the music of black women composers during the Negro Renaissance, particularly in Chicago.

See also Chicago, Illinois; Concert Music—Composers and Repertoire; Concert Music—Conductors and Performers; Renaissance, Harlem: 1917–1935.

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Bethany J. Smith

Renaissance, Harlem: 1917–1935

Stride piano playing, cabaret singing, and early big bands were African American vernacular innovations of the Harlem Renaissance. These were organic developments that formulated within Harlem rent parties, night clubs, cabarets, and speakeasies. They paralleled but differed from other musical innovations of the era, such as conceptions of "high art" (that is, concert music) formulated from folk spirituals and the blues and the development of black musical theater. Whereas the constructions of the latter two forms were shaped, affiliated or affected by the Harlem Renaissance ideals of the New Negro; stride pianists, cabaret singers, and jazz musicians adhered to musical and ideological protocol established within a native, African American vernacular space. As early jazz innovators with a highly discernable and charismatic presence during the Harlem Renaissance years, stride pianists played a crucial role in establishing the foundation of this vernacular space. Whereas current scholarship on Harlem Renaissance music has focused on high art and black musical theater, recognition of the musical developments that took place in quotidian Harlem locales, especially stride piano, are the foci of this essay.

The Early Years

At the beginning of the 20th century, African American migrants from the South and from lower Manhattan began to take up residence in Harlem between 133rd and 134th streets and Lenox and Seventh Avenues. Theaters presenting movies, cabaret singers and dancers, and drama began catering to a black clientele as early as 1905. Most theaters, however, started out racially segregated with all-black or all-white management and patronage and only desegregated

gradually over the years. In 1920, the enactment of Prohibition ensured a burgeoning of unpretentious speakeasies, and vernacular musicians, singers, and dancers found themselves immediately at home in Harlem. Music in Harlem was developing from the turn-of-the-century antecedent music forms of ragtime, the blues, and vaudeville music. Harlem musicians were highly intercompetitive but generally reflected a communal regard for the highest degree of artistic expression and innovative developments borrowed and progressed from earlier genres.

Stride Piano

Stride piano playing was a distinct Harlem innovation of the 1920s that was influential in the development of black musical productions, big bands, cabaret music, and swing orchestras of the 1930s. As a highly creative form of music with borrowings from ragtime, the blues, and often 19th-century European classical piano literature, stride piano playing served as a locus for the further development of older piano styles evolving into jazz. It featured counter rhythms between the left and right hands at exceedingly rapid tempos. With the right hand, chords were improvised, while the left had played a walking bass line. The dexterity of stride players reached such a level that pianists were capable of using both hands to perform two different melodies at once. This was coupled with a heightened sense of creative ingenuity in which the music at large—melody, rhythm, and form—was in a constant state of recreation through the pianists' improvisational techniques. These extraordinary methods held a broad cross-generational appeal, facilitating incorporation of stride piano into numerous jazz innovations in the 1920s through the 1930s Swing Era and beyond.

James P. Johnson (1894–1955)

At the helm of the stride movement was James P. Johnson—an almost forgotten genius of early jazz piano. Johnson was a formidable composer making his most noteworthy marks in popular music with the compositions "Carolina Shout" and the hit song "The Charleston" from the Broadway musical *Runnin' Wild*. In the late 1920s and 1930s, Johnson orchestrated a number of large-scale semi-classical music compositions—symphonies, sonatas, chamber pieces, symphonic poems, and a one-act opera with poet Langston Hughes as librettist. It was through his stride innovations, however, that Johnson would have the greatest influence on American music through the developments of jazz to come.

A number of Johnson's musical contemporaries picked up on his innovations and became important exponents and disseminators of the music themselves—most notably, Eubie Blake, Willie "the Lion" Smith, Stephen "the Beetle" Henderson, and Thomas "Fats" Waller. Stride players perfected their art by constant practice, competing against each other in respectful but fierce musical battles and by playing at the many night clubs, speakeasies, theaters, and rent parties throughout Harlem. In particular rent parties, with admissions usually between $0.15 to $0.25, were a means to offset unaffordable rents. The parties were

composed of a spread of Southern cooking, bootleg liquor, and frequently live musical entertainment and dancing that lasted throughout the night. Stride piano entertainers were highly sought after to perform at rent parties, and these venues provided a significant source of income for the musicians. Catering to a largely working class black clientele, rent parties, speakeasies, and cabarets provided an accommodating and fertile environment for the burgeoning of vernacular music.

Cabaret Singers

Stride playing was a favored form of musical accompaniment for Harlem-based female cabaret singers, such as Mamie Smith, Edith Wilson, Ethel Waters, Alberta Hunter, Victoria Spivey, Mattie Hite, Ada "Bricktop" Smith, Mabel Bertrand, and others during the 1920s. Cabaret singers relied on a repertoire of blues and vaudeville tunes and they made their living dancing and singing in clubs and theaters, often accompanied by one of the great stride piano players or big bands such as the Fletcher Henderson Orchestra.

In 1920, stride pianist Willie "the Lion" Smith along with Addington Major on cornet, Ward "Dope" Andrews on trombone, and Ernest "Sticky" Elliot on clarinet accompanied cabaret singer Mamie Smith on the first successful commercial blues recording, "Crazy Blues." The recording became a smash hit, and it launched a flood of similar recordings, giving rise to an era that came to be known as the Classic Blues Craze—a phenomenon that kept many female cabaret and blues singers and their accompanists working for a decade. Although "Crazy Blues" was valuable for gleaning the dated vaudevillian style of performance, Mamie's singing is rather mediocre and unfortunately the great stride player's contribution is obscured beneath the featured lineup of brass instrumentation.

According to jazz historian, Frank Driggs, more than 200 singers were recorded during the Classic Blues Craze. Included among these singers were the preeminent classic blues singer Bessie Smith and her mentor Ma Rainey.

Ethel Waters (1896–1977)

Ethel Waters was one of the most successful cabaret singers to bridge vaudeville and jazz at the turn of the 19th century. Her stage presence and sense of drama set stylistic jazz performance trends. When she arrived in Harlem around 1919 she secured employment at Edmond's Cellar, a basement nightclub with a working-class cliental that was owned by a small-time black entrepreneur, Edmond Johnson. Waters's regular employment exposed her to the best entertainers in Harlem. She toured and recorded with the Fletcher Henderson Orchestra in the early to mid-1920s; with Coleman Hawkins, James P. Johnson, and Clarence Williams in the late 1920s; and with Duke Ellington in the 1930s. Waters's favorite accompanists were the stride pianists, and her recordings from 1928 (including "Do What You Did Last Night," "Get Up Off Your Knees," "Guess Who's

in Town," and "My Handy Man") with James P. Johnson on the Columbia label reveals why. Johnson's accompaniment was brilliantly supportive and exuberant. He lays out the harmonic progression in the left hand with a secure yet swinging walking bass line, while his right hand is constantly edging the singer on, weaving a graceful array of blocked and arpeggiated chords. Enough space is left in between the pianist's tactfully placed elaborations for the singer to sing out at her best.

Big Band Jazz

The big band era came in the 1920s, on the heels of the developments of stride piano. Most notably, Edward "Duke" Ellington was lured to New York at the age of 24 in 1923, and he incorporated stride playing into various aspects of his big band arrangements. At the time of Ellington's arrival, Harlem's most influential orchestra was the Fletcher Henderson band with the innovations of Don Redman who laid down the foundation for standard big band arranging techniques for years to come. The technique of call and response between the brass and reed sections was the principal ingredient and improvised solos and secondary (scored) melodies were juxtaposed against each other or against the primary melody of the song. These stylistic innovations formed the foundations for big band and swing orchestral arrangements in the 1920s and 1930s. By the late 1920s, Ellington was among a number of Harlem-based big bands that arose to challenge the Henderson Orchestra's dominance.

The large popular entertainment venues in Harlem—nightclubs, ballrooms, and theaters—were employment sources for vernacular musicians. Generally, nightclubs and ballrooms provided floor space for patronage dancing. Theaters featured several different acts in a given evening or off-Broadway musical shows for seated audiences. The large nightclubs, including the Cotton Club, Connie's Inn, and the black-owned Smalls' Paradise, and the ballrooms, including the Alhambra and the Renaissance, typically featured revues, a full evening of entertainment including the club's house band, a featured singer, a tap dancer, five or six chorus girls, and a comedian—all for about $1. The most famous orchestras during this period took up residence at the three major nightclubs. Allie Ross's Orchestra was at Connie's Inn from 1926 to 1929 when they were replaced by Carroll Dickerson's Orchestra, which included Louis Armstrong on trumpet. Charlie Johnson's band was at Small's Paradise for about 10 years after its opening in 1926. And the most prominent big band—the Duke Ellington Orchestra—was the house band at the Cotton Club from 1927 until 1931.

Duke Ellington (1899–1974)

As an enthusiastic student of stride piano, Duke Ellington began transcribing the solos of James P. Johnson in his native hometown of Washington, D.C., before his arrival in Harlem. For Ellington, a major attraction to Harlem lay in it being the center of the stride piano movement, and from his first days as a

Harlem newcomer he frequented the clubs that featured stride piano entertainment and absorbed the stride style. He befriended Willie "the Lion" Smith, and while playing at the Cotton Club, Thomas "Fats" Waller tutored him in stride playing. Ellington's composition, "Portrait of the Lion" is a tribute to Willie "the Lion" Smith. Within a few years, the stride style began surfacing in Ellington's own big band piano solos. Rather than expanding on existing stride techniques, Ellington used what already had been developed along with other big band formulas of orchestration (primarily the innovations of Don Redman) to create his own unique sound. During his years at the Cotton Club, it was characteristic of Ellington to incorporate stride in piano solos and piano fillers of fully orchestrated pieces. Among ample examples are the 1928 recordings of "Jubilee Stomp," "Black Beauty," and "Swampy River"; a brief piano solo on "New Orleans Low Down" (1927); and the piano filler in "Oklahoma Stomp" (1929). Ellington frequently used solo stride piano pieces as introductory numbers preceding the orchestral performance, and he accompanied cabaret singers who were part of an overall Cotton Club revue with stride piano playing (such as "It's Going to Be a Cold, Cold Winter" with Alberta Prime, 1924).

Stride in the Swing Era

In the 1930s, swing music and the dancing that went along with it reached its peak. With live radio broadcasts of swing bands aired throughout the country, Harlem dance halls were crowded as never before. Even though several of the leading swing bands were based in other cities, Harlem maintained a dominant role as the acknowledged entertainment center of jazz. This primarily was due to the Cotton Club revues (the Club moved downtown in 1936) that featured three shows per night—a format that was replicated nationally in similar venues—and the fame of the Savoy Ball Room. The Savoy comprised an entire Harlem block and was large enough to hold 5,000 people inside with two stages for fully sectioned, consecutively playing swing orchestras, and it hosted nationally recognized swing band battles that pitted regional orchestras against each other.

Despite the popularity of the Savoy Ballroom and the Cotton Club, the economic Depression following the 1929 stock market crash on Wall Street had a profound effect on Harlem. Many clubs closed during the Depression years and vernacular musicians began to find more lucrative employment in downtown Manhattan. Moreover, a handful of stride-based, swing band pianists were working in other parts of the country, but they occasionally played in Harlem clubs. These pianists incorporated stride solos into orchestral arrangements as Ellington had done in the late 1920s.

Stride-based pianist and swing band leader Claude Hopkins played the main East-Coast venues, including extended engagements at the Savoy and Cotton Clubs. An example of Hopkins playing stride piano in his swing band can be heard in the song "Canadian Capers" recorded in 1935. The stride style was a foundational element in the piano playing of Kansas City swing band pianists William "Count" Basie and Mary Lou Williams. As a native of Red Bank, New

Paul Robeson, world famous stage and film performer, leads workers in singing the "Star-Spangled Banner" at the Moore shipyard in Oakland, California, in September 1942. Robeson entertained Allied forces during World War II. (National Archives)

Jersey, Basie gleaned important early lessons in the 1920s from the great stride players across the Hudson River in Harlem. Thomas "Fats" Waller instructed Basie on playing the organ for silent movies at Harlem's Lincoln Theater and Basie tagged along with Willie "the Lion" Smith to speakeasies and rent parties where he picked up stride piano tips. A decade later, Basie was playing in Kansas City and incorporating a more sparse style of playing stride solos in the right hand and leaving the left hand walking bass line to be taken up by the upright bass player in the swing orchestras of Walter Page's Blue Devils, Bennie Moten's Band, and his own Count Basie Orchestra. Mary Lou Williams was the pianist and arranger for Andy Kirk's 12 Clouds of Joy in Kansas City. Williams had learned to play stride piano as a youngster, transcribing the music of Fats Waller and James P. Johnson from piano rolls on the player piano. By the time she joined Kirk's band in the late 1920s, she was playing unaccompanied stride at the beginning of orchestrated tunes (for example, "Mess-A-Stomp," 1929) and by the 1940s, she was recording solo stride piano performances on the Folkways record label (for example, "Drag 'Em," "Mary's Boogie," and "St. Louis Blues").

In some cases, swing band leaders not only retained the stride piano technique but expanded its development. Enjoying over a decade-long engagement at Chicago's Grand Terrace from 1928 to 1939, Earl "Fatha" Hines took liberties with the typically consistent beats within stride playing. He threw in his own accented rhythms, here and there, sometimes breaking away from the established

rhythm all together for 5 or 10 seconds at a time before returning to the original tempo. This technique was executed most readably in Hines's solo stride piano and may be heard on several recordings on the QRS and Okeh labels from 1928.

During the Swing Era, pianists continued to add their own signature style to the stride technique. This is found most notably in the works of pianist Art Tatum. Tatum was a bona fide virtuoso who raised the standard of deftness in stride playing higher than ever before. His earliest musical influences ranged from the 19th-century Western piano music repertoire—Chopin, Liszt, Ravel—to stride piano recordings of Thomas "Fats" Waller. Tatum synchronized these two dimensions of piano music and combined breakneck-speed arpeggiated runs, reharmonized chords, and thundering bass note attacks in the left hand that rendered standard compositions anew. These features are readily discernable in his recordings on the Brunswick record label from 1933. The new developments in stride piano playing reveal the highly malleable character of this tradition, which rendered it adaptable to jazz genres beyond the explorations of its earliest innovators.

The End of an Era

The year of 1935 is cited by most scholars as the end of the Harlem Renaissance. Artistic innovations were by no means exhausted by Harlemites. For example, from the mid-1930s, the beginnings of bebop innovations took place in Harlem at Minton's Playhouse, Monroes Uptown House, and the home of swing band and stride pianist Mary Lou Williams. Despite these undertakings in Harlem, a sense of euphoria that was often associated with the Renaissance era was no longer present. Six years after the 1929 stock market crash, a major riot broke in Harlem when rumors spread that a black boy accused of shoplifting in a store on 125th Street had been killed by white police. The timing of this incident paralleled the increasingly stark economy that had a profound and negative impact on African Americans. Within a few years, the glorious years of the Harlem Renaissance would be relegated to memory. Throughout the Renaissance years, however, the community of Harlem provided vernacular musicians with local venues and an overall environment conducive for the fostering of their art. Many of the Harlem venues were self-sustaining, black-owned and -operated locales, such as the rent parties and many (perhaps most) of the speakeasies. With no need to seek employment from sources outside of Harlem and supported by an interdependent community that provided cultural stimuli that was largely composed of a black working-class base, vernacular music developed in an unfettered environ, free from the New Negro ideology most often associated with the Harlem Renaissance.

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Karen Faye Taborn

Rhythm and Blues

See R & B (Rhythm and Blues).

Ring Shouts

See Slave Music of the South.

Ritz Chamber Players

See Concert Music—Conductors and Performers.

Robeson, Paul (1898–1976)

Concert singer Paul Robeson was born April 9, 1898, in Princeton, New Jersey. Although perhaps best known as an actor and civil rights activist, he was also renowned as a concert singer. He obtained his musical education in the public schools of Somerville, New Jersey, where he sang in his high school chorus, and at Rutgers University (bachelor's degree, 1919), where he was not admitted to the college glee club because of his race. After graduation he went to New York to study law at Columbia University (bachelor of laws, 1923) and there first became involved with the theater and musical activities. He began to accept dramatic roles, at first in a Harlem YMCA production of *Simon the Cyrenian* and later on Broadway; he sang in Hall Johnson's choruses; he appeared with Will Marion Cook's productions in the Harlem community (1923); and he sang in the chorus for the Eubie Blake/Noble Sissle musical *Shuffle Along* (1921). In 1925 he made his debut as a bass-baritone in the Greenwich Village Theatre, singing a concert consisting solely of Negro spirituals. It was the first time in history for such a concert, and the beginning of Robeson's long concert career (1925–1960). He carried his program of spirituals around the world, learning to sing the songs in many languages, and he also developed programs featuring the folk songs of other nations. His accompanist for 35 years, Lawrence Brown, frequently sang tenor with Robeson in song duos. Robeson's extensive dramatic activities included appearances in musicals (both stage and film) as well as plays. In 1928 he sang the role of Joe in the London production of the Hammerstein/Kern musical *Show Boat*. He also sang in the Broadway 1932 revival of *Show Boat,* the second filming of *Show Boat* (1936), and the film *Song of Freedom* (1937). He made his recording debut in 1925 and thereafter recorded regularly in the United States and abroad. Beginning in 1948 his political activism began to interfere with concert activities. In a period dominated by the Cold War, his concerts were boycotted or cancelled, and he was denied a passport (1950–1958) so that he could not honor his concert engagements abroad. In 1958 he revived his musical activities abroad, but illness forced him into retirement in 1961.

Robeson was one of the most celebrated persons of his time; during the decade of the 1940s he, Roland Hayes, and Marian Anderson were counted among the top 10 concert artists of the United States. His numerous honors included honorary doctorates from Hamilton College (1940), Morehouse College (1943), and Howard University (1945), an honorary master's degree from Rutgers University (1932), the Spingarn Medal (1945), and innumerable awards from institutions, professional and civic organizations, and governments from around the world. His best-known recording was the album *Songs of My People*. His best-known performances were associated with his struggle for the human rights and dignity of all peoples—the Negro spirituals, the labor song "Joe Hill," "Old Man River" from *Show Boat,* and the cantata *Ballad for Americans* (text by John Latouche; music by Earl Robinson), which was introduced to the public via radio broadcast in 1939. He died January 23, 1976, in Philadelphia, Pennsylvania.

A number of awards have been bestowed on him posthumously. He was inducted into the College Football Hall of Fame in 1995, and he received the Grammy Lifetime Achievement Award in 1998. In 2004, the U.S. Postal Service unveiled its Paul Robeson Commemorative Postage Stamp.

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Eileen Southern

Robinson, Smokey (1940–)

Born William Robinson, Jr. in 1940, Smokey Robinson was affectionately known as the "King of Motown" and was one of the most important figures in the evolution of the Motown Sound. Robinson wrote numerous hits for some of the most notable artists of the Motown era, including Stevie Wonder, the Temptations, the Four Tops, Marvin Gaye, and Mary Wells. He accomplished this all while simultaneously leading the prominent group, the Miracles. Between 1961 and 1988, Robinson wrote 37 top 40 hits for the Motown label. A Detroit native, Robinson grew up in the city's North End. Nicknamed "Smokey" by an uncle, Robinson's group the Matadors was discovered by Berry Gordy during the late 1950s. After Gordy started Motown Records, the group changed their name to the Miracles and became one of the first groups to sign to the new label. During 1961, Gordy appointed Robinson to the post of vice president, a position he would hold for more than 20 years. Throughout his career, Robinson has earned many awards and accolades, including Grammy Lifetime Achievement Award (1999), National Medal of Arts (2002), and honorary doctorates from Howard University (2006) and Berklee College of Music (2009). He has been cited by some of the music industry's biggest names, including John Lennon, George Harrison, and Bob Dylan, as a key influence in American music and a true poet.

See also Detroit, Michigan; Popular Music; Rock 'n' Roll.

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Emmett G. Price III

Rock and Jazz Fusion

See Jazz.

Rock 'n' Roll

In its most general sense, the term "rock 'n' roll" applies to nearly all British and American commercial popular music since about 1955, covering disparate styles (such as disco, funk, and hip hop) and straying into assorted genres (such as musical theater and multimovement symphonic forms). In its most particular sense, rock 'n' roll denotes early forms of this body of music (and of its associated culture) that appeared in mid- to late 1950s America. Cleveland DJ Alan Freed often is credited with coining the phrase "rock 'n' roll," although both "rock" and "roll" had been used together in blues music to suggest sexual activities, as in Trixie Smith's "My Man Rocks Me (With One Steady Roll)" (1922). Two related expressions in circulation at that time were "rhythm and blues" and "rockabilly," which served to connote, among other things, the race of artists who eventually would become known as rock 'n' rollers: the former term was associated with black musicians (such as Fats Domino); the latter with white musicians (such as Bill Haley). In the mid-1960s, the shorter term "rock" came into use in connection with the counterculture emerging in San Francisco, New York, and London. "Rock 'n' roll" eventually gave way to "rock" as the preferred general designation for the musical style, although the former does remain active—as in, for instance, the name of Cleveland's Rock and Roll Hall of Fame and Museum.

African American Roots of Rock 'n' Roll

Rock 'n' roll is an amalgam of various musical styles that preceded it. The African American roots of rock 'n' roll separate into two main strains: one at the beginning of rock 'n' roll in the mid-1950s; the other in the 1960s, culminating in the cultural phenomenon known as the British Invasion.

Early Rock 'n' Roll

The immediate African American musical predecessor to rock 'n' roll is rhythm and blues. Rhythm and blues records always featured black performers, although the songs themselves were sometimes penned by white, often Jewish, songwriters (such Jerry Leiber and Mike Stoller, who wrote "Hound Dog" in 1952 to be recorded by Big Mama Thornton). To make a successful rock 'n' roll record, a white artist needed little more than to cover a successful rhythm and blues song—the rock version was likely to outsell the original, because the latter usually was ignored by pop radio stations and, thus, was restricted to a smaller commercial market. Among the many examples of this covering practice is Bill Haley and His Comets' reworking (Decca Records,

1954) of Big Joe Turner's "Shake, Rattle, and Roll" (Atlantic Records, 1954), a song written by the black Atlantic Records' staff composer and producer Jesse Stone (under the pseudonym Charles Calhoun). As in this instance, the lyrics of the cover version were often modified to remove erotic imagery, though in the Comets' case the line "I'm like a one-eyed cat peepin' in a seafood store" was left unaltered, perhaps because the covering artists did not, or thought that any censors would not, understand the sexual nature of the references. Changes to other musical elements—instrumentation, tempo, vocal style, form—varied according to the particular performers; among the most significant changes in "Shake, Rattle, and Roll" was the insertion of the chorus section in between each verse, keeping the titular refrain always within earshot (with the likely intention of making the song more memorable for listeners, and hence more commercially viable).

If we consider rock 'n' roll and rhythm and blues more as racially charged marketing labels and less as good markers of stylistically distinct repertoires, we should identify jump blues as the real, immediate, African American musical antecedent to rock. At the head of this body of music sits Louis Jordan and His Tympany Five. Jordan's fast-paced tracks such as "Caldonia Boogie" (Decca Records, 1945) and "Choo Choo Ch' Boogie" (Decca Records, 1946) anticipated not only the barebones, rhythmic drive of rhythm and blues and rock 'n' roll records, but also the later styles' emphasis on smaller ensembles (which was in clear contrast to the Swing Era's reliance on the so-called big bands).

It is not surprising that rock's roots extend back into secular African American styles, such as jump blues, because rock was, and still is, a predominantly secular practice. Yet some of rock's sounds trace back to religious contexts. Rather isolated are examples of secularized renditions of originally religious songs, examples such as Ray Charles's scandalous—and commercially successful—reworking of a Negro spiritual in "I Got a Woman" (Atlantic Records, 1954); more significant is the fact that black gospel music served as a great source of inspiration for the singing styles of many rock 'n' rollers. Especially relevant in this regard are Little Richard's whoops and hollers, which imitated the exuberant declamations of Pentecostal churchgoers (and which later would be imitated by white, British rock groups such as the Beatles). Gospel-styled singing, from the soprano solo heard in Pink Floyd's "The Great Gig in the Sky" (from *The Dark Side of the Moon*, Harvest Records, 1973) to the backing chorus of Madonna's "Like a Prayer" (Sire Records, 1989), eventually would become a sonic code in pop rock music for authentic, lofty expression.

The British Invasion

The second main wave of African American musical influence on rock 'n' roll crossed the Atlantic Ocean and reached all the way to Britain. When the Beatles landed in America in February 1964, they brought with them a panoply of tunes that had their origins with black artists in the United States. Their crowd-rousing "Twist and Shout" (from their first U.K. album, *Please Please Me*, Parlophone

Records, 1963) already had been a successful single for the African American group the Isley Brothers (Wand Records, 1962); their "You Really Got a Hold on Me" (from their second U.K. album, *With the Beatles*, Parlophone Records, 1963) was an imitation of the Miracles' version sung by Smokey Robinson (Tamla Records, 1962); and their "Baby It's You" (also from *Please Please Me*) was originally a hit produced by Phil Spector for the black girl-group the Shirelles (Scepter Records, 1961). In addition, much of the Beatles' own original music was clearly inspired by African American styles and musicians. For instance, Paul McCartney's "Got to Get You into My Life" (from *Revolver*, Parlophone Records, 1966) mimics the Motown Sound; John Lennon's "Yer Blues" (from *The Beatles*, also known as the White Album, Apple Records, 1968) takes an obvious nod from the electrified mayhem of 1950s and 1960s Chicago blues; and George Harrison's "For You Blue" (from *Let It Be*, Apple Records, 1970) makes explicit reference to one of its primary inspirations, bluesman Elmore James.

The second biggest band of the British Invasion was the Rolling Stones; however, in terms of indebtedness to African American music, the Stones had no equal. The group was formed by middle-class London boys who took their name from one of their favorite Muddy Waters records, *Rollin' Stone* (Chess Records, 1950). Their early albums are filled with covers of songs originally performed by black artists: for example, their self-titled U.K.-debut album (Decca Records, 1964) features, among other tracks, "Route 66" (which originated with the King Cole Trio, Capitol Records, 1946) and "Can I Get a Witness" (first recorded by Marvin Gaye, Tamla Records, 1963). Following the Beatles, the Stones quickly began to compose their own songs, many of which were derivative of their covered material: an unsubtle example is "Now I've Got a Witness," which appears on the album side opposite of their version of "Can I Get a Witness."

Among the other successful British 1960s bands to soak up African American music were the Yardbirds, Cream, and Led Zeppelin. Before turning to the pop side with hits such as "For Your Love" (Epic Records, 1965), the Yardbirds were blues through and through: their first album, *Five Live Yardbirds* (Columbia Records, 1964), featured covers of electric blues songs, such as "Louise" (by John Lee Hooker, Chess Records, 1951) and "Smokestack Lightnin'" (by Howlin' Wolf, Chess Records, 1956). Guitar legend Eric Clapton played on the Yardbirds' first album before moving on to form the supergroup Cream; a while after Clapton's departure, Jimmy Page took over the reigns as the Yardbirds' lead guitarist (Jeff Beck having served that role for a while in between). On albums such as *Fresh Cream* and *Wheels of Fire* (Polydor Records, 1966 and 1968, respectively), Cream played the blues with gusto: their renditions of "Spoonful" (performed originally by Howlin' Wolf, Chess Records, 1960), "Rollin' and Tumblin" (by Muddy Waters, Aristocrat Records, 1950), and "Crossroads" (based on "Cross Road Blues" by Robert Johnson, 1936) even influenced the likes of fellow rock and blues superstar Jimi Hendrix. The Yardbirds, under Page's guidance, evolved into Led Zeppelin, a band that would become famous for miming blues records. Zeppelin's fame arose not so much

because they imitated and covered African American songs (as many other white British groups had done) but because they frequently did not give songwriting credits to the original artists whose work was being unabashedly appropriated. Typical of this technique is "Whole Lotta Love" from the album *Led Zeppelin II* (Atlantic Records, 1969), a song that steals lyrics by Chess Records composer and bassist Willie Dixon from "You Need Loving" as recorded by Muddy Waters (Chess Records, 1962). In another, almost breathtaking example of borrowing-bravado, Zeppelin singer Robert Plant does his best to imitate the vocal style of bluesman Sonny Boy Williamson II in an uncredited cover of Williamson's "Bring It on Home" (which was also written by Willie Dixon, Chess Records, 1963). Songwriting credits to Dixon (and also to Howlin' Wolf, in regard to other instances of musical theft on Zeppelin's part) were won some years later after the bluesmen filed lawsuits.

African Americans in Rock 'n' Roll

The 1950s

Despite its roots in African American musical practice, rock 'n' roll predominantly has featured white artists. And yet several African Americans have played key roles in the development of rock. The heyday of black rock 'n' rollers was the late 1950s: this period produced the canonical work of such luminaries as Fats Domino, Bo Diddley, Little Richard, and Chuck Berry.

Of all the major African American rock 'n' roll artists, piano player Fats Domino (born Antoine Domino, Jr., 1928–) had the first real commercial success. By 1950, his track "The Fat Man" (Imperial Records, 1949) had brought the jazzy sounds of his home, New Orleans, to the top of the rhythm and blues charts. With the help of arranger and producer Dave Bartholomew, Domino had a string of hits for Imperial Records that eventually became rock 'n' roll classics, such as "Ain't That a Shame" (1955), "Blueberry Hill" (1956), and "I'm Walkin'" (1957).

In contrast to the smooth, often soothing, crooner-like style of Fats Domino, the musical aesthetic of Bo Diddley (born Ellas Otha Bates, 1928–2008) centered on driving rhythms, incessantly static harmonies, and rough timbres. Among his signature sounds was the Bo Diddley beat—a repeated "hambone" pattern derived from African music, eight beats long, with accents on the first, fourth, sixth, and seventh beats and in between beats two and three. Played by the drums, and sometimes doubled by his trademark, homemade, rectangular guitar, the Diddley beat served as the backbone of several of his influential recordings at Checker Records (a subsidiary of the blues-based Chess Records), such as "Bo Diddley" (1955), "Pretty Thing" (1955), and "Mona" (1957).

Despite his striking attire, oddly shaped guitar, and constant self-references in his song titles, Bo Diddley appeared bland compared with the ultraflamboyant Little Richard (born Richard Wayne Penniman, 1932–), whose theatricality was unlike anything commercial music had previously seen. Donning huge hair and garish makeup (and sometimes a cape), Richard would dance on top of his piano while belting falsetto imitations of the Pentecostal cries he had enjoyed as a child

growing up in Georgia. This modus operandi, in conjunction with a healthy helping of sexual innuendo, made major hits out of several of his songs at Specialty Records—"Tutti Frutti" (1955), "Long Tall Sally" (1956), and "Good Golly Miss Molly" (1958), among many others.

While not quite as brazen as Little Richard, Chuck Berry (born Charles Edward Anderson Berry, 1926–) was just as important a force in the historical development of rock 'n' roll. Blending country elements (such as cracks in his vocal lines and song lyrics with long narratives) with urban-blue timbres and rhythms, Berry tried hard to appeal to both black and white audiences, and especially to teenagers. Recording at Chess Records in Chicago, Berry met with great success from his very first track, "Maybellene" (1955, based on the traditional country song "Ida Red"). His efforts in composing for particular clientele are nowhere more obvious than in "School Days" (1957), a song explicitly written from the perspective of a high school student. His showmanship, complete with expressive facial gestures and duck-walks across the stage, combined with his musicianship, which included his influential style of playing multiple simultaneous notes during his guitar solos (as opposed to playing single-line melodies), made classics out of "Roll Over Beethoven" (1956), "Rock and Roll Music" (1957), and "Johnny B. Goode" (1958).

The Early 1960s

The first wave of rock 'n' roll lasted only about five years, from 1955 to 1960. The beginning of the new decade saw a commercial turn away from rhythm and blues–based and country-based sounds and a move toward the more polished sounds of pop. Chubby Checker (born Ernest Evans, 1941–) is a pivotal performer in this context: his smash-hit version of "The Twist" (Parkway Records, 1960) made twisting not just the best-known type of rock 'n' roll dancing, but in fact one of the most popular dances of the 20th century. Rock impresario and host of television's American Bandstand, Dick Clark helped push "The Twist" to the top of the charts in 1960 and again in 1962. Checker continued to capitalize on the twisting craze by releasing several follow-ups, such as "Twistin' USA" and "Let's Twist Again" (both for Parkway Records, 1961). Other artists followed suit, including (among many others) Sam Cooke with "Twistin' the Night Away" (RCA Victor Records, 1962).

In 1959, Berry Gordy, Jr. (1929–) made his hometown of Detroit, Michigan, the headquarters of his new record company, Motown. The motor city would soon yield some of the best black recording artists of the 1960s, with a sound that was designed to appeal to all American teenagers (regardless of race). Irrespective of whether we consider Motown artists such as Martha Reeves and the Vandellas to be rock artists (as opposed to pop artists, or rhythm and blues artists, or soul artists), it is a fact that the Gordy's Motown Sound had an indelible effect on artists whose music is, by any measure, rock music. Homage has been paid to Berry's artists in the form of covers such as Vanilla Fudge's 1967 hard-rock version of "You Keep Me Hangin' On" (Atco Records, originally recorded by the Supremes in 1966), and also in the form of explicit lyrical

tributes such as that heard in "R.O.C.K. in the U.S.A. (A Salute to '60s Rock)" by John Cougar Mellencamp (Riva Records, 1986).

The Mid- to Late 1960s

The dominant figure in any survey of African American rock 'n' rollers would be Jimi Hendrix (born Johnny Allen Hendrix, 1942–1970). Widely acknowledged as one of the greatest electric guitar players of all time, Hendrix is the rock star par excellence: exceptionally talented, colorful in presentation, and raucously hard living (and thus also short-lived). After years of paying his dues as a backup musician, Hendrix traveled to Britain, eventually forming the Jimi Hendrix Experience, a power trio that would record Hendrix's earliest hit singles. Their first album, *Are You Experienced?* (Reprise Records, 1967), was released alongside *Sgt. Pepper's Lonely Hearts Club Band* (Parlophone Records) during the Summer of Love (the peak of the hippie movement) and was, perhaps, second only to the Beatles' album in terms of its importance to the musical art of 1960s counterculture. Hendrix continued to record with various bands for the next few years, until a lethal combination of sleeping pills and alcohol ended his career prematurely. His performance of the "The Star-Spangled Banner" at the 1969 concert at Woodstock epitomized the techniques that made him so highly regarded: his guitar solo took turns between melody and symbolic noise, culminating in a triumphant rock cliché of three rising parallel chords. While the sounds of his playing have often been mimicked, his actual technique remains more or less unique—Hendrix, a southpaw, played his right-handed guitars upside down (when he wasn't lighting them on fire).

The 1970s and Beyond

Since about 1970, rock 'n' roll per se has produced few commercially successful African Americans (although, of course, styles such as disco, funk, pop, and hip hop have produced plenty). And while megastars such as Michael Jackson and Prince might not qualify—according to some fans and critics—for inclusion in discussions of rock, a few notable black artists undeniably merit mention. Among these musicians is Billy Preston (born William Everett Preston, 1946—2006), whose celebrity came first in the form of lending a hand to other established bands, notably the Beatles and the Rolling Stones. Preston eventually had success with a few of his own songs, such as "Will It Go Round in Circles" and "Nothing from Nothing" (A & M Records, 1973 and 1974, respectively). It would be 15 years or so after Preston's successes before an all-black hard-rock band would achieve national fame: starting in the late 1980s, Living Colour scored some major hits in the form of "Cult of Personality" (1988) and "Type" (1990), both for Epic Records.

Two of the most prominent rock guitarists of the past few decades have African American ancestry by way of multiracial families. Slash (born Saul Hudson, 1965–) contributed his soloing and songwriting talent to some of the biggest selling records by Guns N' Roses, including their debut album *Welcome to the Jungle*

(Geffen Records, 1987); in 2002, he helped form the supergroup Velvet Revolver, which earned great success with its 2004 album *Contraband* (RCA Records). Lenny Kravitz (born Leonard Albert Kravitz, 1964–) signed with Virgin Records in 1989, but he did not become a superstar until the late 1990s with singles such as "Fly Away" (1998), "American Woman" (1999), "Again" (2000), and "Dig In" (2001), tracks that won Kravitz the Grammy for Best Male Rock Vocal Performance an astonishing four years in a row, from 1999 through 2002.

See also Appropriation of African American Music; Berry, Chuck; Black Rock Music; Diddley, Bo; Disco; Domino, Fats; Hendrix, Jimi; Little Richard; Motown Sound; Soul Music.

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Christopher Doll

Rock 'n' Roll—Composers and Performers

See Black Rock Music.

Rollins, Sonny (1930–)

Jazz saxophonist Theodore Walter ("Sonny") Rollins was born September 7, 1930, in New York, New York. His father played clarinet. He obtained his musical education in the public schools of New York, beginning study of the alto saxophone in high school. In 1947, he began playing professionally (tenor saxophone). During the next decade or so, he played or recorded with various groups, including Babs Gonzales (born Lee Brown), Earl ("Bud") Powell, Theodore ("Fats") Navarro, James ("J. J.") Johnson, Art Blakey, Miles Davis (intermittently during 1951–1954), and the Max Roach/Clifford Brown quintet (1956–1957), among others. In 1957 he began leading his own groups, which were generally trios without piano in the late 1950s, and then later quartets with piano. He was inactive musically during two periods, 1959–1961 and 1968–1971, during which time he studied and rethought his musical ideas and, in the second period, visited India and Japan, studying Eastern philosophies and theories. He recorded extensively and appeared in films, including the documentaries *Sonny Rollins, Musician* (1968) and *Sonny Rollins Live at Laren* (1973). His performances were distinctive for his long, brilliant, unaccompanied solos. His style reflected the influence of Charlie Parker and Coleman Hawkins; he exerted wide influence upon his contemporaries in the late 1950s, particularly in regard to improvisation. In the 1970s he was no longer in the forefront of avant-garde musicians; he employed rhythm and blues or jazz and rock elements at will. His best-known compositions were "Alfie's Theme" (from the film *Alfie,* 1966, for which he wrote the score) and "The Cutting Edge." His honors included a Guggenheim fellowship (1972) and many awards from the music industry in the United States and in France, including the Grammy Lifetime Achievement Award in 2004. He continues to perform.

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Eileen Southern

Ronettes, The

Considered the "original bad girls" of rock 'n' roll, and comprising sisters Veronica (Ronnie) and Estelle Bennett and cousin, Nedra Talley, the pop trio rose to fame during the 1960s. The group is famous for singles such as "Be My Baby" and "(Walking) in the Rain," as well as the album *Presenting the Fabulous Ronettes Featuring Veronica.* The group honed their musical and

dancing skills in New York City during the late 1950s and early 1960s working as backup singers for various signed acts and dancing in various nightclubs. Their big break came in 1963, when producer Phil Spector, initially taken with Veronica's voice, signed the group to his record label. Between 1963 and 1964, the group achieved monumental success on the pop charts; landing five top 40 hits. As a result of their success, the group toured with the Rolling Stones, met the Beatles, and gained fans in high places, including with Brian Wilson and Keith Richards. As the 1960s progressed, the group had a few other top 40 singles, and the attraction of the "girl group" was fading in favor of newer musical trends. The Ronettes were inducted into the Vocal Group Hall of Fame in 2004, and the Rock and Roll Hall of Fame in 2007.

See also Rock 'n' Roll.

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Emmett G. Price III

Rushing, Jimmy (1903–1972)

Jazz-blues singer James Andrew Rushing was born August 26, 1903, in Oklahoma City, Oklahoma. He came from a musical family: his father played trumpet, his mother sang, and an uncle, Wesley Manning, played piano. He obtained his musical education in the public schools of Oklahoma City and at Wilberforce University in Xenia, Ohio. In 1924, he went to Los Angeles, California, where he found employment as a singing-pianist in local nightclubs. During the mid-1920s and into the 1950s, he sang with various groups, including Walter Page's Blue Devils (1925, 1928–1929), Bennie Moten (1929–1935), and William ("Count") Basie (1935–1948, 1949–1950). He made his recording debut in 1929 with Page and thereafter recorded regularly with his own groups and with others, among them, Benny Goodman, Bob Crosby, and Johnny Otis. He toured with his band (1950–1952) and then as a soloist (1950–1970s) in the United States and abroad. He appeared regularly on radio and television shows and in several films, including *Crazy House* (1943), *The Sound of Jazz* (1957), *The Learning Tree* (1969), and *Monterey Jazz* (1973). His best-known performances were "Mister Five by Five" (also his nickname), "Sent for You Yesterday," and "I'm Gonna Move to the Outskirts of Town." He won numerous awards from the music industry. He died June 8, 1972, in New York, New York.

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Eileen Southern

Russell, George (1923–2009)

Composer and theorist George Allan Russell was born June 23, 1923, in Cincinnati, Ohio. As a child, he played drums in a Boy Scout drum and bugle corps. He obtained his musical education at the Wilberforce University High School in Xenia, Ohio (1940–1943), and studied privately with Stephan Wolpe (1949). He began to play professionally during his high school years in local clubs. His teaching career included tenures at the Lenox School of Jazz in Massachusetts (summers of 1959, 1960); Lund University in Oslo, Norway, and Vaskilde Summer School in Denmark (1968, 1971); and the New England Conservatory of Music in Boston, Massachusetts (1969–2009). During a long illness in the early 1940s, he was forced to remain in bed, and he began to give serious attention to arranging. Later his arrangements were used by Benny Carter, in whose band he played drums, and by Earl Hines. In 1945 he went to New York, where he developed his Lydian Chromatic concept of tonal organization and published a book on the subject in 1953 (second edition, 1959). Thereafter he taught the concept privately in New York (1953–1968) and at the Festival of the Arts in Finland (1966, 1967). In 1960 he formed a sextet, which toured widely in the United States and in Europe, appearing on radio and television programs, at the major jazz festivals, and before "new music" societies. During the years 1964–1969, he lived in Scandinavian countries. His honors included Guggenheim fellowships (1969, 1972), grants from the National Endowment for the Arts (NEA, 1969, 1976), and the American Music Conference Award (1976), as well as a MacArthur Foundation Fellowship. In 1990, he was named an NEA Jazz Master.

He was also appointed to national boards and panels of professional and government organizations, and received numerous awards from the music industry. His best-known works were the *Othello Ballet Suite* (1967), *Listen to the Silence* (1971), and *Living Time* (1975). His composition "Cubana-Be and Cubana-Bop" (1947, with John Birks ("Dizzy") Gillespie as co-composer) was the first written for big band that blended jazz and Afro-Cuban elements. His Lydian Chromatic concept was the first theory that attempted to explain Afro-American music, particularly jazz and blues, in terms of its own immanent laws rather than the laws of European music. He died on July 27, 2009, in Boston, Massachusetts.

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Eileen Southern

Ryder, Georgia Atkins (1924–2005)

College professor Georgia Atkins Ryder was born January 30, 1924, in Newport News, Virginia. She began piano study at the age of six. She received her musical

training in the public schools of Newport News, Virginia, where she played violin in the high school orchestra and accompanied the choir and concert band; at Hampton Institute in Virginia (bachelor of science degree, 1944), where she was accompanist, soloist, and student conductor of the college choir; at the University of Michigan at Ann Arbor (master of music degree, 1946), and at New York University (doctorate in music education, 1970). She began her teaching career in the public schools of Alexandria, Virginia (1945–1948); thereafter she taught at Norfolk State University (formerly the Norfolk Division of Virginia State College, then Norfolk State College). In 1969 she became chairman of the music department and in 1979, dean of the School of Arts and Letters. Her career development was influenced by her former teacher and later husband, Noah Ryder, by Lyman B. Brooks, and Leonard DePaur. She published articles in professional journals and encyclopedias, including *Notable American Women*. She also was active as a church music director and university choral director. She was involved with the Center for Black Music Research of Columbia College Chicago and served on its advisory board from its inception in 1983. She died on December 22, 2005.

Eileen Southern

S

Sacred Steel Guitar

Sacred steel is the popular term for a vibrant African American tradition of sacred music played on the electric steel guitar practiced in more than 300 small Holiness-Pentecostal churches found in nearly 30 states. The tradition has been passed down through four generations.

The House of God, Which Is the Church of the Living God, Pillar and Ground of the Truth, Inc., Keith Dominion and the Church of the Living God, Which He Purchased with His Own Blood, Jewell Dominion are two related churches. In the late 1930s, musicians who heard the electric steel guitar played by Hawaiian artists took up the instrument and began to play it in worship services. Brothers Troman and Willie Eason of Philadelphia, Pennsylvania, and Lorenzo Harrison of Ocala, Florida, were among the earliest church musicians. Influential second-generation steel guitarists include Henry Nelson of Florida and New York, and Maurice “Ted” Beard, Jr. and Calvin Cooke, both of Detroit.

Because their belief system emphasizes individual conversion and avoids the world outside their church—even other Holiness-Pentecostal churches—the steel guitar traditions of the Keith and Jewell Dominion churches evolved for nearly 60 years with a minimum of external influences. The Keith and Jewell Dominions have similar but distinct styles. In the early 1970s, some Keith Dominion steel guitarists began to play the more complex pedal-steel guitar, a configuration of the instrument which continues to gain favor in that church. The older eight-string “lap,” or “Hawaiian,” nonpedal instrument remains predominant in the Jewell Dominion.

Over the years, the electric steel guitar became the dominant musical instrument in both churches, although it has slipped somewhat in the Jewell Dominion in recent years.

The instrument might be seen occasionally in other African American churches, but only in the Keith and Jewell Dominion churches has it achieved the position of dominance. Both traditions are rooted in Hawaiian popular

music and have been influenced by country music and blues, but the sound is distinctly African American gospel. Characteristics of the music include close imitation of ornamented African American gospel vocal technique and rhythmic "frams" or stums. The Keith Dominion steel guitarists are especially noted for the use of elaborate melismas, often executed on one string. Melismas played on a treble string imitate the singing voice; those executed on a bass string result in a dramatic "moan."

The steel guitarist leads the church band to provide extended periods of intense, rhythmic "praise" or "shout" music to aid congregants in their efforts to become infused with the Holy Ghost. Congregants dance ecstatically without partners, and they clap and shout. Presence of the Holy Ghost may be manifested by involuntary body movements, glossolalia, or speaking in tongues, and sometimes fainting, or "falling out." A steel guitarist who can consistently work a congregation into wholesale spirit possession is valued as a great asset to worship services.

The steel guitarists also work closely with ministers and other speakers to provide dramatic emphasis to sermons and testimonies. In the Keith Dominion, the steel guitarist leads the band in a swinging medley of instrumental spirituals as ushers lead congregants in a jaunty procession past the offertory collection plates placed near the altar. The steel guitarist also leads the band to provide a musical backdrop for periods of meditation and to accompany vocalists and choirs.

Musicians learn informally by watching, listening, and imitating. A large percentage of steel guitarists begin their musical careers as drummers. Praise music is improvised over a few conventionalized core musical structures. New tunes or "licks," which are successful in moving congregations, pass quickly through the national network of musicians. Although female congregants generally greatly outnumber males and many females are in leadership positions within both dominions, there are very few female steel guitarists.

The Keith Dominion is the larger organization, with about 8,000 members who attend approximately 200 small churches in more than 20 states, primarily in the East. Members of the Keith and Jewell Dominion churches emphasize the importance of marrying within the church community. With such a small pool of membership to draw from, nearly everyone is related.

In the 1990s, recordings of several of the musicians were released by Arhoolie Records and distributed internationally. The recordings were heralded by many as an important American vernacular music "discovery." The term "sacred steel," taken from the title of the initial Arhoolie release, came into popular use in the public sector. Sacred steel bands, such as the Campbell Brothers of Rochester, New York, the Lee Boys of Florida, and most notably Robert Randolph of New Jersey, now tour internationally. In 2003 Randolph signed a rock-star-magnitude recording contract with Warner Brothers. He was nominated for two Grammys in 2004. The popularity of sacred steel music in the public sector has influenced many youngsters within the churches to play the instrument, and in the 21st century the tradition is probably stronger than ever.

See also Black Church Music—History; Gospel Music.

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Robert L. Stone

Salt-N-Pepa

The most notable female group in hip hop, Salt-N-Pepa comprising Cheryl "Salt" James (born March 8, 1964) and Sandra "Pepa" Denton (born November 9, 1969) achieved great fame during the golden age of hip hop. The two aspiring nurses, James from Brooklyn and Denton from Kingston, Jamaica, met and befriended Hurby "Luv Bug" Azor, a student of record production at the Center for Media Arts in New York City, who would serve as the manager and producer of the duo under the name, Salt-N-Pepa. After recruiting Latoya Hanson, who took the name DJ Spinderella, the group presented their debut album, *Hot Cool & Vicious* (Next Plateau, 1986) to an audience that quickly grew receptive to the all-female crew that was not afraid to present a feminist touch to a male-dominated industry. *Hot Cool & Vicious* with its catchy pop hooks and commercially appealing sound went platinum in both the United States and the United Kingdom. During the successful first year, Hanson was replaced by Deidre Roper (born August 3, 1971) who remained a fixture of the group until 2002 when they decided to go their separate ways. Although Roper retained the stage name DJ Spinderella, her style and energy aided the group to become the only female group to continually present certified platinum albums over a 10-year period. Hits such as "Let's Talk about Sex," "Let's Talk about AIDS," "Push It," "Whatta Man," and "None of Your Business" reveal their ability to hold their own within the highly competitive industry during the late 1980s and early 1990s, while also serving as leading female voices offering the realities of life from female perspectives. After their decision to go separate ways in 2002, Salt continued in the music industry as a song writer and producer with a focus in the Christian segment of the industry. Pepa opened a clothing line, "Hollyhood," and operated a hip hop–oriented clothing store in Atlanta. Pepa starred in the reality show, *The Surreal Life* (Season 5). In 2008, Pepa released her autobiography, *Let's Talk about Pep* (VH1). DJ Spinderella owned and operated a salon and day spa in Queens named "She Thing" and maintained her

Salt-N-Pepa, 1990s. (Photofest)

career as a much sought-after DJ and as an on-air personality on KKBT 100.3 in Los Angeles and as co-host of the nationally syndicated radio show *The Backspin*. The trio were honorees at the November 2004 *VH1 Hip Hop Honors*. In 2007, the trio returned once again to the stage with great fanfare. In October 2007 *The Salt-N-Pepa Show* premièred on VH1 and ended in 2008, although it is available for online viewing on the VH1 Web site. The reality show allowed them to capture a new audience and to cater to a new generation.

See also Hip Hop Culture; Rap Music.

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Emmett G. Price III

Schools

See Educators, Schools, Colleges, and Universities.

Scott, Hazel (1920–1981)

Jazz pianist Hazel Dorothy Scott was born June 11, 1920, in Port of Spain, Trinidad. Her family moved to New York when she was four years old; she began piano study at the age of five. She obtained her musical education in the public schools of New York and at the Juilliard School of Music. Her mother, a pianist-saxophonist, was leader of an orchestra called the American Creolians (also known as Alma Long Scott's All-Girl Band), and Hazel began playing professionally with the band at an early age. She first appeared professionally as a jazz soloist in 1935 with William ("Count") Basie. In 1936 she conducted her own radio series. Thereafter, she established herself as one of the leading pianist-singers in New York nightclubs and attracted national attention, particularly during the 1940s. She toured widely and appeared in musicals and films, including *Tropicana* (1943), *Dood It* (1943), and *Rhapsody in Blue* (1945), among others. Later she had her own television show. She was married to U.S. representative Adam Clayton Powell from 1945 to 1956. During the 1960s she was musically inactive in the United States: she spent the years 1962–1967 in Paris, France, and in Switzerland. After returning to the United States, she reentered the music world as a nightclub entertainer, organizing her Hazel Scott Trio, and recorded regularly. Her repertory included both classical music and jazz. She died in October 1981.

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Eileen Southern

Sea Islands of Georgia and South Carolina, The

African American music indigenous to the Sea Islands, the barrier islands off of the coasts of Georgia and South Carolina, including St. Helena Island in South Carolina and St. Simons, Jekyll, Cumberland, and Sapelo Islands in Georgia, is considered to be among the few remaining vestiges of music that preserve the character and qualities of slave music from the antebellum days (1784–1860). Sea Island music descended directly from Africa, and in keeping with the African tradition of incorporating music into daily life, this music initially helped the slaves to not only mark the passing of time while performing exhaustive tasks, such as picking cotton, but often functioned as a type of hidden language to preserve the secrecy of the Underground Railroad. It also served to tell stories or express images of hope. In more recent years, Sea Island music has gained a following, as scholars and musicologists attempt to preserve this African American folk style that is in danger of extinction.

Although many of the Sea Islands are now diversely inhabited, and emphasize resort living and tourism, they initially were sold off in parcels to freed slaves after the abolition of slavery. At that time, the islands enjoyed relative isolation

from the mainland, because of a lack of accessibility resulting from paths of waterways through marshland and sea inlets that had to be crossed by boat. As a result, the culture of the resident African Americans was sheltered from many influences on the mainland. This cultural preservation was not limited to music. Many early lifestyle practices were retained, including agricultural and fishing techniques that served the practical needs of the people, and the Gullah language, which is a form of Creole adapted from African dialects. To date, it is the element of authenticity that continues to make the music of the Sea Islands, especially the singing, so significant. Although it is not uncommon to hear performances of spirituals in various concert and theatrical settings, the music from the Sea Islands has retained its original characteristics and sound, thus providing an accurate glimpse into African and early African American musical history.

One of the predominant musical styles from the Sea Islands, known as the ring shout, is an amalgam of song and dance, the sacred and the secular. Born of a West African heritage, it was a form of expressive release for the slaves that permitted a spiritual transcendence that was not allowed in traditional Christian worship services. The ring shout was practiced in praise houses, which were sites within the plantation community that served multiple purposes, including, but not limited to, extradenominational praise services held during the week, meetings of the plantation community, and sites for conflict resolution. Although the praise houses were similar to town halls in many secular ways, they also were places where individuals experienced spirit possession, healing, and prophesying.

The ring shout took place away from the overseers and slave masters. This typically was a private form of worship among the slaves, one that was not freely shared with individuals outside of the community. Though traditional Christian hymns would be sung during a praise meeting, spirituals would be sung once the ring shout began. The "dance" consisted of slaves shuffling in a circular movement, hand in hand, while singing. During the ring shout, the feet of the participants never would cross or leave the floor, although the upper body was free to move. This was a form of submissiveness on the part of the slaves to the slaveholders, for dancing was prohibited, unless it was during religious "dancing," better known as shouting, or during a display put on for the master. While the rhythm increased, so did the mystical and spiritual momentum. Because the slaves had been denied the use of drums, or any other instruments that could arouse emotions, the beat and rhythm of the ring shout was kept through the shuffling of feet on the wooden floor, and a jerking movement as one individual followed the next. Other slaves would sing and clap outside of the circle, slowly at the beginning and then gradually increasing the tempo. This process would continue until holy shouting was initiated, and a requisite and much-needed catharsis resulted.

Other styles of music that emerged from the Sea Islands include spirituals, work songs, dance and fiddle songs, and ring play. Ring play consisted of children's songs that melodically showed evidence of a connection with England, although the style of clapping and physical movements was overwhelmingly influenced by an African culture. Typically, the text of the song would indicate the actions that would ensue. Some were partner dances, which included the

exchange of partners, while others consisted of the participants forming a circle, as in "Ring around the Rosie."

Fiddle songs and dance tunes were considered secular and subsequently were deemed as sinful, particularly on plantations where the slaves were not permitted to enjoy music for entertainment or social gatherings outside of the church. Fiddle songs included rags and reels, which led to secular frolic and fun, as did dance tunes. One of the most popular styles of dance was the "Buzzard Lope," which was prevalent on the Georgia islands. The movement of the bird was mimicked rhythmically, while the song's story line was enacted. Musically, it was not unusual for religious songs to be recycled and used as dance tunes, although the dance, in general, was frowned upon by the religious community. Slaves would dance behind closed doors, or at night, where they could celebrate this cultural remnant from Africa away from prying eyes. This has resulted in a small body of extant secular music and minimal documentation regarding performance practices among the plantation community.

Many of the characteristics that musicologists use to describe the general body of spirituals correlate to the ring shout and other musical genres of the Sea Islands. Similar to the traditional spirituals that are familiar in the 21st century, one finds that the music of the Sea Islands was verbally passed down through generations—an oral tradition that originated in Africa. The music predominantly uses duple meter with short vocal phrases that frequently are repeated and modified and that often includes the use of call and response and improvisation. Within the duple meter, syncopation could alter the rhythm of a song, although the meter itself would not change. Through the use of these elements, the music often varied from performance to performance, depending upon who was singing.

The texts of the Sea Island spirituals, through hidden meanings and symbolism, provided a means for expressing thoughts, plans, and ideas that were immediately evident to the slaves, but that superficially seemed to embody some other idea to the overseers and master. They often relayed information for the Underground Railroad or expressed images of hope for a new way of life, with the use of religious imagery that often was taken from Old Testament texts in the Bible. Texts describing the bondage of the Hebrews often symbolized the plight of the slaves, while the song "Wade in Nuh Watuh Childun" told the slaves how to keep bloodhounds off of their trail.

Unlike the traditional spirituals that have now been notated in stylized and artistic arrangements, and have been performed and recorded by diverse groups, soloists, and instrumentalists, the Sea Island spirituals remain largely unknown to the general public. While many of the titles seem familiar ("Livin' Humble," "Swing Low Sweet Chariot," and "Wade in Nuh Watuh Childun"), the tunes and texts often vary to the point of being unidentifiable. Frankie Quimby, longtime member of the Georgia Sea Island Singers and advocate for the preservation of the Sea Island music, states that, "as spirituals have been recorded, the music has been twisted from its original form. Individuals change the music for workshops, according to the way they see fit, and the authenticity of the music gets lost." This is due largely to the music's oral tradition, but Quimby also

expresses that few lay people still sing the original songs, and praise houses are essentially nonexistent, primarily as a result of the vast amount of commercial and residential development that has taken place on the islands, moving the deep-rooted inhabitants onto the mainland.

To date, only two groups perform the music of the Sea Islands: The Georgia Sea Island Singers and the McIntosh County Shouters. These groups, composed of members whose roots originated on the Sea Islands, work toward educating the public and preserving this endangered music. Both groups have traveled extensively, sharing the heritage of African Americans. Although both groups have performed at the Georgia Sea Island Festival, which is held on St. Simons Island during the summer months, the Sea Island Singers also performed during the 2004 G-8 Conference, for President Jimmy Carter's inauguration, and at the 1968 and 1994 Olympics in Mexico City and Lillehammer. The singers have toured throughout Europe and Canada. The McIntosh County Shouters have performed both at the Smithsonian Institution in Washington, D.C., and for the World Music Institute in New York City. They have appeared in the documentaries *Across America with Larry Woods* (CNN) and *Unchained Memories* (HBO), among others. It is through efforts such as these that this endangered music can be disseminated, and people can learn of this indigenous American music that encapsulates both African roots and music of the African Diaspora.

See also Dance and Music; Slave Music of the South.

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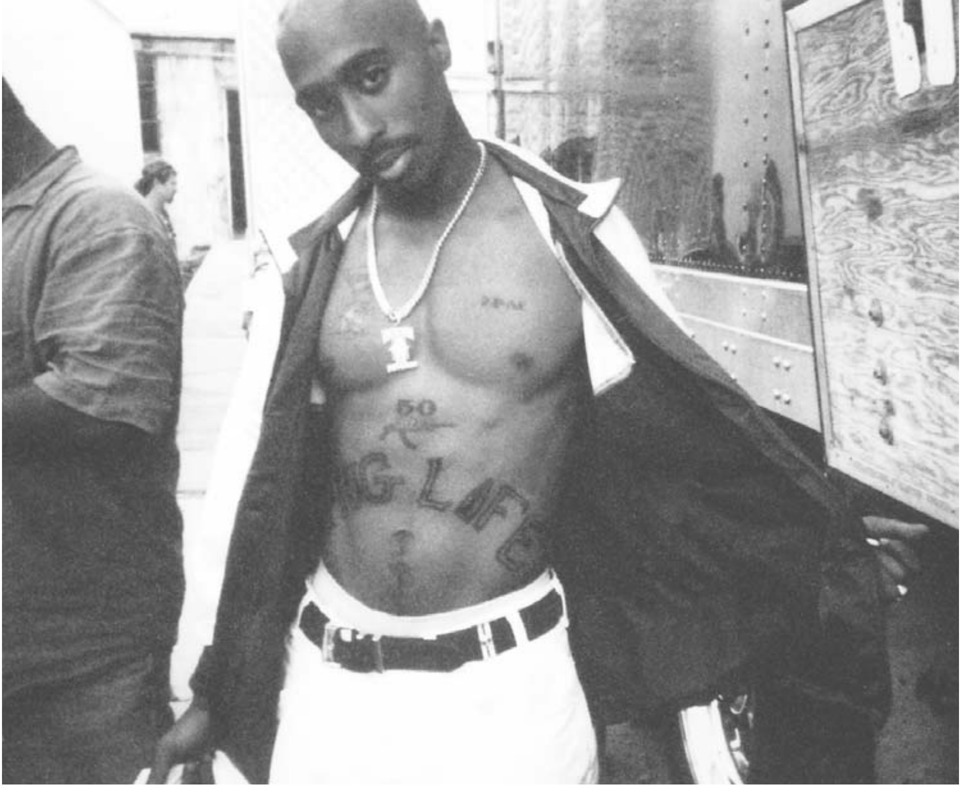
Stephanie Lawrence-White

Shakur, Tupac (1971–1996)

An internationally noted emcee, poet, dancer, and actor, Tupac Amaru Shakur was born on June 16, 1971, in Brooklyn, New York. The son of two New York–based Black Panthers, Tupac's name was given in honor of a famed Incan chief, Tupac Amaru. Before moving to Baltimore, Maryland, in



Tupac Shakur on the set of Gridlock'd, *1997. (Photofest)*

1986, Tupac lived between Bronx and Harlem, New York. In Baltimore, Tupac attended the Baltimore School of Arts where he pursued theater and acting while also rapping under the name, MC New York. In 1988, he led a group named Strictly Dope, after moving to Marin, California. The group auditioned for Shock G (Greg Jacobs), but it was Tupac who later would join Jacobs's group, Digital Underground, as a roadie, dancer, and emcee. Tupac would soon sign a solo deal with Interscope Records releasing his debut album, *2Pacalypse Now*, in 1991. His career as an emcee would continue with the release of such songs as "Keep Ya Head Up," "Dear Mama," "California Love," "Hit 'Em Up," and numerous others. It was his entre into the motion picture industry, however, that cemented his iconic status within American popular culture. Movies such as *Juice* (1992), *Poetic Justice* (1993), *Above the Rim* (1994), *Tank* (1996), *Gridlock'd* (1997), and *Gang Related* (1997) featured Tupac and aided in his worldwide visibility in addition to his musical work. Tupac was plagued by legal problems and incarceration between 1993 and 1995; however, he would emerge as one of the most important voices in hip hop. Tupac often was accused of using misogynistic and violent lyrics glorifying crime and death. He was attacked by politicians such as Vice President Dan Quayle and political luminaries such as C. Delores Tucker, chair and founder of the National Political Congress of Black Women. As the leader of

the group Outlawz, Tupac was also known for his public feud with Notorious B.I.G., which eventually escalated into a media-driven East Coast versus West Coast war. On September 13, 1996, while in Las Vegas attending the Mike Tyson versus Bruce Seldon fight, Tupac was murdered. Eight months later, Notorious B.I.G. was murdered. The legacy of Tupac Shakur has been championed by such influential persons as award-winning poet and playwright, Sonia Sanchez, and widely acclaimed scholar, Michael Eric Dyson, and was celebrated by a symposium at Harvard University in 2003. Many posthumous, multiplatinum records by Tupac have been released through Amaru Records, owned by his estate.

See also Hip Hop Culture; Notorious B.I.G.; Rap Music.

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Emmett G. Price III

Shape Note Singing

Within the context of black sacred traditions in America, shape note singing remains one of the most unique and remote forms of music-making to date. The development of this tradition with the black community reflected a push to improve vocal music and the advancement of music literacy during the late 18th century.

Sometimes referred to as fasola singing, the shape note tradition was initially based on a system of solmization, which was introduced to America by William Little and William Smith, who published their tune book entitled *The Easy Instructor*, in the late 18th century. The tune book featured note heads of the four central pitches (fa, sol, la, and mi) cast in different shapes. This system became popular among subsequent compilers of tune books because its use easily facilitated the teaching of music fundamentals and it eliminated the problem of having to transfer pitches to different lines and spaces of the staff when the key changed from song to song. The shape of the notes also aided the singer in recognizing the relative pitch of a song whether one was singing the syllables or the song text.

The religious revival movement, the Great Awakening (ca. 1730–1755), contributed greatly to the popularity and proliferation of shape note singing throughout the colonies. Although there are many connections that can be made between the revival movement and the propagation of shape note singing, one of the most direct was the advent of the "singing school," which served as one of the primary means of teaching and disseminating music in New England during the 18th century. In this tradition, singing school masters traveled from town to town holding singing schools or "institutes" that lasted from a few weeks to several months. Participants learned how to read the musical staff, sing

syllables, read rhythms, and sing in harmony. The practice in time became emblematic of a reform movement to increase the quality of vocal music in Protestant churches. Throughout the late 18th and early 19th centuries, singing school masters traversed the colonies moving from New England into Pennsylvania and down into Virginia.

But as the 19th century progressed, the practice of shape note singing slowly began to disappear from the Northeast and Midwest. Before 1830, shape note singing thrived in Ohio, Kentucky, Tennessee, Western Pennsylvania, Western Virginia, Indiana, Illinois, and Missouri. But as these areas became more urbanized in the 1830s, the shape note system moved into the rural South, specifically Georgia, Alabama, Florida, Arkansas, Louisiana, Mississippi, and North and South Carolina. In the rural South, shape note singing became an integral part of social and recreational life as singing schools slowly disappeared in lieu of annual local and regional gatherings. In time, local areas and congregations created what became known as singing communities, which annually gathered with other groups within a particular region or state for "conventions."

Shape note singing did not occur during church services, but during special gatherings or arranged times called "singings." During a typical singing, the participants arrange themselves in a square that featured the basses facing the trebles (sopranos) and the tenors facing the altos. The song leader stood in the middle of the square leading the singers through the notes of the song first and then through the lyrics. The singing is generally preceded by a short devotional service that generally encompasses a song and prayer. The music director then calls each singer to come to the front of the group and lead a song. Each person is given the opportunity to lead a song with requests from singers and nonsingers also being taken into account. The leader comes to the middle of the square, calls out the page number, and waits for the tuner to key the song. Singers are discouraged from repeating a song that already has been performed. The only exception to this practice is when a singer is particularly young or old or if the song has special meaning to the song leader (for example, the favorite song of a deceased family member).

The singing only would be interrupted for dinner and the closing prayer. The dinner break generally occurs in the early afternoon and consists of the singers enjoying a covered dish "dinner-on-the-grounds" or in the church basement, which the women singers had prepared. It is unclear when or how African Americans were exposed to shape note singing, but singing communities and conventions throughout the South represent generations who have participated in this tradition.

Songbooks

During the period from 1798 to 1855, some 37 important shape note tunebooks were published. In the South, *Southern Harmony*, *Union Harmony*, *Virginia Harmony*, and the *Kentucky Harmony* were the popular songbooks used in the early 19th century. But the most famous and influential is B. F. White's

Sacred Harp published in 1844. Although the publication of four-note songbooks declined in the late 19th century, the *Sacred Harp* and its many variants continue to be popular among singers. The songbook consisted of a number of different genres that ranged from the works of late 18th-century and early 19th-century psalmodists William Billings, Jeremiah Ingalls, and Daniel Read to folk hymns gathered from a number of different sources. These hymns encompassed the majority of the content and either were original tunes composed in the style of secular folk music, the contrafactum of a secular folk tune, or a tune patched together from preexistent melodic fragments. The songbook's popularity and influence increased with the publication of three major revisions. The first was published in 1911 by J. L. White and generally is known as the white revision. In 1935, the Denson revision was published and in the 21st century is the most widely used of the three. But most black Sacred Harp singers adopted the Cooper revision, which was published in 1902. Revised by W. M. Cooper from Dothan, Alabama, the Cooper revision featured a number of songs from the original *Sacred Harp* transposed into lower keys. It featured the standardization of the alto part in every song; a practice that subsequent revisers would follow. The melodies were adopted from traditional tunes such as dance tunes and Celtic jigs, and the song texts were usurped from hymnists such as Charles Worley and Isaac Watts. A large number of camp meeting hymns and gospel songs also were included.

While the Cooper book is still widely used among singing communities, other variant songbooks also were adapted and used at various times. In 1934, the *Colored Sacred Harp* was published in Ozark, Alabama. It contained 77 songs composed by black singers from southeast Alabama and northwestern Florida. Song leader Judge Jackson (1883–1958) was listed as the author and publisher of the book. Jackson, a field hand who progressed to a farm owner and eventually a businessman, was said to have heard shape note singing when he was a teenager in Montgomery County, Alabama. By the time he was 21, he was composing his own tunes, but his compositional output was not consistent during these early years. In 1922, at age 39, he helped organize the Alabama and Florida Union State Sacred Harp Singing Convention. In the early 1930s, this convention along with the Dale County Colored Musical Institute voted that Jackson would author a book that would be based on the four-note system and be called the *Colored Sacred Harp*. The songbook remains the only volume of white spirituals gathered by a black man and is the only completely new collection of four-note compositions since the publication of John G. McCurry's *Social Harp* in 1855. Before the publication of the *Colored Sacred Harp*, Johnson had gained experience publishing his works when he began selling one-page broadsides of his compositions. Of the 77 songs contained in the collection, 18 are attributed fully in text and music to Jackson. Twenty-four additional works list Jackson with varying degrees of credit. The black shape note singing community of southeast Alabama did not quickly adopt the songbook, but several songs, like Jackson's "Florida Storm" and "My Mother's Gone," did become favorites of singers. Jackson's influence within the community generated some

annual singings devoted to the *Colored Sacred Harp*. The songbook was reprinted in a hardcover edition in 1973.

Wiregrass Sacred Harp Singers: Southeast Alabama

One of the most documented representations of the black shape note singing tradition is found in the "wiregrass region" of southeastern Alabama. Oral accounts describe a very active singing community in this region before the 1880s, but these activities involved small groups serving as itinerant choirs that performed throughout the area. The first African American convention, The Henry County Convention, was organized in 1880 and was consistently concerned with musicianship. The Dale County Colored Musical Institute (now known as the Dale County Convention) was established in 1900 and the Alabama and Florida State Union Singing Convention was established in 1922. All three remained active into the late 1990s. But what made these black singing conventions different from some in other regions is that they supported participants in their attempts at arranging and composing.

Song leaders in this area developed a highly stylistic way of leading a song. Mature song leaders often "walk time" by rhythmically pacing from one side of the square to the other, but without ever turning his or her back to the tenor section. This activity sometimes is augmented with various gestures, the eliciting of applause or other emotional responses from the group. Testimonies sometimes followed the repeat of the last verse or refrain from the previous song. All of these elements contributed to a more emotional and pronounced tradition than that practiced by white Sacred Harp song leaders. The Sacred Harp tradition from this region has been preserved and performed outside of the traditional "singings" by a small group of singers called the Wiregrass Singers. The singers have been recorded on several occasions, including on a recording that is drawn from the *Colored Sacred Harp*. For the past 73 years, the Jackson family has held an annual sing centered around the songbook. The last Jackson Family Sacred Harp Sing was held at the Union Baptist Church in Ozark, Alabama, in April 2009.

Black Shape Note Singing in Mississippi

In the north-central region of Mississippi, several black shape note singing communities still exist. Many of their practices point to a distinct tradition that is not replicated in other areas of the state of the South. These singing communities, which form the Black Sacred Harp Convention in that state, use the do, re, mi, fa, sol, la, ti scale instead of the fa, sol, la, fa, sol, la scale generally used. This practice developed when convention decided to use the Denison revision of B. F. White's *Sacred Harp* songbook along with the rudiments outlined in William Walker's seven-note *Christian Harmony Songbook* (1866). Singers from this region, white and black, tend to favor the older songs in the tradition. But black Sacred Harp singers tend to set their songs in slower tempos and favor the slower songs from the songbook. Because of this, it is difficult for singers of this

convention to interact with other shape note singers within the state or even recruit members from outside their singing communities.

Conventions that used the seven-note system sing from new songbooks that are published yearly verses other groups who sing the same songs and use the same songbooks over and over. Because of the unique nature of this practice, these singers generally are referred to as "yearbook singers." In this region, singing classes meet every Sunday afternoon at a designated church for a Sacred Harp sing, but fifth Sundays are set aside for "yearbook" music. In addition four Sacred Harp conventions that date back as far as 1892 hold annual convention sings, beginning the fourth weekend in July through the fourth weekend in August. A president, vice president, secretary, treasurer, chaplain, and business committee represents each convention, with these annual meetings lasting at least two days. Since 1934, four county conventions of black Sacred Harp singers have met for a two-day convention with "dinner on the grounds" on the second weekend in September. Those conventions are Union Grove (Webster and Montgomery), Pleasant Ridge (Calhoun County), New Home (Chickasaw), and West Harmony (Grenada). Other seven-note singing community members meet at various times. Although the origins of Sacred Harp singing in this region are difficult to substantiate, recent scholarship indicates that the yearbook conventions started during the early 20th century. Publication records of songbooks indicate that the Vaughan Music Company in Nashville, Tennessee, published and marketed these songbooks twice a year.

Black Shape Note Singing in East Texas

Unlike the black shape note singing traditions in Alabama and Mississippi, singing communities and practices in east Texas have all but disappeared during the last decades of the 20th century. The only account of the tradition to date comes from a Sacred Harp singer named Donald R. Ross, who participated in singings from the 1950s until the 1970s. In his account, he states that black shape note singers from the area employed distinct characteristics of the style. He asserts that these singers typically pitched the songs much higher than whites and sang with an intensity and emotionalism that he never before had heard. Singing the notes was mandatory and depending on the song and its emotional attachment, the group sometimes would sing the chorus softly the last time without any direction from the leader. Two main annual conventions of black Sacred Harp singers in this region—the Rusk County Convention and the Panola County Convention—met during the summer months and moved from one community to another. It is believed that these singing conventions developed from settlers who brought these traditions with them from Alabama and Georgia.

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Tammy L. Kernodle

Simmons, Russell (1957–)

Single-handedly changing the nature of music business, Russell Simmons built the fabric of the hip hop business model. Born in the Hollis section of Queens, New York, on October 4, 1957, Simmons quickly grew in stature and prominence by promoting block parties and club shows in 1978 in Queens and Harlem. The former sociology major at City College of New York (CCNY) met famed rapper Kurtis Blow while in school at the Harlem campus and soon became his manager. In addition, Simmons began promoting his brother's (Joseph "Run" Simmons) group, Run-DMC. In 1984, after meeting Rick Rubin, the pair founded Def Jam Records and quickly signed Run-DMC, LL Cool J, Public Enemy, EPMD, Slick Rick, the Beastie Boys, and others. In 1985, Simmons and Rubin signed a $600,000 distribution deal with CBS Records. That same year, Simmons produced *Krush Groove*, a film loosely based on his life and the rise and success of Def Jam. By 1988, Rubin sold his portion of the company to Simmons, who quickly built the company into an empire, Rush Communications, that included not only Def Jam Records, but also Rush Artist Management, Phat Farm Clothing and Footwear, Baby Phat, dRush Advertising, Rush Mobile, DefCon-3 energy drink, *One World* magazine, UniRush financial services, *Def Comedy Jam* (HBO), *Def Poetry Jam* (HBO), and Run Athletics. In 1999, Simmons sold Def Jam Records to Universal Music for an unprecedented $100 million dollars. In 2001, Simmons founded the Hip Hop Summit Action Network aimed at using hip hop as a mechanism to advocate for the needs and concerns of youth and young adults. He has given millions of dollars to various humanitarian and philanthropic funds, including numerous scholarships. In honor of his profound success and influence, *Business Week* magazine in 2003 labeled Simmons as "CEO of Hip Hop."

See also Hip Hop Culture; Rap Music.

Russell Simmons arrives at the 2008 MTV Video Music Awards held at Paramount Pictures Studio. (AP/Wide World Photos)

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Emmett G. Price III

Simone, Nina (1933–2003)

Jazz singer Nina Simone was born Eunice Kathleen Waymon on February 21, 1933, in Tryon, North Carolina. She played piano at the age of four; at seven, she began piano study with a local teacher and began playing organ. She obtained her musical education in the public schools of Asheville, North Carolina; at the Curtis Institute of Music in Philadelphia, Pennsylvania (1950–1953), where she studied with Vladimir Sokoloff; and at the Juilliard School of Music in New York (1974), where she studied with Carl Friedberg. Her family moved to Philadelphia when she was 17, and while attending classes, she worked as an accompanist at the Arlene Smith Studio and conducted a music studio. During the summer of 1954, she sang in a nightclub in Atlantic City, New Jersey, and was encouraged by her success. She changed her name to prevent the parents of her music pupils in Philadelphia from learning of her activity and remained at the club for the rest of the season. Later she moved permanently into jazz and established herself as an entertainer within a few years. She attracted wide attention in 1959 with her recording of "I Loves You, Porgy" from Gershwin's *Porgy and Bess*. During the 1960s and early 1970s she toured widely in the United States and in Europe, appearing in concert halls, nightclubs, and at major jazz festivals; she recorded extensively and appeared regularly on television programs. She expanded her repertory to include gospel, popular, African songs, and contemporary forms, using songs written by her brother, Sam Waymon, her husband, Andrew Stroud, and herself. In 1974 she withdrew from music for a period of over three years and traveled widely in other parts of the world, using Europe as her base. Beginning in 1977 she returned to singing occasionally and recorded an album, *Baltimore*. In December 1978 she launched the beginning of her resumed career with a concert at Avery Fisher Hall in New York. Her best-known albums included *Silk and Soul, Emergency Ward,* and *It Is Finished*. Called the "High Priestess of Soul," she received numerous awards from the music industry. She also received an honorary diploma from the Curtis Institute of Music in 2003. She died on April 21, 2003, in Carry-le-Rouet, France.

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Eileen Southern

Singing and Praying Bands

The singing and praying bands of tidewater Maryland and Delaware, and formerly of southeastern Pennsylvania, are a regional variation of the larger ring shout tradition that many scholars consider to have been the most important religious service of enslaved Africans and their African American descendants in

North America in the 19th century. The bands of the Mid-Atlantic region grew out of Methodist prayer meeting groups that held weekday and Sunday evening services at many black churches. When African American churches began to hold outdoor camp meetings in the summer and fall, the leaders of the prayer meetings did the organizing. At these African American camp meetings, prayer meeting groups, referring to themselves as "singing and praying bands," from many neighboring churches, came and sang and prayed, one band at a time, each band performing as a self-contained unit. As such, in the 19th and 20th centuries, the African American Methodist camp meetings of this area became showcases for the ring shout. Under the umbrella of Methodism, then, a regional African-derived folk religious tradition continued to thrive. In the late 20th century, however, the band tradition began to dwindle: all of the churches in a network of churches in the Chesapeake and Delaware Bay areas combined enough members to form only a single performing unit. While the same people participate in this group from week to week, the group itself travels each week to different church and different camp meetings.

A singing and praying band service begins after a preaching service has been completed. All the band members come forward to the cross aisle of the church; that is, to the area between the first row of pews and the altar rail. Placing a bench or a row of folding chairs in the center of the cross aisle, the men stand with their backs to the altar, facing the congregation remaining in the pews. The women of the group face the men, with the bench or chairs separating the two sexes. Beginning slowly and at a low pitch, a leader lines out—the bands say "gives out"—the first line of an old multiversed hymn in a tune that is traditional to the bands. The singing ensemble follows, singing the first line of the hymn through after the leader. The leader then gives out the next line, and the group sings after him or her. So it goes throughout the hymn. Gradually, the singing rises in pitch and tempo. At the conclusion of the hymn, the bands sing the final line over and over as a meditation to invoke the Holy Spirit.

After the first hymn, another band member prays an impassioned prayer that focuses on a highly stressed invocation for the spirit to descend onto the congregation then and there. The bands follow by raising another traditional "give-out" hymn and offering another prayer. After two "give-out" hymns and two prayers, another member of the groups is called on to raise what the bands refer to as a "straight hymn." This type of hymn consists of a short, much-repeated chorus, to which rhymed narrative couplets are added. Outsiders might refer to straight hymns as "spirituals." While the initial give-out hymns might be penitential in mood, the straight hymns tend to be ebullient. The Holy Spirit having been invoked, and the spiritual well-being of the worshippers having been restored, the bands complete their service in joy. Gradually, the band members on the end of the lines turn to the side, pull themselves closer to the leaders, and the lines of singing men and women transform themselves into a singing and hand-clapping circle. Some members jump off the floor and land with a thud, adding a percussive, drum-like sound to the performance.

After singing the chorus of the straight hymn over and over with increasing enthusiasm, the band begins to march. In a maneuver common to ring shouts around the country, the bands first march counterclockwise around the bench between the women and the men. Then they march down the aisles of the church; weather permitting, they march out onto the churchyard, march around the campground, and eventually form a circle and continue to sing. New leaders move one at a time into the center of the hand-clapping ring to add new verses. Gradually the singing dies down. The service is over.

The first person to mention the singing and praying bands by name was the famous 19th-century African Methodist Episcopal (AME) Bishop Daniel Alexander Payne. In his autobiography, Bishop Payne wrote that in 1851, he had vicious arguments with band members as he attempted to suppress the group at Bethel AME in Baltimore. If we examine even earlier reports of African American religious practice in the Mid-Atlantic, however, we can trace the band service further into the past. In 1817, Quaker schoolboys outside of Westtown in southeastern Pennsylvania witnessed a black group marching around a campground singing a spiritual chorus in a way that clearly is an early version of 21st-century band service. In 1819, a white minister named John Fanning Watson also witnessed a group of black worshippers singing a chorus in a circle on a camp meeting site outside of Philadelphia. In late antebellum times, another white minister, named John Dixon Long, observed an African American prayer meeting in Maryland in which members remained in their seats in the pews and sang and prayed until the conclusion of the meeting, at which time they came to the front of the church, formed a circle, and sang.

It would appear that the singing and praying band service as performed in the 21st century grew from such a tradition that began during the earliest days of Methodist evangelism among African Americans in the Mid-Atlantic region. Later, the bands combined the relatively standard Methodist prayer meeting format and the ring shout that John Dixon Long described to form a seamless service. This service continues to be performed in the 21st century and is one of the earliest forms of African American expressive culture still surviving.

See also Antebellum Period; Black Church Music—History; Black Church Music—Hymnists and Psalmists; Slave Music of the South.

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Singing Conventions

Since the late 19th century, the tradition of gathering together at singing conventions has been a vital part of the social and cultural life of many African Americans. Gospel music, one of the types of music performed at singing conventions, has its roots in 19th- and early 20th-century African American folk churches, where it was created through a process of individual and collective spontaneity. These songs, celebrations of religious faith, show the fusion of African and African American music, dance, and drama. Gospel songs usually are derived from a religious text. Many of these songs celebrate having a personal relationship with Jesus Christ; others are concerned with spiritual matters like the conversion experience or the afterlife. Gospel songs tend to be subjective in nature and instead of addressing a variety of subjects, they usually elaborate on a single idea. Various types of gospel music are performed at singing conventions; quartets, hymn singing, bluegrass gospel, and psalm singing are all popular forms.

Other popular compositions that are sung at African American singing conventions generally either conform to a four-shape notational system known as Sacred Harp (also called fasola singing) or a seven-shape notation referred to as shape note. These styles of singing were originally taught by singing-school teachers, both in rural communities (itinerant teachers would travel around to different areas) and in singing schools. Instructors taught from song books printed in an unconventional musical notation, wherein different tones were represented by different geometric shapes. Contemporary versions of these singing schools exist into the 21st century. They offer courses on musical instruction, and the focus of the training usually is on the basics of note reading and sight singing. The instruction at early singing schools typically lasted two to three months. Contemporary schools generally offer courses that are less than two weeks long and, as well, single sessions of instruction frequently are available, usually in conjunction with a singing convention or festival. Both the Sacred Harp and shape note music performed at singing conventions are published in paperback books called convention books. Sacred Harp songs usually are performed a cappella, while shape note singing is usually accompanied by instrumental music. At the Sacred Harp singing conventions, participants tend to sing traditional songs, but at the shape note singings, new convention books are published annually and contain new selections. The yearly supply of new, original songs provides an opportunity for convention participants to practice their sight-reading skills.

Sacred Harp, shape note, and gospel music all link to an African heritage through their structure and the way they reaffirm the importance of community (just as African American spirituals did). Gospel songs frequently rely on a call-and-response pattern, one commonly used in both African and African American music. The use of this antiphonal structure positions the person singing in a recurring dialog with those responding. The importance of creating a communal voice remains integral in shape note and Sacred Harp music, as well. In fact,

audience participation is a central component of both types of singing conventions. The events usually are organized in such a way that experienced and talented singers take turns leading the congregational singing.

Regardless of the type of music performed at singing conventions, the result is that the individual's and the community's voices are preserved, creating an outlet for personal as well as communal articulation. In traditional African culture, music functioned not only as entertainment but also as a tool of communication and an instrument of agency. Indeed, songs provided an ideal medium to express individual and communal views about the world at large, and they could also act as a means of communicating with the supernatural. The manifold value of music is evident at African American singing conventions because these gatherings often are opportunities not only for worship and artistic expression but also for socializing. These events, which can last all day, often include communal singing, featured-artist recitals, lectures, a variety of classes on musical instruction—ranging from sessions in which participants are taught the basics of reading music to master classes offered only to convention veterans—and various workshops. Generally, singing conventions include a dinner, usually potluck, as well. This combination of food, singing, worship, education, and celebration further promotes a sense of community in convention attendees.

African American singing conventions can be found in the 21st century throughout the United States. Gospel conventions take place in diverse U.S. locales. Shape note and Sacred Harp singing conventions, both large and small, take place throughout the country, too, but they are more popular in Southern states. For example, Alexander County, North Carolina, is home to First Sunday Singing Conventions, which are monthly gatherings of the shape note choirs from three local African American churches. Shape note singing is practiced at the Pearl River South Singing Convention in Mississippi, as well. Also, there is a shape note singing convention that performs in Monroe, Louisiana. Sacred Harp music is performed at conventions throughout the Southeast, too. This style is represented in Alabama, for example, at a large singing convention sponsored by the Sacred Harp Musical Heritage Association. These various events suggest how widespread a practice participating in singing conventions is in the 21st century. Indeed, regardless of where the event occurs, contemporary singing conventions play an important role in African American folklore and culture.

See also Antiphony (Call and Response); Gospel Music; Shape Note Singing.

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Sissle, Noble (1889–1975)

Bandleader Noble Sissle was born July 10, 1889, in Indianapolis, Indiana. He sang in his father's church choir as a child. He obtained his musical education in the public schools of Indianapolis, Indiana, and Cleveland, Ohio, where his family lived during the years 1909–1913. He studied further at DePauw University in Greencastle, Indiana (1913), and Butler University in Indianapolis (1914–1915). He began singing professionally in 1908, touring with the Edward Thomas Male Quartet on the Chautauqua circuit in the Midwest for a period. After graduation from high school in 1911, he toured with Hahn's Jubilee Singers, managed by Thomas. During this period he first met James Reese Europe and later became Europe's protégé. In 1915 he organized his own group in Indianapolis; it was short-lived, however, and during the same year he sang with Joe Porter's Serenaders and Bob Young in Baltimore, Maryland. There he met Eubie Blake; the two men formed a songwriter team (with Sissle as lyricist) and won success with their first publication, "It's All Your Fault," which was introduced at a Baltimore theater by torch-singer Sophie Tucker. In 1916 Sissle went to New York to join Europe's society dance orchestra; in 1917 he joined Europe's 369th Infantry Regimental Band as the drum major and went overseas with the band. After the war, Sissle went on tour with the Europe band, but the tour was cut off by Europe's murder in May 1919.

During the years 1919–1920 Sissle and Blake toured as an act on the vaudeville circuit. A chance meeting in Philadelphia, Pennsylvania, in the summer of 1920 with the vaudeville comedy team of Flournoy Miller and Aubrey Lyles led to a collaboration in the production of *Shuffle Along* on Broadway in 1921. After tryout performances in Trenton and other cities in New Jersey, Pottstown, Pennsylvania, and Washington, D.C., the show opened at Cort's 63rd Street Music Hall on May 23 and ran for 18 months. Then touring companies took the show on the road for two more years; at one time three such companies were on tour. The continued Sissle and Blake collaboration produced more musicals—*Elsie* (1923), *Chocolate Dandies* (1924), songs for Charles B. Cochran's *Revue of 1926* (in London), and *Shuffle Along of 1933*. In 1925 Sissle and Blake toured again on the vaudeville circuit: in 1926 they performed in English and French theaters. They then dissolved the partnership, and Sissle performed as a soloist in Europe. The next year he formed an orchestra that toured in Europe (1928–1931), and then he returned to the United States and settled in New York. During the years 1933 to the mid-1950s he led his own Noble Sissle Orchestra and played long residencies at the Billy Rose nightclub. During the World War II period, he toured with a USO Camp Show that staged *Shuffle Along* for servicemen in Europe (1945–1946). During the 1940s he wrote columns for the *New York*

Age and for the *Amsterdam News.* In 1952 he was a DJ on radio station WMGM in addition to leading his orchestra. Occasionally he and Blake collaborated to write songs or perform together. He was active with many professional organizations throughout his career; he was a founder of the Negro Actor's Guild in 1937 and its first president. He received many awards from the music and theater industries and from civic and professional organizations. The best-known Sissle and Blake songs were "I'm Just Wild about Harry," "Love Will Find a Way." and "Boogie-Woogie Beguine." He died on December 17, 1975, in Tampa. Florida.

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Eileen Southern

Slave Festivals

Slaves of the colonial and antebellum periods held festivals and gatherings that retained their African traditions despite being grouped among individuals from differing languages and traditions. The majority of these festivals were held in the northeast; however, smaller, less-organized gatherings and celebrations took place in the South. Often, these festivals were the only means by which slaves could congregate and release the stress of servitude. Music was a primary means of preserving these African traditions and functioned prominently at these gatherings.

Northern Festivals

Pinkster Celebrations

Pinkster Festivals were held on, but not limited to, Dutch settlements, such as New York and the Hudson River environs. The word "Pinkster" originated from the Dutch word for Pentecost, *Pinksteren*, and Pinkster celebrations lasted from a single day until the entire week after Pentecost. It is believed that Pinkster is a combination of the adopted Dutch celebrations of Pinkster and the worship an African god, Totau. The god was transformed into the figure of King Charles who ruled over festivities from Pinkster Hill and held authority within the black community even after the celebrations (Williams-Meyers 1994, 88).

Dr. James Eights, a 19th-century Albany native, provides one of the few complete eyewitness accounts of the festival. Music was a dominant form of expression at Pinkster celebrations, along with dancing and general merry-making. Much of Eights's account on music describes the second day of celebration in Albany where he describes children's singing during the preparation for the festivities. Instrumental music was used to accompany the lengthy dancing on the second day. Particularly, the eel-pot and fish-slip were percussive instruments

used to accompany much of the dancing. Eights mentions one performer by name, Jackey Quackenboss, who sang "Hi-a-Bomba, Bomba, Bomba in Full Harmony" with the drums (reprinted in Southern 1971, 45). Women sang along with Quackenboss and other women clapped in time with the eel-pot. In other areas of New York, slaves played the banjo and sang (Hodges 1997, 56).

Election Day

Election Day celebrations were found in New England and celebrated in either May or June depending on location. During the gathering, black Americans would elect kings or governors and celebrate over the course of a few days. This time would be considered a holiday for slaves and was composed of multiple types of celebrations, including parades, an election ceremony, games, and dancing. Music would accompany these functions, and the instruments employed in parades included employed fifes, fiddles, and drums (Southern 1997, 52–53).

General Training and Militia Festivals

Another important festival was General Training Day celebrated in New Jersey. This summer festival occurred during the training of the black militias where the festival goers congregated, and danced. Yet unlike other festivals in the North, this event did not feature the music and dancing that occurred with Election Day and Pinkster. Militia marches likely were accompanied by a band (White 1994, 46), but the militaristic occasion and the fact that slaves only were observers, limited the revelry found in other slave festivals.

Southern Festivals

Slave festivals in Southern states did not have the extensive organization of their Northern counterparts. In some cases, legislation prohibited slaves from congregating in large groups due to the fear of rebellions by whites. For example, the Negro Act of 1740 in South Carolina prohibited slaves from congregating in groups. Slaves, however, could gather as allowed by their masters. Celebrations were no doubt on a smaller scale and common gatherings were restricted to the plantations or with neighboring plantations.

Corn-shucking celebrations are an example of these smaller gatherings. Occurring during the autumn, planters would hold feasts to accompany the corn shucking and the scale of the celebration varied from area to area. Women, either slaves or the planter's wife, would cook the feast while the shucking took place. The conditions of these gatherings differed from plantation to plantation, but music was an integral part of the gatherings. It was present at all parts of the festival, from the journey from neighboring plantations to the actual act of shucking. Texts sung often were encouraging, such as "All Dem Purty Gals Will Be Dar/Shuck Dat Corn before You Eat."

In some cases, music aided contests between groups of slaves, and leaders of these groups used song to aid the progress of their respective teams. There is

evidence of one Southern celebration that allowed the freedoms of Pinkster or Election Day. The John Canoe festivals, also known as John Kuner, John Conny, or Junkanoo, were an antebellum festival that occurred during the Christmas season. On the North American continent, the festival took place in Southern states, specifically in North Carolina and parts of Virginia, but the festival was present and remains active in the Caribbean. Participants were dressed elaborately, with one individual representing John Conny. The participants then danced, sang, played instruments, and marched. Songs were composed specifically for performance during the festival and were accompanied with percussive instruments (Southern 1997, 138–139).

See also Antebellum Period; Dance and Music; Slave Music of the South; Slave Utterances.

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Slave Music, Antislavery Songs

Evolving from the desire to free slaves, American antislavery songs refer to spirituals and other folk songs with covert or overt calls for deliverance and freedom. Antislavery songs also refer to songs written or compiled by abolitionists specifically to further their quest for the emancipation of slaves. During the romantic period in literature (ca. 1785–1840), the word "song" was sometimes used synonymously with "poem." Some songs were printed with music, others were printed with suggestions of other popular tunes to accompany them. As was the case with spirituals, sometimes lyrics were altered or, in other instances, original lyrics were applied to alternate tunes. Therefore, multiple versions of the same song sometimes coexisted and survived.

Due to the fact that enslaved people were not able to freely express themselves or protest their condition, the act of singing became a major outlet and form of expression. Some persons heard songs reflecting Christian values and freedom in the afterlife, but others heard songs that spoke of the liberation that was anticipated in their lifetime. Still others heard signals and cloaked messages about how to obtain freedom. Well-known spirituals used as freedom songs included "Go Down Moses," "O Freedom," and "Didn't My Lord Deliver Daniel." Collections of anti-slavery songs include *A Selection of Anti-Slavery Hymns, for the Use of Friends of Emancipation* (1834), a pamphlet compiled by newspaper editor and abolitionist William Lloyd Garrison (1805–1879); *Songs of the Free and Hymns of Christian Freedom* (1836), compiled by abolitionist Maria Weston Chapman (1806–1885); and *Freedom's Lyre: Or, Psalms, Hymns, and Sacred Songs for the Slave and His Friends* (1840), a hymnal compiled by hymnist Edwin F. Hatfield (1807–1883) at the request of the American Anti-Slavery Society. Some of the most popular anti-slavery songs appeared in *The Anti-Slavery Harp: A Collection of Songs for Anti-slavery Meetings* (1848), a book of text with suggestions for accompanying tunes compiled by abolitionist and author William Wells Brown (1814–1854). It was a songster containing text with suggestions for accompanying tunes.

A number of antislavery songs, including the spiritual *We Shall Overcome*, were later adopted and adapted for the civil rights movement. Others include *Lift Every Voice and Sing* (also known as "The Black National Anthem"), *Ain't Gonna Let Nobody Turn Me Around*, and *This Little Light of Mine*. These and other anti-slavery songs continue to be used as songs of protest.

The music of the modern abolitionist movement is still evolving. Human trafficking is a human rights abuse that has contributed to the emergence of modern slavery in the United States and abroad. The mining of conflict diamonds is also associated with human rights abuses, including the exploitation of child labor. Although not an anthem for the modern antislavery movement, a panel at the end of the music video for Kanye Omari West's (1977–) *Diamonds from Sierra Leone* encouraged viewers to purchase conflict-free diamonds.

See also Spirituals.

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Slave Music of the South

The music of the enslaved people of the South consists of a diversity of styles and forms of expression. The birth of African American music and culture began

in the Southern slave states. The evolution of Southern slave music from 1619 to 1865 provides a vivid documentation of the physical, emotional, social, and religious lifestyle of the Southern slave community.

The seeds of African American music were planted in the furtive hearts and souls of a people who endured a life of pain, hardship and suffrage, and reflected the pathos of a people who shared the common bonds of slavery. Although the spiritual is the most familiar style of Southern slave music, moans, cries, hollers, work songs, shouts, and music for dancing also may be included.

Music was essential and highly regarded in the Southern slave communities and shared similar characteristics of African music and culture. Music in African culture is considered an essential part of daily life and is used to accompany work, worship, communication, celebration, unity, and various rites of passage. Furthermore, African music is distinguished because of its emphasis on strong accented beats, syncopation, polyrhythm, call and response, vocal timbres, improvisation, percussive instruments, and movement. These characteristics were evident in all forms of Southern slave music. The creation of various styles of music in slave culture represents the syncretism of African and Euro-American musical and cultural traditions that laid the foundation for current styles of African American music in American popular culture.

Music of Southern Slaves: 1619–1770

The music of Southern slaves emerged in 1619 as enslaved people were brought to Jamestown, Virginia. Each style provides a vivid documentation of the physical, emotional, social, and religious lifestyle of Southern slave communities.

The first generation of Africans in America faced many challenges. They faced not only the loss of freedom, but also were forced to adapt to a completely new environment, culture, and language. The first generation of slaves naturally held onto their African heritage, thus Southern slave music inherited many characteristics of African music and culture. In addition, movement, imagery, and metaphor are essential in the expression of African music. Cultural values and practices are maintained through the oral tradition, which is passed on to future generations by the African griot, a central figure in African tribal and community groups.

Although Southern slave music shared the basic elements of African music, other unique elements emerged that expressed the emotional, psychological, and physical pain that these enslaved people had to endure. Southern slave music emphasizes the use of the pentatonic scale, the minor third, the use of blue notes and scales, and unique vocal sounds. These sounds, which illustrate the primary characteristics of the tonal and melodic structure of Southern slave music, differ from the music of other slave experiences in the Diaspora (for example Caribbean and South America). The emerging use of dialect in the lyrics of early Southern slave music also was significant. Because Africans did not share a common language system or familiarity with the English language, they created a new "dialect" that integrated both languages as a form of communication.

Moans, cries, and hollers represent the earliest styles of Southern slave music. Historical references to the entities were described as early as 1620 by slave traders and those who maintained journal records. Moans were sung by Africans aboard slave ships, auction blocks, in the fields, and slave coffles and were characterized by long sustained, melismatic, repetitive phrases focusing on one word or statement. There were two types of cries: street cries and field cries. Street cries were used primarily for vending or the selling of goods like fruits and vegetables. Field cries were sung as slaves worked in the fields on plantations and often were forms of interchange among slaves. The cries were more melodic, with longer extended phrases based on lyrical content, whereas the moans often were brief sighs or expressions. Hollers were calls often used to alert slaves or to express a shared sentiment. Each of these styles formed the basis of early Southern slave music.

Work songs were the most prominent and easily identifiable style of early Southern slave music. Slaves used singing to accompany their labors, especially in large groups. Work songs provided an outlet for expressing emotions, attitudes, and resistance against the laborious conditions of slavery. By the early 1700s, these songs were used by slaveholders to motivate slaves and keep account of their work and presence. The various styles, which corresponded to the type of work included: rowing songs; field songs; harvesting songs; songs used for gang labor; and songs for individual domestic work. The economy of the South was dependent on the development of plantation communities for growth of agricultural products, and various forms of construction. The primary mode of transportation was via the various rivers and waterways throughout the South, thus songs for rowing and dock work became the most prominent style. Songs for planting, corn shucking, plowing, and other domestic labor exemplified work on the plantation and were essential for guiding the work habits of slaves.

Work songs were highly rhythmic and syncopated but primarily characterized by the African concept of call and response. The lyrical content, tempo, and character of work songs ranged from stories or ballads of slave life, relationships, parodies of the master or overseer, grief or sorrow, resistance, and survival. Although primarily a form of secular music, slaves also sang spirituals as they began to adopt Christian values and beliefs in the late 1770s. Work songs played a prominent role in Southern slave culture and had a tremendous influence on the creation of the blues and other styles of African American secular music.

Songs and Dances for Entertainment

As early as 1620, Southern communities of enslaved people began to create various styles of music and forms of entertainment that included children's play songs, dances, playing instruments, storytelling, and other forms of expression that became the lifeblood of African American secular culture. Elder slaves took on the role of the African griot by passing on essential musical and cultural traditions in the slave quarters by singing songs, telling stories, and passing on

cultural traditions for education and survival. Children's play songs varied by age-group, function, and action. Infants learned lullabies like "Go to Sleepy, Little Baby," while toddlers learned finger plays and circle games to develop coordination. Clapping games, ring plays, and action songs were favorable to children as they grew. Songs such as "Mr. Rabbit, Mr. Rabbit" and "Little Sally Walker" continue to be an essential part of America's folk culture. Children's play songs integrated African concepts of rhythm, call and response, imagery, movement, and metaphor.

Musical entertainment for adults included various songs for entertainment, dances, and fiddle playing, as well as songs to be played by other instruments. The fiddle was one of the most popular instruments among the slaves. By the end of the 1700s, it was common for talented slaves to learn to play the fiddle, and those who demonstrated considerable musical talent increased in value. Slaveholders employed fiddle players to entertain them and their guests during celebrations and plantation parties.

Slaves were innovative in the creation of various instruments and created the banjo as a substitute for the African banjar or kora. Pattin' juba, a chant accompanied by body percussion, was a popular game for both children and adults. Body percussion is created by performing syncopated rhythms by clapping, snapping, patting, and thumping various parts of the body.

Dancing was another popular form of entertainment in Southern slave communities, especially during the Christmas holidays. The most popular dances among the slaves were the turkey trot, buzzard lope, and the buck wing dance. Each dance imitated a different animal gesture. Although most of the previous music described was secular, African culture rarely separated the spiritual and secular aspects of music. Slaves began to perform the ring shout, a highly expressive African religious dance in the early 1740s as they shared their various religious beliefs. Slaves danced and shouted in a counterclockwise circle, while the dance was accompanied by the pattin' juba and a group of singers.

Music of Southern Slaves: 1770–1865

The religious conversion of slaves to Christianity had a strong impact on the creation of two major forms of Southern slave music: the ring shout and the spiritual. The Protestant Church from England initiated the evangelical movement, which began in 1641. Slaves initially were resistant to the hypocritical doctrines espoused by the evangelists and ministers because of the cruel treatment by their Christian slaveholders. Nonetheless, they began to adopt their own form of Christian identity and forms of worship. By 1830, Christian worship became a significant part of Southern culture among whites and slaves.

Slaves were allowed to attend church services on Sundays and holidays along with whites, although they worshiped in segregated areas. The most popular services for worship was the camp meeting, the large outdoor revivals that took place in the South. The camp meetings provided slaves with the opportunity to

fully express themselves emotionally through singing, dancing, shouting, and praying, while learning to sing traditional Anglican hymns by John Wesley and Isaac Watts. Although slaves learned the Bible orally, they began to adopt important texts from Scriptures that expressed common experiences of bondage, suffrage, and deliverance of the Hebrew slaves found in the Old Testament. They identified Jesus as their Savior and Biblical people such as Moses, Daniel, Joshua, and Ezekiel as heroes or deliverers of freedom.

The Ring Shout

The ring shout was the first form of religious expression adapted from an African religious dance. The ring shout was a dance performed in call-and-response form with one set of singers leading while the others danced in a circle. The ring shout was considered a form of pagan worship by Southern whites because of its dramatic and emotional expression, which was unique to Protestant conservatives. The dancers would move in a counterclockwise circle, clapping their hands and using a shuffling motion of their feet that barely left the ground. The fervor of the song increased in tempo, intensity, and emotion, which often lasted for hours, resulting in slaves actually falling out from exhaustion or ecstasy. The ring shout was extremely popular in the lowlands of South Carolina and Georgia. Nonetheless, it was one of the most sacred forms of ritual and expression among the slaves and was performed particularly after the emotion-laden camp services.

The lyrics of ring shouts varied and were repetitive because of the nature of the dance. Some focused on metaphors about the slaveholder, freedom, testimonies, and salvation. The ring shout was popular in the clandestine worship services held by slaves in the "Brush Harbor" meetings. The Brush Harbor was a gathering place for slaves typically located in a remote area under a thicket of trees. These meetings provided slaves freedom of worship, praying, and preaching and communal support. Although the singing and shouting during the Brush Harbor meetings were loud, slaves were ingenious to cover their sounds by either hanging large pots of water in the branches of the trees or on the ground to absorb the sounds. The Brush Harbor meetings created a form of "invisible church," which inspired many current African American worship traditions.

Spirituals

Spirituals are the foremost prominent style of Southern slave music. They provide the most vivid documentation of slavery in the South. Although styles previously discussed represent important replicas of Southern slave music, the spiritual is the only style formally identified as the first form of African American music. Spirituals are unique because they capture the individual as well as communal aspects of Southern slave culture and demonstrate authenticity, ingenuity, and creativity.

Spirituals functioned as worship songs, songs of escape, songs that provided comfort, and songs that recorded the lives of slaves. The lyrical content of spirituals provides the most vivid and creative illustration of the ingenuity of slaves to resist their oppressors. The earliest identification of the spiritual as a distinct style of

music emerged in the late 1770s but became prominent during the antebellum period and the Civil War from 1830 through the 1860s. Although sung primarily during worship, spirituals were performed as work songs, shouts, and during the Brush Harbor meetings. The lyrics expressed the following:

- A direct connection to scriptures from the Old Testament and New Testament
- A direct connection and identification of biblical heroes
- Faith, hope, and deliverance from bondage
- Imagery and metaphor for communication among slaves
- A medium for resistance
- An oral record of personal experiences
- A form of communal worship and celebration

Spirituals typically are classified according to their function and style. Some were performed as slow, mournful sorrow songs; others as highly syncopated shouts and jubilees. Most maintain a simple call-and-response form. The lyrics are most significant in terms of their creativity and imagery. Many spirituals refer to water and the Jordan River as the "river of escape." The Jordan not only symbolized a river of hope for the slaves in the Bible, but also referenced actual rivers in the Southern slave states that presented possible routes to freedom, or water that would return them to Africa.

References to biblical heroes such as Moses, Daniel, Joshua, Ezekiel, and Jesus are particularly insightful. These figures provided inspiration for the slaves and represented those who had conquered slavery and injustice. The biblical names also identified real people like Harriett Tubman and others who supported the Underground Railroad movement and assisted slaves to escape.

Spirituals along with work songs were recognized throughout the South as the most significant forms of Southern slave music and as the most influential among slave communities. Early collections of the spirituals and some work songs by Allen, Ware, and Garrison in 1867 led the way to preserving the rich heritage of Southern slave music and culture. The spiritual is the only style of Southern slave music that has been transcribed into a form of concert music, which was arranged in 1871 by George White, director of the Fisk Jubilee Singers. The spirituals are one style of Southern slave music that continues to have universal appeal since its origin in the 1770s. In February 2007, the U.S. Congress passed a bill naming the "Spiritual as a National Treasure."

See also Black Church Music—History; Camp Meeting Songs; Dance and Music; Gospel Music; Slave Festivals; Slave Utterances; Spirituals; Work Songs.

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Brenda Ellis

Slave Utterances

Spontaneous or otherwise, slave utterances in music were vocal sounds, words, and short phrases that gave voice, shape, and expression to the full range of emotions of peoples who were enslaved in the United States before 1865. Slave utterances served as a means of expression and communication and as a method of combating the soul-destroying effects of slavery. They reflected everyday life as well as ceremonies and special events, such as funerals, weddings, worship meetings, and festivals. These utterances include screams, falsetto, rasps, yells, calls, chants, cries, field hollers, grunts, groans, moans, keening (eerie wails), yodels, ululation, and shouts (not to be confused with the ring shout or "shout" associated with religious expression.)

Keening often was heard when family members, particularly children, were separated and sold to different owners. A number of slave narratives contain anecdotes and descriptions about an alternate form of keening, which occurred moments before one's own death. Hums and whistles also were considered utterances when used to communicate information, such as the approach of an overseer, details about a secret meeting, or an escape attempt. Some slave narratives indicated that distance could be determined based on the lengths of particular calls.

During the early years of slavery, a number of languages from the African continent were in use, but not all were shared or understood among the slaves or the enslavers. Slave utterances often were used to establish communication and to allow for the transmission of ideas and information. As slavery progressed, English words eventually were incorporated into calls, cries, and hollers. Field calls, also referred to as field hollers, were free-form vocal musical improvisations commonly used by slaves working outside, particularly in the fields. They were sometimes used to set a rhythmic work pace. When used in this manner, a call-and-response format was employed. A leader would emit a call or holler, and the other slaves would mimic it. Setting a pace in this fashion served to achieve the output demanded of them and to support each other in an environment in which it was not unusual for slaves to drop dead from being overworked.

The influence of slave utterances exist in the 21st century as a core attribute of the sound phenomenon associated with African American culture. These utterances can be heard in numerous styles of music, including scat, work songs, spirituals, blues, jazz, gospel, funk, rhythm and blues, and hip hop.

See also Blues; Camp Meeting Songs; Dance and Music; Field Hollers; Gospel Music; Jazz; Slave Music, Antislavery Songs; Spirituals; Work Songs.

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Alicia Payne

Sly and the Family Stone

A widely influential, interracial band, Sly and the Family Stone was lead by singer, songwriter, multi-instrumentalist and producer Sly Stone (born Sylvester Stewart, 1943–). Although the band is often considered a funk band, they also made tremendous strides in the genres of rhythm and blues, rock 'n' roll, and the psychedelic sound of the 1970s. Formed in 1967 by combining Sly Stone's "Stoners" and brother Freddie Stone's "Stone Souls," the new group Sly and the Family Stone featured Cynthia Robinson (trumpet), Gregg Errico (drums), Jerry Martini (saxophones), Larry Graham (bass), and later Sly and Freddie's sister Rose (keyboard). Quickly the group would emerge in the San Francisco Bay Area as one of the leading bands to feature a mixed racial and gender roster. Their lyrics conveyed messages of peace, racial equality, self-love, brotherly and sisterly love, and an end to discrimination. The band scored early hits with the songs "Dance to the Music" and "Everyday People," which created a national platform for the group. Their 3:00 A.M. performance at the 1969 Woodstock Music and Arts Festival is widely considered to be one of the pinnacle moments of the festival. After the release of the album "Stand!" in 1969, the band began to experience personal struggles with the chemistry of the band. Sly and the Family Stone have become one of the most important bands in the evolution of funk music and have influenced musicians such as Herbie Hancock, Miles Davis, Prince, and Stevie Wonder. In 1993, the group was inducted into the Rock and Roll Hall of Fame. During the 2006 Grammy Awards, numerous artists paid tribute to the group as a testament to their broad influence on numerous artists and genres.

See also Funk; Soul Music.

Sylvester "Sly" Stewart and his bride Kathy Silva are congratulated by well-wishers during their wedding ceremony at a rock concert in New York's Madison Square Garden on June 6, 1974. (AP/Wide World Photos)

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Emmett G. Price III

Smallwood, Richard (1948–)

Songwriter, pianist, and singer Richard Smallwood is known for aiding the change of the sound of gospel music with the addition of classical elements and an innovative approach to composition and vocal arrangements. Born in Atlanta, Georgia, he came of age in Washington, D.C., where Smallwood attended Howard University and where he was a founding member of the first gospel group on Howard's campus, the Celestials.

He would later graduate cum laude with degrees in both vocal performance and piano. Numerous recordings are attributed to Smallwood with his groups (Richard Smallwood Singers and Vision). Not only have these recordings garnered numerous award nominations and awards, but also Smallwood's contributions as a musician, composer, and lyricist have influence many subsequent gospel artists.

The Richard Smallwood Singers were founded in 1977 and their self-titled debut album, released in 1982, spent more than 18 months on Billboard's spiritual chart. The Smallwood Singers continued through the 1980s and into the 1990s with successful albums. In 1996, he formed Vision, a larger choir, and recorded *Adoration*. It is on this recording that we find perhaps his greatest song, "Total Praise."

Smallwood and Vision followed *Adoration* with more chart-topping recordings. Nominated for multiple Grammy and Stellar awards over the past two decades, he offers a consistent, creative voice that remains among the most distinctive in the gospel music industry. Notable examples of his work include "Angels," "Center of My Joy," "The Glory of the Lord," and "I Love the Lord." These songs and others by Smallwood have been sung by such artists as Whitney Houston, Yolanda Adams, and Donnie McClurkin. In addition to recognition by the Smithsonian as a "gospel innovator and songwriter," he has received the Distinguished Achievement Award from Howard University (1997) and an honorary doctorate of sacred music from Richmond Virginia Seminary (2006), and has been inducted in the Gospel Music Hall of Fame (2006).

See also Gospel Music.

Emmett G. Price III

Smith, Bessie (1892 or 1894–1937)

Bessie Smith deserved her title of "Empress of the Blues," recording more than 180 songs and selling more than a million recordings. In the late 1920s, she was the highest-paid black performer in the country. Her songs, including at least 30 she wrote herself, expressed the realities of life for working-class African Americans, especially black women. Known for her rounded sound and emotional delivery, she sang about heartbreak, jealousy, prison, homelessness, eviction, unemployment, poverty, alcohol, sex, suicide, and murder, as well as independent women, adultery, and spousal abuse, all which reflected her rough-and-tumble lifestyle and tough upbringing. Her music and style transcended segregation, inspiring both black and white performers, such as Billie Holiday, Mahalia Jackson, and Janis Joplin, for decades after her death.

Despite her popularity, many aspects of her life remain unclear and overshadowed by myth, including the year of her birth and the events surrounding her tragic death. According to census records, she was born Elizabeth Smith in July 1892, in Chattanooga, Tennessee, to William and Laura Owen Smith. Later in life, she claimed April 15, 1894, as the date of her birth, the date recognized by her family. Her father, a farm laborer and onetime minister, died when she was a small child. Her mother worked as a washerwoman and maid to provide for Bessie and her seven older siblings, but segregation provided few opportunities for advancement or decent pay. Everyone in the family contributed to the family income, including Bessie, who sang and danced with her older brother on street corners for tips.

Her road to a professional singing career began at age eight, when she won $1.00 in a talent contest. Within a year, she began singing regularly at Ivory

Theatre for $8.00 a week. Around the same time, her mother died, forcing her and her younger siblings to move in with Bessie's oldest sister, Viola. Unhappy with home life, she soon joined the Rabbit Foot Minstrel Show, which starred the legendary blues singer Gertrude "Ma" Rainey. She toured the South as a child singer and learned the business from Rainey. Within a few years, she joined Milton Starr's Theater Owner's Booking Agency, known as T.O.B.A. but frequently referred to by black entertainers as "Tough on Black Artists" because of the poor pay. In 1919, she created her own show, the *Liberty Belles*, at the 91 Theater in Atlanta. Although her popularity grew in the South, her auditions for white record companies between 1920 and 1922 in the North failed because they thought her style was too rough and uncouth, illustrating a regional and racist bias.

In 1923, Smith married Jack Gee, a Philadelphia police officer. That same year, she recorded *Gulf Coast Blues* for Okeh Records, the "race music" branch of Columbia Records, which sold 750,000 copies. She continued to record throughout the 1920s with notable musicians, including Fletcher Henderson, Eddie Cantor, and Clarence Williams, and became the highest paid black entertainer in the country. The songs she is best known for are "St. Louis Blues," recorded with Louis Armstrong in 1925, and "Back Water Blues," recorded in 1927.

By 1929, alcoholism affected her performances and popularity. In addition, the Great Depression hurt record sales and lessened the appeal of blues music in general. Poor again, Smith took jobs where she could, but eventually returned to the stage. On the verge of a comeback, she died on September 26, 1937, from injuries suffered in a car accident outside Clarksville, Mississippi. Although rumored that she bled to death because a white hospital denied her care, eyewitness accounts claim a white doctor attended to her at the scene, after which she was taken to an African American hospital, where she never regained consciousness. More than 7,000 people attended her funeral at Mount Lawn Cemetery in Philadelphia, Pennsylvania, where she was buried in an unmarked grave. Musicians and local members of the National Association for the Advancement of Colored People (NAACP) paid for a headstone in 1970, which reads "The Greatest Blues Singer in the World Will Never Stop Singing." She was inducted into the Rock and Roll Hall of Fame in 1989.

See also Blues; Theater Owners' Booking Association (T.O.B.A.).

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Katherine Kuehler Walters

Smith, Mamie (1883–1946)

Blues singer Mamie Smith was the first African American to record a blues song. Smith recorded "That Thing Called Love" and "You Can't Keep a Good Man

Mamie Smith, the "Mother of the Blues," 1920s. (Photofest)

Down" in February 1920 and the songs met with moderate success. Her recording of "Crazy Blues" in the same year made her an instant celebrity, as it sold around 750,000 copies in its first month and nearly 1 million copies in one year. Smith took full advantage of her good fortune, touring the United States and recording many songs through 1921. Her Jazz Hounds and other touring bands featured future jazz notables, such as Willie "the Lion" Smith, Coleman Hawkins, and Sidney Bechet. Her career was adversely affected by the Great Depression because of the severe drop in record sales and lack of touring opportunities. By the mid-1920s, Smith had no hit records and virtually no live performance dates. She reemerged in a few films during the 1940s, such as *Paradise in Harlem*, but did not regain the superstar status that she enjoyed in the early 1920s. Before "Crazy Blues," Smith performed mostly in the vaudeville tradition. Her blues style, in turn, was polished and refined, not exhibiting strong emotional attachments to the songs. She and other classic blues performers were critiqued for their stylistic choices, but their successes opened doors for male performers of the late 1920s and exposed record producers to a brand new market of black patrons who bought records. The ensuing "race records" era that flourished continued through the 1940s.

See also Blues; Race Music and Records.

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Horace J. Maxile, Jr.

Smith, Willie "The Lion" (1897–1973)

Willie Smith was the flamboyant, bold, and braggart pianist and composer considered by many as one of the fathers of the Harlem stride piano style. He was born William Henry Joseph Bonaparte Bertholoff on November 25, 1897, to a Jewish father and black mother in Goshen, New York. The young Willie, who grew up in Newark, New Jersey, began the study of piano and organ at age six at his mother's urging. After the death of his father, young Willie took the last name of his mother's new husband, Smith. By his teenage years, Willie accomplished wide recognition as an extraordinary ragtime pianist with a remarkable left hand and the extraordinary ability to play fluidly in all keys with ease. His teenage years were filled with regular performances at Randolph's café, Buss' saloon, and other notable clubs in the Newark area. A thirst for nightlife and fast times led Willie to the red light district of Atlantic City in 1914. Now dressing in fine suits and custom-made shoes, the dominant "tickler" engaged in cutting contests, often leaving the competitor both with a bruised ego and a free music lesson. Known for his braggadocio ways, Willie was able to back his words with his rare musical abilities.

In 1916, he enlisted in the army and joined the 92nd Division, 153rd Negro Brigade, 350th Field Artillery Unit. He served as the pianist and drum major for the Seventy Black Devils, the field artillery marching band of the 350th. Willie's courageous acts and proficiency as an A-1 gunner earned him the nickname "The Lion." Upon discharge, he settled in Harlem where he was a headliner at numerous clubs. While in Harlem, The Lion became known for his ever-present cigar, derby hat, camel's hair coat, waistcoat watch chain, and taste for whiskey. The Lion was one of the most captivating and riveting performers of the day, often gaining him the recognition as a musician's musician. During the 1920s, The Lion was one of the most popular rent party pianists in Harlem. Along with James P. Johnson and Fats Waller, The Lion helped to usher in a new Harlem-based style of jazz piano based in ragtime. Although many of this compositions and recordings were not until the 1930s, The Lion served as accompanist to Mamie Smith's 1920 recording of "Crazy Blues" on the Okeh label, which revolutionized the music industry by ushering in "race records." During the 1930s, The Lion toured extensively with his own band (Willie Smith and His Cubs).

During the 1940s, with his ability to speak Yiddish and his passion for Jewish culture, The Lion served as cantor at a Harlem synagogue. He died on April 18, 1973, in New York.

See also Stride.

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Emmett G. Price III

Snoop Dogg (1972–)

Snoop Dogg, a West-Coast rapper, actor, and businessman, was born Calvin Broadus on October 20, 1972, in Long Beach, California. Nicknamed Snoop by his mother because of his alleged resemblance to Snoopy, the famed Peanuts character, he became a football player in high school but spent three years after graduation in and out of jail on drug charges. The known gangsta turned to music in pursuit of a better life and eventually became a multiplatinum-selling artist.

Snoop Dogg teamed up with Warren G (Warren Griffin III), the stepbrother of Dr. Dre (Andre Young), who helped him to become a pop-culture icon. After an appearance with Dr. Dre on the *Deep Cover* (1992) soundtrack, Snoop went on to a feature role on Dr. Dre's *The Chronic* (1992). Under the name Snoop Doggy Dogg, Snoop released his debut album, *Doggystyle*, in 1993. The album quickly went multiplatinum, adding to the popularity of the gangster rap subgenre. In the mid-1990s, however, Snoop was plagued by legal challenges as he was put on trial for the murder of a gang member. Snoop was acquitted in 1996 and used the momentum to launch a number of business ventures.

A new recording contract in 1998 moved Snoop from Suge Knight's Death Row Records to hip hop mogul Master P's New Orleans–based No Limit Records. In 2000, Snoop launched his own label, Dogg House Records, and his own clothing line, Snoop Dogg Clothing. In 2001, he made the *Snoop Dogg's Doggystyle* video series in conjunction with *Hustler* magazine. In 2003, he starred in *Doggy Fizzle Televizzle,* his own series on MTV, and in 2005 he helped introduce the Snoop De Ville luxury vehicle line from Cadillac, serving as spokesman. The author of *Tha Doggfather: The Times, Trials, and Hardcore Truths of Snoop Dogg* (1999), Snoop has also been featured in a number of movies, including *Bones* (2001), *Training Day* (2001), *The Wash* (2001), and *Soul Plane* (2004).

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Emmett G. Price III

Soul Music

Since the 1960s, the term *Soul,* has been used to describe a type of food (*soul food*), as a term of endearment (*soul brutha/soul sistah*) and as stage names (as in *The Soul Stirrers*). These uses of the term all stem from its use first in referring to music. *Soul* originally was used by gospel quartets in the 1950s to identify the spiritual nature of their music. In the 1960s, it was used by jazz musicians to categorize contemporary hard bop, also linked to spiritual expression. Its use over the years led to the term being used more commonly to describe all popular music by African Americans. *Billboard* magazine, who had in 1949 changed the musical category it used for black popular music from race music to rhythm and blues, now changed rhythm and blues to soul in 1969. But soul music was not a homogenous musical form, but in the early 1960s reflected a specific performance aesthetic that was rooted in regional style and spatial identity.

The Southern Soul Aesthetic: Fame, Stax, and Atlantic

The Southern soul aesthetic was defined in regionally distinctive recordings of Stax/Volt in Memphis and FAME Studios (Florence Alabama Music Enterprises) in Muscle Shoals, Alabama. Started by Billy Sherill, Tom Stafford, and Rick Hall, FAME served as the site for many historic recordings by artists like Aretha Franklin, Wilson Pickett, Etta James, and many others. When Sherill and Stafford split from Hall, he decided to expand the operation beyond its meager beginnings. Hall was responsible for recording Arthur Alexander (1940–1993) who composed a number of country laced soul hits, the first of which was *You Better Move On* (1961). The studio became well known for its high quality in production and the strong musicians who played on each track. The rhythm section at FAME became widely known as the Muscle Shoals Rhythm Section, and the horn section was called the Muscle Shoals Horns. Both groups became well known for their work on the soul recordings of Otis Redding, Aretha Franklin, and Percy Sledge. Percy Sledge (1941–) began his career with a vocal group called the Esquires Combo, but decided to go solo on the advice of a local radio DJ named Quin Ivy. In 1966, Sledge recorded "When a Man Loves a Woman," which became one of the biggest hits of that year. This was followed with "It Tears Me Up" and "Warm Tender Love" all of which established as a soul balladeer who advanced a pleading, anguished vocal style.

Stax/Volt Records in Memphis, much like FAME, produced seminal recordings that reflected the biracial musical culture of the South. Although the label

had a full roster that included Carla Thomas, Rufus Thomas, and the Mar-keys, its seminal artist was Otis Redding (1941–1967). Redding was known not only for his stirring performances, but also for his songwriting skills as demonstrated in "Respect" (1965) and "Tramp" (1967); these tunes propelled the careers of artists such as Aretha Franklin and Carla Thomas. He was viewed by all as the "pulse" of the label and was transitioning his style to a more tempered, laid-back style when he was killed in a plane accident in 1967. "(Sittin' on) the Dock of the Bay," released posthumously in 1968, reflected this evolution of his style. His death signified the end of Stax's golden years and led to a massive restructuring of the label and its sound.

Although not officially signed to Stax, Samuel "Sam" David Moore (1935–) and David "Dave" Prater (1937–1988) recorded at the Memphis studio prolifically and traveled under the label's moniker during most of the 1960s. Their recordings exhibit a deft usage of call and response. Their fame was solidly built on the production/songwriting team of Isaac Hayes and David Porter (1941–) with such hits as "Hold On, I'm Comin" (1966) and "Soul Man" (1967). The Stax house band, which included Steve Cropper, Al Jackson, Donald "Duck" Dunn, and Booker T. Jones, formed their own performance group known as Booker T. and the MGs. As a group, they created what would become known as the Memphis Sound. Their track, "Green Onions" (1962) represents one of the few instrumental soul hits.

While based in New York, Atlantic Records also came to define the Southern soul aesthetic during the 1960s and maintained a peripheral relationship with both FAME and Stax. Aretha Franklin (1942–) was one of several Atlantic artists Jerry Wexler brought South to record in Muscle Shoals. Hailed as the Queen of Soul, Franklin is the daughter of Rev. C. L. Franklin, a dynamic preacher whose recorded sermons and gospel songs made him a sought-after speaker and vocalist in the 1950s and 1960s. Aretha showed an affinity for the piano and singing at an early age. Her first gospel recording, *The Gospel Soul of Aretha Franklin*, was released in 1956 when she was 14. She appears on the album as the vocalist and pianist. Although there was interest from Berry Gordy's Motown label, she signed with the same label that made her father famous—Columbia. The pop-inflected rhythm and blues releases she performed for Columbia showed none of the fire we have come to identify with her singing style. This gospel-inflexed, raw emotional style first appears on her recordings with Atlantic Records during the late 1960s. Jerry Wexler influenced by the edgy sound of the Southern rhythm and blues artists, produced her first album in Alabama at Muscle Shoals. Her 1967 release of "I Never Loved a Man (The Way I Love You)" stayed atop the Billboard charts for seven weeks and propelled her in stardom. Wilson Pickett (1941–2006) also was signed to Atlantic Records when he was sent to the Memphis-based studios of Stax/Volt to record. Although he recorded one of his biggest hits, "In the Midnight Hour," at the studio, he did not like the environment. Instead, he moved to recording at the Muscle Shoals studio where over the years he recorded a number of hits, including "Land of a 1,000 Dances," "Mustang Sally," and "634-5789."

Motown and the Northern Soul Aesthetic

The Northern soul aesthetic was defined by Motown in the late 1950s and early 1960s. Started by Berry Gordy in 1959, the label created a sound that made use of Southern-based gospel vocals and rhythm and blues styles, but in a more polished and stylistic manner. The company's use of pop elements as well as diligent packaging and marketing of its early artists like the Supremes, Martha and the Vandellas, and the Miracles attracted a large white audience. During the early years of Motown's history, song lyrics were light in content steering away from political or social contexts. During the late 1960s, Motown began to produce harder-edged songs featuring lyrics that addressed more than just the different scenarios of love relationships. Instead, they pressed on to widen the discussion of quality-of-life issues, including the topics of inner-city life and the ever-widening gap between the economic classes. New to the discussions held in black soul music were the issues of the environment in "Mercy, Mercy Me (The Ecology)," black-on-black crime in "What's Goin' On," and drug abuse in "Flyin' High (In the Friendly Sky)."

With this as a backdrop, former Motown musicians like Marvin Pentz Gay, Jr. (better known as Marvin Gaye, 1939–1984) who began his career with Motown in 1961 broke away from the status quo formula, which included staff songwriters and producers and solidified this break with his 1971 album *What's Goin' On*. This album was significant because it not only broke with the emphasis on the pop tradition, but also preferred the tradition of the singer-songwriter, the griot, and the bluesman, discussing drug abuse, environmentalism, poverty—for example, "Inner-City Blues (Make Me Want to Holler)"—and the Vietnam War. This concept album with its overlapping and recurring themes highlighted the stories around which the soul singers and songwriters of the 1970s would create the first new soul sound.

Gaye's success allowed another Motown star, Stevie Wonder (born Steveland Hardaway Judkins, 1950–), to parlay his growing fame into a contract giving him not only the creative control he had been fighting for years to obtain but also the rights to his original compositions. During the years 1972–1977, now considered his *classic period*, Wonder produced albums that furthered the process of infusing new realism in rhythm and blues. From the album *Innervisions* (Motown, 1973), listeners were provided with a new anthem, "Higher Ground," and an unforgettable painting of life inner-city life, "Living for the City." His *Songs in the Key of Life* (Motown, 1976) topped both the pop and black albums on Billboard's charts and won three Grammy Awards for best male pop vocalist and album of the year. On this double album, his song "Black Man" extolled the contributions of all black men to the United States and included the lyrics "We pledge allegiance all our lives to the magic colors red, blue and white. But we all must be given the liberty that we defend for with justice not for all men. History will repeat again. Its time we learned this world was made for all men."

Soul Music as a Reflection of Black Consciousness

These artists were not the only entities making this transition. The term "soul" was reflective of cultural meanings and values connected with Black Power and its growth as a political movement. As Portia Maultsby has written, " 'soul' became a signifier for 'blackness'" (Burnim and Maultsby 2005, 272). Much of the African American music of this era began to place emphasis on "blackness" as a political statement. This political message combined with stylistic changes that included elements of black gospel to create a form of music referred to as soul. That this was a general shift in the way people were describing African American music is revealed in *Billboard*'s 1969 decision to rename its "rhythm and blues" charts "soul." The political message of soul was heard particularly in the music of James Brown ("Say it Loud: I'm Black and I'm Proud," 1968) and Curtis Mayfield ("This is My Country," 1968, "Choice of Colors," 1969), two artists who had reduced mainstream radio play because of their political lyrics. Dubbed, the "Gentle Genius," Mayfield (1942–1999), a singer, songwriter, guitarist, and composer, left the Impressions in 1970 founding an independent record label, Curtom Records, along with Impressions' vocalist Eddie Thomas. This label produced not only his most memorable work but also albums by the Impressions, Leroy Hutson, the Staple Singers, solo work by Mavis Staples, and Baby Huey and the Babysitters. His self-titled album *Curtis* (Rhino/Wea, 1970) featured a bitter indictment of American society with "(Don't Worry) If There's a Hell Below, We're All Going to Go." Like the work of both Wonder and Gaye, he examined the growing unrest in America's inner cities in "The Other Side of Town," black pride in "We're a Winner," and hope in "I Plan to Stay a Believer."

Soul artists who followed with similarly themed material included the Isley Brothers, the Chi-lites, the O'Jays, and the Staple Singers. Although not as overtly political, Aretha Franklin was a significant figure of black female power and pride, particularly in her rendition of Otis Redding's "Respect." Franklin dominated the charts early in the era, being cited as the "Best Female R & B vocalist every year from 1967–1974" (Shaw 1986, 216).

In the music of Gil Scott Heron and the Last Poets, one can hear the edgier sound of soul that eventually influenced the embryonic sound we now call hip hop. Any accompaniment presented in these performances is subservient to the lyrics. The issues addressed reach further than the boundaries of the inner city or even the United States. The relate the cause of the American black with the South African black; the inner city black with blacks living in suburbs and penthouses. The poetry is presented more in the style of the black preacher or street evangelist than as a vocal performer presenting rhymes, double entendres, and phrases that are turned inside out, much like the lives and issues they address.

The Last Poets, Jalal Mansur Nuriddin (1944–), Umar Bin Hassan (1948–), Abiodun Oyewole (1948–), and percussionist Raymond "Nilija Obabi" Hurrey (d. 1981), took their name from a poem by the South African poet Keorapetse

William Kgositsile (1938–) who believed violence would over take the world making him the *last poet*. Their first album, self-titled *The Last Poets* (1970), unabashedly railed against people of all races, highlighting and condemning black apathy. Similarly, Gil-Scott Heron began as a writer, producing *The Vulture* in 1970. His recordings took on similar themes found in his writings. With accompaniments common to the beat poetry of the 1950s, Heron attacked mass consumerism, the sensuality of television, and, like the Last Poets, self- and media-proclaimed black leaders and their impotency in *Pieces of a Man* (1971) and *Free Will* (1972). Mainstream radio would not play the new African American music that was being produced in the midst of the Black Power movement and that had decidedly political content. Jerry Wexler of Atlantic Records noted in 1971 that mainstream radio DJs did not want to "burden" their listeners with thoughts of "riots" in Watts and Detroit, "what R & B music meant at the time . . . so they took most of it off the radio" (Wexler and Ritz 1994, 257). This new music, however, *was* speaking to African Americans through black radio and record sales and helped to define the cultural meanings and values of black pride, solidarity, and self-determination that characterized the era of the Black Power movement.

By 1972, soul music was making a comeback on mainstream radio and pop charts. This shift can be attributed to the popularity of "blaxploitation" films in the mid-1970s, furthering the careers of Isaac Hayes and Curtis Mayfield; the album-oriented approach of some African American artists, including Stevie Wonder, Marvin Gaye, and War; and the rise of "The Sound of Philadelphia" (Garofalo 1997, 258).

Blaxploitation

While performers like Donna Summer, Gloria Gaynor, Barry White, and, later, Marvin Gaye encouraged everyone to "party hearty," other black composers, producers, and performers joined the ranks of film scorers supporting the so-called blaxploitation genre with soul-laced compositions.

This genre supported an interesting mix of films that presented the realities of black urban life and presented black action figures, both male and female. Participants in the civil rights movement resoundingly denounced films in this genre because of the preponderance of pimps, prostitutes, and dope dealers and because of the presentation of these stereotypical characters as a true depiction of inner-city urban life and of their inhabitants. Soul and its next evolutionary branch, funk provided a gritty musical backdrop. Curtis Mayfield's soundtrack for *Superfly* (1972) juxtaposes the movie's story line that appears to glorify the life of the cocaine dealer, Youngblood Priest with Mayfield's antidrug messages. Isaac Hayes (1942–2008) filled in for Booker T. at Stax Records in 1964 playing piano and backing Otis Redding. Very shortly after that auspicious beginning, Hayes begins a successful collaboration with singer and lyricist David Porter. Together, they composed the songs that put the performers of Stax (Sam and Dave, Rufus and Carla Thomas) on the map. His breakthrough solo album *Hot Buttered Soul* (1969) featured not only top 40 hits, but also stayed on the

Billboard charts in the R & B category for 10 weeks and on the pop chart for 81 weeks. His "Ike's Rap" (1970) precedes *Rapper's Delight* by the Sugarhill Gang by nine years.

However, arguably the most significant development of this era was the development of what came to be known as Philadelphia soft soul.

Philadelphia Soft Soul

In 1971, Kenny Gamble and Leon Huff formed Philadelphia International Records (PIR), launching an era of music that was characterized as 'Philadelphia soft soul. Described as having an "urbane glossiness," groups such as the O'Jays (PIR), the Stylistics (Avco), the Spinners (Atlantic), and Mother Father Sister Brother (MFSB) (Sigma) established the new soft soul sound of the decade. Maultsby points out that many of these groups also provided "message" soul, allowed to do so by a new production trend that combined major label distribution with the independent artistic oversight of a smaller subsidiary label (for example, PIR oversaw production as a subsidiary of CBS which handled promotion and distribution) (Burnim and Maultsby 2006, 283). Nonetheless, the more polished production of soft soul helped to establish the sound on mainstream radio.

Pop-Influenced Soul

Not every R & B or soul performer in the 1960s was concerned about making a better world, or anything else, deep or "edgy." Unlike the "tight" bands and combos of 1960s pop-influenced soul, the 1970s saw the same so-called excesses in arrangements heard in disco. Donna Summer's "Love to Love You Baby" (1976) is usually considered disco's entrance into the mainstream. Known as the "Queen of Disco" her other hits included "MacArthur Park," "Hot Stuff," "Bad Girls," and "Last Dance" (1978). It was the white group of Australian brothers, Barry, Maurice, and Robin Gibb as the Bee Gees, however, that became the seminal group of disco. In what is considered the birth of crossover media marketing, producer and manager Robert Stigwood linked the release of the film *Saturday Night Fever* to the hit singles "How Deep Is Your Love," "Stayin' Alive," and "Night Fever," which already were climbing the charts from the previously released soundtrack album. The album sold 15 million copies in the United States and 30 million worldwide, becoming the best-selling album of all time (Garofalo 1997, 345). Black performers, however, took advantage of the opportunities presented by disco's popularity by producing large-scale performances that featured a cadre of backup singers, dancers, and backup bands that often include strings, harps, and woodwinds. The excesses of the style included lavish costumes, hairstyles, make-up, and, in some cases, sets, which came to influence many of the funk bands of the era.

Although it became a mainstream style in the late 1970s, funk can be traced to the late 1960s. James Brown's "Papa's Got a Brand New Bag" (1965) and "Cold Sweat" (1967) are considered the first examples of the instrumental dance

style that emphasized repeated rhythm riffs in the drums and guitar. Sly and the Family Stone also are early influences of the style, having a more "psychedelic edge" in sound and presentation. Stone described his style as a combination of "pyschedelia and R & B" (George, 1988: 260). The late 1970s saw the rise of funk to the mainstream. George Clinton, who had been on the scene since the late 1960s, scored a hit album and single in 1978 (*One Nation under a Groove*) with his band Funkedelic. Bassist Bootsy Collins, Clinton's associate under the umbrella P-Funk, also scored hits with his "Rubber Band." Funk bands Kool and the Gang, Ohio Players, Earth, Wind & Fire, Average White Band, and Tower of Power filled out the pop and R & B charts. Most of Motown's acts continue in the tradition that made Motown great, that of providing quality pop-infused rhythm and blues. Filling the void left by "Little" Stevie Wonder was a new group from Gary, Indiana—namely, the Jackson Five. Their homespun looks and crossover appeal allowed Motown to encourage a healthy "crop" of younger audiences. A type of bubble-gum soul, this group's dedicated work ethic enforced by father Joe Jackson was rewarded with a string of top-rated songs, including "ABC," (1970), "I Want You Back" (1969), and "I'll Be There (1970)." Although each of these long-time acts tried their hand at providing at least one song that dealt with more serious topics, such as violence and prejudice in "Ball of Confusion" (1970) or teenage runaways with "Runaway Child, Running Wild" (1969) both by the Temptations, most of the top songs produced by Motown remain pop influenced.

Soul Music: 1980s–Present

On July 12, 1979, "Disco Demolition Night" transpired at Comiskey Park in Chicago, Illinois, in between a double header between the Chicago White Sox and the Detroit Tigers. The event quickly turned disastrous, with explosions of boxes of disco records and fans ripping up the field and (quite literally) stealing bases. Many people were arrested for disorderly conduct, and the baseball field was so demolished that the White Sox forfeited the second game of their double header. Although one event can never single-handedly eradicate a widely successful musical genre, it often can mark the eventual demise of a popular craze. "Disco Demolition Night" seemed to be that event for the disco movement. Soul music would have a lot of transforming and reevaluating to do in a post-disco world.

In this postdisco world at the beginning of the 1980s, new-wave artists such as Elvis Costello and the Police were frequenting the radio stations. MTV premiered in 1981, and at least initially, preferred new-wave music videos that were geared toward a largely white demographic. Pink Floyd's "Another Brick in the Wall Part II," Blondie's "Call Me," Queen's "Another One Bites the Dust," and the Police's "Don't Stand So Close to Me" were among the biggest radio hits in the United States in the early 1980s. Kool and the Gang survived the demise of disco and released "Celebration," a smash hit representative of the arrival of the dance music genre of the postdisco era. Lastly, just as the demise of the Beatles

had an enormous effect on the transition of popular music from the 1960s to the 1970s, the assassination of John Lennon deemphasized the music itself at the turn of the 1980s as many mourned the loss of one of the most influential musical and cultural voices of the previous two decades.

It is within this context that the soul of the 1980s emerged. The roots of the soul genre stem from an amalgamation of rhythm and blues and secularized gospel music by such artists as James Brown, Ray Charles, and Sam Cooke in the mid- to late 1950s and 1960s. After the disco detour in the 1970s, the music and its performers of the 1980s retained the aforementioned modern dance elements of funk and disco and replenished them with Motown and Philadelphia soul roots of the 1960s and 1970s. All of these genres and subgenres were of African American origin, and there was an important reestablishment of these roots after funk and disco had become widespread, multiracial phenomena. Although established soul artists such as Earth, Wind & Fire, Stevie Wonder, Aretha Franklin, and Tina Turner were churning out postdisco soul hits at the beginning of the 1980s, the genre was most revived by two of its previous Motown heroes: Diana Ross and Michael Jackson.

Soul of the 1980s

Diane Ernestine Earle Ross (1944–) grew up in Detroit and was associated with the Detroit-based Motown Records as early as 1961. Her girl group, first known as the Primettes and changed to The Supremes, quickly rose to the top of the Motown scene when Ross was made the lead vocalist of the group around the time of the Motown signing. In the mid- to late 1960s, the Supremes had 12 number one hits, making the group one of the most successful acts of the 1960s, and making Ross a leader of the soul movement as a solo artist throughout the 1970s and the beginning of the 1980s. Ross's 1981 debut for RCA Records, *Why Do Fools Fall In Love*, went platinum and featured the doo-wop remake of Frankie Lymon's "Why Do Fools Fall in Love," the single "Mirror, Mirror," and a duet with Lionel Richie entitled "Endless Love," which was 1981's number one Billboard R & B track. With Diana Ross leading the way, and co-Motown star Stevie Wonder's *Hotter Than July* right behind Ross at number two on the R & B charts, Motown icons were paving the way for successful, modernized versions of rhythm and blues and soul music as the 1980s progressed.

All of the aforementioned musical genres converged to form the ultimate popular music icon of the 1980s when Michael Jackson released *Off the Wall* (1979) and *Thriller* (1982). Jackson (1958–2009) was another vital soul artist of the 1980s that had a previous Motown experience, that of being the leader of the Jackson Five in the late 1960s and early 1970s. By the late 1970s, the Jackson Five was riddled with internal family conflicts and Jackson's previously formed solo career became his primary focus. With 1979's *Off the Wall*, Jackson and producer Quincy Jones released a funky, disco-influenced pop album with major hits, including "Don't Stop Till You Get Enough" and "Rock with You."

With *Thriller*, Jackson and Jones released one of the most influential albums of all time. It sold 40 million records and garnered hit after hit, from "Thriller" to "The Girl is Mine" to "Billie Jean" to "Beat It" to "Wanna Be Startin' Somethin'." The record was a crossover in so many ways it is hard to label the record as a single genre at all—it was funk, soul, ballad, rock, and disco. It crossed over to music television, where MTV (hesitantly, at first) aired the long-form music video to "Thriller." Although other albums released in the 1980s were more characteristically soul than *Thriller*, no other African American artist saw popular success as widespread as Jackson did during the *Thriller* craze. At a time in the early 1980s when previous Motown artists were replenishing the soul music genre, none were more financially, musically, and culturally effectual than Michael Jackson.

In the post-*Thriller* 1980s, African American artists continued to release records that combined both early rhythm and blues and soul influences and modern electronic disco, dance, pop, and funk influences. In most cases, elements of gospel music were deemphasized in the more carefully produced MTV-dominated 1980s, making the music somewhat less discernibly soul than music that came in the 1960s or 1970s or that would reappear as neo soul in the 1990s and 2000s. Nonetheless, this transitional time in the history of soul music provided influential music. Prince's successful 1984 crossover, *Purple Rain* was a synthesizer and drum machine–drenched pop album strongly influenced by rock, funk, and R & B. Prince is so (admittedly) influenced by James Brown, the "Godfather" of the genre, that his rock and pop material should be acknowledged as an important moment in the history and development of the widening stylistic boundaries of soul music in the 1980s.

The pop-geared hits continued throughout the 1980s. Whitney Houston's 1985 self-titled debut album hit number one on Billboard's top 200. It featured countless radio-friendly crossover hits as well as a few tracks more apparently influenced by soul music—most notably with "The Greatest Love of All." Patti LaBelle and Dionne Warwick shared room atop the Billboard R & B charts of 1986, and Rufus and Chaka Khan, Prince, Aretha Franklin, and Gladys Knight and the Pips all received Grammy Awards for their releases in the mid- to late 1980s. New arrivals to the soul music scene like Prince and Houston made their mark on the world of popular music, while established soul veterans, such as Franklin, Knight, and Khan provided vital stability to the continuation of the soul music tradition, if still infused with the pop, funk, disco elements of the period.

The musician who perhaps most clearly continued the historic tradition of infusing rhythm and blues with a secularized gospel influence was Luther Vandross. Vandross (1951–2005), a native New Yorker, began his prolific career as a co-writer, backup vocalist, and producer, having collaborated with such artists as Chaka Khan, Diana Ross, Donna Summer, David Bowie, and Roberta Flack. Already respected as a sideman by the time the 1970s concluded, it was Flack who encouraged Vandross to pursue a solo career. He began that solo career in the late 1970s with modest success, but he soon emerged as a superstar solo artist in his

own right in the 1980s, with the chart-topping hits "Till My Baby Comes Home" (1985), "It's Over Now" (1985), "Give Me the Reason" (1986), "Stop to Love" (1987), "There's Nothing Better Than Love" (1987), "Any Love" (1988), and "Here and Now" (1989). Vandross (like most musicians of the time period) was motivated by modern trends and incorporated the remnants of disco elements and funk elements into his music, but he was a consistent traditionalist in his incorporation of rhythm and blues and gospel influences, making him one of the preeminent voices of genuine soul music throughout the 1980s and 1990s.

Vandross also was featured in another subcategory of 1980s and 1990s soul known as quiet storm. Acquiring its name from a Smokey Robinson single from 1976 ("A Quiet Storm"), quiet storm was a late-night radio format (popularized by Washington, D.C., DJ Melvin Lindsey) that stressed slow, sensual, performances by African American artists (known as "slow jams"). The style, because of its slower grooves and late-night presentation, often was geared more toward adults, quickly garnering the reputation of the "adult contemporary" or "soft rock" alternative to modern soul, hip hop, or R & B. Throughout the late 1970s to the present, many artists have released quiet storm singles or records, from Robinson and Vandross to Marvin Gaye, Al Green, Anita Baker, Bill Withers, Brian McKnight, Maxwell, and Barry White.

Soul of the 1990s

As the 1980s concluded and the 1990s emerged, major musical transitions occurred once again. Just as the end of disco led to the pop and soul of the 1980s, the emergence of hip hop and contemporary R & B music led to a crossroads in the history of American soul music. The new urban, electronic, turntable-and-samples-based hip hop genre grew out of the breakdancing and graffiti artists that had created a musical scene in New York in the late 1970s and 1980s. DJs became the prominent musical voice—providing a groove that deemphasized pop harmonies and emphasized a repetitive, rhythmic pulse. These DJs often sampled (or repeated a short portion of a previously released song) sections of soul, disco, or funk tracks to provide a foundation for the rapper to perform. The days of multimember soul or disco groups were seemingly over, a single DJ and a vocalist (often more than one) were the sole prerequisites for hip hop performance. This modern electronic music quickly would alter the trajectory of African American popular music, and soul music had to once again determine where to place itself within the widespread popularity of the emerging hip hop generation.

Hip hop, though traceable back to the late 1970s and solidified as a genre by the early 1980s, emerged as a musical phenomenon with artists such as LL Cool J, Run-DMC, the Beastie Boys, and Grandmaster Flash in the mid-1980s. Def Jam records, started in the dorm room of Russell Simmons and Rick Rubin, quickly became the major force in hip hop distribution and its subsequent rise in national popularity, releasing records by LL Cool J and the Beastie Boys, among others. By the late 1980s and early 1990s, the music had become so influential

in the R & B world that another new genre was formed, contemporary R & B (now often known simply as R & B), which represents a combination of rhythm and blues and hip hop. Contemporary R & B often features a combination of rapping and singing, live instruments and DJs, and disco, funk, rock, hip hop, and soul.

Although many soul artists from the past, such as Luther Vandross and Ray Charles, were still releasing records and continuing the soul tradition, soul as a specific genre struggled to define itself amidst the rise of hip hop and contemporary R & B. There was always an abundance of "soulful" music, but it often was released under new subgenre headings. "New jack swing" emerged as the phrase used to describe producer Teddy Riley's brand of R & B and hip hop combination. It is known for its intermixing of a straight 8th-note pulse and swinging 16th- note shuffle feel. Early new jack swing artists included Keith Sweat, Bobby Brown, Babyface, and Bell Biv Devoe. Some of the music was rapped, while some of it was sung, and it was the singing that brought out the soul influence in this music mostly assembled from hip hop and R & B influences.

In the early to mid-1990s, two musical genres attempted to reincorporate soul music as a dominant musical influence in contemporary R & B and hip hop. These two genres are hip hop soul and neo soul. Hip hop soul is quite literally soul singing over hip hop grooves. TLC, Aaliyah, and R. Kelly are examples of influential hip hop soul artists, but the trendsetter and leader of the genre is Mary J. Blige, often referred to as the "Queen of Hip Hop Soul." Her musical choices and vocal styles are deeply rooted in the jazz and soul tradition, from Billie Holiday to Aretha Franklin. Those influences are revealed while singing over modern hip hop grooves that have a tendency to hint at soul music of the 1960s and 1970s, with horn lines and classic soul beats either sampled or recreated under her vocal delivery. Due in part to Blige's musical leadership, the hip hop soul genre is alive and well in the 21st century, with artists such as John Legend, Anthony Hamilton, and Keyshia Cole continuing the tradition of combining hip hop and soul.

Neo soul emerged in the mid-1990s and took the notion of hip hop soul one step farther. It centered on a soul revival, one that often deemphasized straight rapping and the influence of the DJ and nostalgically preferred a large live band to perform with its lead vocalist. Even though hip hop grooves still were essential to neo soul, they often were performed live and reintroduced multilayered horn harmonies and a "church band" sound that departed from conventional modern hip hop and aligned itself most with soul music of the 1960s and 1970s. Early neo soul artists include Tony! Toni! Tone! Arrested Development, D'Angelo, and Erykah Badu (the latter two still perform in the 21st century). Perhaps the most critically acclaimed and popular neo soul record was the multi-Grammy-winning *The Miseducation of Lauren Hill* by ex-Fugees member Lauren Hill, which marks the most Grammy Awards ever awarded to a female artist. Some tracks are based more in hip hop soul than neo soul, but the record is filled with live musicians and layered harmonies, and therefore it is a trendsetting

record that connects modern hip hop, R & B, and classic soul music together, creating groundwork for what followed it in the neo soul genre.

The neo soul genre saw an enormous growth in popularity as the 1990s progressed and eventually came to a close. Artists such as Macy Gray, Angie Stone, Jill Scott, and Maxwell all contributed neo soul hits. In the 21st century, Alicia Keys and John Legend, both of whom release neo soul and hip hop soul, are among the most popular artists in the United States. Importantly, neo soul provided a gateway for legendary soul artists to interact with the modern artists and ultimately create a living history of the development of American soul music. Stevie Wonder, Roberta Flack, and Ray Charles, for instance, have all embraced and worked with the neo soul artists, and have gone on to release their own recordings with elements of neo soul. In recent years, since these artists vary their soul and hip hop ratios so often, the two terms are not used as frequently as they were in the 1990s. In the 21st century, although some tracks may be more neo soul influenced and others may be more discernibly hip hop soul influenced, both of these genres often are grouped together and referred to as contemporary R & B, or simply R & B.

See also Black Arts Movement; Funk; Memphis Sound; Motown Sound; Neo Soul; Popular Music; Rock 'n' Roll.

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Soul, Neo

See Neo Soul.

South Carolina

See Charleston, South Carolina, and Surrounding Areas.

Southern, Eileen Jackson (1920–2002)

Musicologist Eileen Southern was one of the leading figures in black music scholarship. Her seminal work *The Music of Black Americans* is among the most significant contributions to the study of black music and is revered by many for its solid methodology and scholarly rigor. She was also the founding editor of the revolutionary academic journal *The Black Perspective in Music*. These two accomplishments established the field of black music research and enabled future generations of scholars by way of a well-documented, foundational text and a venue for the dissemination of high-quality articles on a broad spectrum of black musical topics. Southern taught at historically black colleges during the early years of her career (Prairie View A&M, Southern University, and Clafin College) while remaining active as a concert pianist. She ended her career at Harvard University and was the first African American woman to attain tenure and the rank of full professor at Harvard. Her work toward a more comprehensive understanding of American music was recognized with awards from the National Endowment for the Humanities (2001) and the American Musicological Society (2000).

See also Literature on African American Music.

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Southern Rap Music

See Rap Music.

Spearman, Rawn (1924–2009)

Concert singer Rawn Spearman was born February 4, 1924, in Bexar, Alabama. He came from a musical family. His father, a minister, sang tenor in amateur quartets, and he often went with his father on tours as a child. He began piano study at an early age and later played guitar and recorder.

Although not a music major, in high school and college he participated widely in musical activities. He obtained his education at Florida A&M College (Agricultural and Mechanical) in Tallahassee, Florida (bachelor of science degree, 1942), where he studied music with Rudolph Von Charlton and Johnnie V. Lee; at Columbia University Teachers College in New York (master's degree, 1963; doctor of music education, 1973); at the American Theater Wing in New York (1949–1952); and at Fountainbleau in Paris, France. His music teachers included Charles Kingsford, Otto Hertz, Charles Winter Wood, and Eva Gautier, among others. His career development was also influenced by Edward Boatner, Roland Hayes, and Theodore Margetson. During his service in the U.S. Armed Forces (1942–1946), he sang in his infantry's chorus and played in the infantry band. After his discharge, he toured with the Fisk Jubilee Singers (1947–1948) as a member of the quartet and also as a soloist. In May 1951, he made his concert debut as a baritone at Times Hall in New York; in October of the next year, he made his Town Hall debut. He toured widely as a concert singer and sang with leading symphony orchestras; in November 1955, he sang a leading role in the New York premiere of Stravinsky's *In Memoriam: Dylan Thomas*. He was also active in theater music; he sang in Britten's *Let's Make an Opera,* Thomson's *Four Saints in Three Acts* (the 1952 revival), the Broadway musicals *House of Flowers* (1955) and *Kwamina* (1961), and Gershwin's *Porgy and Bess* (the 1961–1962 revival). In April 1979, he sang the role of Mr. Five in the world premiere of Vaclav Nelhybel's opera, *The Station*. He also sang on television programs and recorded regularly. His teaching career included tenures at Hunter College of the City University of New York (CUNY, 1969–1973), the Borough of Manhattan Community College of CUNY (1973–1976), and the University of Lowell in Massachusetts (1976–1993). He won wide recognition for his concerts featuring musical settings of the poems of Langston Hughes; in 1996, he began working on a production of "Ask Your Mama" for the Concord, New Hampshire's Capitol Center for the Arts. Over the course of his life, he received numerous awards, including the Marion Anderson Award, and citations, including one from the National Opera Association. In 2001 he received the Lotte Jacobi Living Treasure Award from the state of New Hampshire. His book reviews and articles appeared in *American Music, The Black Perspective in Music*, and *Notes*. He died on September 13, 2009, in Norfolk, Virginia.

Eileen Southern

Spirituals

Including

- **The Beginnings of Spirituals**
- **Folk Spirituals**
- **Arranged Spirituals**

Black religious folk songs (for example, "My Lord What a Morning," "Steal Away," "Sometimes I Feel Like a Motherless Child," "Go Down, Moses," and so on) are spirituals. The term "spirituals" referred to a type of hymnody in the 18th century and sometimes has indicated white singing, although it has become more closely associated with sacred black singing during the 20th century.

The African American spirituals have changed over time from what was once mostly an anonymous oral tradition to what is now mostly a notated, or arranged, tradition. The oral tradition was largely informed by African musical practices, such as a call-and-response style of performance, improvised lyrics, pentatonic scales, and polyrhythmic textures. Although some 20th-century field recordings reflect the sound of the oral tradition of singing the spirituals, the songs have become more commonly known through their written representations, using European standard musical notation, or from the performances of these notated spirituals. Such performances of spiritual arrangements have encompassed a range of musical styles during the last century.

The Beginnings of Spirituals

The spirituals' evolving story begins with their origins in the slave and free black populations of America during the colonial era. The songs existed in these communities for generations before becoming widely known to outsiders. During the Great Awakening, and in later camp meetings and revivals of the 18th and 19th centuries, the black singing style influenced the sacred singing of white Christians. During slavery, the songs formed a particularly powerful and defiant autonomous expression, at a time when the singers could own little else than their thoughts and these songs. Most spirituals contain coded lyrics and an often profound use of biblical metaphors and allusions. The songs remain one of the principal pieces of evidence that can be used to reconstruct and interpret the slaves' vibrant culture. After emancipation, the songs began to be better known outside of their original communities, particularly after the Fisk Jubilee Singers famously sang them in concerts in America and Europe.

During the Civil War, folklorists began to actively search for and "collect" these songs from people who still sang them, in the hope of "preserving" them for future generations. The most notable early effort of collecting the spirituals was the 1867 publication of *Slave Songs of the United States*, edited by William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison. This book represented an ethnomusicological effort well ahead of its time, because it acknowledges that Western standard musical notation cannot grasp the nuance of African American singing. The earliest folklorists were mostly white, but increasingly in the 20th century, black scholars like John W. Work II began to actively labor to preserve the songs in written and recorded forms. Work's important treatise *Folk Song of the American Negro* of 1915 represents the first book-length study of the spirituals and other folk songs by an African American scholar.

In the 1890s, the spirituals and other Negro folk songs became central to the discussion of America's musical identity. Some composers, most notably Antonin

Dvořák, asserted that these songs could be used to create compositions of nationalistic art music, which were analogous to Europe's nationalistic music of that era. The idea that Negro folk music might be employed in compositions to help connote a national American identity was controversial. Nevertheless, many composers—including George Chadwick, Henry Schoenfeld, Henry Franklin Gilbert, Harry Burleigh, R. Nathaniel Dett, and others—did create nationalistic art music compositions, often using the spirituals' tunes as a basis for large-scale works.

In 1893, the Viennese dilettante Richard Wallaschek, having never heard a spiritual sung by an African American, but having seen a simple four-part arrangement of a spiritual, published *An Inquiry into the Origin and Development of Music, Songs, Instruments, Dances and Pantomines of Savage Races.* Wallaschek's book asserts that the spirituals were the misguided attempt of uneducated blacks to mimic white hymnody. Despite the preposterousness of his claim, it became highly influential, fueling a nonsensical, if not irrelevant, debate as to the origins of the spiritual that resurfaces often in the 20th century. While few, if any, scholars would fully support Wallaschek's statements, his idea, as filtered through his earlier adherents like George Pullen Jackson, continue to be subtly inscribed in the musicological and folklorist literature.

After Fisk University successfully used the spirituals to garner financial support through the touring of its choir, other institutions tried to follow suit. In effect, the spirituals became an essential part of the fundraising efforts for most historically black colleges. However, some younger blacks, who often were required to sing the spirituals at those colleges at the turn of the 20th century, stopped singing the songs. Perhaps, for these young men and women, the songs evoked the painful memory of slavery, or maybe their widespread use to earn financial support for schools had tainted the spiritual's meaning. Even more damaging to the spirituals reputation, for many blacks, was their use by white vaudevillian and minstrel performers in parodied versions of the original songs. The most famous incident of younger blacks rejecting the spirituals occurred in 1909, when the students of Howard University refused to sing the songs during their mandatory chapel services. Despite this youthful rebellion, most African American leaders continued to laud the spirituals, and to use them effectively as a part of their struggles to increase the rights of African Americans.

In 1903, W. E. B. Du Bois published *The Souls of Black Folks*, which celebrated these "sorrow songs" as "the most beautiful expression of human experience" that America had offered to that date. His use of the songs in this intensely philosophical book represents an important shift from treating the spirituals as merely a record of the sufferings of previous generations, or as sacred sentiments that any Christian could embrace, to a repository of expressions that spoke timelessly about the experience of African Americans.

Du Bois, James Weldon Johnson, Alain Locke, and other leaders in the Negro Renaissance, continued to speak of the spirituals in this light. And while jazz, blues, and proto gospel music was more popular to most blacks of the 1920s, the spirituals became the central genre of black music discussed in the writings of the Negro

Renaissance leaders. In fact, the height of the popularity of the spirituals, as measured by the publications of arrangements of the spirituals, book-length collections of the spirituals, performances of the spirituals, and an extended discourse in the popular press, was easily the 1920s, during the Negro Renaissance in Harlem.

To some Renaissance leaders, the spirituals "vindicated" African Americans, because they could be transformed into art music. That is, the spirituals, which were so intrinsically African American, could serve to make timeless and universal works of art. Since African American culture was capable of becoming art, then African Americans themselves should not be assumed to be inferior. Yet, for some younger members of the Negro Renaissance, like Langston Hughes and Zora Neale Hurston, changing something as essentially African American as the spiritual into something as European as art music, diminished the song's vitality. Viewing art arrangements of the spirituals as "vindicating" also assumes that only a European genre of music is worthwhile, instead of valuing the songs for what they represent without alteration

The activities of folklorists, who had been inscribing the songs in standard notation for decades, began to focus increasingly on phonographic recordings in the 1930s and thereafter. These recordings, and similar recordings done later in the century, demonstrate the continued vitality of the spirituals as a living folk tradition even to the present day. While the spirituals flourished in rural communities as folk songs, they have been recorded as popular music, and been reenvisioned as a part of the "Freedom Songs" during the civil rights era. Whether in the folk tradition or the popular sphere, at a protest rally or in the concert hall, the spirituals manage to continue to sing new messages to successive generations, while always reminding us of the wisdom of the first singers. Or as Alain Locke put it: "the power of the spirituals moves us more and more as they stand the test of time."

See also Blues; Camp Meeting Songs; Civil Rights Movement Music; Gospel Music; Jazz; Jubilee Singers.

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Brian Moon

Folk Spirituals

Folk spirituals are a genre of songs that originated with the enslaved Africans in the Southern United States. Spiritual singing has been traced back to the 18th century. Folk spirituals are sometimes referred to as slave songs, sorrow songs, or jubilees, not to be confused with concert spirituals, hymns, or gospels. In addition to the black communities that sing spirituals in the Unites States, there are records of folk spirituals sung by white communities called "white spirituals" and there are black communities in Mexico who sing folk spirituals. The text of folk spirituals centers on Protestant beliefs, but it extends to coded messages for escape from slavery to freedom as well as outright protest. Musically, folk spirituals most often are sung communally and a cappella.

Enslaved Africans, from their first arrival in North America, were forced to practice Christianity. Since antiliteracy laws forbade slaves from reading, many biblical tales were told through song. This practice of singing the Bible developed into a genre of worship and devotional songs we know in the 21st century as field spirituals, a form of folk music. As another consequence of antiliteracy legislation, the slaves singing the spirituals spoke various dialects of Southern English. These dialects, or nonstandard English, became a characteristic of folk spiritual texts. Most folk spirituals continue to be sung in a dialect of standard English.

Slaves sang these religious songs while working and in private moments of worship through the 18th and 19th centuries. Singing usually was the only form of expression permitted while slaves were working, because overseers did not understand the complexity of the words in spirituals and found them to be an excellent mode of keeping slaves unified, submissive, and obedient in their labor. Slaves, aware of the overseers' approval of their singing, capitalized on these unprecedented opportunities to vocally communicate. They layered the meaning of the words so that they could publicly communicate without the overseer knowing what they were saying to each other. Common phrases that have double meanings for both salvation and freedom from slavery include "Heaven" and "the promised land" to be synonymous with the antislavery North; "camp meeting" to mean both a gathering in the afterlife as well as a call to organize groups of slaves to escape; and "river (Jordan)" and "water" to symbolize both new life and signal passageways to escape enslavement. Although the genre is sacred, some folk spiritual lyrics critiqued white supremacy with humor and satire. A line in the spiritual "All God's Chillun Got Shoes" says that "everybody talking

'bout heaven ain't going there," referring to oppressive white slaveholders. Even while many spirituals express the extreme sorrow and helplessness of slaves ("An' I Cry," "I've Been in the Storm So Long," and "Nobody Knows the Trouble I've Seen") a layer of hope for freedom and peace is always present, foregrounding the literary tropes in blues songs whose moods of despair simultaneously convey solace. Slaves inflected many Biblical stories in spirituals to hold multiple layers of meaning: a literal narrative, a compendium of strategies to escape to freedom, a critique of their conditions, resistance to oppression, and a source of hope.

After emancipation, folk spirituals served as material for new genres of spirituals that developed from the concerts of the Fisk Jubilee Singers, and in independent black churches like the African Methodist Episcopal church that perpetuated the singing of spirituals in worship services. Spirituals as a whole were controversial to some audiences and congregations because they were a shameful reminder of slavery. Still, folk spirituals remain the cornerstone of the black sacred song tradition.

During slavery, folk spirituals were sung by men and women and learned from elders. Folk spirituals also were transmitted from region to region in the South through the trade of slaves. The common vocal aesthetic achieved in folk spirituals celebrates a heterogeneous timbre in which the extremes of a singer's range, use of vibrato, breathiness, raspiness, and percussive use of the body while singing are all exploited. The density of harmony is infinite and contingent on the number of singers in the group. The textual and musical form of most spirituals usually is based in call and response. Antiphonal and responsorial choral structures require a song leader, or a leading group of singers, who sings a line that is musically answered by the remaining singers. Even in cases in which a spiritual is sung as a solo, the text often has interplay between a set of characters in the song to tell a story. A strophic structure dominates folk spirituals as multiple verses are commonly sung with a slight variation of the same melody. Four-line verses and refrains are most popular in folk spirituals and a rhyme often develops in alternating lines. The spiritual "Walk Together Children" exemplifies coded text, the organizational prowess of spirituals, and the melodic and lyric structure:

[Leader] Oh, walk together children
    [choir] Don't you get weary
[Leader] Oh, walk together children
    [choir] Don't you get weary
[Leader] Oh, walk together children
    [choir] Don't you get weary
[All] There's a great camp-meeting in the promised land.

Combinations of diatonic and pentatonic scales are present in most field spirituals. Improvisation is important to the singing of spirituals, but most commonly takes place in a melodic variation of phrase resolutions in the repetition of verses. While folk spirituals are an a cappella genre in nature, some performances incorporate a banjo or guitar, rattles, and other instruments that were accessible to slave communities.

Although spirituals are a product of the hardships of enslavement on American soil, characteristics of West African customs remain active in the folk spiritual. Incorporating singing into daily activity, constructing a theology that centers God in tangible experiences, communal participation in the music-making and improvisation all functionalize the singing of folk spirituals in ways that mirror the music-making process of many West African art and religious traditions. The African heritage of the slaves shaped the form and aesthetics of folk spirituals.

It was not until the 19th century that folk spirituals were transcribed and printed by collectors. Debates about whether folk spirituals originated among black or white people permeated early research on spirituals. The overwhelming consensus contends that spirituals originated among enslaved Africans. Written records of folk spirituals are found in the work of those who took on the arduous task of transcribing a new genre of American song. Although these transcriptions are treasures of American music history, the accuracy of their notation is unknown. It is difficult, even for modern scholars, to accurately notate music of an oral tradition. Folk spirituals present a particular challenge to conventional Western staff notation: the rhythmic syncopation and vocal characteristics do not fit into five-stave structure of Western European musical notation. Some of the earliest spiritual transcriptions are found in hymn collections. Richard Allen (1760–1831), founder of the African Methodist Episcopal (AME) denomination, compiled a *Collection of Spiritual Songs and Hymns Selected from Various Authors* in 1801. Allen intentionally included several spirituals in the collection, and it is arguably the first record of spirituals in written form. In the 1867 publication of *Slave Songs in the United States*, arrangers William Francis Allen, Lucy McKim Garrison, and Charles Pickard Ware developed material from Richard Allen's 1801 text and produced the next leading source of written spirituals. The AME church's use of these two collections reformulated the function of spirituals from spontaneous devotional songs to liturgical worship music and pushed the folk spiritual toward the realm of art music by their being collected, written down, and sung as formal liturgy. John W. Work III's (1901–1967) 1940 text *American Negro Folksongs* is another major work that catalogs field spirituals.

In the 20th century, folk spirituals served as the musical material for labor union songs in the 1940s and later became the cornerstone for the freedom songs of the civil rights movement. In the 20th century, both black and white singers recorded folk spirituals as soloists and vocal ensembles. Folk singers Joan Baez (1941–) and Bernice Johnson Reagon (1942–) and ensembles Wings Over Jordan and Sweet Honey in the Rock performed folk spirituals around the world. Folk spirituals that have become popular are "Swing Low, Sweet Chariot," "Deep River," "Give Me Jesus," "Go Down, Moses," "Livin' Humble," "Wade in the Water," "This Little Light of Mine," "My God is a Rock in a Weary Land," and "Sometimes I Feel Like a Motherless Child."

See also Jubilee Singers.

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Marti Newland

Arranged Spirituals

Because the African American slave songs known as Negro spirituals (first termed jubilees) originated as an improvisatory communal expression that was transmitted orally, these songs were little known outside the Southern black communities where they originated until after the Civil War. Transcription or notation of the spirituals, and art song arrangements for solo voice and choirs, helped to preserve them, made them accessible to singers of any cultural background, and transformed them into an important genre of American music.

Notation of Spirituals

The transformation of Negro spirituals from their original improvisatory, orally transmitted form to published arrangements notated in conventional staff notation by formally trained composers began with the performances of the Fisk Jubilee Singers in 1871 and the publication of their songs by the American Missionary Association in 1872: *Jubilee Songs, as Sung by the Jubilee Singers.* Thomas Seward, the musician who transcribed the Fisk jubilee songs, had no personal experience of the rural Southern music traditions from which the jubilee songs arose, and though the singers themselves were steeped in those traditions and Ella Sheppard, one of their members, arranged many of their songs, the rigorous preparation for concert performance by their leader, George White, substantially modified their presentation, moving them closer to European art music. Seward's transcriptions prescribed a simplified version of the songs, making them available for purchase by their audiences, thus enhancing the group's fundraising effort, but also disseminating their repertoire into thousands of homes throughout the United States and Europe, and eventually worldwide.

Any notation of an oral music tradition is inherently prescriptive, that is, it tells the performer what and how to sing but changes the oral tradition in the

very act of writing it down, just as transforming songs that originated as a communal response to specific life experiences into solo or choral works presented in a context that distances singer from audience changes their function as well as their artistic form. But some arrangers made serious attempts to describe what they heard in the oral tradition by careful descriptive notation. William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, the editors of the 1867 *Slave Songs of the United States,* the first anthology published after the Civil War, attempted to transcribe what they heard sung by former slaves, acutely aware that this "exotic" music could not be fully described by standard European music notation because of the collective improvisation, vocal inflection, and complex polyrhythms that shape much of African American music. Students from Hampton Institute in Virginia soon followed the Fisk example, but Thomas Fenner, their arranger and leader, focused on a more descriptive approach in an attempt to preserve a tradition he believed to be endangered. The tension between the descriptive and the prescriptive approach to arranging and performing Negro spirituals has continued throughout the history of the arranged or concert spiritual for both solo and choral performance.

Types of Arrangements

The Fisk and Hampton singers, and those who imitated them, presented the spirituals in arrangements for choir or small ensembles such as quartets. But art song arrangements for solo voice with piano accompaniment emerged early in the 20th century, along with sophisticated choral arrangements, as a new genre of American art music. Conservatory-trained black composers as well as some white composers recognized the universal appeal of the spirituals, and from the 1910s through the 1930s, scores of arrangements were published in sheet music form and in anthologies. The peak of their popularity may have been the 1920s, when the spirituals were said to be in "vogue" (Johnson and Johnson 1969, 48), but composers and arrangers have continued into the 21st century to create arranged spirituals in a variety of styles and vocal formats, as well as instrumental arrangements. Arranged spirituals have become a standard part of choral and solo recital literature just as composers have written extended vocal and instrumental works based on spirituals.

Sources and Purposes of Arrangements

Some arrangers have drawn from their personal experience, having grown up in Southern communities and churches where spirituals were woven into the fabric of life; some have conducted ethnographic fieldwork, transcribing the songs from carriers of the oral tradition; others have arranged songs from printed anthologies.

The arranged or art song spiritual has fulfilled many purposes since its origin in the last quarter of the 19th century. Early arrangements attempted to describe an exotic or unfamiliar music, to raise money for educational institutions, or to

preserve an endangered tradition from extinction. As spirituals moved into public awareness, composers created arrangements to popularize this distinctive repertoire and to make it accessible to people of other cultural backgrounds. At the turn of the 20th century, African American composers were concerned with demonstrating the inherent artistic value of this folk music tradition and with using spirituals as a basis for sophisticated musical compositions. The wide variation of musical styles in arranged spirituals reflects the composers' purpose, personal exposure to the oral tradition, and musical background.

Pioneer Arrangers

The pioneer in creating solo, choral, and orchestral arrangements of spirituals was Harry T. Burleigh (1866–1949). Born in Erie, Pennsylvania, Burleigh studied at the National Conservatory of Music in New York City. There, he introduced the new director, Czech composer Antonin Dvorak, to the slave songs he had learned from his grandfather, who had been enslaved. In the first decades of the 20th century, Burleigh was known as a singer and composer of art songs, although he sang spirituals at his own recitals as early as 1906. G. Schirmer published his first choral arrangements, "Deep River," and "Dig My Grave," which have remained in print since their publication in 1913. In 1916, he published his first arrangements for solo voice and piano, including the most famous "Deep River." Burleigh created more than 70 solo arrangements, most of them published by G. Ricordi, where he was an editor. He also pioneered the publication of choral arrangements for mixed, treble, male voices, and orchestral arrangements. Many of the solo arrangements were reissued in a 1983 anthology, but few of his choral arrangements have remained in print.

Burleigh also was influenced by the Afro-British composer, Samuel Coleridge-Taylor (1875–1912), whose arrangements for piano, *Twenty-four Negro Melodies, Op. 59,* was published by Oliver Ditson in 1905. Burleigh and Coleridge-Taylor inspired many other composers to create their own vocal and instrumental arrangements. Tenor Roland Hayes (1887–1977), who established an international career as a singer of art songs and spirituals, introduced the concert-going public to spirituals. In *My Songs: Aframerican Religious Folk Songs*, Hayes published idiomatic arrangements of the songs he knew from his childhood in Georgia. Violinist Clarence Cameron White (1880–1960), who studied with Coleridge-Taylor in London, wrote *Bandanna Sketches, Op. 12* (1918) and *Cabin Memories* (1921), and other violin arrangements of spirituals.

Spirituals Become America's Music

The work of these pioneers in making spirituals available and accessible to musicians of any cultural background generated intense interest in classical music circles and for persons interested in African American music culture. Among the many publications of vocal arrangements in the 1920s by black and white collectors and arrangers, the most significant is *The Book of American Negro Spirituals*

(1925 and 1926), arranged for solo voice by J. Rosamond Johnson (1873–1938) and Lawrence Brown (1893–1972). The forewords by James Weldon Johnson described the background out of which the spirituals came and reflected on how arranging them for public use affected African Americans' view of their cultural heritage and furthered interracial understanding. These anthologies, republished in a single volume in 1969, were distributed widely and found their place in many public and academic libraries as representative of the spiritual tradition.

One of the most influential arrangers for both choirs and solo voices was F. Hall Johnson (1888–1970). As he intended his settings to be firmly rooted in the oral tradition, he was critical of singers who did not carefully follow the expressive markings in his scores; he meant his arrangements to be prescriptive in helping the singer to bring his description of the oral tradition alive. Johnson was the musical director for Marc Connelley's 1930 Pulitzer Prize–winning play *The Green Pastures.* Although the play presented stereotypical images of black life, Johnson's powerful arrangements, sung under his direction, made the spirituals known to a new audience.

R. Nathaniel Dett (1882–1943) and William Dawson (1899–1990) represent choral directors whose arrangements and choral performances helped to embed spirituals firmly in standard choral repertoire. They also used spirituals as the basis for more extended compositions. Dett's Hampton Institute choir gained an international reputation, performing in Europe and the United States. His often-performed work "Listen to the Lambs" is a choral anthem based on a spiritual, as are his motet *Chariot Jubilee* (1919) and his oratorio *The Ordering of Moses* (1937). Dawson, who built the Tuskegee Institute choir into an internationally recognized touring group, also based his *Negro Folk Symphony* (1934) on black musical idioms, including spirituals. His choral arrangements of spirituals have won permanent standing in choral literature.

Two women composers, Margaret A. Bonds (1913–1972) and Undine Smith Moore (1904–1989) made important contributions in the early generations of solo and choral arrangers of spirituals, and like Dett and Dawson, they also based extended compositions on spirituals. Bonds's *Montgomery Variations* (1965), an orchestral work dedicated to Martin Luther King, Jr. included references to spirituals as well as jazz themes. Moore's *Afro-American Suite* and her oratorio *Scenes from the Life of a Martyr* (based on the life of Martin Luther King, Jr.) also drew on the spirituals she heard her parents sing.

In addition to his many published spiritual arrangements, Jester Hairston (1901–2000) introduced spirituals to thousands of audiences worldwide in his workshops and his work in Broadway musicals and Hollywood movies. He joined Hall Johnson's choir in 1931, serving as assistant conductor for 13 years. His international work as a clinician in choral workshops and festivals created a demand for his spiritual arrangements, which were published in a two-volume series *The Jester Hairston Spirituals,* as well as numerous sheet music publications. His best-known arrangement, "Amen!" (though not a spiritual created by slaves) was popularized in the Sidney Poitier film *Lilies of the Field*.

John Wesley Work III (1887–1977), represents the third generation of a family deeply involved in the preservation and dissemination of the spirituals and

closely associated with Fisk University, the home of the Fisk Jubilee Singers. His father, John W. Work II (1873–1925), and his uncle, Frederick J. Work (1880–1942), published an early two-volume collection, *Folk Songs of the American Negro* in 1907, and his father published an analytical study, *Folk Song of the American Negro* in 1915. John W. Work III published his own analytical anthology, *American Negro Folk Songs: 230 Folk Songs and Spirituals, Religious and Secular*, in 1940. His choral works included spiritual arrangements and original compositions, and he wrote extensively on the question of the origin of spirituals, counteracting the claim among some white scholars that the spirituals were simply imitations of white gospel hymns.

Radio helped to publicize spirituals in the late 1930s and early 1940s with occasional broadcasts of choral performances and on radio broadcasts that focused primarily on spirituals. *Wings over Jordan* on CBS and the *Deep River Hour*, with arrangements by William Grant Still, carried the spirituals into millions of homes across the United States. Like Roland Hayes, bass-baritone Paul Robeson (1898–1976) and contralto Marian Anderson (1898–1992) also brought spirituals to a worldwide audience through their recitals and recordings.

Gospel and Jazz-Style Arrangements

Gospel music began to eclipse spirituals in the public awareness in the 1930s, but reinterpretations of spirituals in gospel style demonstrate their fundamental vitality. And although jazz arrangements were thought by some early 20th-century composers to be antithetical to the religious essence of the spirituals, their persistence in jazz repertoire also signifies the tenacious power of these songs (for example, *Let My People Go,* by Angela Smith and Don Mayberry).

Choral Arrangers and Directors

Meanwhile, choral repertoire continued to be enriched by new arrangements performed for wider audiences by outstanding choirs such as Leonard dePaur (1914–1998) and his dePaur Infantry Choir, which performed widely under Columbia Concerts Management and on the radio. Historically black college choirs carried on the tradition of conductor-arrangers whose choirs specialized in outstanding performances of spirituals: Wendell Whalum (1931–1987) at Morehouse College, Uzee Brown (1950–) at Morehouse College, and Nathan Carter (1936–2004) at Morgan State University. Several prominent white conductors such as Fred Waring and Norman Luboff also arranged and programmed spirituals; the most notable were those written and recorded by Robert Shaw (1916–1999) and his primary arranger, Alice Parker (1925–).

Contemporary Arrangers

The tradition of creating new arrangements of spirituals for solo and choral performance continues to the present. Betty Jackson King (1928–1994) was based

in Chicago, but her solo and choral arrangements received national recognition. A number of her arrangements have been performed and recorded by singers such as soprano Kathleen Battle.

Pianist, conductor, and arranger Moses Hogan (1957–2003) is widely acknowledged as the premiere choral arranger and conductor of spirituals in the late 20th and early 21st centuries. His choirs, the Moses Hogan Chorale and the Moses Hogan Singers, created renewed interest in the spirituals through their recordings and performances. He edited the *Oxford Book of Spirituals,* which was released shortly before his death.

Some present-day composers such as Charles Lloyd create arrangements for specific performers, concerts, or television programs, but they may not publish many of their arrangements. Others, such as Jacqueline Hairston (1938–), strongly influenced by her cousin Jester Hairston, arrange spirituals for publication and by commission. A prolific composer and arrange, Hairston has been commissioned to write solo spiritual arrangements for such artists as Leontyne Price, William Warfield, Grace Bumbry, Florence Quivar, Shirley Verrett, Kathleen Battle, Denyce Graves, Robert Sims, and Jubilant Sykes.

The work of younger arrangers, such as a cappella group Take Six's Cedrick Dent, Evelyn Simpson-Currenton, Damon Dandridge, and Stacy Gibbs, among many others, ensure that spirituals will live on in solo and choral concert repertoire, continually enriched by the work of new composers and arrangers.

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Jean E. Snyder

Staple Singers, The

A gospel group that flourished in the 1950s and 1970s, The Staple Singers were organized in Chicago, Illinois. The Staples family moved to Chicago, Illinois, in 1935. Their father, Roebuck Staples, and his children began singing for church and community events in the 1940s and, encouraged by friends, organized a gospel group in 1948. Roebuck sang lead and played guitar; Mavis (1939–) sang contralto; Cleotha (1934–), soprano; and Pervis (1937–), baritone. About 1965 Yvonne (1936–) joined the group. During the 1950s, the Staples family toured widely, performing from a repertory of hymns, spirituals, and gospel. In the late 1960s, they moved into the field of popular music. Thereafter they toured throughout the world, appearing in nightclubs, theaters, and concert halls. They also performed on television programs and in films, including *Soul to Soul* (1971). They began to record extensively about 1953, particularly for Vee-Jay Records. The group was inducted into the Rock and Roll Hall of Fame in 1999 and received the Grammy Lifetime Achievement Award in 2005. Mavis Staples has gone on to a distinguished career as a gospel and rhythm and blues singer.

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Eileen Southern

Staples, Mavis

See Staple Singers, The.

Stax Records

Launched in 1957 as Satellite Records by Jim Steward and his sister Estelle Axton, it was a studio and store that focused on country and pop. By 1959, Stewart met and befriended WDIA DJ Rufus Thomas who would become one of the label's firsts major acts, with his daughter Carla. By now, Satellite Records was renamed Stax and enjoyed a prominent presence in South Memphis (926 East McLemore Avenue). Although the label's biggest star was Otis Redding, the label featured a stellar house band known as Booker T. & the MGs. Throughout the 1960s, the label scored hits with artists such as Isaac Hayes, the

The Stax Museum of American Soul Music in Memphis, Tennessee. (AP/Wide World Photos)

Staple Singers, Wilson Pickett, Albert King, Luther Ingram, Sam and Dave, William Bell, and The Astors. By 1968 the label had a new co-owner, Al Bell, and a severed relationship with Atlantic Records, which previously was responsible for international distribution of Stax Records. Although the label remains active with signed artists such as Soulive, and Angie Stone, the legacy of the label is commemorated through the Stax Museum of American Soul Music, which opened in 2003 and is housed on the site of the original recording studio.

See also Black-Owned Record Labels; Memphis, Tennessee.

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Emmett G. Price III

Still, William Grant (1895–1978)

Composer William Grant Still was born May 11, 1895, in Woodville, Mississippi. Both parents were musical: his father was the village brass band leader, and his mother played piano. After his father's death when he was an infant, his mother moved to Little Rock, Arkansas. He obtained his musical education in the public

schools of Little Rock, where he came under the influence of Charlotte Andrews Stephens, who also taught Florence Price, at Wilberforce College in Ohio (1911–1914); and at the Oberlin Conservatory of Music in Ohio (1917, 1919), where he studied with Friedrich Lehmann and George Andrews. Later he studied privately with Edgar Varese (1923–1925) and George Whitefield Chadwick (1922), at that time director of the New England Conservatory of Music in Boston, Massachusetts. He began violin study during his high school years and at Wilberforce played in the University String Quartet.

He entered college with the intention of preparing for a career in medicine, but soon found himself deeply involved in musical activities—conducting the college band, arranging for various groups, and writing music. In 1914 he began performing professionally with a dance orchestra. He was an arranger for W. C. Handy during the summer of 1916, and during that period made the first band arrangements of "Beale Street Blues" and "St. Louis Blues." During his year of service in the U.S. Navy (1918), he played violin for the entertainment of servicemen in the Officers Mess. In 1919, he left Oberlin to work again for Handy, who had moved to New York with his music publishing business. In addition to playing in Handy's bands, Still made arrangements for the dance groups and served as a road manager. In 1921, he left Handy to become arranger and recording manager of Harry Pace's newly established Phonograph Company, which produced records on the Black Swan label with Ethel Waters and Fletcher Henderson, among many others. During the 1920s and 1930s he also played with orchestras, including the pit orchestras for the Noble Sissle/Eubie Blake musical *Shuffle Along* (1921–1923) and the musical *Dixie to Broadway,* which starred Florence Mills (1924), and Leroy Smith in Atlantic City, New Jersey (1926). He wrote arrangements and orchestrations for radio shows, such as Paul Whiteman's "Old Gold Show" (1929) and Willard Robison's "Deep River Hour," and for such individuals as Earl Carroll, Artie Shaw, Donald Vorhees, and Sophie Tucker. In 1934 he settled in Los Angeles, California, where he began writing music for films, including *Lost Horizon* (1935), *Pennies from Heaven* (1936), and *Stormy Weather* (1943), and later for television shows, including *Gunsmoke* and the original *Perry Mason Show.*

He first composed music during his college years, primarily pieces for performance by the various musical groups with which he was associated. But he was also inspired to write classical music because of the example set by Samuel Coleridge-Taylor, whose activities were discussed in the press at great length during that period. At Oberlin his teachers encouraged him to become a composer, particularly because of his setting of a poem, "Good Night," by Paul Laurence Dunbar. Through the years with Handy and Pace, he wrote popular music as necessary, sometimes using the pseudonym Willy M. Grant. Concomitantly, he was writing concert music and finding opportunities for its performance. In January 1926 the International Composers Guild sponsored a performance of his *Levee Land,* a three-movement work for orchestra and soloist Florence Mills, which blended jazz idioms with traditional European elements. Thereafter performances of his music came regularly, particularly at concerts of Georges Barrere's Little Symphony

Orchestra and of the International Composers Guild, but also by other symphony orchestras. His first symphony, the *Afro-American,* was performed on October 29, 1931, by the Rochester Philharmonic Orchestra under the direction of Howard Hanson on an American Composers' concert. This was the first time in history that a major orchestra had played the full symphony of a black composer, and it established a brief vogue of sorts. In 1932 the Chicago Symphony played Florence Price's first symphony, in 1934 the Philadelphia Orchestra played William Dawson's *Negro Folk Symphony,* and in 1935 the New York Philharmonic gave Still's *Afro-American* a New York premiere. This work brought wide critical acclaim and led to important commissions, including one from the New York World's Fair Committee (1939–1940) to write the theme music for "The City of Tomorrow," increased opportunities for writing film and television music, and most important, fellowships that enabled him to write opera.

He wrote in a variety of musical forms: 25 major works for symphony orchestra, including 5 symphonies; 6 operas; 4 ballets; 8 works for voice and orchestra; 12 compositions for chamber groups; a dozen or more pieces and suites for piano or accordion; and numerous songs. His style was neoromantic, and he fully utilized the black folk elements of his time spirituals, blues, work songs, ragtime, and jazz. He was undoubtedly the first composer to use a blues melody (which he invented in faithful similarity to a genuine folk blues) as the thematic basis for a symphony and the first to employ the banjo as a symphonic instrument (in the *Afro-American*). His music was distinctive for its ingratiating melody and frequently piquant harmonies. He was well acquainted with avant-garde techniques and employed such in his piano suite *Three Visions,* but generally he relied upon traditional procedures.

His best-known works, in addition to those cited above, were the orchestral *Symphony in G Minor* (1937, the second symphony), *A Deserted Plantation* (1933, a suite), *Old California* (1941, a tone poem), *In Memoriam: The Colored Soldiers Who Died for Democracy* (1943), *Festive Overture* (1944), *Danzas de Panama* (1948), and *The Peaceful Land* (1960); the ballets *La Guiablesse* (1927), *Sandji* (1930), and *Lenox Avenue* (1937); the compositions for voice and orchestra *And They Lynched Him on a Tree* (1940, for black chorus, white chorus, narrator, and contralto with text by Katherine Garrison Chapin), *Plainchant for America* (1941, with text by Chapin), and *The Little Song That Wanted to be a Symphony* (1954, for narrator, three female voices, and orchestra; also scored for band); *From a Lost Continent* (1948); the harp concerto *Ennanga* (1956, also scored for piano and orchestra); the band works *From the Delta* (1945) and *Folk Suite for Band* (1963); the chamber compositions *Suite for Violin and Piano* (1943), *Incantation and Dance* (1945, for oboe and piano), *Pastorela* (1946, for violin and piano), *Miniatures* (1948, for flute, oboe, and piano), and four Folk Suites (1962, for varying combinations of chamber instruments); the piano pieces *Seven Traceries* (1939) and *Bells* (1944); and the song suite *Songs of Separation* (1949, using texts by Langston Hughes, Arna Bontemps, Philippe-Thoby Marcelin, Paul Laurence Dunbar, and Countee Cullen), in addition to individual songs and settings of spirituals.

In his later career, Still drew on folk idioms of Latin America and Europe, as in his *Christmas in the Western World* (1967) or *Four Indigenous Portraits* (1957), which used North and South American Indian themes and Negro themes. His favored musical form was opera, and he was fortunate to see performances of three of his during his lifetime. The first, *Troubled Island* (1941, libretto by Hughes), caused racial barriers to crumble when it was performed by the New York Opera Company in 1949, the first time in history a major company had performed the opera of a black composer. *Highway I, U.S.A.* (1962, libretto by Verna Arvey) was first performed at the University of Miami under the direction of Fabien Sevitzky and later by Opera/South (1972); *A Bayou Legend* (1941, libretto by Arvey) was given its premiere by Opera/South in 1974. Numerous honors went to Still over his long career: he received fellowships from the Guggenheim Foundation (1934–1935) and the Rosenwald Foundation; he received many prizes, including the Jubilee Prize of the Cincinnati Symphony (1944), a Harmon Foundation Award (1928), a Freedoms Foundation Award (1953), and a prize from the U.S. Committee for the United Nations; and he was given honorary doctorates by Howard University (1941), Oberlin (1947), Bates College (1954), University of Arkansas (1971), Pepperdine University (1973), the New England Conservatory of Music (1973), Peabody Conservatory (1974), and the University of Southern California at Los Angeles (1975). His works were performed all over the world. On the occasions of his 65th, 70th, 75th, and 80th birthdays, musical organizations and education institutions held special celebrations of all-Still music concerts. In 1974 he was cited as "a distinguished Mississippian" by the governor of Mississippi; the same year he was among the first composers represented on the Columbia Records/AAMOA (Afro-American Music Opportunities Association) Black Composers Series releases. He pioneered in making a place for the symphonic and operatic works of black composers at American concerts and truly deserved the title given him, "Dean of Afro-American Composers." William Grant Still died on December 3, 1978, in Los Angeles, California.

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Eileen Southern

Stitt, Sonny (1924–1982)

Jazz saxophonist Edward "Sonny" Stitt was born February 2, 1924, in Boston, Massachusetts. He came from a musical family: his father was Edward Boatner, the composer; his mother was a piano and organ teacher; and his brother Clifford and sister Adelaide both became concert musicians. He grew up in Saginaw, Michigan, and took the surname of his stepfather. He began piano study at the age of seven, then later changed to clarinet and saxophone. His early professional experiences were with groups in Detroit, Michigan. In 1942, he toured with Myron ("Tiny") Bradshaw. Thereafter he played with various groups, including John Birks ("Dizzy") Gillespie (1945–1946, briefly in 1958), Eugene ("Gene") Ammons (as co-bandleader, 1951–1953), Norman Granz's JATP (Jazz at the Philharmonic, European tours in 1958, 1959), Miles Davis, Clark Terry, and J. J. Johnson (in sextet tour of Japan, 1964), Giants of Jazz (world tours in 1970–1972), and in the touring show *The Musical Life of Charlie Parker* (European tour in 1974). He was also active with his own groups and as a soloist, performing in nightclubs, theaters, concert halls, and at jazz festivals, two of which were recorded in films, *Jazz in Piazza* (1974) and *Jazz on a Summer's Day* (1960). He first recorded in 1945 and thereafter recorded prolifically. He attracted wide attention in the 1950s for his musical battles with saxophonist Ammons, particularly on the piece "Blues Up and Down." He received numerous awards from the music industry and civic organizations and was elected an Ellington Fellow at Yale University. He was a leading saxophonist (alto and tenor) of the 1940s and 1950s; his playing was reminiscent of that of Charlie Parker, although he had developed his style before he first heard Parker recordings in 1943. Sonny Stitt died on July 22, 1982, in Washington, D.C.

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Eileen Southern

Stono Rebellion, The

The Stono Rebellion of 1739 was the bloodiest slave revolt in America before the Revolutionary War. On September 9, 20 slaves raided a store near Stono's Bridge near Charleston, South Carolina. After killing two individuals at the store, the group, led by an African slave named Jemmy, stole guns and ammunition and marched south toward St. Augustine. While on the march to Spanish territory, the group plundered and burned houses and killed additional white colonialists. The militia and other planters took up arms and pursued the band of slaves and eventually confronted them in a battle that killed many of the approximately 60 to 100 slaves.

The repercussions of the Stono Rebellion were long-lasting. In the following months the remaining rebels were captured and executed and law-making bodies

convened to impose heavy restrictions on slaves. A set of regulations known as the Negro Act of 1740 eliminated the tenuous freedoms of slaves living before the Civil War. The act transformed what had been custom in the treatment of slaves to law and dictated that slaves could no longer assemble in groups, become literate and, most important, redefined the slave as freehold property to chattel. Additionally, mistrust among whites and blacks and within slave communities was an enduring effect of the Stono Rebellion.

The only extant reference to music at the Stono Rebellion appeared in an anonymously written enclosure that accompanied a letter from Gen. James Oglethorpe to Herman Verelst dated October 9, 1739. The enclosure suggests that music was used to attract additional members to the growing raiding party and to incite them.

> They increased every minute by new Negroes coming to them, so that they were above Sixty, some say a hundred, on which they halted in a field, and set to dancing, Singing and beating Drums, to draw more Negroes to them. (Anonymous, reprinted in Oglethorpe 1999, 24)

In addition to drawing new members, the music also may have functioned to unite and empower the marchers on the route to St. Augustine. The anonymous author states that slaves called out "Liberty, marched on with Colours displayed, and two Drums beating" (Anonymous, reprinted in Oglethorpe 1999, 24). In the Stono Rebellion, music was used an instrument of resistance, united the band of rebels, and aided their ultimately failed journey toward freedom.

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Brandi A. Neal

Stride

Stride piano developed in the eastern United States during the late 1910s and early 1920s. It was most commonly associated with Harlem pianists and influenced by ragtime, blues, jazz, and popular song, although pianists in Baltimore, Washington, D.C., and other East-Coast cities were also involved in the style's development. Major performers of this style included James Price Johnson,

Thomas Wright "Fats" Waller, and William Henry Joseph Bonaparte Bertholoff, known as Willie "The Lion" Smith.

In its performance practices, early stride piano was closely aligned with classic ragtime piano. Compositions, such as Johnson's "Carolina Shout" (1917), utilized a multithematic formal structure and syncopated melodies performed against a rhythmically steady bass accompaniment in the left hand. Whereas ragtime piano was most often performed in a two/four, march-like feel, stride employed a steady four-beat rhythm with melodic lines consisting mainly of 8th notes as opposed to the 16th-8th-16th note patterns characteristic of ragtime. Tempos in stride piano were also much faster than in ragtime compositions. As stride developed, compositions moved away from multithematic structures and, instead, featured standard song forms (typically 32 measures in an AABA arrangement) or blues progressions.

The term "stride" referred to one of the music's most prominent characteristics: the use of single notes, octaves, or 10ths in the lower register of the piano on the strong beats of each measure followed by a chord played in the middle register on the weak beats. While similar practices were found in ragtime piano, stride emphasized more of the characteristic left-hand rhythmic pulse. This was especially prominent in the technique known as back-beating. Back-beats created a disruption of the steady, strong-weak-strong-weak left-hand rhythm by performing two strong beats in succession followed by a weak beat. This was then repeated and followed by the regular left-hand rhythm. This effect gave the impression of briefly displacing the beat. For example:

Technical virtuosity was highly valued among stride pianists and their audiences. Many pianists began their performances with syncopated versions of European art music pieces, Sergei Rachmaninoff's *Prelude in C-sharp Minor* and Gioachino Rossini's *William Tell Overture* being among the favorites. This was done, in part, to prove their knowledge of the European canon, but also to capture the audience's attention by playing familiar pieces. Performers moved from these light classics directly into a standard stride piece that often was one of their own compositions, vociferously articulating the transition for greater effect.

Improvisation was an integral component to stride playing, and pianists displayed their prowess by performing the most complex harmonic and rhythmic variations and improvised breaks during the final measures of each section. Pianists gathered at clubs, bars, cabarets, rent parties, and the parlors of prominent families to challenge one another in cutting contests (informal competitions between pianists), a legendary part of stride's development. Rent parties and private gatherings were an important means for community building, especially for lower- and middle-class African American families who recently had moved to Northern cities from the South. The hosting family hired pianists to perform throughout the night, typically starting after the pianists' daytime job ended. These events were held to raise money for the host family, churches, or political figures, but often were associated with more illicit activities, particularly during the Prohibition Era.

Although sheet music and recordings helped to disseminate the stride style, piano rolls also played a particularly important role in disseminating the music.

This was especially true for younger pianists who wanted to learn the techniques performed by the best players. Edward Kennedy "Duke" Ellington famously discussed how he learned to play James P. Johnson's "Carolina Shout" by slowing down his family's player piano and matching his hands to the keys being depressed. Rolls were made by having a pianist perform on a specially made piano that would place marks on a roll of paper to indicate the notes played. These marks would then be cut into notched holes that activated levers on a player piano, thus reproducing the performance.

James Price Johnson (1894–1955) was born in New Brunswick, New Jersey, and began his musical training after his family moved to Jersey City, New Jersey in 1902. He cut his first piano rolls in 1916, but it was his "Carolina Shout" that became a favorite among stride pianists. Johnson had his first major success in musical theater with the show *Runnin' Wild* (1923), featuring his song "Charleston," which introduced the dance of the same name. During the late 1920s, Johnson recorded frequently in solo and group settings, including the 1927 session with Bessie Smith that featured her legendary performance of "Backwater Blues." Johnson also composed symphonic works, including *Yamekraw: A Negro Rhapsody* (1927) and *Harlem Symphony* (1932). Johnson was featured prominently at the Carnegie Hall "Spirituals to Swing" concerts in December 1938 and 1939, which created renewed interests in his music. A collaborative effort with the writer Langston Hughes, *The Organizer* (1940), subtitled "A Blues Opera in One Act," told the story of a group of sharecroppers that attempted to unionize, espousing racial equality. He continued to perform throughout the 1940s until a series of strokes prompted his retirement in 1951.

William Henry Joseph Bonaparte Bertholoff "The Lion" Smith (1897–1973) was born in Goshen, New York. Smith joined the 15th Infantry Regiment, New York City's first black unit, in 1917 and served as a drum major in the Black Devils' Band of the 350th Field Artillery in France during World War I. His nickname, "The Lion," was given to him for his courage during battle as an artillery gunner. Known for his trademark derby hat and cigar, Smith quickly became one of the most sought-after pianists in New York City during the 1920s. Smith accompanied Mamie Smith on her historic 1920 recording "Crazy Blues" and toured with her throughout the decade. Although he was well known within the circle of stride pianists in New York City, it was not until his recordings in the 1930s that he achieved wider notoriety. Smith's playing was highly celebrated for his innovative use of harmony, which can be heard in his best-known compositions from the 1930s: "Echo of Spring" (1935), "Passionette" (1935), and "Morning Air" (1938). Although most often presented as a soloist, Smith recorded with small ensembles throughout his career, including Perry Bradford, Mezz Mezzrow, and Max Kaminsky. Smith remained an active performer until his death in 1973.

Thomas Wright "Fats" Waller (1904–1943) was born in New York City and accompanied his father's street sermons on the harmonium as a child. His musical training began in earnest during his high school years where he performed on violin and string bass. Waller met James P. Johnson in the early 1920s with

whom he studied piano. Around 1919, Waller became the house organist at Harlem's Lincoln and Lafayette Theaters where he accompanied films. He also taught organ to an aspiring William "Count" Basie. Waller first recorded in 1922 and became involved in musical theater in 1926, writing music for two revues by Spencer Williams. Waller's most famous shows were *Keep Shufflin'* (1928), written with James P. Johnson, and *Hot Chocolates* (1929). After his first vocal recording in 1931, he was featured regularly on radio programs and hosted his own show, "Fats Waller's Rhythm Club" from 1933 through 1934. The show was broadcast from Cincinnati, Ohio. Waller's popularity continued throughout the 1930s with recordings under the name Fats Waller and His Rhythm. He conducted three European tours during this time and appeared in three films, including *Stormy Weather* (1943). Among his most famous compositions are "Ain't Misbehavin' " (1929), "(What Did I Do to Be So) Black and Blue" (1929), and "Numb Fumblin' " (1929).

Stride developed concurrently with the rise of jazz and was a notable influence on pianists such as Duke Ellington and Count Basie. Many of the techniques associated with stride were incorporated into the arranging practices of dance bands as evidenced by Johnson's recordings with small group ensembles and Ellington's early recordings with the Washingtonians.

See also Blues; Jazz; Popular Music.

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Scott A. Carter

String Bands and Ensembles

African American musicians playing stringed instruments have provided music for parties, dances, and other occasions throughout American history. Although they are central to an array of popular music, black string ensemble players have been marginalized in histories of mainstream black popular music

and of rural traditions: most narratives cast string band music as played by and for rural white British Americans. To talk about "black string bands" is to restore black musicians and audiences to the history of rural string band music (which is often considered "white") and to reconsider urban black string band traditions and the role of stringed instruments in African American music-making at large.

The "old-time" rural string band as codified since the beginning of the 20th century is typically made up of a fiddle or fiddles backed up by a five-string banjo and guitar. Bass, mandolin, resonator guitar, and other bowed or plucked stringed instruments often are added. This sort of group is central to the history of modern country music, and the "rootsy" makeup of the string band is significant in bluegrass, old-time, and other musical genres.

Although some black string bands (for instance the Gribble-Lusk-York trio of rural Tennessee) shared this "old-time" instrumentation, there were many possible configurations. In place of the fiddle, the mandolin and its louder cousin the mandolin banjo were the lead melody instruments in Charlie McCoy's groups and in Coley Jones's Dallas String Band. The Mississippi Sheiks used fiddle with guitar and sometimes added a mandolin. James Reese Europe's famed Society Orchestras featured tenor and other types of banjo, harp guitar, mandolin, violin, and other instruments.

Early History

String bands played a central role in the foundation and development of African-influenced American musical culture. Afro-Caribbean island communities maintain string playing traditions that date the African American musical mix to the early colonial period. The quadrille, reels, and other 17th- and 18th-century Euro-American dances, accompanied by fiddle and other stringed instruments, are still performed in many locales, including many West Indian and Caribbean Islands. According to recent scholars, fiddle-accompanied dance was one of the earliest documented points of productive African European musical Creolization in the Americas.

The banjo, however, most fully exemplifies the African American musical interaction through string playing. Recent scholarship traces the progression of the banjo (or banza, banjer, and other names) from African construction to African American instrument, and then its shifting identity as an urban commodity and finally its current association with Appalachia and other rural areas.

Beginning in the early 1800s, minstrel show performers like Joel Walker Sweeney and Edward Christy paired the banjo with the fiddle, and this duo has persisted as a central core to African American–influenced string band playing ever since. Many blackface minstrel acts—with their "blacked-up" string band playing—were billed as "authentic" and based on "plantation" frolic practices of enslaved African Americans in the American South, or on free black performers in the urban North. Ironically, the troubling practice of minstrelsy has left a historical trail that most evocatively indicates how black Americans were a significant part of America's string band music through the 19th century.

Urban Black String Bands

Emancipation and migration of African Americans at the end of the 19th century led to the establishment of new urban string traditions. The tango, maxixe, and other dance fads of early 20th-century American scene were driven by the propulsive grooves of string bands. Newly imported or invented stringed instruments (the tiple, mandolin, and various four-stringed, plectrum-played banjos) were added to dance "orchestras" and bands whose strummed syncopations heated up domestic, "black," and risque dances such as the Texas Tommy and the turkey trot.

Ensembles featuring black string players were instrumental to this era's theater, dance, and music. James Reese Europe is a central figure in the New York scene of the 1900s and 1910s. His various Clef Club and Society Orchestra groups (composed of a variety of guitar-, banjo-, and violin-family instruments and featuring Europe's careful arrangements of current hit songs) were in demand by the heights of New York society. The polished energy of their unique string-ensemble sound was a fitting accompaniment for the performances of white dance megastars Vernon and Irene Castle.

In the urban mainstream of popular music, African American musicians were moving from a string-based ensemble paradigm to wind-based instrumentation. When James Reese Europe signed up to serve in the first African American unit fielded during World War I, he developed a military-marching band that played his distinctive syncopated style, but on brass and woodwinds instead of bowed and plucked strings.

Although string bands were not as popular as wind-based groups in conveying the evolving syncopations and arrangements of jazz, groups in the 1920s did include significant string playing, especially from bandleaders and violinists, such as George Morrison and Felix Weir, and smaller groups such as those including guitarist Lonnie Johnson. As the older "dance orchestras" were replaced by wind-based bands, stringed instruments' quieter sound almost disappeared.

The Swing Era did include a limited resurgence of string playing. Eddie South was a virtuosic African American musician whose fiddling was featured on recordings with string-jazz giants Django Reinhardt and Stephane Grappelli. Musicians such as South, Stuff Smith, Ray Nance, and others never stopped performing or developing the "hot" string-band jazz styles of the 1920s.

Recording, Racism, and Genre Formation

In the early 20th century, conceptions of black and white America and how music divided and connected parts of the population changed significantly. As string band playing became less viable in the mainstream urban music industry, it gained new significance in its rural settings. Along with this change, the string band ensemble and repertory came to be identified as "white."

The recording industry institutionalized the division of musical genre along racial lines, labeling its products and directing them to separate black and white markets. With the growing popularity and ideological value of hillbilly and

country genres, black string band playing was in large part excluded from commercial recordings and performance venues, and thus from the historical record.

Rural black musicians were recorded in solo and duo settings; these discs often were labeled as "blues" performances. According to numerous scholars, string bands that were recorded usually were white, masking the fact that many black bands were playing in comparable configurations. Some scholars attribute the dearth of recorded rural black string band playing to white appropriation of black styles for nostalgic musical projects as is the case with "barbershop" quartet singing. Meanwhile, black communities and performers looked ahead to modern styles, leaving behind musical nostalgia for older times, which pointed through the crooked fantasy of minstrel performance to the painful history of slavery.

While research by John Work and other Fisk University scholars in Coahoma County, Mississippi, found black string band playing and affinities for "hillbilly" styles, Alan Lomax and other folklorists focused on country blues and solo guitar playing. Thus the midcentury folk revival and other roots-based ideologies continued the segregation of "race records" by compressing black string playing into "blues" categories and excluding more marginal sounds like those of string bands.

Commercial recordings from the 1920s and 1930s reveal the variety of "black" music styles. Jug bands, hokum groups, and other African American string band styles did not always fit easily into race-based genre categories. Recordings from a variety of locations around the United States document the fact that race and genre lines were not always strictly guarded. Armenter "Bo" Carter and Walter Vinson, the Mississippi Sheiks, recorded on race record labels and sometimes also were listed in hillbilly catalogs. The all-white Taylor's Kentucky Boys featured fiddling by African American Jim Booker on their 1927 Gennett recordings. The Georgia Yellow Hammers often featured black fiddler Andrew Baxter. In a backward race-crossing, the Austin Brothers (a white hokum/blues duo) made a record in 1927 that was mistakenly put in Columbia's "race" category, a gaffe that alarmed the Austins and sparked a lawsuit (Wolfe 1993, 39). Despite these exceptional cases and the steady continuation of black string playing in rural areas, the "white" identification of string bands strengthened as the 20th century continued.

The Black String Band Revival

Black string bands first reappeared outside of isolated rural situation in the mid-20th-century U.S. folk movement. A few rural black string band musicians were included in preservation-minded surveys, recordings, and performances, along with the black blues players and white string band musicians who were the main subject of recordings by government and private recording teams. A 1948 recording expedition carried out in Tennessee by Margot Mayo and Stuart Jamieson captured performances by a renowned dance band in Tennessee, creating a recording (see *Altamont* under Further Listening) that is an early sign of renewed interest in black string bands. Jamieson's account of the experience is

pessimistic, concluding that the Gribble, Lusk, and York trio formed the last remaining black string band (Jamieson 1987, 56).

Fortunately a number of other black string band musicians have continued to play. Howard Armstrong's performances on fiddle with the Tennessee Chocolate Drops were recorded in the 1920s and marketed both on hillbilly (white) and race (black) labels. After decades of nonmusical work and an emigration to Chicago, Armstrong reemerged in the 1970s on record and on film. Carl "Louie Bluie" Martin, a guitarist who recorded with Armstrong, also appeared as the leader of a group called the Chicago String Band on a 1966 release that featured fiddle, mandolin, and guitar.

Banjoist Joe Thompson continues to perform string band styles he learned from older relatives in the North Carolina Piedmont area. Sid Hemphill and others in the North Mississippi Hill Country fostered a strong string band tradition that continues in the 21st century.

Since the 1990s younger players and scholars approaching this music from the outside have become increasingly interested in black string bands. These folks have sought to learn about this tradition through a revival of consciously African American string band playing. Taj Mahal, Keb' Mo', and other African American guitarists cross over to play the banjo within a blues framework. Corey Harris has gone one step further in embracing the roots of black string bands, playing an African banjo predecessor, the ngoni, and featuring fiddling on the *njarka* fiddle by Mali's Ali Farka Touré.

Several younger African American groups also play within the framework of white-dominated rural string band style ("old-time") but present themselves as "black" string bands. The Ebony Hillbillies are most widely known for their performances in stations of New York's subway system. The Carolina Chocolate Drops are a North Carolina group who take their name from Howard Armstrong's 1920s group. This trio has worked closely with tradition-bearing North Carolina fiddler Joe Thompson to shape their traditionalist dance-band style, which is closely related to old-time revivalist playing.

See also Blues; Country Music; Jazz; Marching Bands; Minstrel Shows; Race Music and Records.

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Lee Butler Bidgood

Sun Ra (1915–1993)

Jazz keyboardist Herman "Sonny" Blount (also known as Sun Ra, Le Sony'r Ra) was born in May 1915 in Birmingham, Alabama. He began playing piano when he was about 11 years old. He attended Alabama A&M College in Huntsville and during that time studied music privately with Willa Randolph. His early professional experiences were with the local group Society Troubadours and with Paul Bascomb, both in Birmingham. About 1934 he settled in Chicago, Illinois, and organized his own group, which performed primarily in Chicago nightclubs. Thereafter he played with Fletcher Henderson (1946–1947), Hezekiah ("Stuff") Smith, Coleman Hawkins, and Wynonie Harris, among others. During the 1950s, he changed his name and organized his Solar Arkestra (also called Space Arkestra or Intergalactic Myth-Science Arkestra). In the 1970s the group typically consisted of 30 or more persons, including dancers and singers, and used costumes, films, light shows, and other theatrics in its productions. Among his sidemen who were members of the original Arkestra in 1956 and remained with him for more than 20 years were Marshall Allen, John Gilmore, and Pat Patrick. He toured widely with his show, recorded, and wrote music for films, including *Cry of Jazz* (1959) and *Space Is the Place* (1971). He received many awards from the music industry. He was a pioneer in the use of electronic instruments in the jazz ensemble. His music was free-form and experimental; despite its dissonance and free improvisation, however, it included reference to black-music elements. The Arkestra continues to perform under the direction of Marshall Allen. Sun Ra died on May 30, 1993, in Birmingham, Alabama.

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Eileen Southern

Supremes, The

Rhythm and blues group the Supremes (1960s and 1970s) was organized in Detroit, Michigan. The vocal trio, organized during the late 1950s, was composed of Florence Ballard (1943–1976), Diana Ross (1944–), and Mary Wilson (1943–). The girls sang rhythm and blues for local social events during their

high school days. After graduating from high school, they signed a recording contract with Berry Gordy of Motown Record Corporation, who asked them to change their name from the Primettes to the Supremes. Beginning in 1964 their recordings attracted national attention, and they began to win awards from the music industry. In 1967 Cindy Birdsong replaced Florence Ballard, and in the same year, the group was renamed Diana Ross and the Supremes. The group toured widely, singing in concert halls, nightclubs, and theaters, and on television programs. Their style was a blend of rhythm and blues elements with popular music; many of their songs were written by H-D-H (Holland-Dozier-Holland) during the 1960s. In January 1970 Jean Terrell replaced Diana Ross. Three of the group's songs have received the Grammy Hall of Fame Award, including "Where Did Our Love Go?" (1999), "You Keep Me Hangin' On" (1999), and "Stop! In the Name of Love' (2001). The group was inducted into the Rock and Roll Hall of Fame in 1988. Diana Ross became a successful solo artist; in 2007, she was recognized at the annual Kennedy Center Honors. Mary Wilson has written an autobiography, served as a "Goodwill Ambassador" and currently is the spokeswoman for the Humpty Dumpty Institute, for which she raises awareness about the destruction caused by landmines.

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Eileen Southern

Swing Music

See Jazz.

T

Tatum, Art (1910–1956)

Jazz pianist Arthur Tatum was born October 13, 1910, in Toledo, Ohio. He came from a musical family; his father played guitar and his mother played piano. He studied piano as a child. He obtained his musical education at the Cousin School for the Blind in Columbus, Ohio (he was blind in one eye and had only partial vision in the other), and at the Toledo School of Music. His style development was influenced by his listening to piano rolls of James P. Johnson and Fats Waller. He began playing professionally in Toledo nightclubs about 1926 and later played in Cleveland, Ohio. In 1932 he went to New York where he became accompanist to Adelaide Hall (1932–1933). During the 1930s and early 1940s, he played club residencies in various cities, as soloist or with his own groups, including Cleveland; Chicago, Illinois; Hollywood, California; London, England (in 1938); and New York. In 1943 he organized a trio, including Tiny Grimes and Slam Stewart, with which he toured widely on the concert circuit and played in clubs. He recorded extensively, particularly during the 1950s. He received many awards from the music industry. Tatum was regarded as the "grand old man" of jazz pianists. His style, based on the Harlem stride-piano school, represented at once a summation of jazz piano up to his time and a bold new approach. He was noted for his virtuosity—his use of arpeggios and elaborate embellishment reflected the influence of 19th-century romanticism—and his daring (for that time) harmonic progressions. Tatum died on November 5, 1956, in Los Angeles, California. He was posthumously awarded the Grammy Lifetime Achievement Award in 1989.

See also Jazz; Stride.

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Eileen Southern

Taylor, Cecil (1929–)

Jazz pianist and composer Cecil Taylor is one of the most influential jazz musicians in the post-bop era. Considered with Ornette Coleman and John Coltrane as forerunners of "free jazz," Taylor was perhaps the most radical and nonconforming of the trio. Born to a mother who was a pianist, Cecil Percival Taylor was encouraged to pursue music early in life and was benefited by conservatory training during the early 1950s. Though drawn to the music of Igor Stravinsky and a few other European composers, he became fascinated with African American music, particularly the music of Duke Ellington, Thelonious Monk, and Horace Silver. His movement toward becoming an innovative post-bop musician was noticed in his first recording *Jazz Advance* (1956), where the pianist subtly explores newer approaches to improvisation while maintaining a faint allegiance to conventional jazz structures. This exploration eventually would consume his style and lead to a virtual abandonment of tonality and traditional forms. While his approach was considered "free," Taylor did use organizational elements such as predetermined pitch sets toward the goal of unity. But, his preference for textures and timbres as organizational elements, opposed to harmony, melody, and swing rhythms (or persistent pulse), cut firmly against the jazz establishment during the late 1950s and early 1960s. Taylor's avant-garde artistic positions during the 1960s were critically acclaimed but not financially rewarding. In fact, a few years during that decade were spent without steady employment. His career regained momentum during the late 1960s and early 1970s with more frequent performance engagements and recordings *Unit Structures* (1966) and the live solo recording *Silent Tongues* (1974). These recordings (and others during this period) reflect Taylor's compositional and improvisational concepts that are based on more abstract constructs such as "anacrusis" and "area" and feature a real-time composing out of those ideas. Taylor remains active as a performer and was featured in a month-long festival devoted to improvised music in 1988 in Berlin, Germany.

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Horace J. Maxile, Jr.

Taylor, Koko (1938–2009)

Blues singer Cora "Koko" Taylor was born September 28, 1938 in Memphis, Tennessee. She sang in church choirs as a child. Her style development was influenced by "Muddy Waters" (McKinley Morganfield), Elmore James, "Howlin' Wolf" (Chester Burnett), "Sonny Boy Williamson, No. 2" (Willie "Rice" Miller), and "Memphis Minnie" (Minnie Douglas Lawlers), all of whom she heard perform in Memphis. In 1953 she settled in Chicago and began singing professionally in local clubs, frequently with George ("Buddy") Guy and Amos ("Junior") Wells. She first recorded in 1963 through a contact made by ("Big") Bill Hill with Willie Dixon. Thereafter she recorded extensively and toured widely in the United States and in Europe, writing herself many of the songs she sang.

She received numerous awards, including the Blues Foundation Lifetime Achievement Award (1999), the National Endowment for the Arts National Heritage Fellowship (2004), and, in 2009, was named the Traditional Blues Female Artist of the Year at the 30th Annual Blues Music Awards. She was also

Koko Taylor performs during the 2006 New Orleans Jazz and Heritage Festival. (AP/Wide World Photos)

recognized on several occasions by the city of Chicago, her place of residence for many years. She died on June 3, 2009, in Chicago, Illinois.

Eileen Southern

Techno

Techno is a genre of electronic dance music originating from Detroit that spread worldwide in the late 1980s. The electronic dance category alludes to the industrial heritage of the "Motor City," as well as the futuristic sonic fantasies of the early creators of techno. The term techno, as an electronic dance music genre, was in use by the early 1980s. European new wave and synth-pop influenced early techno producers, particularly the German group Kraftwerk. Before its popularization in Europe, techno was developed during the early 1980s primarily within the African American community of Detroit and its surrounding areas. Detroit techno is a category specific to techno music produced in Detroit retaining it regional character.

From 1977 to the 1980s, Detroit radio DJ Charles "The Electrifying Mojo" Johnson played during his nightly show (*The Midnight Funk Association*), an eclectic selection of music ranging from funk, soul, and new wave rock, influencing the musical tastes of his predominately African American audience. House music and the club scene of Chicago were additional influences on Detroit techno music. Belonging to important underground cultures, house and techno coexisted in both Midwestern cities. The creation of Detroit techno is associated with three young DJs, Juan Atkins (1962–), Derrick May (1963–), and Kevin Saunderson (1964–). The three DJs, the "Belleville Three," were school friends from the Detroit suburb of Belleville, Michigan. In 1981, Atkins, May, and Saunderson founded the club, the Music Institute, in downtown Detroit. The three men worked as DJs at the club, and the Music Institute gave Detroit a home to develop its regional sound, and also inspired future techno producers.

Juan Atkins (also known as Cybotron, Model 500, and Infiniti), the "Godfather of Techno," is a native of Detroit. At an early age, he learned to play bass and keyboard, the Korg MS-10 being his first synthesizer. Atkins grew up listening to mix shows on the radio. The programs from those shows and the music of Kraftwerk and George Clinton's Parliament were extremely influential in his musical development. In 1985, Atkins founded the record label Metroplex Records, which became an important record label for early Detroit techno. His music displays a balanced fusion of rhythms associated with four-on-the-floor dance music and the use of synthesizers. Characteristic of techno, Atkins's music is quasi-instrumental, as synthesizers instead of vocals are prevalent in his music. His polished minimalist style and high-tech dance music can be observed in his "Alleys of Your Mind" (1981), "Clear" (1982), and "No UFOs" (1985). His regional popularity led to remixing for such artists as Coldcut, Fine Young Cannibals, Inner City, and Seal.

At an early age, Derrick May (also known as Rhythim Is Rhythim), also a native of Detroit, began to trade mixtapes with his friend Juan Atkins. May

resided in Detroit, living with Saunderson to finish school in Belleville after May's mother moved to Chicago. His mother's relocation led to numerous visits to Chicago, as he was introduced to the nuances and culture of early house music. Saunderson often accompanied May to Chicago. Later, both May and Atkins created mixes for The Electrifying Mojo's radio show. Since no dominant electronic dance label existed in Detroit, May started his own record label (Transmat). His music combined heavy percussion associated with techno with added string samples. May's tracks "Nude Photo" (1987), "It Is What It Is" (1988), and "Let's Go" (1981) are representative of his techno oeuvre. May's music contributed in helping shape the Detroit techno sound. He enjoyed success with both the house and techno communities, particularly with the track "Strings of Life" (1987). As many other techno producers, May produced techno remixes for such artists as Sueño Latino and Fine Young Cannibals.

Kevin Saunderson was born in Brooklyn and moved with his family to Belleville, Michigan, at age 12. Stylistically, Saunderson's techno music is more mechanistic than his two colleagues Atkins or May. His music contains dense rhythms and heavy use of samples, and primarily is instrumental, using vocals minimally. His track "Bounce Your Body to the Box" (1988) is characteristic of his distinctive style of techno. Saunderson founded the record label KMS for his music. The influence of his tracks extends well beyond the city of Detroit, as Saunderson is extremely popular in the United Kingdom. He also practices his craft in the United Kingdom by way of producing, remixing, and recording various projects.

Detroit techno shares many musical traits with disco, house, new wave, and synth-pop, eventually developing and also fostering a sparse and futuristic Detroit aesthetic. The musical characteristics of the genre reflect the importance of its function as dance music as well as creating sonic futuristic references. The history of techno is closely connected to developments in music technology, as its production value improved over time. Similar to house music, techno belongs to the category of four-on-the-floor dance music. A steady four-quarter-note pattern produced by the kick drum is the characteristic rhythmic structure of four-on-the-floor dance music and is a vestige of disco. The tempo or bpm (beats per measure) of techno ranges from 130 to 140 bpm. Early techno producers combined syncopated rhythms associated with funk with the synthesizer music of synth-pop. The futuristic timbres used in techno give the electronic dance genre its unique character. Producers constantly experiment and search to create new sounds. Producers use synthesizers, sequencers, and drum machines rather that sampled or acoustic instruments, resulting in synthetic or processed timbres. The machine-driven sound of techno often is distorted to achieve its mechanical sounds. Even beyond house, there is less reliance on lyrics in techno music. Vocals appear in techno music, but their inclusion is not requisite. If vocals occur in a techno track, it often is the title phrase and is repeated continuously for large sections of the song. The rhythms created by the lyrics are more essential than the syntax of the text. In general, techno tracks do not contain prominent melodies or bass lines. The texture of Detroit techno is frequently

sparse. Instead of melody, rhythm and timbres are emphasized in the music. A techno track generally contains a brief intro and outro, and other formal sections are most often achieved gradually, often seamlessly, through textural changes in a track. Structurally, techno tracks consist of long sections with uninterrupted transitions. Repetitive sonic patterns dominate the music, and the rate of change is slow. Music development in a techno track consists of the building up of layers, becoming more syncopated and complex, all the while layers gradually enter and exit.

During the late 1980s and 1990s, Detroit techno penetrated the clubs and the ratings charts of the United Kingdom. The independent British record label Network Records was instrumental in familiarizing a British audience to Detroit techno. After the European success of Detroit techno, a next generation of Detroit DJs produced records in response to European alterations to techno. Around 1988, a reinvention of Detroit techno, often referred to as second wave, appeared in Detroit clubs. In general, second-wave Detroit techno is more sparse than earlier Detroit techno and contains ambient qualities.

Jeff Mills (1963–), a former DJ for Detroit radio station WDET, belongs to this category of revitalized Detroit techno producers. His track "Changes of Life" (1992) is characteristic of second-wave Detroit techno. Interestingly, Mills scored a soundtrack to Fritz Lang's film *Metropolis* (1926), forging an ongoing interest of techno musicians in science fiction themes and futuristic sounds. Another techno producer of this period is Carl Craig (1969–). As a youth, Craig pursued musical interests with the guitar, and thereafter began experiments with a dual-deck cassette player, eventually finding his voice with a synthesizer and sequencer. A nostalgic reference to early techno, his style of the genre is deliberately low-tech, as realized in "If Mojo Was AM" (1995).

As techno music developed as a genre of electronic dance music, numerous subgenres of techno emerged. Ambient techno combines new age music underlined with four-on-the-floor dance beats. Ghettotech consists largely of four-on-the-floor dance beats at a faster tempo with lyrics that are sexually explicit and derogatory in nature. Hardcore techno uses extremely fast tempos and distorted industrial sounding beats. Minimal techno uses an extremely sparse and stripped down texture. Tech house combines the mechanical rhythms of techno with the intricate rhythms of house.

See also Detroit, Michigan; House Music.

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Mark E. Perry

Television

Popular music has played a more significant role in the history of American television than any other sort of music. Combined with the significant role of African Americans in American popular music, this means that African American music on television largely has followed the same path as that of all popular music on American television. This path consists of two trends, the variety and talk show trend and the music video trend.

The Variety and Talk Show Trend

Television variety and talk shows are both descended from similar forms on radio. The radio variety show is descended from vaudeville, a turn-of-the-century theatrical entertainment that presented a variety of acts (hence the later term "variety show"), while the talk show was born on radio. With former radio variety hosts, such as Milton Berle, leading the way, variety shows made the transition to television in the late 1940s, while the talk show's principal television incarnation, the late-night talk show, essentially was invented by Steve Allen, a former radio host and the first host of NBC's *The Tonight Show.* In the early years of television, variety shows were among the most popular of all television programs. As the 1950s gave way to the 1960s and then the 1970s, variety shows declined in popularity but grew in number, with many of the newer shows emphasizing music or being hosted by popular musicians. During this same time span, *The Tonight Show* dominated late night, although it faced increasing competition in the late 1960s and early 1970s. By the 1980s, variety shows were all but unknown, while *The Tonight Show* was only one of many successful late-night talk shows. The last of the variety shows is NBC's *Saturday Night Live*, which has aired since 1975 and puts most of its emphasis on sketch comedy. Late-night talk shows remain popular, however, with *The Tonight Show* (now known as *The Tonight Show with Jay Leno*), CBS's *Late Show with David Letterman*, and NBC's *Late Night with Conan O'Brien* being among the most popular ones.

African Americans appeared on variety and talk shows almost from the beginning despite significant obstacles to their appearances. Few hosts were African American (Nat King Cole was one of the few exceptions), and producers,

network executives, and sponsors were almost uniformly white. Combined with the entrenched racism in American society in general and American television in particular, this made it difficult for African American performers to get on these shows at first. The hosts of the shows advocated for these performers, working against the producers, network executives, and sponsors. Berle, who hosted NBC's *Texaco Star Theater* from 1948 to 1956, had to threaten not to take the stage one night to get Texaco, his show's sponsor, to let him have the Four Step Brothers, an African American tap-dance group, on his show.

Ed Sullivan, who hosted CBS's *The Ed Sullivan Show* from 1948 to 1971, also advocated for African American performers. When the show started, he met with the show's sponsors and told them, among other things, that he would not ban African Americans from the show. The sponsors that were based in the Southern United States were nervous about this, but Sullivan and his show never had any problems anywhere because of it.

The Ed Sullivan Show was far from the only variety show to present performances by African American musicians, but few other shows could approach the number of such performers, the variety of them, or the frequency with which some of them appeared. Louis Armstrong appeared 16 times over an 11-year span. Cole appeared 14 times in 12 years. Duke Ellington appeared 11 times in as many years. Sammy Davis, Jr., James Brown, and Stevie Wonder all appeared on the show, as did Count Basie, Harry Belafonte, Marvin Gaye, Diahann Carroll, Mahalia Jackson, and Diana Ross.

Other shows followed suit. Allen had almost as wide a variety of musical guests on his show as Sullivan did and was similarly unafraid to have African Americans, especially jazz musicians, appear. *Shindig!* aired on ABC from 1964 to 1966 and featured the top acts of the day, regardless of skin color. A 1965 broadcast of the show had the blues singer Howlin' Wolf perform "Little Red Rooster" while the Rolling Stones, who had been the broadcast's featured act, sat at his feet in homage. *Saturday Night Live* has featured African American musical guests since Chuck Berry appeared during the second season, and a season rarely goes by without at least one. These guests have been quite varied, ranging from Berry to Miles Davis to Kanye West.

On contemporary late-night talk shows, African American hosts are still rare, but African Americans appear on them in every other role, from musical guest to bandleader. Since Jay Leno has hosted *The Tonight Show*, all three of his bandleaders have been African American musicians, namely Branford Marsalis, Kevin Eubanks, and Rickey Minor. Arsenio Hall, host of the syndicated *The Arsenio Hall Show* from 1989 to 1994, is one of the few African Americans to host a late-night talk show. His show was aimed at a younger, multi-ethnic audience than most late-night talk shows, so his musical guests included many African American rappers, including, among others, Eazy-E and MC Hammer.

The Music Video Trend

Unlike the variety and talk show trend, the music video trend cannot be explained in terms of a single format and the variations on it. Its basic format has

changed substantially over its history, and it has a long history, one that predates not only the music video as it is known in the 21st century, but television itself.

Like the variety and talk show trend, the music video trend ultimately is descended from a radio format. The format is what is best known in the 21st century as top 40 radio, which consists of a disc jockey (also known as a DJ or deejay) playing recordings of popular music that is currently popular, especially music of this sort that is popular with teenagers. Top 40 radio was born in the early days of television, as radio stations looked for inexpensive programming to replace performers being lost to television and sought to take advantage of the increasing purchasing power of teenagers. Television, in turn, borrowed and adapted the format as an inexpensive but profitable way of filling up broadcasting time.

The most popular of these "video deejay" shows ended up being *American Bandstand*. It debuted in 1952 as a local show in Philadelphia named *Bandstand* and, like many video deejay shows, initially featured a variety of visuals to go with the music—teenagers dancing, lip-synch performances, promotional films, and so on. Before long, the format coalesced into consisting primarily of teenagers dancing to hit records, with at least one artist appearing in-studio to lip-synch to their records and with Dick Clark, a former radio deejay, as the host. In 1957, the show became a national show broadcast by ABC and was renamed *American Bandstand*. It was an immediate hit, launching both Clark's career and an array of similar shows; one of these, *Soul Train*, is still on the air in the 21st century. *American Bandstand* remained on the air until 1989, firmly establishing television as a means of marketing and disseminating popular music and staying alive by keeping up with the times musically. Its cancellation was largely due to the rise of the music video.

The music video has existed in various forms since the dawn of film itself. Its ancestors include things as varied as silent "song-plug" films from the 1910s and 1920s meant to accompany live performances of popular songs, Disney films (such as 1940s *Fantasia*) centered around music, Panoram Soundies (short musical films shown on a video jukebox), and, after World War II, promotional films made by record companies to advertise hit records. (The last of these often were shown on *Bandstand* and other video deejay shows before the dance format took hold.) Promotional films grew in sophistication in the 1960s and 1970s, with artists such as the Beatles and Queen leading the way. The video for Queen's "Bohemian Rhapsody" was one of the first to significantly increase sales of its record, and with *American Bandstand* and its imitators having established television as a music-friendly medium, this led to music videos being shown regularly on television, especially cable television, during the mid- and late 1970s. Then, on August 1, 1981, the cable channel Music Television (MTV) launched; it was the first American television channel that specialized in the dissemination of popular music, doing so principally through music videos. Like *American Bandstand*, it was an immediate and long-lasting success and spawned an array of imitators (in MTV's case, other cable channels). It also followed in *American Bandstand*'s footsteps in helping to establish a new principal means of

presenting popular music on television, as the music video took center stage. In recent years, MTV's programming has become less and less music centered; its impact on music and television, however, remains unchanged.

African American participation on *American Bandstand* took a variety of forms. From the beginning, many of the records they played had been recorded by African American musicians. However, when Clark took over *Bandstand*, he insisted that African American musicians be allowed in the studio to lip-synch their songs, providing an early televised image of ethnic diversity. Eventually, the dancers, the shows' most visible component, were integrated as well. (Some shows refused to integrate; *The Buddy Deane Show*, a Baltimore-based version of *American Bandstand*, was cancelled because of this.) As tastes in popular music changed from rock to disco to pop and rap, *American Bandstand* changed with it and never hesitated to present African American artists or genres. In fact, it presented one of the first rap performances in television history in a 1981 broadcast that featured the Sugarhill Gang performing "Rapper's Delight."

Despite *American Bandstand*'s openness, though, the most prominent television showcase for African American music before the rise of MTV, as well as to a certain extent after, was *Soul Train*. *Soul Train* has been described as being an African American version of *American Bandstand*, which is appropriate, as it was defined and molded by its host, began as a local television show before becoming a national one, and has a similar format. The show's creator, Don Cornelius, also hosted it himself until 1993 and is still its executive producer. It debuted on WCIU in Chicago in 1970 and has been syndicated nationally from 1971 on. Lip-synched performances danced to by young men and women are the center of the show's format, a format in which almost everyone involved is African American (musicians of other races occasionally appear) and African American musical genres are prominently featured. The show helped popularize disco, funk, and soul, but has also featured jazz, gospel, R & B, and, in later years, rap artists.

Soul Train retained its prominence long after all other shows like it, except for *American Bandstand*, had been cancelled, partially because MTV was slow to start showing music videos by African American artists. In its earliest years, MTV's play-list consisted mostly of rock videos and entirely of videos by white artists. This began to change in 1983, when the video for Michael Jackson's song "Billie Jean" was created, and it changed with a white man acting on behalf of an African American artist, similar to what Sullivan and Berle had done decades earlier. MTV refused to show "Billie Jean" at first, but its hand was forced by CBS Records executive Walter Yetnikoff, who threatened to ban the channel from showing videos by any CBS artist and to publicly denounce MTV as racist unless they showed the video. "Billie Jean" was shown, but only videos by the most mainstream of African American artists, such as Jackson and Prince, appeared on MTV during the 1980s. This changed with the debut of *Yo! MTV Raps*, a program devoted to rap videos that aired in various forms from 1989 to 1999. Since then, videos by African American artists in various genres have become a staple on MTV and other music-video channels, with many artists

owing their popularity especially to their videos. In fact, two of MTV's numerous sister channels, MTV Jams and VH1 Soul, focus particularly on African American artists; the former shows rap and R & B videos while the latter is devoted to R & B, funk, soul, Motown, and some rap.

African American artists were featured right away on one of MTV's most prominent competitors, Black Entertainment Television (BET). BET debuted as a programming block on the USA Network in 1980 and became a separate, 24-hour channel in 1983. Like MTV, its programming has diversified over the years and it has spawned some sister channels, including BET J, BET Hip Hop, and BET Gospel, which focus on jazz, rap, and gospel music, respectively. The diversification of its programming has not substantially weakened its focus on music videos, however. Music videos have been the core of its programming since its USA Network days. When videos by African American artists were few and far between on MTV, they were airing frequently on BET. In the 21st century, BET shows a wide array of African American–oriented programming, but music videos, especially rap videos, continue to air for much of the day almost every day.

See also Disco; Funk; Gospel Music; Hip Hop Culture; Jazz; Popular Music; Rap Music; Rock 'n' Roll; Soul Music; Videos, Music.

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David Reed

Territory Music

See Jazz; Kansas City, Missouri, and the Territories.

Theater and Musicals

Black theater has a rich and vibrant history in the United States, and much of this history has benefited from the presence of music. The first black theater company in the United States was formed by William Alexander Brown in 1816. For many years, his first name was unknown, however, recent research has suggested both Henry and William as possibilities. Brown's theater company, known as the African Company, operated in a tea garden outside of his Thomas

Street home in the New York City. The African Company performed musicals, ballets, pantomimes, and excerpts from operas and well-established works by authors such as Shakespeare. By 1820 the company moved to the site of the former African Grove Hospital and eventually become known as The African Grove Theatre. The company was known for adding songs and scenes to existing works to allow for the black experience to live through their performance. During their 1823 staging of *Tom and Jerry, or, Life in London*, Brown added a scene depicting a Louisiana slave auction and additional music and dancing as well as stage effects to ensure that the plot was told from a black perspective. Other early groups such as Theatre De La Renaissance in New Orleans (1840) and the Negro (or Creole) Dramatic Company (1859–1870) were known for their use of music and dance within their performances as well.

During the late 19th century, a number of composers would arise who, among other areas of specialty, composed for theater. Will Marion Cook (1869–1944) was a leading composer of the period. Trained on violin at Oberlin Conservatory and a student at the Berlin Hochschule für Musik and the National Conservatory of Music, Cook's early debut was at the 1893 Chicago World's Fair with his work, *Scenes from the Opera of Uncle Tom's Cabin*. Although the performance did not garner him great recognition or much applause, his return in 1898 with *Clorindy; or, the Origin of the Cakewalk* (with poet, Paul Laurence Dunbar) emerged as an important collection of songs and dances. Timed perfectly with the prominence of ragtime and popularity of the cakewalk, this work hit Broadway and was one of the first presentations of racial integration both on and behind the stage. Cook would continue to compose a number of important works, including *Uncle Eph's Christmas* (1901), *In Dahomey* (1902, with Paul Laurence Dunbar), *The Southerners* (1904), *In Darkeydom* (1914, with James Reese Europe), and *Swing Along* (1929, with Will Vodery). Cook's compositions were known to reflect the cultural experiences and aesthetics of black life.

The trio of Robert "Bob" Cole (1868–1911) and the Johnson Brothers, John Rosamond (1873–1954) and James Weldon (1871–1938), contributed greatly to the music of black theater. Cole, the architect of one of the most important works of the period, *A Trip to Coontown*, was a well-known performer, stage manager, and composer. Because of his past experiences, and enraged by the racism prevalent in the period, he staged *A Trip to Coontown* as the first all-black show and the first black musical comedy. It premiered off-Broadway in September 1897 and toured until 1901. Known for their 1900 composition, "Lift Ev'ry Voice and Sing" (eventually known as the Negro National Anthem), the Johnson Brothers were the musical catalyst for the trio. *The Shoo-Fly Regiment* (1906) and *The Red Moon* (1908) were operettas that were staged on Broadway with all-black casts by the trio. The prominence of the trio during the period would lead them to be commissioned to compose for white theater companies in addition to their work with all-black cast and crews.

The first black-owned theater was Chicago's Pekin Theatre founded in 1905 by Robert Mott (1861–1911). Established as the base location for the Pekin Theatre Company, the theater also served as a major concert venue. Active until

1916, the theater served as a catalyst for rise of other theaters across the country that would serve black communities. Early theaters include The Lincoln and Lafayette of New York, The New Standard and Dunbar of Philadelphia, The Booker T. Washington in St. Louis, and the Howard in Washington D.C. Many of these locations would serve as performance venues for the Theater Owners' Booking Association (T.O.B.A.), which emerged in the 1920s.

On May 23, 1921, *Shuffle Along* premiered with an all-star orchestra, including Leonard Jeter (cello), William Grant Still (oboe), Hall Johnson (viola), and Eubie Blake (piano and conductor). The joint creation of Blake & Noble Sissle (music) and Flournoy Miller & Aubrey Lyles (libretto), this work was based on the black experience in the United States and dealt with the realities of slavery and postemancipation life through song, dance, and humor. Boasting a cast of Josephine Baker, Caterina Jarboro, Florence Mills, and Paul Robeson, *Shuffle Along* was performed a record 504 times on Broadway and remains a classic. Other important works of the period include James P. Johnson's *Runnin' Wild* (1923), Eubie Blake and Spencer Williams's *Chocolate Dandies* (1924), Joe Jordan's *Deep Harlem* (1929), James P. Johnson's *Sugar Hill* (1931), Eubie Blake's *Swing It* (1937), Duke Ellington's *Jump For Joy* (1941), and William Grant Still's *A Bayou Legend* (1941) and *Troubled Island* (1941).

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Emmett G. Price III

Music of the Black Theater: 1942–1968

America experienced great change between 1942 and 1968. The country was coming out of the Great Depression and then quickly was engulfed in World War II. Black Americans found themselves fighting for civil rights and gaining ground with events, including the Supreme Court decision to overturn legal segregation of public schools in the South in 1954 and the 1964 enactment of the Civil Rights Act and voting rights by Congress.

In the theater world, America began to see the integration of black performers onto what had been exclusively white stages. By 1940, many blacks were well-trained musicians and had been appearing on professional stages in Harlem and other middle-class black neighborhoods because of the nearly universal de facto segregation in America due to *Plessy v. Ferguson*, but they had not been

invited to perform on upper-class, high art stages until 1945. Two of these historic performances include Todd Duncan's premiere with the New York City Opera in 1945, making him the first black singer to perform with a major opera company, and Marian Anderson's 1955 debut on the Metropolitan Opera Stage.

The integration process was a slow one, however, and the impact of black artists on opera and musical stages was not significant in the 1950s. Few Broadway shows featured black casts or even single stars. Even less prominent were shows created by black Americans, a trend that continues to some degree into the 21st century. The shows that were produced, however, do offer us a greater understanding of musical and social culture in America.

A popular approach to black theater during the 1940s was to take a familiar vehicle from an earlier era and refurbish it with up-to-date music and a black cast. This fad began in the 1930s after the success of two shows based on Gilbert and Sullivan's *The Mikado. The Swing Mikado* (1938) was a swing version set on a mythical South Sea Island, which featured songs and dialog delivered in Caribbean accents and the latest swing dances of the day. *The Hot Mikado* (1939) starring Billy "Bojangles" Robinson, was also a swing version of the Gilbert and Sullivan classic, but had a much larger budget than the Work Progress Administration's *Swing Mikado*, which outshined its counterpart as soon as it hit Broadway.

Carmen Jones was Oscar Hammerstein's attempt to update Bizet's opera, *Carmen*, with an all-black cast. The musical was set in South Carolina during World War II; the tobacco factory of the original was changed into a parachute factory; Escamillo the bullfighter into Husky Miller the boxer; and Don Jose the corporal into Corporal Joe, a soldier. Though the lyrics were fresh English translations, the score remained faithful to the original. Many reviewers considered *Carmen Jones* the best show of the year, and it enjoyed continued success in New York, as a film, and on the road, where it became the focus of protest for the desegregation of theater audiences, although many U.S. theaters continued the practice of segregation well into the 1960s.

Other revision musicals of this decade included *Memphis Bound!* (1945), based on Gilbert and Sullivan's *HMS Pinafore* and *Beggar's Holiday* (1946) with music by Duke Ellington, a contemporary version of John Gay's *The Beggar's Opera* with a racially integrated cast and orchestra.

Another popular way to showcase the talent of black performers came in the form of black musical revues. Those produced in the 1940s included *A Tropical Revue* (1943), featuring choreography performed by Katherine Dunham and her dancers and music based on West Indian rhythms; *Born Happy* (1943), a musical biography of a mythical dancer starring Bill "Bojangles" Robinson; *Blue Holiday* (1945), a variety show starring Ethel Waters, the Hall Johnson Choir, and the Katherine Dunham dancers; and the not so popular, *Caribbean Carnival* (1947), a black revue featuring the rhythms of Africa and Latin America, which garnered only 11 performances because Broadway could support only so many lively dance revues. It also failed because audiences preferred the work of Dunham, leader of the only self-subsidized black dance troupe of the era and well-respected dance anthropologist.

Blacks performed in a number of musicals in the 1940s, but they did not write many of the shows. Instead, the black musicals of the 1940s (and 1950s) were vehicles for white songwriters, including Harold Arlen, Vernon Duke, and Oscar Hammerstein to create their versions of black culture on the stage. Kurt Weill, another white songwriter, offered two black musicals. The modestly successful *Street Scene* (1947), with lyrics by Langston Hughes, dealt with an intense romance between the characters Rose Maurrant and Sam Kaplan and the fatal consequences resulting in the infidelity of Rose's mother. After its original run, the New York City Opera eventually rescued *Street Scene*, which soon became part of the American opera canon. Another Weill show, *Lost in the Stars* (1949), tells the tragic tale of a preacher's son (Absalom) living in Johannesburg, who participates in a holdup and kills a young white liberal. Absalom is convicted of his crime and put on death row. When his father (played by Todd Duncan) travels to the trial, he meets with the father of Absalom's victim, who forgives the family and delivers the poignant line "Let us be neighbors, Let us be friends."

Other book musicals of the 1940s featuring black creators or black story lines include *Early to Bed* (1943) with music by Thomas "Fats" Waller, *Carib Song* (1945) featuring the Katherine Dunham dance troupe, *St. Louis Woman* (1946) with music by Harold Arlen featuring the song, "Come Rain or Come Shine," and *Finian's Rainbow* (1947) with book by E. Y. Harburg and Fred Saidy, featuring a subplot that satirized race relations and bigotry in the deep South.

The 1950s was an unfruitful decade for the black musical. Theaters were still struggling with the integration process on stage, back stage, and in audiences. However, this era did see a run of musicals featuring famous black performers. *Jamaica* (1957), with music by Arlen and book by E. Y. Harburg and Fred Saidy, was one of the most successful of these shows, featuring Lena Horne. Although the original story did not include an interracial relationship, it became part of the critic's fodder when Ricardo Montalban accepted the leading male role (it had been turned down by both Harry Belafonte and Sidney Poitier). Three other musicals starring prominent black performers of the day were *Mrs. Patterson* (1954) and *Shinbone Alley* (1957), both featuring Eartha Kitt, and *Mr. Wonderful* (1956), Sammy Davis, Jr.'s move from nightclubs to Broadway. In 1964, Davis, Jr. also starred in *Golden Boy*, a story about a black boxer trying to fit into a white man's world. *Golden Boy* was based on Clifford Odets's play by the same name, which featured an Italian prize-fighter, but he died before the musical was completed. William Gibson finished the show and because blacks had become the most prominent fighters of the 1930s and 1940s, he changed the race of the leading man.

Book musicals of this decade included *Saratoga* (1959) with music by Arlen and lyrics by Johnny Mercer and *House of Flowers* (1954), music also by Arlen with book by Truman Capote. This musical, about an island bordello run by Mme. Fleur, featured the talents of Pearl Bailey and the beautiful newcomer Diahann Carroll.

Although the established theater was not a receptive venue for black writers, Langston Hughes tackled the genre with energy and creativity. With *The Sun Do Move* (1941), *Street Scene* (1947), and *Troubled Island* (1949) with black

composer William Grant Still under his belt, Hughes wrote the opera librettos for *The Barrier* (1950), *Esther* (1957), and *Port Town* (1960). He also offered versions of the Christmas story and the Passion through gospel music and spirituals with *Black Nativity* (1961) and *Gospel Glow* (1967), respectively. His use of gospel music was also seen in *Tambourines to Glory* (1963), a successful musical based on his novel of the same name. The plot revolves around two sisters who want to start a storefront church in Harlem, assisted by the Devil in disguise.

Hughes's greatest success on Broadway came in 1957 with the musical version of his stories based on the world of Jesse B. Semple (Simple). These stories first appeared in weekly columns of the *Chicago Defender* and the *NY Post* and later turned into the play, *Simple Takes a Wife* (1955). Though *Simply Heaven*, with music by David Martin, only enjoyed a 62-performance run on Broadway, it continued to play off-Broadway and on the road through 1969.

Other important musicals of the 1960s, like some by Langston Hughes, focused on racially motivated themes of the day. One such theme, interracial sex and marriage, is played out in *Kwamina* (1961), a love story about a West African doctor and a white woman who eventually break up because of societal pressures. *No Strings* (1962), a musical by Richard Rodgers and Samuel Taylor, tells of an interracial love affair in Paris between a white writer from Maine (David), and a glamorous black model (Barbara), played by Diahann Carroll. The musical tells of their budding romance, but when David asks Barbara to move back to the United States with him where he feels he can regain his creativity, she reminds him of the prejudice they will face, and the two go their separate ways.

Fly Blackbird (1960), written by C. Bernard Jackson and co-composed by Jackson and James V. Hatch, is a two-act musical satire about the civil rights movement in the Deep South. The book explored the most effective methods of securing civil rights and the issues being wrestled with at the time. The show originated in Los Angeles and made its move to off-Broadway for 127 performances beginning on February 6, 1962.

The period between 1942 and 1968 is not especially fruitful for black theater. The movement from the black musical revue of the 1940s to the socially motivated musicals of the 1960s, however, narrates the story of the black American culture during the middle of the 20th century.

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Trudi Wright

Music of the Black Theater: 1968–Present

Since David Merrick (legendary Broadway producer) mounted a production of *Hello, Dolly* in 1967, starring Pearl Bailey and Cab Calloway, there has been much controversy regarding casting and what constitutes a black musical. Is a black musical a show that features black performers in starring roles or, is it a show that is written by African American creators? The focus here will be, first, on those African American composers who have written for the theater (not opera or narrative dance) and, second, on those productions whose subject matter has a black milieu.

Songbook Revue

The songbook revue is a format that uses the elements of musical theater (design, choreography, interpretation, presentation) without the connective thread of plot to present the work(s) of a particular writer or group of writers. They can be as small as a one-performer show (*Lena Horne: The Lady and her Music,* 1980) to full productions with featured artists and chorus (*Black and Blue,* 1985, Paris; 1989, Broadway). Several successful songbook revues have been built on the works of recording artists and songwriters (*Ain't Misbehavin'* [Fats Waller, 1978], *Sophisticated Ladies* [Duke Ellington, 1981], *Eubie!* [Eubie Blake, 1978], *Five Guys Named Moe* [Louis Jordan, 1992]); these shows have proven to be quite successful with long-standing engagements. *Eubie!* and *Sophisticated Ladies* were assembled by Broadway insiders as homages to legendary jazz pioneers and the other previously mentioned works highlighted more obscure artists, both performers and singer-songwriters; these three works in particular, *Black and Blue, Ain't Misbehavin*, and *Five Guys Named Moe*, were developed due to the affection for the material by the creators for the artists and their output.

Thomas "Fats" Waller (1904–1943) was a prolific jazz pianist who was a master of the technique known as stride piano where the left hand plays both bass line and harmony, while the right hand embellishes the melody floridly. He was known for composing novelty swing tunes (novel in the sense that the lyrics are full of jokes and assorted puns) and his recordings of these and other tunes are punctuated by many asides from Fats himself. Several of his tunes are considered standards of the jazz repertoire, including *Ain't Misbehavin'*, *Honeysuckle Rose*, *Black and Blue*, and *Keeping Out of Mischief Now.* In 1978, the songbook revue culled from his work, entitled *Ain't Misbehavin'* won the Antoinette Perry

Award (The Tony) for Best Musical, the theater's highest honor. The show was the brainchild of book writers Richard Maltby, Jr. and Murray Horwitz and starred Broadway veterans Nell Carter, André DeShields, Armelia McQueen, Ken Page, and Charlayne Woodard. Each song is presented as a self-contained vignette that allows the performers and the material to hold the focus, which is the comic style of "Fats" Waller.

Louis Jordan (1908–1975) was a rhythm and blues pioneer known for his saucy, double-entrendre-laced lyrics that topped the popular charts through the 1930s and 1940s. Clarke Peters and Charles Augins, two African American performers with extensive performing careers in Britain, culled Jordan's hits and created a performance known as *Five Guys Named Moe* (the title taken from a 1943 hit by Louis Jordan and his Tympany Five). Originally opening on London's West End (1990), the show debuted on Broadway in 1992 featuring Jerry Dixon, Doug Eskew, Milton Craig Nealy, Kevin Ramsey, Jeffrey D. Sams, and Glenn Turner. His most recognizable hits include "Caldonia," "Is You Is or Is You Ain't My Baby," and "Saturday Night Fish Fry." Similar to *Ain't Misbehavin'*, the performance presented the songs as self-contained vignettes with direct audience participation being a hallmark.

Black and Blue began life in Paris, the home of many ex-patriots, and the arts and fashion magnet of Europe. Subsequently, the show on Broadway (1989) featured sumptuous costuming, dramatic settings, and arresting tableaux. The distinctive look of the show was conceived by its creators, Mel Howard, Hector Orezzoli, and Caludio Segovia, who sought to correct a slight that these performers of the black-and-tans had not received during their heyday; they sought to cloak them in their well-deserved baubles and, as a result, the performers, literally, glittered. The show featured the works of Basie, Ellington, Blake, Handy, and many others. Unlike the preceding songbook revues, the focus here was on the interpreters of the music, the entertainers. The original Broadway cast starred Linda Hopkins, Ruth Brown, Carrie Smith, Bunny Briggs, and Savion Glover. Of special note was the team of choreographers recruited to give the show its movement: Henry LeTang, Cholly Atkins, Frankie Manning, and Fayard Nicholas. A top-drawer list of musicians gave the onstage swing band heft; it included Sir Roland Hanna and Grady Tate. Interestingly, the show outran the winner of that season's Tony for Best Musical, *Jerome Robbins' Broadway.* It went on to multiple European tours and a televised version for Public Broadcast Systems (PBS), directed by Robert Altman.

Book Musicals

There are fewer examples of original scores written by black writers for Broadway. In recent years, one is more apt to find black writers working behind the scenes as arrangers, conductors, and orchestrators or getting their original work produced away from mainstream commercial theater. This is, in part, because of the prohibitive cost of contemporary productions and, also, the lure of other more lucrative ventures in the entertainment industry drawing potential creators

away from theater music. Nonetheless, the examples that one does find offer unique perspectives on black life and rich characters for actors to plumb.

In the waning days of the civil rights struggle (late 1960s to early 1970s), new work by and about black Americans saw an influx of capital. Before this period, musicals by and about African Americans saw the light of day in performance venues that primarily served black communities across the United States and the campuses of historically black colleges. *Ain't Supposed to Die a Natural Death* (1970) started at Black Arts West (Sacramento State College) and quickly transferred to Broadway with a book, lyrics, and score by Melvin Van Peeples. Charlie Smalls received a Tony Award for Best Score in 1975 for *The Wiz* which is a retelling of the famous Oz story by Frank L. Baum, set in a surreal urban environment. The list of celebrated writers includes: Wesley Naylor (*Mama, I Want To Sing*, 1981), Chic Street Man (*Spunk*, 1989), Ann Duquesnay, Zane Mark, and Darryl Waters (*Bring In The Noise/Bring In The Funk*, 1994), Ferdinand ("Jelly Roll") Morton and Luther Henderson (*Jelly's Last Jam,* 1992), Kristen Childs (*The Bubbly Black Girl Sheds Her Chameleon Skin*, 2001), Lebo M (one of a group of songwriters) (*The Lion King*, 1998), Duke Ellington (*Play On!* 1997), Brenda Russell and Stephen Bray (with Allee Willis) (*The Color Purple*, 2005), and Stew (with Heidi Rodewald) (*Passing Strange*, 2008). Other highly regarded orchestrators and conductors include Linda Twine, Joseph Joubert, Reginald Royal, and Harold Wheeler (a multiple Tony Award nominee and Drama Desk Award winner). The importance of this last group is not underestimated—contemporary musicals are such a collaborative art form that the contribution of this body is invaluable (it is often the orchestrator who establishes the music ensemble's instrumentation and creates the "sound" of a show). The other distinguishing factor of this body of work is that these writers grappled with their stories within the confines of traditional musical theater; that is, telling a story with music, song, and dance interconnecting to accomplish the goal of entertaining. These writers have been called to task when they have pushed against the limitations of the form and broken with "traditions" of linear storytelling, happy-go-lucky characters, and sunny disposition and mood—for example, *Noise/Funk*'s specialized use of verse instead of narrative, *Natural Death*'s stark portrayals of urban life in the early 1970s, and *Jelly*'s main character starting the show already dead.

Gaining importance in the 1980s and 1990s was a theatrical genre known as the gospel play (a less formally structured play with music as an important component, usually importing some R & B or gospel tune to feature a recording artist cast as the moral voice of the show). This genre sometimes is referred to by the moniker the "Chitlin Circuit," arising from the early and mid-20th-century collective of receptive African American performance venues. Works by authors Shelley Garrett and Tyler Perry (to name the most prominent authors of the genre) use a variety of popular musical sources but are limited in their use of original scores. Frequently, the titles of said pieces are taken directly from the titles of urban and R & B top 40 hits or from the African American urban experience, including *Beauty Shop, Barber Shop, One Monkey Don't Stop No Show,* and

Crowns. Mainstream commercial theater often has looked askance at or disapproved of these productions; however, they are offering a theatrical experience that their audiences are seeking.

Some of the biggest theatrical hits that featured black casts or blacks in prominent roles, in fact, did not have scores written by black composers. The list includes *Dreamgirls* (1981), *Purlie!* (1970), *Raisin* (1971), *Once On This Island* (1991), *Smokey Joe's Café* (1992), *Rent* (1994), *Aida* (2000), *Ragtime* (1998), and *The Life* (1997). An interesting phenomenon has occurred in that the composers of many of these shows (*Dreamgirls*, *Once On This Island*, *Rent*, *Ragtime*) have heightened the musical content of their shows to nearly operatic proportions, suggesting that the characters are larger than first glance at a libretto may imply. Too, it may be that musicals with near-continuous music may have been in vogue at the time of the shows' conceptions. In either case, the continued complexity of the writing and character development suggests that black characters and performers are being regarded in a more nuanced manner. Many gifted performers have gotten significant career boosts from their theatrical work; the list is too numerous for this space, however, the suggested readings may offer insight into their work.

See also Black Arts Movement; Jazz; Movies; Popular Music; Soul Music; Television; Vaudeville and Tin Pan Alley.

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John L. Cornelius II

Theater Owners' Booking Association (T.O.B.A.)

The acronym T.O.B.A. refers to one of two organizations (and sometimes, albeit erroneously, a third) formed to facilitate the booking of African American acts within the member theaters of the circuit. Although these organizations played an integral role in the development (and exploitation) of African American theater, their respective histories remain largely obscure and the source of a great deal of historiographical confusion.

The first theatrical booking organization to employ the acronym was the Theater Owners' Booking *Agency*, established around 1909 (there is some dispute as to the precise year) by A. Barrasso. Barrasso was inspired by the example of his brother F. A. Barrasso, a theater owner in Memphis, who two years previously had organized a small circuit of Southern theaters to guarantee steady bookings. Member theaters of the Theater Owners' Booking Agency had African American acts booked for nightly shows with Thursday night typically set aside for separate shows for white and black audiences. The circuit quickly became notorious for its poor conditions and low wages, and it may have been at this time that performers informally suggested that T.O.B.A. stood for "Tough on Black Asses." This incarnation of T.O.B.A. appears to have been owned entirely by white businessmen and included more than 40 theaters.

On January 20, 1912, African American vaudeville performer Sherman H. Dudley published a call in *The Freeman*, a paper with a wide circulation among African American readers, for interested parties to form a theatrical circuit for black vaudeville shows—an enterprise he termed "the burlesque wheel." Given 10 theaters, Dudley promised he could keep them booked 365 days a year. He was adamant in limiting membership to African American theater owners. By July of that year, Dudley managed to secure houses in Washington, D.C., New York, Philadelphia, Baltimore, Richmond, Norfolk, and Newport News. Furthermore, he claimed he was able to provide eight consecutive weeks of entertainment without repetition. By the end of July 1912, *The Freeman* began publishing a weekly column called "What's What on the Dudley Circuit," which informed readers of the acts traveling to various cities and boosted the circuit's profile. Dudley, a popular vaudevillian in his own right, booked many well-known African American performers, including the Whitman Sisters—who would later be stars of the next T.O.B.A. circuit. By 1916, the Dudley circuit boasted 28 member theaters. It is Dudley's circuit that is sometimes mistakenly referred to as T.O.B.A., although it never went by that name.

In 1919, Dudley formed a new circuit, dubbed the United Vaudeville Circuit, Inc., with white theater owners Sam Reevin and Martin Klein. Dudley served as president of the corporation, Reevin as manager, and Klein as treasurer. These three men also were involved in the Southern Consolidated Vaudeville Circuit, Inc. However, Dudley, Reevin, and Klein broke with Southern Consolidated over a dispute involving the possibility of Dudley serving as president. The row led to a spate of accusatory letters published in *The Freeman*, but apparently the trouble had subsided by July 3, 1920, when *The Freeman* announced by means

of an outsized advertisement that Southern Consolidated and the United Vaudeville Circuit had become affiliated, with Dudley serving as vice president.

On February 12, 1921, a new organization, the Theater Owners' Booking *Association*, announced its formation within the pages of *The Chicago Defender*. The founders claimed that they had designed the organization to salvage black vaudeville from "the gross mismanagement and unfair dealings of the booking agents." Membership was open to any theater owner who bought stock (the minimum holding was set at three shares) in the company and each stockholder was entitled to a single vote regardless of the amount of stock owned. The organization included many of the officers of Southern Consolidated.

Milton Starr, the owner of the Bijou Theatre in Nashville and former Traveling Representative of Southern Consolidated, was the president; J. J. Miller, owner of the Milo Theatre in Charleston, was secretary; Sam E. Reevin, owner of the Liberty Theatre in Chattanooga and former secretary of Southern Consolidated, served as treasurer and general manager; and Charles H. Turpin, a St. Louis African American ragtime pianist who owned the Booker T. Washington Theatre, served as vice president. Although T.O.B.A. primarily was run by white theater owners, two African American men (aside from Turpin) were on the board of directors from its inception: T. S. Finley, who owned the Lyceum in Cincinnati; and C. H. Douglass, owner of the Douglas Theatre in Macon, Georgia. The association reorganized slightly in January 1922 when Clarence Bennett, owner of the Lyric in New Orleans, replaced Starr as president and A. Barrasso, the founder of the Theater Owners' Booking *Agency* and owner of the Palace and Venus theaters in Memphis, joined the board of directors. Milton Starr was now named general manager and acting president, while Sherman H. Dudley was given the role of manager of the Washington, D.C., office.

The T.O.B.A. eventually grew to include more than 80 member theaters and was capable of booking an entire season of shows. Member theaters included the Dream Theatre in Columbus, Georgia, owned by Ma Rainey—herself a featured artist on the T.O.B.A. circuit—and the Ella B. Moore Theater, owned by Chintz Moore (and named for his wife) in Dallas, which expanded the T.O.B.A.'s territory Southwest when it joined in October 1924. Indeed T.O.B.A. maintained a virtual stranglehold on the theatrical life of certain areas in the South as is demonstrated by a letter of April 4, 1925, from Homer H. Williams, owner of the Liberty Theatre in Columbus, Georgia, to William Smith, manager of the Douglass Theatre in Macon. Williams complained that Sam E. Reevin of T.O.B.A. had reserved all bookings in the Columbus area for the Dream Theatre, thus leaving Williams no recourse for entertainment outside of movies; having heard that Smith managed to have some shows without belonging to T.O.B.A., Williams wondered if he might send some his way—if only once a month.

Perhaps owing to its predominance in the black vaudeville of the South, T.O.B.A.'s contracts with its performers were exceedingly unfair and unabashedly favored the interests of the theater owners over those of the African American performers (this despite the fact that T.O.B.A. claimed that its formation was meant to redress the abuses of booking agents). In a devastating article

published in *The Pittsburgh Courier* on August 18, 1928, actor and entertainer and veteran of the T.O.B.A. circuit Clarence Muse described the skewed terms of the agreement and reproduced a sample contract at the close of the article. If an act should fail to appear for whatever reason, that act would be required to pay a penalty of $1,500—a sum far in excess of what that act could hope to earn from the engagement. Should the manager decide to cancel a performance, however, for any reason, no compensation need be paid to the performers. Muse accused T.O.B.A. of providing the managers and owners with all the protection, while offering none to the performers.

Much as had been the case with the Dudley circuit and *The Freeman*, T.O.B.A. enjoyed constant attention in the press—particularly in the pages of *The Chicago Defender* and, to a lesser extent, *The Pittsburgh Courier. The Chicago Defender* regularly ran advertisements for the circuit as well as a column—generally called "T.O.B.A. Doings" or "T.O.B.A. Bookings"—that listed the names of performers, the venues where they were currently booked, and occasional reviews. *The Pittsburgh Courier* also listed bookings in columns titled "Where Toby Shows Play This Week" or "T.O.B.A. Routes This Week." Both *The Defender* and *The Courier* also featured stories about the business dealings of the circuit. In various articles in *The Chicago Defender* in 1923, an author using the pseudonym "Gang" lodged accusations of "smut" against the shows featured on the circuit. On January 23, 1926, *The Pittsburgh Courier*, in an article entitled "Reevin and Dudley to Jar Milton Starr," aired Reevin and Dudley's complaints that Starr was manipulating his duties to benefit his own interests instead of those of the organization. Indeed, *The Pittsburgh Courier*, in a series of articles published in 1930, documented the demise of T.O.B.A. On January 4, they featured an article in which Reevin attributed the paucity of good road shows to the economic troubles facing the United States and a year later Dudley pronounced the postmortem on T.O.B.A., attributing its failure not to the economic crisis but rather to a general lack of theatrical sensibility (he claimed that the circuit neglected to offer new shows but simply repeated old ones) and the competition of moving pictures (featuring beautiful women and exotic locations).

By the early 1930s T.O.B.A., along with the vaudeville tradition it supported, fell apart. Most of the T.O.B.A. theaters became movie houses. At its height, however, T.O.B.A. promoted some of the most prominent African American artists of its day, including Bessie Smith, the incredibly popular (although now nearly forgotten) Whitman sisters (Count Basie played with them for a stint), Noble Sissle, Florence Mills, Josephine Baker, Earl "Snakehips" Tucker, and Ethel Waters.

See also Vaudeville and Tin Pan Alley.

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Chadwick Jenkins

Third Stream, The

See Jazz.

Thomas, Rufus (1917–2001)

A legendary WDIA DJ, and later singer, Rufus Thomas introduced the world to "Walking the Dog," "Do the Funky Chicken," and "Do the Funky Penguin." Although he was born in Cayce, Mississippi, Thomas was an ambassador for Memphis, a city where he would find his voice and develop his passion for music and entertainment. He was exposed to music at a young age and spent his early days performing with a traveling vaudeville show as a tap dancer, comedian, and singer. In the late 1940s and early 1950s, he worked at Memphis's historic WDIA, the first black-operated radio station in the country. As a DJ at WDIA, Thomas helped to jump-start the careers of legendary icons such as B. B. King, Bobby "Blue" Bland, Ike Turner, Junior Parker, and Roscoe Gordon. During the early 1950s, Thomas began recording of his own songs and scored a hit for Sun Records with his song "Bear Cat," a response to Big Mama Thornton's "Hound Dog." The majority of his commercial success, however, was achieved while signed with Stax Records during the 1960s and 1970s. While signed to Stax, Thomas achieved numerous hits, including the songs "Walking the Dog," "Do the Push and Pull," "Do the Funky Chicken," and "The Breakdown." In 1992, Thomas was honored by the Rock and Roll Hall of Fame. He was inducted into the Blues Hall of Fame in 2001. After his death, the City of Memphis honored Thomas by naming a street in proximity to famed Beale Street after him.

See also Memphis, Tennessee; Rock 'n' Roll.

Emmett G. Price III

Thornton, Big Mama (1926–1984)

Blues singer Willie Mae Thornton was born December 11, 1926, in Montgomery, Alabama. She won first prize on an amateur show at the age of 14, attracted the attention of Sammy Green of Atlanta, Georgia, and was engaged to tour with his show, The Hot Harlem Review. In 1948 she left the show and settled in Houston, where she sang in clubs and worked with local bands. During the early

1950s she joined the Johnny Otis show. She first recorded in 1951, but it was her recording of "Hound Dog" in 1953 that brought her wide attention. The song became a rock 'n' roll classic. Thereafter she made numerous recordings and toured extensively in the United States and in Europe. During the late 1950s she settled in Los Angeles, California.

Thornton continued to record for Vanguard, Mercury, and other small labels in the 1970s and to work the blues festival circuit until her death in 1984, the same year she was inducted into the Blues Hall of Fame. She died on July 25, 1984, in Los Angeles, California. The Willie Mae Rock Camp for Girls in New York City, which was named after Big Mama Thornton, provides instruction in rock music for girls across the United States.

Eileen Southern

Tin Pan Alley

See Vaudeville and Tin Pan Alley.

Transgendered Performers

The transgendered experience in African American music includes a variety of categories of performers: male and female impersonators, individuals living as the other gender, and transsexuals. Transgendered performers have been part of African American entertainment at least since the emergence of commercial popular entertainment in the first half of the 19th century.

Male and Female Impersonation

Female impersonation of a number of stock characters was an important feature of the minstrel show. The first African American minstrel shows, which emerged in the 1840s and 1850s, undoubtedly featured these characters, although some African American troupes featured female performers, unlike most white troupes. In the late 19th century, vaudeville and burlesque developed from the disappearing minstrel show tradition; both vaudeville and burlesque featured female impersonators as comic entertainment.

Frankie "Half Pint" Jaxon (1895–1944) was one of the best-known African American female impersonators. He began as a singer, often in female clothing, performing medicine songs in Texas in about 1910. By the 1920s, he was a popular entertainer who performed regularly in Atlantic City, New Jersey, and Chicago with such performers as Bessie Smith, Ethel Waters, and King Oliver. In 1929, he appeared with Duke Ellington in the short film *Black and Tan Fantasy* and, during the 1930s, was a popular entertainer in Harlem nightclubs.

Most of the documentation of transgendered African American entertainers centers on the Harlem district of New York City, which emerged as a major entertainment district during the 1920s. A gay subculture had existed in Harlem

since the early years of the 20th century and drag queens (cross-dressing men) regularly were seen on the streets and in local nightclubs. Some drag queens performed in local clubs, including "Clarenz," an enormous transvestite who was featured in the famous "Daisy Chain" sex circus (commemorated in compositions by Fats Waller and Count Basie) that presented a variety of sexually explicit acts. At the time, male and female impersonation was at its peak of popularity in the United States as nightclub entertainment and a large number of African American female and male impersonators became prominent entertainers. Female impersonator Gloria Swanson came to Harlem in 1930 after winning a number of prizes at drag balls in Chicago where he ran his own nightclub. As the hostess of a popular Harlem club, he sang bawdy parodies of popular songs and was showered with presents by male patrons. Other prominent female impersonators in Harlem included Phil Black (who also presented drag balls), Frankie "Half Pint" Jaxon, and George Hanna. Male impersonator Gladys Bentley (1907–1960) became a legendary figure in Harlem. The 300-pound piano player and singer, dressed in white tails and a top hat, was celebrated for her ability to improvise obscene lyrics over popular melodies. In the late 1930s, Bentley toned down her lyrics to the merely risqué and headed a 'pansy chorus line' composed of female impersonators. Comic Jackie "Moms" Mabley (1894–1975) was another prominent male impersonator who performed with a chorus line of female impersonators.

From the 1920s to the 1940s, a number of popular female blues singers, including Willie Mae "Big Moma" Thornton (1926–1984), performed in male attire. During the 1940s, a number of musical revues, including Little Red's Dukes of Rhythm in California, still included female impersonators as featured singers. African American female and male impersonation faded away during the early 1950s with the emergence of antigay hysteria in the United States, which included widespread firings of gays and the efforts by government agencies to monitor the activities of men suspected of being gay. Phil Black continued his drag balls in New York City and undoubtedly other female and male impersonators continued performing but without the level of activity that had characterized earlier decades. The tradition of black male impersonators seemed to have disappeared because of changing social mores. Comic Jackie "Moms" Mabley, no longer cross-dressing or risqué, became a regular entertainer on numerous television variety shows. "Big Mama" Thornton occasionally performed in male attire, but it is doubtful whether any of the mostly white fans who were discovering her for the first time during the blues revival of 1960s thought of her as a male impersonator.

It was not until the 1970s that female impersonators were again widely seen as entertainers with the emergence of the gay liberation movement and the development of disco, a cultural and musical phenomenon that began among African American and Latino gays in New York City.

The most prominent cross-dressing African American performer in disco was Sylvester (born Sylvester James, Jr., 1948–1988). Sylvester began his career in San Francisco as a member of the gender-bending theatrical troupe the Cockettes as

Ruby Blue, a chanteuse who sang the songs of famous African American jazz and blues singers. In the mid-1970s, he began performing disco as “Sylvester” and had a number of commercially successful recordings, including “You Make Me Feel (Mighty Real).” Sylvester adamantly maintained his right to a flamboyant appearance on and off stage; when pressured by his record company to tone down his image, he began attending business meetings in full drag.

In the 1990s, RuPaul (born RuPaul Andre Charles in 1960) emerged as an internationally famous drag performer, primarily through his television appearances in the United States and United Kingdom. RuPaul began his career as a bar dancer in Atlanta in the 1980s and in the 1990s became a fixture of the New York City club scene, appearing for many years at the Wigstock drag festival in New York City. His album *Supermodel to the World* became a minor hit in the United States and United Kingdom in 1993 and, in 1995, he signed a modeling contract with MAC cosmetics and was featured on billboards as the “MAC girl.” He has since released many other compact discs and has written a book called *Workin' It! RuPaul's Guide to Life, Liberty, and the Pursuit of Style* (2010).

Drag Balls

Dating back to the mid- to late 19th century, drag balls were a fixture in African American communities in a number of major cities in the East and Midwest, including New York City, Baltimore, and Chicago. Local communities typically greeted the balls with a measure of ambivalence; African American newspapers, although frequently disparaging in their coverage, reported on the balls and included photographs and drawings of the participants. The balls became a site for the projection and inversion of racial as well as gender identities. African American drag queens frequently appeared as white celebrities. White drag queens, however, did not appear as African American celebrities. In New York City, the most important event of the year for drag queens was the annual Hamilton Lodge Ball, a drag ball organized by Lodge No. 710 of the Grand United Order of Odd Fellows of Harlem. The ball began in 1869 and no one is certain as to when it became a female impersonator event but, by the late 1920s, many people in Harlem referred to it as the “Faggots” Ball. Drag balls faded out during the 1950s and reemerged in the 1960s when black drag queens began to organize events in Harlem. This phenomenon was the subject of the documentary *Paris Is Burning* (1990). Drag balls also were organized in Washington, D.C., which, despite being organized by white drag queens, involved a large number of African American participants.

Living as Transsexuals

There is also a largely unreported history of African American performers who lived their lives posing as the opposite gender. These include Wilmer “Little Ax” Broadnax (1916–1994) who began his career as a male gospel singer when he and his brother William formed the Golden Echoes quartet in the 1940s. He

later performed with a number of other groups, including the Spirit of Memphis Quartet and the Fairfield Four before joining the famous Five Blind Boys of Mississippi in the early 1960s. He continued to perform into the 1980s and after he died in 1994, it was discovered that he was anatomically female. With the development of medical technology after World War II, surgical procedures emerged that allowed individuals to alter the physical manifestations of gender identity. One transsexual entertainer who has gained recent press coverage is Tona Brown (1980–), a classically trained violinist who is pursuing a career as an opera singer.

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Jeffrey Callen

Turner, Big Joe (1911–1985)

A blues man, Joseph Vernon Turner was born May 18, 1911, in Kansas City, Missouri. He became involved with blues as a child when he led a blind guitarist through the streets of Kansas City. About the age of 13 he began singing in local clubs, where he came into contact with major blues and jazzmen of the period, including William ("Count") Basie, Oran ("Hot Lips") Page, Ben Webster, and Mary Lou Williams, among others. Eventually he formed a team with Pete Johnson; they toured widely and played with a band that gave nightly broadcasts on a local radio station. In 1938 they performed at the *From Spirituals to Swing* concert produced by John Hammond at Carnegie Hall in New York. The same year they recorded "Roll em, Pete" and "Going away Blues," which brought them much attention and influenced the development of rhythm and blues. Thereafter Turner sang with a variety of groups—blues, rhythm and blues, and jazz—as well as with Edward ("Duke") Ellington and William ("Count") Basie. He toured widely in the United States and in Europe and recorded extensively. During the

early 1940s he settled in Los Angeles, California. In 1947 he and Johnson again performed together, establishing on the West Coast the shouting Kansas City blues. He was active through the 1970s, writing his songs, performing in clubs, and appearing at the major blues and jazz festivals. He died on November 24, 1985, and was inducted into the Rock and Roll Hall of Fame in 1987.

Eileen Southern

Turner, Ike (1931–2007) and Tina (1939–)

The rhythm and blues act led by Ike and Tina Turner was organized in 1956 in St. Louis, Missouri. Ike Turner was born November 5, 1931, in Clarksdale, Mississippi, and taught himself to play piano when he was a child. After graduating from high school in Clarksdale, he organized a group, called Kings of Rhythm, which toured in the area and recorded. During the late 1940s and early 1950s he was active as a blues pianist in West Memphis, Arkansas, where he recorded with Howlin' Wolf (born Chester Burnett), Riley ("B. B.") King, and Herman ("Little Junior") Parker, among others. He also was a talent scout for blues recording companies.

In 1956 Ike Turner met Annie Mae Bullock. Bullock was born on November 25, 1939, in Brownsville, Tennessee. Her family moved to Knoxville, Tennessee, when she was three years old. As a child she sang in church choirs and community talent shows. She moved to St. Louis, Missouri, during the mid-1950s. She began singing with Ike Turner's band in 1956, when his group was performing in a St. Louis nightclub. In 1958, Ike Turner suggested that Annie

Ike and Tina Turner performing in Paris in a 1975 concert at the Olympia. (Richard Melloul/Sygma/Corbis)

Bullock take the stage name of Tina Turner. In 1959 the Turners won wide recognition for their rhythm and blues recording "Fool in Love." Thereafter Ike reorganized his show around Tina, adding a girls' group, the Ikettes, to back her in the singing and dancing. Ike and Tina Turner were married in 1962. The Turners attracted international attention during the 1960s when they toured in Europe with the Rolling Stones (1966) and later accompanied the Rolling Stones on their American tour. Ike and Tina toured widely with their entertainment act, performing in concert halls, in nightclubs, on television shows, and in films, including *Soul to Soul* (1971). They also recorded extensively and, although Tina began to perform by herself in 1976, and the couple divorced in 1978, they were inducted into the Rock and Roll Hall of Fame in 1991. Two of their songs that received the Grammy Hall of Fame Award include "River Deep, Mountain High" (1999) and "Proud Mary" (2003). Tina Turner was honored at the 2005 Kennedy Center Honors. Ike Turner died December 12, 2007, in San Marcos, California.

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Eileen Southern

Turntablism

Turntablism is the musical practice or art in which vinyl records (and subsequently compact discs and digital music files) are manipulated using at least two turntables and a mixer in the course of performance. The term turntablism is relatively recent. Before the 1990s the practice was referred to as either DJing or scratching (this technique is described later in this entry). The new term was developed to construct a distinction between the turntablist and traditional DJ. Each manipulates prerecorded music to generate a new musical creation. The traditional DJ manipulates numerous vinyl recordings to result in continuous dance music that is not perceived as a series of independent tracks, but instead as a large composition intended for dance. The turntablist uses turntable as a musical instrument, extending the techniques developed by traditional DJs to create musical compositions not specifically intended for dance.

During the 1970s, DJs began the practice of using vinyl records with two turntables in combination with a mixer that had a built-in cross-fader as musical instruments. DJs gradually developed new techniques and practices. The principal turntablist techniques are scratching, cutting, blending, and beat juggling. In the 1970s, emcees began rapping in sync with the beats of the DJ, and by the late 1970s, the popularity of emceeing began to overshadow the importance of the DJing in hip hop culture. In fact, by the 1980s DAT (digital audio tape)

often replaced DJs in performance. An admirable example of musical collaboration between DJ and emcees can be heard with Jam Master Jay (born Jason Mizell, 1965–2002), DJ for the rap duo Run-DMC (Joseph Simmons and Darryl McDaniels). It was, in part, the declining importance of the DJ in hip hop culture that led to the musical practice of turntablism, bringing the DJ from the shadow to the foreground.

Herbie Hancock's "Rockit" from the album *Future Shock* (1983) featured Grandmixer DXT's (formerly Grandmixer DST; born Derek Howells, 1960–) scratching technique, adding to an already highly mechanized arrangement. The short snippets of scratching in "Rockit" by Grandmixer DXT introduced the turntable as a musical instrument to the general public, as well as inspiring a great number of future turntablists. Kool DJ Herc (born Clive Campbell, 1955–), active in New York during the 1970s and 1980s, created the practice of breakbeat DJing, extending the breaks by isolating and back cueing the most danceable sections of funk records. Grandmaster Flash (born Joseph Saddler, 1958–) and other DJs went on to perfect this practice. During the 1970s, Afrika Bambaataa (1957–), an important early hip hop DJ and considered the "Godfather of Hip Hop," organized large block parties in New York, creating a context for the DJ in African American culture. Grandmaster Flash developed the technique of cutting—that is, moving between isolated sections of records exactly on the beat. Grandmaster Flash also developed the technique of phasing or flanging, causing two records in synch to become gradually in and out of synch through the use of the pitch controller on the turntable. Grand Wizard Theodore (born Theodore Livingstone, 1962) pioneered the technique of the needle drop—that is, dropping the needle on the exact passage to be played, requiring excellent knowledge of a vinyl record.

Traditional DJs and turntablists use relatively the same equipment. A turntablist requires vinyl records, a pair of turntables (the Technics SL-1200 set industry standards), a two-channel mixer with cross-fader, headphones, and modified slipmats. The musical practice of turntablism began with the technique of scratching—that is, moving a record back and forth while the needle remains in the record groove, using the faders of the mixer to bring out the desired sound. Furthermore, performers through the speed and duration of their hand movements can control the pitch and rhythm of a particular scratch. Turntablists use an abundant number of scratching techniques. The baby scratch, the simplest of scratch techniques, consists of moving the record back and forth without the use of the fader to create the desired effect. A variation of the baby scratch is the tear, a scratch technique also without the use of the fader, which requires the moving of the record forward, and briefly pausing on the back stroke, resulting in its division into smaller segments. When a turntablist slows the back stroke during a baby scratch, it is referred to as a drag, and a push, if the forward stroke is accelerated. The scribble consists of extremely fast and irregular scratches.

Other scratching techniques make use of the fader, a slider found on the mixer that controls the volume of each turntable. Two basic scratches are of this variety, the forward scratch, a technique with the fader in open position for the forward

stroke, and closed for the back stroke, and the second is the back scratch, a technique with the fader in closed position on the forward stroke, and open for the back stroke. Grandmaster Flash and Grand Wizard Theodore are credited with the creation and application of scratching. The practice of transforming was associated with DJ Jazzy Jeff (born Jeff Townes, 1965–). The turntablist technique, making reference sounds associated to the mutating robots in the cartoon, *Transformers*, consists of a series of long scratches, beginning with the fader in closed position, and the cross-fader cutting it into smaller rhythmic motives. Turntablists also developed a variation of the transform, the flare (a "reverse transform"), which begins with the fader in open position. When "transforming" occurs with the turntable motor turned off, the technique is called tweak.

Further turntablist techniques require the flicking of the fingers against the slider of the fader, having the thumb return it to its original position. The twiddle is a scratch technique that uses two quick finger strokes against the fader while scratching, and the crab uses fast flicking of the four fingers against the fader. The orbit is an extension of the twiddle, and is a scratch technique that uses two fast flicks with the index and middle fingers on the forward stroke, and repeated on the back stroke.

Other turntablist techniques use the fader for greater control of dynamics. The chop or stab refers to when the turntablist uses the fader to increase volume at the opening of a forward scratch, and the term chirp applies when a turntablist uses the fader to decrease volume at the opening of a forward scratch, and increases volume during the back stroke. Gradual decreasing of the volume using the fader is aptly called a fade.

Additional special effects can be achieved using turntables or equalization controls. An echo effect can be attained by repeating multiple forward scratches while gradually lowering the volume on each scratch. An effect referred to as bubble occurs when a turntablist uses equalization controls on the mixer instead of the fader while scratching. A vibrato effect called hydroplane or rub is created by using both hands, one hand used to scratch while the other hand lightly presses the record. The turntablist technique referred to as tones is achieved by using the speed or pitch control of the turntable for melodic effect.

Lastly, the analog sampling and blending of two records are requisite techniques employed in turntablism. The technique of lyric-cutting requires the manipulation of two records containing lyrics to create new phrases by quickly switching records using the cross-fader. In the procedure called beat-chopping, the turntablist uses one of the turntables as a "drum machine" by back cueing the kick and snare drum from the record. The indispensable practice of beat-juggling is a necessity in the art of turntablism. The turntablist creates new rhythms through the manipulation of two records, isolating as well as alternating between turntables. A variation of beat juggling is strobing, using two turntables and alternating a single beat from each record.

Collecting records, "digging," in search for innovative sounds is a practice that is done by many turntablists. In addition, special records such as battle

records and breakbeat collections are produced to facilitate the use of classic breaks, and to decrease the need for constant record changes by the performer.

Informal DJ contests existed in New York during the 1970s; however, it was not until the 1980s that formal DJ battles were established by governing organizations. The most prestigious forum for turntablists to compete is the DMC (Dance Music Community, formerly Disco Mix Club). Turntablists compete against each other with short routines, displaying their talents in the art of turntablism. In addition to giving turntablists a platform to show their skills, battles also reveal the performer's quality of record selection.

Numerous turntablist crews have evolved over time taking the art and practice of turntabilism from the background to the foreground. Some of the leading groups have been The X-Ecutioners, The Invisibl Skratch Piklz, and The Beat Junkies. The X-Ecutioners were founded in 1989 by DJ Roc Raida, DJ Steve D, DJ Johnny Cash, and DJ Sean Cee as the X-MEN. Due to copyright issues, they changed their name to the X-Ecutioners in 1997. The Invisibl Skratch Piklz were formed in 1990 as the Shadow of Prophet by Richard "Q-Bert" Quitevis, Michael "Mix Master Mike" Schwartz, and "Apollo" Novicio. Additional members include Jonathan "DJ Shortkut" Cruz, Dave "DJ D-Styles" Cuasito, and Ritchie "DJ Yoga Frog" Desuasido. The Beat Junkies were formed by Jason "DJ J-Rocc" Jackson in 1992. Amongst the numerous members of this crew who adorned their signature green lantern rings on the stage are Nazareth "DJ Rhettmatic" Nizra, David "DJ Melo-D" Mendoza, Chris "DJ Babu" Oroc, and DJ Shortkut, a cofounder of the Invisibl Skratch Piklz.

Recent innovations by companies such as NuMark, Vetax, Pioneer, and others have created compact disc turntables that utilize vinyl emulation, but are digital in nature, allowing turntablists to continue to develop and expand technique but also use digital music collections. The incorporation of laptops allows for ease at identifying, selecting, and recalling musical tracks, which previously involved searching or digging through crates of records that were transported to each gig. As technology continues to progress, many of the leading turntablists are invested in being on the forefront of innovation and expansion of turntablism.

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Mark E. Perry

2 Live Crew

Comprising members Chris "Fresh Kid Ice" Wong, David "Mr. Mixx" Hobbs, Mark "Brother Marquis" Ross, and Luther "Luke Skywalker" Campbell, 2 Live Crew remains one of the most controversial rap group of all times. Known for their overly graphic sexual content as well as their pornographic album jackets and music videos, their presence as top-selling artists sparked widespread debate on the boundaries of free speech and the moral line for music in the United States. The group was originally founded by Wong, Hobbs, and Yuri "Amazing V" Vielot. After achieving moderate success in Florida for a single they released, Hobbs and Wong moved to Miami without Vielot to pursue their musical careers. In Miami, Hobbs and Wong met up with fellow rapper Ross and rapper and record producer Campbell, who subsequently signed the group to his label and took on the role of lead vocalist and manager. With this new lineup, 2 Live Crew released two albums entitled *The 2 Live Crew Is What We Are* and *As Nasty as They Wanna Be*. Both albums proved to be equally successful at not only selling millions of copies but also garnering lawsuits and public outcry. The group was sued numerous times by various organizations for their lyrics and album artwork. In the end, all of the charges were dropped and the controversy proved to enhance the prominence of the group as well as record sales.

See also Rap Music.

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Emmett G. Price III

U

Underground Rap Music

See Rap Music.

Urban Blues

See Blues.

V

Vaudeville and Tin Pan Alley

The development of vaudeville during the late 1800s and early 1900s provided many opportunities for African American performers to achieve high levels of success while slowly breaking from the practices of blackface minstrelsy. It was through the performances of musicians and actors, such as Sam Lucas, the Whitman Sisters, and Egbert "Bert" Williams, and George Walker, that black music, particularly ragtime popular songs (often called "coon songs") were disseminated to a wider American audience.

As African American vaudeville and musical theater became increasingly popular, black musicians entered the New York City music scene as composers and performers and were integral to the formation of Tin Pan Alley. Black songwriters produced some of the best-selling music of the era, while also founding music publishing companies and professional organizations for the support of black entertainers.

Origins and Early Shows

Early vaudeville performances were closely modeled on the three-part minstrel show structure. The first part typically consisted of an opening sketch, often set in the antebellum South, utilizing plantation themes and innocuously rendered images of slave life. The variety acts that followed included solo, duet, and chorus singing; comedy sketches; juggling, acrobatics, and dance numbers; and magicians. The musical segments featured a range of performances from European art music to popular songs. The performance ended with a dance finale featuring the entire company.

Although minstrel themes pervaded many vaudeville performances, black entertainers also wrote plays with more politically motivated themes, including *Out of Bondage* (1876) and *Peculiar Sam; or, The Underground Railroad* (1880). *Out of Bondage*, originally a play written by Rev. Joseph Bradford, depicted the struggle

of African Americans to integrate into American society after emancipation. Performed by the Hyers Sisters (Anna Madah and Emma Louise) from 1876 until 1893, the show featured jubilee songs, dances, and choruses and was a major influence on the development of black vaudeville. *Peculiar Sam*, written by Elizabeth Pauline Hopkins, portrayed the story of a Mississippi slave, Sam, who leads his family to freedom in Canada with the help of Northern abolitionists.

Samuel Milady Lucas (1840–1916) was one of the earliest and most successful black vaudeville actors. The son of freed slaves, Lucas served in the Union Army during the Civil War and latter attended college at Wilberforce University (Ohio). He began his career in various black minstrel troupes, eventually touring the United States and Europe with Callender's Georgia Minstrels from 1873 through 1876. Lucas achieved fame with his first theatrical role in the Hyers Sisters' production of *Out of Bondage* (ca. 1875–1876) in which he played the part of Henry. In 1878, he became the first black actor to perform the lead role in *Uncle Tom's Cabin*, a character traditionally played by whites in blackface. Lucas entered the vaudeville business in 1890 writing the comedy *The Creole Show* for the white producer Sam T. Jack, in which he starred. The show was one of the earliest to prominently feature African American women. During the 1890s, Lucas performed in the most successful vaudeville productions, including *The Octoroons* (1895), *Darkest America* (1896), and *A Trip to Coontown* (1899). His popularity continued throughout the early 1900s with appearances in *Rufus Rastus* (1905–1906) and the second production of Bob Cole's and James Rosamond Johnson's *Shoo-Fly Regiment* (1906). Toward the end of his life, Lucas became a founding member of the Frogs, Inc., an organization for black actors in New York City, and starred again as Uncle Tom in the 1914 film version of the book.

Anna Madah (ca. 1855–1925) and Emma Louise Hyers (ca. 1853–1900) began their careers as concert performers, debuting in 1867 in Sacramento, California. They toured the country under the management of their father, Sam B. Hyers, beginning in 1871 as the Hyers Sisters Concert Company. In 1876, the sisters changed format to a musical comedy troupe and began producing shows that led to the development of black musical theater, including *Out of Bondage*, *Urlina; or, The African Princess* (1877), *Colored Aristocracy* (1877), and *Peculiar Sam*. Although their performances continued to draw from racial themes associated with minstrelsy, their musicals typically portrayed slaves fleeing the plantation South for freedom in the North. The Hyers Sisters are credited as forming the first black musical company, and several leading actors of the period started their careers with the Hyers Sisters Concert Company, including Sam Lucas, Wallace King, and Billy Kersands.

John W. Isham (1866–?) is best known for his 1895 show, *The Octoroons*, one of the first shows to include a cakewalk finale. Isham began his career working in management and promotion for circuses, including Barnum & Bailey, before joining *The Creole Show* as its booking agent. Learning from the success of Jack's production, Isham began to break away from the minstrel show format with *The Octoroons,* which toured the Northeast and Midwest for five years. His next

production, *Oriental America* (1896), was one of the earliest black shows to perform on Broadway. The show later toured England and Scotland in 1907. Many of Isham's innovations, including a finale consisting of concert and operatic performances, were major influences on the development of black vaudeville and musical theater.

Sissieretta "Black Patti" Jones (1869–1933) was one of the most famous sopranos of the 1890s and early 1900s who starred in the longest running variety show, the Black Patti Troubadours, which ran from 1896 until 1915. Jones received extensive musical training, studying at the New England Conservatory and with private instructors in the United States and London. She began her professional career in 1888, performing at Steinway Hall in New York City and the Philadelphia Academy of Music before embarking on a tour of the West Indies with the Tennessee Concert Company that summer. She performed throughout the United States during the early 1890s, including Madison Square Garden and a performance for President Benjamin Harrison at the White House in 1892. In 1896, Bob Cole and William "Billy" Johnson wrote the show *A Trip to Cooney Island* as the first part of a vaudeville show featuring Jones in the third and final part, an "Operatic Kaleidoscope." This became the standard format for the Black Patti Troubadours, although later Jones was featured throughout the performance. Ernest Hogan, Will Marion Cook, and others variously wrote later editions of the show. She retired in 1916 after a solo tour of black theaters and churches in the East and Midwest.

Williams and Walker

The comedy team of Bert Williams and George Walker was the most famous and successful comedy team of the 1900s. Billing themselves as the "Two Real Coons," Williams and Walker parodied the racist conventions of blackface minstrelsy in their routines by appropriating its practices into their performance while asserting that, as black Americans, they were the authentic performers of blackness as opposed to white imitators. Their shows, including and *In Dahomey* (1902), *Abyssinia* (1906), and *Bandanna Land* (1907), were among the most successful musicals of the decade and made possible the opportunity for many other black entertainers to become successful in vaudeville and New York City's musical theater.

George Walker (1873–1911) was born in Lawrence, Kansas, where he began his career by joining a traveling black minstrel troupe. In 1893, he met his future partner Bert Williams in San Francisco, where the two were hired to substitute as "Dahomeyans" until the actual West Africans hired for the show arrived. Drawing from this experience, Walker and Williams began to include African themes in their performances, culminating in *In Dahomey.* Walker played the straight man of the duo and rarely performed in blackface. Along with Williams, Walker helped to spread the popularity of the cakewalk in their 1898 success, *Clorindy, or the Origin of the Cakewalk*, written as a starring vehicle for them by Will Marion Cook and Paul Laurence Dunbar. Walker wrote several articles in

theater trade magazines during the 1900s discussing the political nature of their performances and the need for African Americans to disavow the "darkey" stereotype. He married Aida Overton in 1899 and served as president of the Frogs, a black musical theater organization, upon its inception in 1908. Walker fell ill while on tour with *Bandanna Land* and retired from performing in 1910.

Egbert Austin "Bert" Williams (1874–1922) was born in the British West Indies (now the Bahamas) and moved to Riverside, California, in 1885. He briefly studied at Stanford University before moving to San Francisco and meeting George Walker. Performing characters with names, including "Dusty Cheapman" in *The Policy Players* (1899) and "Skunkton Bowser" in *Bandanna Land*, Williams was typically featured in blackface and particularly was well known for his physical comedy and interpolations. Although his characters often were portrayed as the stereotypically "ignorant darky," Williams's characters always managed to prevail over his aggressors. In 1901, Williams made his first sound recordings and quickly established himself as one of the country's leading entertainers with his performance of the song, "Nobody," from *Abyssinia*. After Walker's retirement in 1910, Williams starred in *Mr. Lode of Coal* (1910) before joining the cast of the *Ziegfeld Follies* later that year, becoming the first prominent black actor to perform alongside an otherwise all-white cast. Williams remained with the *Follies* through 1919 and was featured in the 1914 film, *Darktown Jubilee*.

The most successful show for Williams and Walker was the 1902 production, *In Dahomey*, one of the first shows to incorporate African scenes into its production. The plot focused on a group of African Americans and their efforts to colonize land in Dahomey (present-day Republic of Benin) to escape the prejudices of American society. The first black musical to perform in Times Square, the musical ran for 53 nights before touring England in 1903 and 1904. The production met with moderate success until the cast was asked to perform for King Edward VII, who was particularly interested in witnessing an "authentic" cakewalk. After touring the English provinces, the show returned to the United States and embarked on a 40-week tour. *In Dahomey* also featured Aida Overton Walker and Jesse A. Shipp.

Later Shows and Performers

Minstrelsy and plantation themes continued to be used in later vaudeville shows, but such performances became one act out of a variety of entertainments. By the 1900s, the format of vaudeville shows tended to consist of several, unrelated acts, including musical and dance numbers, one-act plays, magicians, trained animals, and, later, short films. Vaudeville's success led to the formation of a nationwide network of theaters, including the Theater Owners' Booking Association (T.O.B.A.). Although many vaudeville performers entered the business of musical theater centered in New York City, others continued touring the circuits of the South and Midwest in variety shows.

Mabel (1880–1942), Essie Barbara (1882–1963), Alberta (1887–1964), and Alice Whitman (1900–1969) formed one of the first and most successful female

vaudeville acts of the early 1900s. Known collectively as the Whitman Sisters' Comedy Company, the four women studied under the tutelage of their father, an African Methodist Episcopal minister, singing and dancing in churches throughout the South. Mabel and Essie began their professional careers in 1899 as the Danzette Sisters, performing spirituals as well as popular songs. Alberta, later known for her male impersonations, joined the group around 1904 when they became known as the Whitman Sisters' Comedy Company. The sisters began incorporating other acts into their shows, including a young Bill "Bojangles" Robinson, while continuing to perform in churches and public theaters. By 1910, Alice had joined the group and the four sisters toured most of the major vaudeville circuits. Their shows typically featured a brief introduction by Mabel (the troupe's director) discussing the sisters' lives, followed by a plantation scene, solo singers and dancers, comedy acts, a chorus line, and a cakewalk finale. The Whitman Sisters joined the T.O.B.A. in the 1920s and produced shows, including *Rompin' Through* (1924), *Their Gang* (1924), *Going Some* (1925), and *Dancing Fools* (1927). Other famous entertainers to perform with the company included pianist William "Count" Basie and blues singer Ethel Waters.

Jodie "Butterbeans" Edwards (1895–1967) and Susie Hawthorne Edwards (ca. 1896–1963) were one of the most popular husband and wife comedy teams in the 1920s and 1930s. Jodie Edwards was best known for his dance routines, including the "Heebie Jeebies" for which he first became famous. Susie Edwards began her career as a blues singer and actress. They were married as part of a publicity stunt in 1917 that garnered their first success. The Edwards helped popularize the husband-and-wife conflict sketches but also performed song-and-dance routines throughout their career. Their shows included *That Gets It* (1922), *Heebie Jeebies* (1923), *The Butterbeans and Susie Revue* (1928), and *Cabin in the Sky* (1935).

Vaudeville continued to thrive throughout the 1920s as blues singers, including Bessie Smith and Ma Rainey, were incorporated into the shows alongside the traditional comedy sketches and dance routines. By the 1930s, however, vaudeville's popularity was declining in part due to the rise of motion pictures and radio. Performers such as Lincoln Theodore Monroe Andrew Perry, better known by the stage name "Stepin Fechit," found better success in early comedic films, while Smith and Rainey became recording stars. The popularity of racially imbued comedic performances continued into the 1930s, exemplified by the success of Freeman Gosden and Charles Correll, better known as *Amos 'n' Andy*, whose radio broadcasts utilized much of the humor developed in vaudeville.

Tin Pan Alley

African Americans working in Tin Pan Alley were involved in the New York musical theater business as actors, composers, producers, and music publishers. Through their performances and professional organizations, black entertainers were able to achieve high levels of success and created many opportunities for future black stars.

One of the first African American publishing companies was the Gotham-Attucks Music Company, known as "The House of Melody." Overseen by R. C.

McPherson, the real name of lyricist Cecil Mack, from 1905 until 1911, Gotham-Attucks featured music by the most prominent African American composers, including Will Marion Cook, James Reese Europe, Alex Rogers, and Jesse A. Shipp. Several songs from Bert Williams's and George Walker's musicals *Abyssinia* and *Bandana Land*, including Williams's feature, "Nobody," also were distributed through the publishing house. Although operating at the height of the coon song phenomenon, the songs presented by Gotham-Attucks did not rely on such imagery and often featured on the sheet music covers photographs of the musicians responsible for the song's popularity.

Of the various professional organizations for black entertainers, the Frogs boasted the most successful performers, including Bert Williams, George Walker, Bob Cole, James Reese Europe, and J. Rosamond Johnson. Formed in 1908, the organization provided support for the black theatrical world and served as type of historical society to preserve black theater materials. Known for their annual vaudeville reviews, the Frogs also raised money for charities in New York City's black community. Later, the organization expanded to include black professionals in nonmusical business.

Clarence Williams (1898–1965) was born in Plaquemine, Louisiana, and began his professional career in Billy Kersands's minstrel troupe. By 1915, Williams settled in New Orleans as a pianist and cabaret owner, and later founded the Piron-Williams Publishing Company with composer Armand Piron. Williams moved to Chicago in 1920 where he operated three music stores and continued to compose jazz and blues. In 1923, he moved to New York City where he quickly achieved success writing "Gulf Coast Blues" for Bessie Smith's first recordings on which he was her piano accompanist. Williams began working for Okeh Records later that year as their artist and repertoire (A&R) director and organized the recording of musicians, including Louis Armstrong, Sidney Bechet, King Oliver, and Coleman Hawkins. He continued producing recordings through the late 1930s after which time he focused on composing. He sold his publishing company to Decca in 1943.

The musicians and actors associated with vaudeville and Tin Pan Alley during the first two decades of the 20th century developed the practices and created the networks that allowed black musical theater to thrive in the 1920s and 1930s. Musicians such as James Herbert "Eubie" Blake, Noble Sissle, Thomas "Fats" Waller, and James P. Johnson developed the variety-style format of vaudeville into a more sensational production that greatly heightened the African American presence on the Broadway stage.

See also Black-Owned Music Publishing Companies; Minstrel Shows; Ragtime.

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Scott A. Carter

Vaughan, Sarah (1924–1990)

Jazz singer Sarah Lou Brown was born March 27, 1924, in Newark, New Jersey, into a family of musical amateurs. Her father played guitar and her mother sang in a church choir. She began piano study at the age of seven and later studied organ. She sang in a church choir as a child. When she was 16 she entered a talent contest at the Apollo Theater in the Harlem community of New York and won first place, which gave her a week's engagement at the theater. Her singing attracted the attention of William ("Billy") Eckstine, who recommended her to Earl Hines for membership in his band. She performed with Hines first as a pianist and then as vocalist (1943). Thereafter she sang with Eckstine (1944–1945) and John Kirby (1945), and then began performing as a soloist. She toured widely over the next decades throughout the world, giving recitals, singing with symphony orchestras, and appearing in nightclubs. She first recorded in 1944 and thereafter recorded regularly. She was also active in television and in films, including *Jazz Festival* (1956), *Disc Jockey* (1951), *Basin Street Revue* (1956), and the soundtrack of *Cactus Flower* (1962). During the 1970s she frequently sang on college campuses and at the major jazz festivals. She was noted for her improvisatory skills, which reflected the influence of her association with bebop musicians. Her best-known performances were of "Misty," "A Foggy Day in London," "Poor Butterfly," and "Tenderly." Her contemporaries called her the "Divine One" and "Sassy." She received numerous awards from the music industry, including an Emmy Award (1981). In 1989, she received the Grammy Lifetime Achievement Award. Her song, "If You Could See Me Now" was inducted into the Grammy Hall of Fame Award in 1998. She also has a star on the Hollywood Walk of Fame. She died on April 3, 1990, in California.

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Eileen Southern

Singer and National Endowment for the Arts Jazz Master Sarah Vaughan during a 1952 performance. (AP/Wide World Photos)

Videos, Music

Music videos and promotional films have been produced by record companies and artists for several decades, but music videos did not achieve their prominent status as a necessary marketing tool until the August 1, 1981, launch of MTV (Music Television), an American cable television station dedicated to showing music videos 24 hours a day. Initially MTV rarely played videos by African American artists, citing its rock format and white teen audience as justification. This situation changed after MTV refused to play Michael Jackson's "Billie Jean" music video in 1983. This enraged CBS Records president Walter Yetnikoff who threatened to pull all videos by CBS artists from MTV and go public with the channel's discriminatory practices. This resulted in "Billie Jean" promptly being placed in heavy rotation on MTV. Throughout the 1980s, other African American artists gained airplay on the television station, especially once MTV realized the popularity of many African American artists with their core white suburban audience. In the 21st century, videos by African American artists are featured prominently on music video channels and serve both as promotional tools and as markers of trends in popular culture.

Michael Jackson was the first African American artist to achieve fame through his music videos on MTV, establishing the music video as a significant medium for the promotion of African American artists. He was also one of the first artists to attempt to elevate music videos to an art form through the integration of storytelling plot, choreographed dance sequences, and high production values. Jackson produced a number of prominent and memorable music videos, such as “Billie Jean,” “Thriller,” “Beat It,” “Smooth Criminal,” and “Black or White.” Along with artists such as Madonna and Prince, he contributed to the popularity and growth of music videos during the 1980s.

His 1983 music video “Thriller,” directed by John Landis, remains one of the most successful and cinematic music videos ever created. Unlike most music videos, “Thriller” operates as a 14-minute miniature movie with a horror film plot, acted scenes that lack musical accompaniment, a voiceover by Vincent Price, a relatively large cast of extras, and ending credits. In many Michael Jackson videos, the dance element is almost equally as important as the music itself, and “Thriller” is no exception. In addition to Jackson’s individual dance moves, “Thriller” also contains extended choreographed group dance sequences accompanied by looped instrumental sections of the song, adding to the overall spectacle aspect of the video.

Music videos have played an especially important role in the dissemination of rap music. Initially, most rap music was excluded from black radio programming because of a fear of losing advertisers. This made music videos a crucial alternative outlet for rap artists to gain airtime and visibility, although frequently in a censored form. Shows such as MTV’s *Yo! MTV Raps* and BET’s (Black Entertainment Television) *Rap City*, both of which began airing in the late 1980s, assisted in the promotion of rap music and rap videos. The appearance of rap music videos on television contributed to the gradual acceptance of rap music by the mainstream, resulting in greater airplay across all mediums. Rap videos are also markers of hip hop culture, a youth-derived subculture with strong ties to hip hop music, and current trends in hip hop fashion.

The first rap video to garner national attention was the video for Run-DMC’s 1986 version of the 1975 Aerosmith song “Walk This Way.” It was the first rap video put into heavy rotation on MTV and foreshadowed the numerous rock and rap collaborations that would follow. The video positioned the members of Run-DMC and the members of Aerosmith (represented in the video by lead singer Steven Tyler and guitarist Joe Perry) in separate adjacent studios, each upset with the loud music the other is producing. The two groups musically duel with each other until Tyler breaks through the wall connecting their two studios; it is at this point that the groups begin collaborating instead of competing. The video then shifts to the final scene at a performance venue where members of both groups perform together. Both the song and the video played a prominent role in the production of a mainstream audience for rap music, ultimately resulting in greater exposure and commercial success for other rap artists.

Many rap videos have been criticized for their violent imagery and misogynist themes, especially videos by gangsta rap artists. Violent images accompany a

number of rap videos, including many videos by rapper 50 Cent. Such videos include “Ski Mask Way,” which depicts several muggings and robberies conducted by armed men wearing ski masks, and both versions of the music video for the song “Heat,” one of which contains a large amount of animated violence while the other shows 50 Cent and his associates kidnapping a man who they later take out to a remote area to kill. Rap videos have also been accused of portraying women in degrading and exploitative ways that perpetuate negative stereotypes. Numerous rap videos celebrate lavish lifestyles, promiscuous sexual practices, and feature scantily clad women, such as “Big Pimpin” by Jay-Z, “Work It” by Nelly and Justin Timberlake, and “Get Low” by Lil’ Jon and The Eastside Boyz. The presence of such themes, both in songs and videos, has resulted in a large amount of criticism and controversy.

While some rap videos glamorize a gangster lifestyle, others addressed societal issues or provide empowering, positive messages. Public Enemy frequently addressed social issues that affected the black community in such songs as, “Fight the Power,” and “911 Is a Joke.” The videos for the two songs take completely opposite approaches in portraying social mores; “Fight the Power” depicts an inner-city rally, while “911 Is a Joke” contains a more humorous portrayal of the song’s lyrics, matching the persona of rapper Flavor Flav, a member of the group. Another song and video that depicts inner-city life is City High’s “What Would You Do?” The video acts out a cautionary tale of a girl forced to turn to prostitution and exotic dancing to support her child. A song and video that contains both a positive message and positive subject matter is “I Can” by Nas. In this song, he tells children that they can achieve anything they want as long as they work hard and avoid doing drugs and becoming sexually promiscuous. Children are featured prominently in the music video, several of which are displayed playing musical instruments and singing along to the song.

In addition to rappers, other African American artists have successfully utilized the music video medium. Female R & B group TLC produced a number of prominent music videos that addressed societal and worldwide issues, such as 1995’s “Waterfalls,” which addressed drug dealing and AIDS, and 1999’s “Unpretty,” which combated unrealistic beauty standards. Prolific pop icons Janet Jackson and Mariah Carey have both produced a large number of music videos throughout their long careers, many of which featured choreographed dance sequences. Since Michael Jackson’s music videos of the early 1980s, dance has been an important element of music videos produced by many African American artists. This is especially true of vocal groups and R & B and pop solo artists, such as B2K, Destiny’s Child, Usher, and Aaliyah, among others.

Although MTV now primarily airs reality television programming, it continues to show music videos by African American artists on its subsidiary channels MTV2 (which every Sunday airs a block of hip hop programming called *Sucker Free Sundays*), MTV Hits (which airs the current popular music videos), MTV Jams (hip hop music videos, predominately by African American artists, make up the majority of its programming), and VH1 Soul (a channel dedicated to R & B, funk, soul, and Motown music videos). BET, as a channel targeted toward

young African American artists, also includes hip hop and R & B music videos as part of its programming. Many online sites are used to disseminate music videos, such as MTV.com, YouTube, AOL Music, and Yahoo! Music. These sites allow viewers access to music videos that they otherwise would not encounter because of lack of airtime on television stations or censorship. Music videos remain a necessary component of the music industry and most artists, regardless of genre, continue to produce videos to accompany the songs they release as singles.

See also Hip Hop Culture; Jackson, Michael; Pop Singers; Rap Music; Recording Industry; Rock 'n' Roll; Soul Music.

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Matthew Mihalka

Vocal Essence

See Concert Music—Composers and Repertoire.

Vocal Jazz

See Jazz.

W

Wallace, Sippie (1898–1986)

Born Beulah Thomas on November 11, 1898, in Houston, Texas, Sippie Wallace came from a musical family: a brother, Hersal, and a niece, Hociel Thomas, played blues professionally, and another brother, George, was a songwriter and music publisher. She began performing professionally at an early age and traveled with a tent show during the World War I years. In 1917, she married Matt Wallace. In 1923, she went to Chicago, where she recorded blues until the early 1930s. In 1933, she settled in Detroit, Michigan. Thereafter she was active in church music until the mid-1960s, when she began touring again. In 1966 she toured with the American Folk Blues Festival in Europe and also recorded an album. Those with whom she played or recorded during her career included Louis Armstrong, Buddy Christian, Eurreal ("Little Brother") Montgomery, Roosevelt Sykes, and her brother Hersal. Among her most popular songs was "Women Be Wise." White blues singer Bonnie Raitt has credited Sippie Wallace for inspiring her interest in the blues, and she later performed with Wallace. Wallace's 1982 album *Sippie* won the 1982 W. C. Handy Best Blues Album of the Year and the 1982 Grammy Award for Best Traditional Blues Recording. She died on November 1, 1986, in Detroit, Michigan.

See also Blues.

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Eileen Southern

Waller, Fats (1904–1943)

Thomas Wright "Fats" Waller, one of the giants of 20th-century jazz piano, was born in New York City on May 21, 1904. Shortly after his birth, his family moved to Harlem. His father was an assistant pastor at Adam Clayton Powell, Jr.'s Abyssinian Baptist Church; his mother was an organist and singer. Waller developed his skills first on the organ at the church, and later on a piano that his family purchased. He left DeWitt Clinton high school before graduating, finding work as an organist at the Lincoln Theater and spending his late nights playing at "rent parties" in Harlem at which aspiring pianists would compete for the audience's favor. When he was 16, he met pianist and composer James P. Johnson, who remained a friend and mentor for the rest of his life. Waller played in local clubs and made his first recording on Okeh Records, a label that specialized in "race records" in 1922, backing blues artist Sara Martin. Waller recorded a number of sides for Okeh, both as an accompanist and as a featured artist. He also quickly made a name for himself as a composer. In 1923, he first sold a composition, "Wildcat Blues," to Clarence Williams, a promoter and publisher who specialized in race music. That same year he landed his first gig on the radio, broadcasting from the Fox Terminal Theater in Newark, New Jersey.

In 1926, Waller began recording on the Victor label. His early musical efforts drew the attention of musicians and jazz audiences, but he was not paid well for his efforts. Black musicians made less than their white counterparts in both studio and live performances. White publishers routinely exploited black composers, although like many of his peers, Waller would sell a composition more than once in an effort to make more money from it. With lyricist Andy Razaf, with whom he collaborated for most of his career, Waller had his first great success composing the songs for the all-black show *Connie's Hot Chocolates*, which opened in New York's Hudson Theater in the summer of 1929 and ran for more than 200 performances before going on the road. Among the Waller compositions featured was "Ain't Misbehavin'." In the 1930s, Waller moved to California and performed regularly in the New Cotton Club in Los Angeles. He appeared in two films in 1935, and continued a hectic touring and recording schedule.

Despite his celebrity, Waller still faced discrimination, particularly outside of his native Harlem. He and his fellow musicians were refused accommodations, particularly in Southern and Western states. During a 1943 tour, he and his manager were refused service in the dining room of a hotel in Omaha, Nebraska, just before Waller was scheduled to play a benefit concert for servicemen in that city. Even in New York City, Waller experienced the risks of crossing the color line. In 1938, two white women approached Waller and his brother Edward as they were getting into a cab, hoping to get Waller's autograph. Their white male escorts, annoyed by the attention paid to the black men, began beating the women. In the altercation that ensued, Edward Waller was shot and seriously wounded by one of the men.

Fats Waller died in the last days of his 1943 tour of pneumonia, after he boarded a train in Los Angeles to return to New York. Despite his early death at

age 39, he left behind a remarkable body of work, both as a virtuoso musician and as a prolific and popular composer.

See also Jazz; Race Music and Records.

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James Ivy

Ward, Clara (1924–1973)

One of the greatest soloists in the history of gospel music, Clara Ward is one of a few early gospel singers to take gospel music from the church to the nightclub. Born August 21, 1924, in Philadelphia, Pennsylvania, Clara Mae Ward grew up in a working-class household. She sang her first solo at Philadelphia's Ebenezer Baptist Church at the age of five and was studying the piano by age eight. In 1931, Ward's mother, Gertrude Mae Murphy Ward, founded the group, which was called at times the Consecrated Gospel Singers, the Ward Trio, or the Ward Singers, and consisted of Clara, mother Gertrude, and sister Willa. Gertrude Ward's business savvy led the trio to a host of performances at local and regional churches and eventually a performance at the 1943 National Baptist Convention. During the 1940s both Gertrude and Willa Ward left the group to Clara Ward, although Gertrude continued to keep a hand in the business end of things and created and managed a second group, the Clara Ward Specials, who accompanied the Ward Singers. Gertrude's departure began a cycle of rotating in new singers, including Henrietta Waddy, Marion Williams, Frances Steadman, Kitty Parham, and others, who left primarily because their demands for equal pay and reimbursement of hotel expenses were rejected by Ward. Ward was known for her expertise in singing hymns, flamboyant alto voice, colorful gowns, ornate wigs, luxurious jewelry, and wide commercial appeal. The renamed Ward Singers substituted traditional choir robes for more glamorous apparel.

Ward was influenced vocally by Queen C. Anderson and Clara Hudson ("The Georgia Peach"), and she revolutionized the gospel music sound with her unique arrangements. However, she was subjected to much criticism and ridicule for this by numerous choir folks. Still, the Ward Singers began a prosperous recording career in 1947. During the 1940s, the group toured extensively and were renowned for Ward's arrangement of "Surely God Is Able," the first gospel record to see 1 million copies. In 1953, Clara and Gertrude Ward opened Ward's House of Music in Philadelphia. A second store was opened in 1963. In 1957, Clara Ward and the Ward Singers were the first gospel group to perform at the Newport Jazz Festival. Ward took the gospel show to Las Vegas, Disneyland, and other nontraditional settings in 1961, further upsetting gospel fundamentalists. She also starred as Birdie Lee in Langston Hughes's staged

performance of his first gospel musical, *Tambourines to Glory* (1963). Always conscious of social and political issues, Ward canceled five weeks' worth of engagements to travel to Vietnam as a representative of the United Services Organization for a three-week tour. By the 1970s, the group often needed a police escort to retain exuberant fans as they traveled to and from performance venues in Ward's Italian-built, 12-passenger, eight-door, cream-colored Chrysler.

Ward's health was a constant struggle after she suffered a stroke in 1967. After her unexpected full recovery, she was often called "Miracle Girl." Ward was not as fortunate when she suffered a second stroke in 1972. Clara Ward died in Los Angeles, California, on January 16, 1973, at the age of 48. Among other posthumous awards and honors for her tremendous influence on gospel music, she was recognized by the U.S. Postal Service with a stamp issued in her honor on July 15, 1998.

See also Gospel Music.

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Emmett G. Price III

Warfield, William (1920–2002)

Concert singer William Caesar Warfield was born January 22, 1920, in West Helena, Arkansas. His family moved to Rochester, New York, when he was a child. He sang in his father's church choir and studied piano from an early age. After his voice changed to baritone during his high school years, he began voice study. When he was a high school senior he won first place in regional and national auditions of the National Music Educators League competition, which brought him a scholarship to an institution of his choice. He obtained his musical education at the Eastman School of Music in Rochester (bachelor's degree in music, 1942), and after service in the U.S. Armed Forces (1942–45), he returned to Eastman for a year of graduate study (1946). He began singing professionally in 1939; thereafter, he gave concerts, sang with various groups, and appeared in musical shows, including the touring company of *Call Me Mister* (1947) and the Broadway productions of Heywood's *Set My People Free* (1948) and Blitzstein's *Regina* (1950). He studied privately with Otto Herz and Yves Tinayre; he made his debut as a concert baritone in March 1950 at the Town Hall in New York. Thereafter he toured widely in the United States and throughout the world—under the sponsorship of the U.S. Department of State more than a half-dozen times, and in 1955, as soloist with the Philadelphia Orchestra under the direction of Eugene Ormandy. He also continued to sing in musicals, including the role of Joe in the film production of Kern's *Showboat* (1951) and in the title role of Gershwin's *Porgy and Bess* (1952). He repeated his roles in the opera's revivals in 1961 and 1964 and in the production at

Vienna, Austria (1965–1972). He also sang in stage productions of *Show Boat* in 1966 and 1971–1972 for the Vienna Volksoper. He made numerous appearances on radio and television and recorded prolifically. He appeared with leading symphony orchestras and at the major music festivals, including the Athens, Greece, Festival (1966), the Pacem in Terris II Convocation (1967), and Pablo Casals Festivals (1962, 1963). His honors included an alumnus citation from Eastman (1954), honorary doctorates from the University of Arkansas (1972), Boston University (1982), Augustana College (1983), and James Milliken University (1984). He also received New York City's George Frederic Handel Medallion. In 1974 he was appointed to the music faculty at the University of Illinois in Champaign; thereafter he combined teaching with concert touring. He was awarded a Grammy in the spoken word category (1984) for his narration of *A Lincoln Portrait* (composed by Aaron Copland) with the Eastman Philharmonic Orchestra. The William Warfield Scholarship Fund, which was established in 1977, supports qualified students who are seeking a musical education at the Eastman School of Music. From 1984 to 1990, he was the president of the National Association of Negro Musicians. He joined the faculty of Northwestern University in 1994 and became a member of the Schiller Institute in 1996. He was married to Leontyne Price (they divorced 1972). William Warfield died on August 26, 2002, in Chicago, Illinois.

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Eileen Southern

Washington, Dinah (1924–1963)

Born Ruth Jones August 29, 1924, in Tuscaloosa, Alabama, gospel and jazz singer Dinah Washington moved with her family to Chicago, Illinois, when she was a child. She sang in church choirs and became a choir director at an early age. She began singing popular music during her high school years; at the age of 15 she won a talent-show contest at the local Regal Theater and thereafter sang professionally in local nightclubs. The next year, however, she entered the field of gospel music to become an accompanist for Sallie Martin and later to tour with Martin's gospel group. In 1943 she returned to popular music and had a successful audition with Lionel Hampton, who changed her name to Dinah Washington. She toured with Hampton (1943–1946) and then began touring as a soloist on the theater and nightclub circuits. She soon established herself as the leading rhythm and blues singer of her time. She first recorded in 1943 and thereafter recorded extensively. She was active in television and in films, including *Rock and Roll Revue* (1955) and *Jazz on a Summer's Day* (1960). Her

singing style, which was characterzied as "gutty," reflected the influence of gospel and blues and earned her the soubriquet "Queen of the Blues." Among her best-known performances were "I Wanna Be Loved," "Time Out for Tears." "What a Diff'rence a Day Makes," and the duos with Brook Benton, "Baby, You've Got What It Takes" and the album *The Two of Us*. She died on December 14, 1963 in Detroit, Michigan.

She was inducted into the Rock and Roll Hall of Fame in 1993. Several of her songs have received the Grammy Hall of Fame Award, including "What a Diff'rence a Day Makes" (1998), "Teach Me Tonight" (1999), and "Unforgettable" (2001).

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Eileen Southern

Waters, Ethel (1896–1977)

A blues singer and actress, Ethel Waters was born Ethel Howard on October 31, 1896, in Chester, Pennsylvania. She first sang publicly at the age of five, billed as Baby Star, in a local church program. At the age of 17, she began singing professionally with a small vaudeville company (although her mother had to sign a paper stating her age as 21). She wanted to sing a new song for her debut and wrote to W. C. Handy for permission to sing his "St. Louis Blues"; consequently she was the first woman (and only the second person) to sing the song professionally, billed as Sweet Mama Stringbean. About 1919 she settled in New York and soon established herself as one of the leading entertainers in the Harlem community. She first recorded in 1921 for Harry Pace's Black Swan label and attracted wide attention for her "Down Home Blues" and "Oh, Daddy." Thereafter she recorded prolifically and toured with her Black Swan Jazz Masters, led by Fletcher Henderson. Later she recorded with Duke Ellington, Benny Goodman, Russell Wooding, and Eddie Mallory, among others. Beginning in 1927 she appeared in Broadway musicals, including *Africana* (1927), Lew Leslie's *Blackbirds of 1930, Rhapsody in Black* (1931), *As Thousands Cheer* (1933), and *Cabin in the Sky* (1940). She also continued to tour on the vaudeville circuit and to sing in nightclubs. During the years 1935–1939 she had her own show. In 1939 she attracted wide attention for her dramatic role in *Mamba's Daughters* and thereafter was active primarily as an actress until the late 1950s. She appeared in nine films during the years 1929–1959, beginning with *On With the Show*. During the years 1957–1976 she toured with evangelist Billy Graham's various crusades in the United States and abroad and became celebrated for her singing of "His Eye Is on the Sparrow." She was best remembered, however, for her performance of popular songs and blues, particularly "Stormy Weather," "Dinah," "Am I Blue?" and "Heat Wave." She died on September 1, 1977, in Chatsworth, California. Several of her songs have been included in the Grammy

Ethel Waters in character on July 22, 1939, star of "Mamba's Daughters," play by Dorothy and DuBose Heyward. (AP/Wide World Photos)

Hall of Fame, including "Dinah" (1998), "Stormy Weather" (2003), and "Am I Blue?" (2007).

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Eileen Southern

Waters, Muddy (1915–1983)

Muddy Waters was the patriarch of postwar Chicago blues. As a singer, guitarist, bandleader, and songwriter, he was a central figure in blues history. In music, he sang of himself as the "Hoochie Coochie Man"; in life, his sexual prowess with women and his womanizing were legendary.

Upon hearing "I'm Your Hoochie Coochie Man," most listeners would recognize the singer as Muddy Waters. That was his world-famous nickname, but his real name was McKinley Morganfield, and he was also known as the "Father of Chicago Blues" and the "Godfather of the Blues," a soubriquet well earned. Waters was born in Rolling Fork, Mississippi, on April 4, 1915. He grew up to be a sharecropper living in a one-room shack. His first instrument was the harmonica, but he changed to the guitar at the age of 17. He earned the nickname Muddy Waters by often performing "in the dirt" in and around the Delta.

The evolution of Waters's career is a prime example of how music and context interact. Waters transformed the prominent Mississippi Delta blues, to an urbanized, raw, and uncompromising Chicago-style blues. Acoustics, rural roots, urban sensibilities, musical taste, the influence of the recording industry and particularly Chess Records, the emergence of rock 'n' roll, and American and European whites' acceptance of the blues all played a role in Waters's helping to form postwar Chicago blues.

The musical folk roots of the Delta were the foundation for Waters's style. The congregational singing style of the black church informed his vocal technique. Waters often moaned, or hummed, the ends of phrases and liberally employed the use of a recitative style, bending and sliding upward on syllables with shouts, vocal punches, and occasional use of the upper falsetto register. His guitar style made extensive use of the slide or bottleneck technique that could replicate the nuance of the human voice, repetitive guitar phrases in response to his vocal line in typical call-and-response fashion, a wavy vibrato, and an uncompromisingly rough musical texture. In 1941, folklorist Alan Lomax recorded Waters on the Stovall Plantation in Mississippi for the Library of Congress's archives. In these recordings, the influence of Son House, whom Waters knew personally, and the recordings of Robert Johnson are evident.

In 1943, Waters, like scores of other Southern African Americans, traded in the harsh life in the Delta and boarded the Illinois Central Railway for a better life on Chicago's West and South Sides. It was acoustical considerations that dictated a change in sound and ensemble format for the new postwar Chicago style. Waters's uncle convinced him that playing an acoustic guitar would not be loud enough for the city and gave him an electric guitar. Waters retained his harsh vocal style but made the successful transition to a louder, amplified electric sound in the new Chicago club context. In 1947, Waters recorded commercially under the name Muddy Waters, then signed in 1948 with the Aristocrat label, which later became Chess Records. Previously, Waters had used only a bass for support, but by 1950 he opted for a larger ensemble.

Waters in 1953 assembled one of the best Chicago blues bands, which consisted of harmonica player Little Walter, pianist Otis Spann, guitarist Jimmy Rodgers, and drummer Elgin Evans. Since then, a who's who of blues musicians have worked for Waters, touring the United States and Europe. Willie Dixon, a celebrated singer, bassist, and composer in his own right, wrote a number of successful songs specifically for Waters, including "I'm Your Hoochie Coochie Man" and "Same Thing." By 1958, Waters had scored 14 hits in the top 10

rhythm and blues charts. In the same year, he toured with his half-brother Otis Spann in the United Kingdom; reviews were mixed because the British audiences' perceptions of the blues were misguided, having been accustomed to the acoustic performances of such artists as Big Bill Broonzy, Sonny Terry, and Brownie McGhee. Many of those who embraced the new sound, however, later became the musicians and bandleaders of rock 'n' roll's British Invasion, and as a result a new audience developed. As one of his songs aptly stated "The Blues Had a Baby and They Called It Rock and Roll."

Scores of European and American rock 'n' blues musicians such as Mick Jagger, the Beatles, Mike Bloomfield, Paul Butterfield, Bob Dylan, James Cotton, and Johnny Winter fell under Waters's influence. His 1950 composition "Rolling Stone" served as the name for the British rock group.

After the European tour of 1958 and a successful appearance by Waters and his group at the Newport Folk Festival in 1960, the new white audience for the blues dictated Chess Records' policy toward Waters's recording releases. Waters was marketed as a folk-blues artist to profit from the attraction of white fans to down-home acoustic blues and also those who embraced the electric blues. As soul music gained favor among blacks in the 1960s, there was a decreasing interest in the blues. Waters's popularity among black patrons consequently began to wane. By 1977, Waters ended his long association with Chess Records. While it had been the Chess recordings that established Waters's reputation over the years, the company took advantage of his illiteracy by having him sign over the copyright to his songs. After going to court, the dispute was decided in Waters's favor.

Waters had to sing from a chair in 1970 after being in a severe road accident, but the last decade of his life was a stunning climax to a career that began in a sharecropper's one-room shack. He left Chess and recorded for CBS Records in his last years, working with Johnny Winter. He enjoyed the commercial success that he deserved and had sought. Waters died quietly in his sleep at his home in the Chicago suburb of Westmont on April 30, 1983.

See also Antiphony (Call and Response); Blues; Johnson, Robert.

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Willie Collins

Watts, Andre (1946–)

Concert pianist Andre Watts was born June 20, 1946, in Nuremburg, Germany to an African American soldier and a Hungarian mother. He began violin study at the age of four on a miniature violin and studied piano at six with his mother, a pianist. When he was eight, his family moved to Philadelphia, Pennsylvania.

Pianist Andre Watts. (AP/Wide World Photos)

He obtained his education in private schools and at the Philadelphia Academy of Music; later he studied at the Peabody Institute in Baltimore, Maryland. When he was nine years old, he won first prize in a competition and appeared with the Philadelphia Symphony on a Children's Concert playing a Haydn concerto. The next year, he performed a Mendelssohn concerto with the Orchestra at a summer concert in the Robin Hood Dell, and when he was 14 he played Franck's Symphonic Variations with the Orchestra. At 16 he played the *Liszt E-flat Concerto* with the New York Philharmonic Orchestra on a Young People's Concert that was nationally televised by CBS. A few weeks later the Philharmonic's director, Leonard Bernstein, called on him to perform the concerto at a regular concert (January 31, 1963) when the scheduled performer, Glenn Gould, became ill. From that time on, his career spurted forward. In 1966, he made his European debut with the London Symphony Orchestra. In 1967, he made a world tour with the Los Angeles Philharmonic under sponsorship of the U.S. Department of State, and later he toured again for the State Department in the Soviet Union (1973). Within a period of 10 years, he became one of the world's leading pianists. He toured widely throughout the world and recorded extensively. His awards included honorary doctorates from Yale University (1973) and Albright College (1975), an award from the recording industry, the Order of the Zaire from the Congo, Africa, and awards from various professional organizations. He received the Avery Fisher Prize in 1988, for Outstanding Achievement in Classical Music. In 2004, he was appointed to the Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University, Bloomington.

Eileen Southern

West, Kanye (1977–)

Kanye Omari West was the first secular rap artist to be nominated for gospel's prestigious Stellar Award. The producer-turned-artist opened a long simmering debate as to whether a rap artist can rap about the profane on one song and the sacred on another. (Themes of religion and spirituality are in fact often tackled by mainstream rap artists, from Run-DMC to Tupac Shakur to Nas.)

In 2004, the Stellar Award committee nominated Kanye West's debut album, *College Dropout* (2004), for best rap and hip hop album. The single "Jesus Walks" has become popular in nightclubs and on the music charts. The single also has three versions of a music video, which aired on rap and gospel programs on MTV and BET (Black Entertainment Television). The openly religious track "2 Words" features the Boys Choir of Harlem. After nearly 100 letters and e-mails to the Stellar Committee, and threats of a boycott of the awards ceremony, West's nomination was rescinded and 4,000 new ballots omitting Kanye West's name were sent to voting members.

In the same year, Kanye West, who has produced songs for such rap music heavyweights as Jay-Z, Ludacris, and Talib Kweli reaped a larger prize by winning

Rapper Kanye West. (AP/Wide World Photos)

10 Grammy nominations, as an artist for his debut *College Dropout* and as a producer and songwriter for the R & B album, *The Diary of Alicia Keys* (2004). Kanye West's nominations include album of the year. Only Michael Jackson (1983) and Kenneth "Babyface" Edmonds (1996), who each received 23 Grammy nominations, have come close to surpassing Kanye West's 14 nominations. *College Dropout* garnered the Grammy nominations because it is an album that mixes humor, superior beats, social commentary, and spirituality with standout tracks that include "Through the Wire" and "All Falls Down." Like hip hop, the album is contradictory, complex, and explosive. He continues to sell widely and to win awards, but he was criticized nationwide for interrupting an acceptance speech by Taylor Swift on the 2009 Video Music Awards for best female video for "You Belong With Me," saying it should have been awarded to Beyoncé for her "Single Ladies (Put a Ring on It)" (for which she won the video of the year award). He later apologized in his blog to Swift and to Swift's mother.

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Yvonne Bynoe

West Coast

See Los Angeles, California, and the West Coast.

West-Coast Blues

See Blues.

White, Josh (1914–1969)

Folk singer and guitarist Josh White was a multifaceted artist and a consummate showman. His career began as teenager when he left his home in Greenville, South Caroline, to work with a blind blues artist in Chicago. Record executives quickly realized his talent and he scored his first profitable record in 1928. He moved back the South Carolina in the 1930s armed with his Chicago performance experience and became known as one of the premiere blues performers in that area. He also recorded religious songs during that time. White made New York his home during the 1940s and his celebrity status blossomed during that decade. White frequently performed at the liberal and progressive Café Society in New York. His association with that venue was both beneficial and detrimental to his career. White collaborated with many other musicians and produced music in other genres at the Café, but the political issues that surrounded the

Folk singer Josh White. (Photofest)

Café also hindered his burgeoning status during the middle decades of the 20th century. Known for his powerful voice, politically charged lyrics, and strong guitar technique, White was among the first crossover artists. Because of his appeal to mainstream audiences of all races, he was able to bring the folk music of America to the masses. Among his more memorable songs are original compositions and interpretations of folk classics such as "Joshua Fit Battle of Jericho," "St. James Infirmary," and "John Henry." His more political pieces were, in essence, protest songs and bore titles such as "Uncle Sam Says," "Jim Crow Train," and "Bad Housing Blues." He was most prolific during the 1940s and recorded with Libby Holman in 1942, marking one of the earliest recordings to feature an African American man and a white woman.

See also Blues.

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Horace J. Maxile, Jr.

Williams, Mary Lou (1910–1981)

A jazz pianist and composer, Mary Lou Williams was one of the most significant musicians in the history of jazz. Her career spanned more than 50 years and she performed in every stylistic period of jazz. Born in Atlanta, Georgia, in 1910, she demonstrated an early interest in music and began playing piano by ear at age four. Without much formal training, Williams developed her talents and was performing for society functions and with local bands during her early teenage years. She eventually became a bandleader by 1928 and was recruited to join Andy Kirk's Twelve Clouds of Joy in 1930. Her tenure as pianist, arranger, and composer with Kirk lasted for 12 years. During the 1940s, she was primarily based in New York and arranged music for jazz notables such as Duke Ellington, Earl Hines, Jimmy Lunceford, and Cab Calloway. Her extended composition, *Zodiac Suite*, was composed in 1945. She moved to Europe in 1952 and recorded on a number of French and English labels. The middle years of this decade witnessed a departure from musical endeavors, but Williams returned as an active performer by the end of the 1950s. In the 1960s and as a result of her conversion to Catholicism, she began to compose sacred music. This sacred music was not divorced from jazz styles; in fact, it was highly influenced by and infused with jazz musical emblems. *Black Christ of the Andes: St. Martin De Porres* (1962), *Mass for the Lenten Season* (1968), and *Mary Lou's Mass* (1967–1971) are representative of some the liturgical works that came from this stage in Williams's career. Williams enjoyed a productive career in a field that was mostly dominated by men. This is not to say that she did not have challenges and pitfalls, but her body of work (which includes her stellar reputation among fellow musicians) contributed significantly to the chronicle of jazz in the United States and abroad. She died in 1981 in Durham, North Carolina.

See also Jazz.

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Horace J. Maxile, Jr.

Wilson, Cassandra (1955–)

Jazz singer Cassandra Wilson is one of the most important and versatile jazz singers of her era. With a number of critically acclaimed and high-selling albums produced during the 1990s, her vocal offerings at times defied category because of her diverse repertoire. Born the daughter of music enthusiasts, Wilson studied piano and clarinet during her childhood years. Her love for the guitar developed

Cassandra Wilson performs on the main stage during the JVC Jazz Festival in Newport, Rhode Island, in 2003. (AP/Wide World Photos)

in her later teenage years, as she was also influenced by jazz singer Betty Carter. She graduated from Jackson State University in 1981 and settled in New Orleans. Wilson left New Orleans and established residence in New York in 1982. While in New York, she was actively involved with the M-Base Collective, a modern music group whose aesthetic is based on spontaneous composition and improvisations based on cyclic rhythmic structures and unconventional harmonic forms. Wilson's association with M-Base led to her signing with JMT and the production of critically acclaimed albums, such as *Blue Skies* (1988) and *Point of View* (1986), her first as a bandleader. As her reputation rose, she signed with Blue Note records in the early 1990s and released *Blue Light 'Til Dawn* in 1993. This album marked the beginning of her appeal to nonjazz audiences as she covered jazz standards as well as blues, country, and rock songs. *New Moon Daughter* (1995) followed and continued her eclectic mixture of songs, sounds, and influence, winning a Grammy Award in 1997. As one of the current great voices in jazz, her work continues into the 21st century with critically acclaimed albums, such as *Loverly*, which revisits a number of jazz standards and American popular songs. She has collaborated or shared the stage with such notables as Wynton Marsalis, Miles Davis, and bluesman Keb Mo. Wilson showcases a rich, round contralto voice and a clean, bop scat line. She is as comfortable with blues as with bop, and her interpretations of ballads recall the influences of Betty Carter and Carmen McRae while featuring her distinctive and warm vocal timbre.

See also Jazz.

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Horace J. Maxile, Jr.

Wilson, Jackie (1934–1984)

Born Jack Leroy Wilson in 1934 in Detroit, Jackie Wilson was a dominant figure in the evolution of 1950s rhythm and blues into the sounds of soul that would dominate the airwaves throughout the 1960s. Known as "Mr. Excitement," Wilson gained the reputation of an incredible vocalist who was equally skilled at mesmerizing crowds with his presence, appeal, and savvy. Wilson grew up in Highland Park Michigan, a community on the outskirts of Detroit. He found his passion for singing at an early age and, by the time he was 12, he became a part of Detroit's famous Ever-Ready Gospel Singers. After minor success in the black church gospel circuit, Wilson turned to amateur boxing where he had moderate success. By 1953, Wilson returned to music and was recruited to replace Clyde McPhatter as lead singer of the Dominoes. Wilson scored a major hit with the Dominoes on a rendition of "St. Therese of the Roses," but by 1957, he departed the group to pursue a solo career. As a solo artist, he scored numerous hits including "Lonely Teardrops" (written by Berry Gordy), "Doggin Around," and "Your Love Keeps Lifting Me Higher and Higher." He suffered a massive heart attack in 1975, while performing, which left him with brain damage and in a coma for more than eight years until his death in 1984. Jackie Wilson achieved an astonishing 46 R & B hits over the course of his career. He was posthumously inducted into the Rock and Roll Hall of Fame in 1987, three years after his death. *Rolling Stone* ranked Wilson number 68 among its list of "The Immortals: The 100 Greatest Artists of All Time" (2008).

See also Detroit, Michigan; Pop Singers; Rock 'n' Roll; Soul Music.

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Emmett G. Price III

Wilson, Nancy (1937–)

Jazz singer Nancy Wilson was born February 20, 1937, in Chillicothe, Ohio. She sang in a church choir as a child and through her high school years. At the age of 16 she began singing professionally in local nightclubs and later with the Rusty Bryant Band (1956–1958). She went to New York in 1958, where she first sang in small nightclubs. In 1959 she met Julian ("Cannonball") Adderley, who helped to advance her career. She made her recording debut in the fall of

1959 and thereafter recorded prolifically. She toured widely in the United States and abroad, singing in theaters, concert halls, and on television. For a year she had her own television show on Los Angeles, California, station KNBC (1974–1975); *The Nancy Wilson Show* (NBC) won an Emmy in 1975. She also had guest appearances on numerous television shows. In 1995, she became the host of National Public Radio's Jazz Profiles. She received awards from the music and recording industries; from civic and professional organizations, including the Lifetime Achievement Award from the National Association for the Advancement of Colored People (NAACP) in Chicago; and an honorary doctorate from Central State University in Ohio. She also has a star on the Hollywood Walk of Fame.

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Eileen Southern

Winans Family, The

Considered one of the "first families" in the contemporary history of gospel music, the Winans Family was led by parents Delores and David, Sr. (1934–2009) (affectionately called "Mom and Pop Winans"). The family consists of 10 siblings who all are involved in music as well as a host of grandchildren, many of whom are also prominent figures in the music industry. The Detroit-based family boasts some of the greatest talent in the gospel and R & B industry during the 1980s, 1990s, and beyond. Although Mom and Pop Winans are well-known traditional gospel singers who once sang in the Lucille Lemon Choir under the direction of Rev. James Cleveland, it was the quartet of brothers who cemented the family name into the annals of gospel music history. Twins Marvin and Carvin in addition to Ronald and Michael formed the Winans, a group that once discovered by Andraé Crouch would set a new course for the sound of the gospel quartet. Older brother David, Jr. served as a bassist and guitarist for the group during its early years. Younger siblings Benjamin and Priscilla (known as BeBe and CeCe Winans) also established a dominant presence in the gospel realm with their ability to appeal to multiple audiences, including nonchurch listeners, on popular radio stations. Brother Daniel has succeeded as an award-winning instrumentalist and producer. The youngest of the 10 siblings, Angelique and Debra (known as "Angie and Debbie") also have a number of recordings under their belt. Vickie Winans, the former wife of Marvin has established herself as one of the leading female vocalists who has bridged the traditional gospel sound with the aesthetics of contemporary gospel. Marvin, Jr. and Mario, the sons of Marvin, Sr. and Vickie, have established themselves as the next generation of innovators as widely acclaimed solo artists.

See also Gospel Music.

Emmett G. Price III

Wolf, Howlin' (1910–1976)

Blues singer Howlin' Wolf is revered for his stage presence, booming voice, and contributions to the development of the Chicago style of blues during the 1950s and 1960s. Born Chester Burnett in 1910, in Aberdeen, Mississippi, he expressed early interests in music. Because of his father's networking in local farms and plantations, the young Burnett was able take guitar lessons with his idol and the first Delta blues star, Charlie Patton. He also learned blues songs from the early records of Blind Lemon Jefferson and blues harp (harmonica) from Sonny Boy Williamson. During the 1930s, he traveled the Delta as a sideman for notables such as Williamson and continued to hone his skills on guitar and harp. He moved to West Memphis, Arkansas, in 1948 and formed a band, Howlin' Wolf and His Houserockers. They quickly became the most popular blues band in the region and caught the attention of record producers. Wolf recorded sessions in the early 1950s with a couple of labels, but he landed a spot on the Chess Records roster in 1953 and subsequently moved to Chicago. Chicago became Wolf's home and his relationship with Chess Records and songwriter Willie Dixon produced hits such as "Little Red Rooster," "Back Door Man," and "I Ain't Superstitious." Continuing to develop his trademark "howls," gritty vocals, and electrifying stage shows, Wolf became one of the leading bluesmen in Chicago during the 1950s and 1960s. He and Muddy Waters shared a friendly rivalry for blues supremacy, but both were able to sustain respectable followings during those decades. Wolf was introduced to European audiences in the mid-1960s through covers of his hits by the Rolling Stones. His best-selling album, *The London Howlin' Wolf Sessions* (1970), represents the scope of his influence on rock and blues, as a number of British rock stars contributed to the project. Although his stage persona was rough and rowdy, he is remembered by musicians and friends as a consummate businessman, a generous spirit, and an impeccable bandleader.

See also Blues.

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Horace J. Maxile, Jr.

Womack, Bobby (1944–)

R & B singer, guitarist, and songwriter Bobby Womack has been actively recording and performing for four decades. Born to a large musical family, Womack began touring during his teenage years as a gospel singer with his brothers, the

Womack Brothers. Through connections in the gospel circuit, the Womack Brothers met Sam Cooke who later renamed the group (the Valentinos) and changed their focus from sacred music to secular music. During the early 1960s the Valentinos scored a few hits, such as "Lookin' for a Love" and "It's All Over Now." The latter years of that decade were filled with opportunity for Womack as a solo artist, songwriter, and session guitarist. As guitarist and songwriter, he collaborated with industry leaders in funk, soul, and R & B, including Aretha Franklin, Sly and the Family Stone, and Wilson Pickett. As a solo artist, he released "What Is This" in 1968, which was his first charted single. The albums *Communication* and *Understanding* were released in 1971 and 1972, respectively, and featured his first major solo hits. His success continued through the mid-1970s, and he was widely recognized for his versatility in the areas of performance and songwriting. Following a brief lapse in popularity, he scored major hits in the early 1980s with the albums *The Poet* (1981), which contained the contemporary R & B classic "If You Think You're Lonely Now." His popularity faded around the mid-1980s, and he has not had a top 10 hit since, but his work continued through the 1980s into the 1990s, with his first solo gospel album *Back to My Roots* (1999). A number of his songs have been covered by rock bands and R & B singers, and the impact of Womack's broad influence was recognized in his recent induction into the Rock and Roll Hall of Fame (2009).

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Horace J. Maxile, Jr.

Women Instrumentalists

See Jazz.

Wonder, Stevie (1950–)

R & B, soul, and pop singer and songwriter Stevie Wonder is a living popular music icon. He has influenced generations of musicians and has been honored with a number of awards and distinctions, including more than 20 Grammy Awards, the Grammy Lifetime Achievement Award, and countless chart-topping hits. Born Steveland Hardaway Judkins, his last name was changed to Morris after his mother married. Although blinded shortly after his birth, he was a child prodigy who had taught himself various instruments before his 10th birthday. He was discovered in the early 1960s and recorded his first albums with Motown in 1962, *The Jazz Soul of Stevie Wonder* and *Tribute to Uncle Ray.* Wonder's first major hit, "Fingertips" was featured on the 1963 album *Recorded Live: The 12-Year-Old Genius.* A number of hit albums for Wonder and Motown followed throughout the 1960s, and they contained hit singles such as "For Once in My

Singer-songwriter Stevie Wonder at the 39th NAACP Image Awards in Los Angeles. (Shutterstock)

Life" and "I Was Made to Love Her." Stringent contract negotiations afforded Wonder complete creative control over his work beginning in 1971. This creative control, Wonder's penchant for newer sounds, and his profound compositional voice generated a string of five consecutive albums that were critically acclaimed and established him as one of the most influential and innovative musicians in the latter half of the 20th century. The least popular of the albums was *Music of My Mind* (1972), but *Talking Book* (1972), *Innervisions* (1973), *Fulfillingness' First Finale* (1974), and *Songs in the Key of Life* (1976) were all number one R & B albums. Furthermore, *Fulfillingness' First Finale* and *Songs* held top positions on U.S. charts, marking Wonder's crossover appeal and mainstream success. These records not only featured classic songs such as "Superstition" and "You Are the Sunshine of My Life" but also highlighted Wonder's versatile singing voice, which was at home with funky soul as well as sweet ballads. He continued to produce hit songs through the 1980s, such as "I Just Called to Say I Love You," but none of those records revisited the pinnacle of

his 1970s masterworks. One of the most respected pop artists of his generation, he has collaborated with a host of performers from various genres, such as Quincy Jones, Lenny Kravitz, Kirk Franklin, and Luther Vandross.

See also Popular Music; Rock 'n' Roll; Soul Music.

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Horace J. Maxile, Jr.

Work Songs

The work song was one of the first genres of music reflecting the secular context of slave music. Paramount to the development of other secular forms such as the blues, the work song reflected the communal nature of secular music. The basic function of these songs was to facilitate the work and to take one's mind off of the task. During slavery these songs were used to accompany every form of work done. Two general types of work songs developed out of the early slave experience: metrical and nonmetrical. Metrical work song could be all call with no response or call and response between leader and workers. In the case of the former, the antiphony consisted of the call of the lead singer and the sound of the tools used in the task or the grunts of the workers. The latter describes songs in which the workers respond to the leader's lines with words of their own or the repetition of the stated lines.

Such songs stimulated the work, but also were used to set a rhythm for work, to issue instructions, and in some instances, to allow workers to comment on their experiences. The work song also flourished in occupations such as corn husking, cotton picking, and tobacco picking for which no group timing was necessary. These songs, too, employed antiphony between singers. In the decades following emancipation, the work song continued to be a staple among workers, but the content of the songs changed to reflect their evolving experiences. Where spiritual themes had dominated the slaves' work song, secular themes like one's personal and domestic situations defined much of postemancipation work song. The genre evolved during these years through its use in prison farms and sharecropping and through its coupling with other genres such as field hollers and ballads. While the work song would remain a distinct genre of black rural music, it also would serve as an important antecedent to rural blues traditions.

See also Antiphony (Call and Response); Slave Music of the South; Slave Utterances.

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Tammy L. Kernodle

X

X-Rated Rap

See Rap Music.

Z

Zydeco, Buckwheat (1947–)

A zydeco artist, Buckwheat Zydeco was born Stanley Dural, Jr. He is among the most prominent figures in contemporary zydeco. Although revered for his virtuosic performances on the accordion, his first instrument of choice as a young musician was the Hammond B-3 organ. He was encouraged to pursue the more traditional ensemble sounds of zydeco music (washboard and accordion) by his father, also an accomplished musician. But, Dural was driven by the popular music of his day. It was not until he heard the legendary Clifton Chenier that his perspective on zydeco changed, as he was impressed with how Chenier incorporated gestures from the blues into the zydeco tunes. Hearing Chenier live in concert influenced Dural to spend a year practicing the accordion only. His partiality for popular music forms, however, did not change. His modern zydeco sound can be considered a meeting of traditional two-step zydeco with rhythm and blues, rock, and jazz; he is among the first to expand the instrumentation of the zydeco band to include synthesizers and trumpets. An advocate for the zydeco's historical preservation and careful in his delineation of zydeco music as African American music, Dural is known to emphasize the differences between the "straight" nature of Cajun music and the "wavy" nature of zydeco. He is highly sought as a performer, having shared the stage with Eric Clapton, U-2, and Robert Cray.

See also Zydeco Music.

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Buckwheat Zydeco performs at the 2006 New Orleans Jazz and Heritage Festival. (AP/Wide World Photos)

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Horace J. Maxile, Jr.

Zydeco Music

The African American experience in French Louisiana is characterized by the juxtaposition between cultural exchange and community autonomy. On the one hand, because of interactions with French-speaking people displaced from Nova Scotia, as well as indigenous communities who originally lived there, the music, speech, and customs of Louisiana's French-speaking African Americans are unique and distinctive. Yet, this interaction happened within a segregated society that encouraged the creation of vibrant African American communities spread throughout the region. The result has been a continuous invention of music with a flavor that can be found nowhere else.

In the 1750s, during a time known as *Le Grande Dérangement*, French communities living in the Canadian region of Acadia were expelled by British forces.

Some returned to Europe, but others traveled down the American East Coast, eventually settling in the Southwest part of Louisiana. Ostracized by the people of New Orleans, they became known as Cajuns, and this inhospitable, sparsely populated region became a place where people of all backgrounds, including African Americans, could make a new life.

Many of the first African Americans to settle in proximity to the Cajuns were escaped slaves. Some came from the plantations around New Orleans, while others arrived from the Caribbean. The 1791 slave rebellion in Haiti in particular initiated a large migration of escapees. Once in Southwest Louisiana, escaped slaves and free people of color were able to create their own communities. The Cajuns were subsistence farmers who, by and large, had no use for slaves, and thus did not obstruct the freedom of their African American neighbors. There were odd laws that governed race relationships. For example, an African American could sue a white person, but could not share a church pew with him. But such laws could not prevent the cultural sharing that occurred between people who lived so close together that they often worked the same fields.

This interaction between white and black, French and Caribbean, and African and European, resulted in the creation of an ethnicity unique to the region, the Creole. The newly arrived African Americans adopted the French language, and transformed it with their own dialect. They created a diet that combined European, African, and indigenous ingredients. And they also took up the fiddle and accordion, while introducing their Cajun neighbors to blue notes and African singing styles. Thus, like their culinary contributions, the music of the Creoles is unique to the region.

In 1934 and 1937 John and Alan Lomax made field recordings of Creole music for the Library of Congress. Performed by nonprofessional musicians, these sides provide a glimpse into music-making in the Creole home. They reveal a genre called *juré,* which combines the African tradition of the ring shout, including polyrhythms and group participation, with the unique French-based Creole language. They also introduce the phrase "*Les haricots son pas salés*," or "The snap beans aren't salty," a metaphor for poverty that would have ramifications for Creole music in the future.

The first commercially recorded Creole musician was accordionist and singer Amédé Ardoin (1898–1941), who with the Cajun fiddler Denis McGee, made a series of sides from 1929 to 1934 that still are considered legendary. Ardoin's accordion playing was revolutionary; he applied the African polyrhythmic concept to the European instrument, forging a style that is a staple of Cajun and Creole into the 21st century. In addition, many of the sides that the duo made are considered part of the standard repertoire. Tragically, Ardoin was the victim of a racially motivated attack that destroyed his career and left him with physical and mental impairments that shortened his life. His death remains shrouded in mystery.

The next generation of Creole musicians included fiddler and singer Canray Fontenot (1922–1995) and accordionist Alphonse "Bois Sec" Ardoin (1915–2007), a cousin of Amédé. Their partnership lasted for decades and included appearances at the Newport Folk Festival and a National Heritage Fellowship

award from the National Endowment for the Arts. In their music, one hears the stylistic combinations so unique to this region. Usually, the beat groupings performed by this group lean toward reinterpretations of European style dance steps, the two-step and waltz, but the duo is adept at performing the blues also. Fontenot sings in Creole French, but with blues and African inflections. He applies the blues performance practice to his fiddling, which is filled with glissandos and blue notes. Bois Sec furthered the art of Creole accordion with his complex polyphony and interlocking rhythms.

Clifton Chenier (1925–1987) began his career as a rhythm and blues musician, playing accordion and leading bands in east Texas and Lake Charles, performing for a new generation of Creoles who worked in the region's oil refineries. His brother Cleveland played an instrument that Clifton had invented, the *froittoir*, a metal sheet with crimping that hung over the shoulders and was played like a washboard. Their band produced a few regional hits and had recorded for Chess Records, but really had not distinguished itself. As rhythm and blues lost popularity in the mid-1960s, Clifton's band struggled. But Chris Strachwitz, the founder of Arhoolie Records, had a vision that would transform Chenier's career, and create a new Creole musical genre.

Strachwitz convinced Chenier and his band to move away from the modern rhythm and blues sound and to return to the *juré*-influenced music of their childhood. With Strachwitz's influence French lyrics, accordion, and *frottoir* became much more prominent in Chenier's music, creating an authentic, more traditional style that appealed to Arhoolie's main customers, namely, college age white youth looking for an alternative to rock 'n' roll. For example, Chenier's biggest hit was "Zydeco Sont Pas Salé," in which a form of the phrase originally recorded by Lomax many years before is sung and accompanied with Clifton's accordion over a simple drum beat.

This synthesis of ideas and influences from contemporary and traditional styles and performance media formed a new music, now called zydeco. The Creole accordion and fiddle styles, the Creole songs, and the *juré* rhythms were now paired with the *frottoir*, drum kit, and sometimes electric and bass guitar. Since the 1960s blues, rock 'n' roll, and modern country music have influenced zydeco, but the music remains true to its Creole roots. It serves not only as dance music, but also as a connection for Louisiana's African Americans to their cultural past.

Several legendary figures were important for the spread of zydeco. The brothers Sid and Nathan Williams have performed zydeco since the 1970s. Sid opened the premier zydeco club El Sid O's in 1985 in Lafayette, Louisiana. Over the years, it has hosted every notable zydeco band, and it continues to be the first stop for fans in the region. One of his first headliners was his brother's band, the Zydeco Cha Chas. An active band for more than 20 years, they have produced dozens of recordings, including the hits "Slow Horses and Fast Women" and "Your Mama Don't Know." Nathan, Jr. still leads his own group, Lil' Nathan and the Zydeco Big Timers, and often tours with his father.

Buckwheat Zydeco (born Stanley Dural Jr., 1947) began his career playing funk music, before switching to zydeco and joining Clifton Chenier's band in

the early 1970s. In 1978, he formed his own group and quickly became recognized as a rival for Chenier's title as the "King of Zydeco." The first zydeco artist to sign with a major label (MCA), Dural is perhaps the best-known artist outside of Louisiana. He has performed with Eric Clapton and the Rolling Stones, and also at the closing ceremonies of the 1996 Summer Olympics in Atlanta.

Wilson Anthony "Boozoo" Chavis (1930–2001) began his career with the 1955 hit "Paper in My Shoe;" the song was a commentary on poverty that became a zydeco staple. After a series of local hits and popularity, he retired to his farm, Dog Hill, to raise horses for 20 years. In the early 1980s, he returned to music and became a fixture in the Louisiana zydeco clubs. By 1990, he had recorded five albums, each with a number of hit songs. After the death of Chenier, Chavis was recognized as the next "King of Zydeco." Many scholars and enthusiasts view Chavis as equally important as Chenier in the evolution of modern zydeco.

In the 21st century, zydeco is recognized worldwide and is as popular as ever in Louisiana. A plethora of older artists, as well as young musicians, are carrying on the legacy. Zydeco Force, formed in 1988 by bassist Robby "Mann" Robinson, is one example of continued traditions. With his brother Jeffery on accordion, the band continues to record and tour, and now features accordionist Guyland Ledet, who began playing with the band in 2003 at the age of five. Perhaps the best example of the continued relevance of zydeco and the desire of musicians to carry on their family's traditions is the emerging career of Chris Ardoin, the great grandnephew of Amédé and grandson of Bois Sec. Performing with his bands Double Clutchin' and NuStep, Chris's many recordings and busy tour schedule attest to the continued popularity of Creole music.

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Marc Rice

Appendix 1. Significant Compositions by African American Concert, Jazz, and Gospel Composers

This compilation of compositions and annotations is representative of nearly 200 years of developments in the written tradition of African American music. Many of these works belong to the concert music genre, but other genres such as jazz, musical theater, and gospel also are represented. This is neither a "best of" list nor an attempt (or a call) to canonize this particular group of works. It is a grouping based primarily on historical significance, although many "firsts" do appear on this list. For example, Florence Price's first symphony was the first orchestral work by an African American woman to be performed by a major symphony orchestra. Although she wrote other works that, perhaps, were more acclaimed and that have been performed more frequently, her historically significant work appears on this list. For the purposes of this volume, this list is limited to 20 works and is presented in chronological order.

Bingham's Cotillion (1810), Francis Johnson (1792–1844)

A prolific performer, composer, and bandleader, Francis Johnson enjoyed early success in Philadelphia leading an African American band that performed at the city's most prestigious dances and social functions. Among his notable achievements are the performances rendered by his band in Europe in 1837, marking a first for any American band. Johnson published more than 200 works during his lifetime. *Bingham's Cotillion* (1810), Johnson's first published piece, is also the

first published piece by an African American composer. Considered by some to be "America's first cotillion," this piece holds historical significance. It marks Johnson as a progenitor of the published forms of these dances in the United States and as a developer of the cotillion social dance forms that became popular in the ensuing decades.

"Maple Leaf Rag" (1899), Scott Joplin (ca. 1867–1979)

Scott Joplin's "Maple Leaf Rag" was the most popular piano rag of the era. All performers of popular piano music of that time had to know that piece, and musical competence in that style was gauged on how well (and sometime how fast) one could perform it. It was the first piece of instrumental sheet music to sell more than 1 million copies, and it was the hallmark of John Stark's publishing catalog for nearly three decades. Joplin composed other piano rags that were praised by his professional contemporaries, but the commercial success and creative influence of the "Maple Leaf Rag" made Joplin the "King of Ragtime" and one of the most innovative composers of popular song in the United States.

In Dahomey (1902), Will Marion Cook (1869–1944)

In Dahomey is the first full-length musical to be written and performed by African Americans in prestigious venues, such as Broadway and Buckingham Palace. Will Marion Cook enjoyed early successes with his ragtime operetta, *Clorindy*, but *In Dahomey* garnered a European following. The show ran for nearly four years and included extended stops in England, San Francisco, St. Louis, and New York. Because Cook was versed in African American and European musical traditions, as well as the popular trends in American musical theater, the work includes compelling blends of influences (such as comic opera, ragtime, and vaudeville).

Treemonisha (1910), Scott Joplin (ca. 1867–1979)

Sometimes mistakenly referred to as a ragtime opera, *Treemonisha* is the first published opera by an African American that addressed folk themes. Joplin never suggested that this opera was ragtime music, but elements of the style surface in tandem with conventional operatic program elements (choruses, recitative, arias, overture, and so on). Because the opera was such a radical departure from the piano rags that made him famous, publishers were hesitant to accept the manuscript from Joplin. Joplin published and sold copies of the opera himself. Joplin also wrote the libretto for this opera, which relays the story of a young African American woman who demonstrates the value of education to her community by confronting long-held superstitions and customs. The first fully staged production of Treemonisha premiered in 1972. Composer Thomas Jefferson Anderson produced the full orchestral score from the piano score for the premiere.

Piano Concerto in C Minor (1912), Helen Eugenia Hagan (1891–1964)

Helen Eugenia Hagan's concerto was premiered in 1912 by the New Haven Symphony Orchestra and is the earliest known large-scale orchestral work by an African American woman. Written in a neoromantic style, the concerto features jubilant episodes as well as moments of intense lyricism. The piece also exists in a two-piano arrangement. Reports indicate that the two-piano arrangement was performed frequently after the 1912 premiere. Not much is known about Hagan as a composer or concert artist after 1920, but she sustained a long teaching career and remained active as a church organist through the 1950s.

"St. Louis Blues" (1914), William Christopher "W. C." Handy (1873–1958)

Although "Memphis Blues" (1912) may have earned W. C. Handy the moniker, "Father of the Blues," his most successful composition during his early years was "St. Louis Blues." This song was one of the first by Handy to be considered popular music, as it was performed frequently for dances and became a pop standard by the 1920s. According to reports, the song was recorded more than 150 times by 1942. One interesting feature in "St. Louis Blues" is its bridge, a 16-measure tango that sometimes serves as an introduction. The tango section was inspired by music Handy heard when he made a trip to Cuba in 1900.

"Deep River" (1916), Harry Thacker Burleigh (1866–1949)

Harry Thacker Burleigh is credited with establishing the arranged solo spiritual genre because of the success of his arrangements from the mid-1910s. His arrangement of "Deep River" is the most celebrated of those early works. It was performed many times between 1917 and 1925, and it was followed by other arrangements such as "My Lord What a Morning." Sometimes these types of arrangements are referred to as "art song spirituals" because the piano accompaniments are quite complementary to the voice and are harmonically rich. This work is still performed frequently and is among the most representative works of the arranged spiritual.

American Folk Rhapsody: Charlestonia (1917), Edmund Thornton Jenkins (1894–1926)

This work is possibly the earliest large-scale piece of concert music by an African American to achieve acclaim in Europe. *Charlestonia* has a complex performance history, as its premiere may have been in London in the year 1919 under the title

"Folk Rhapsody." The most current research shows that the moniker, "Charlestonia," was added in honor of the popular dance (the Charleston) before a 1925 performance in Belgium. The 1925 performance received excellent reviews, and the work was subsequently lauded in the United States for its incorporation of African American vernacular emblems. Thus, *Charlestonia* is one of the first symphonic compositions by an African American to utilize idioms and tunes from African American musical traditions.

Afro-American Symphony (1930), William Grant Still (1895–1978)

This is the first of William Grant Still's five symphonies, and it is the first symphony to be composed by an African American. Premiered in 1931 (Rochester, New York), it is the first symphony by an African American to be performed by a major symphony orchestra in the United States. Blues was Still's primary source material for this work, as its influence and flavor is heard in each of the four movements. The critical responses from this work and some others that preceded it established Still as one of the leading young American composers of his generation. The third movement, "Scherzo," became the most popular movement and frequently was performed as a stand-alone piece as early as 1933.

Symphony No. 1 in E Minor (1932), Florence Price (1887–1953)

Winner of the 1932 Wanamaker Contest in Musical Composition, Florence Price's symphony was the first by an African American woman to be performed by a major symphony orchestra. The symphony received its premiere in 1933 by the Chicago Symphony. Her inspiration for this symphony was drawn from the work of Samuel Coleridge-Taylor and Dvorak's ninth symphony, *From the New World*. Price does not quote actual spirituals or folk tunes in this work, but she convincingly captures the spirit of such sources in a neoromantic style. Among the aspects that reflect a vernacular inspiration are her use of African percussion, rhythms associated with slave dance (juba), and pentatonic scales.

Piano Sonata No. 1 (1932), Florence Price (1887–1953)

Winner of the 1932 Wanamaker Contest in Musical Composition (piano division), Florence Price's sonata is considered "the first major piano work of the Negro Renaissance" (Samuel A. Floyd, Jr., *The Power of Black Music*, 1995, 120). The sonata is a three-movement work that highlights a strong sense of conventional form while exploring the possibilities of thematic material based on spiritual-like melodies and folksy pentatonic collections. Price also utilizes syncopated rhythms

throughout, evoking dance-like figurations in the third movement. These features signify a distinctive vernacular presence, but her neoromantic style also attests to the influence of mainstream models. Much like the *Symphony in E Minor*, the sonata features a compelling blend of Western and vernacular inspirations.

Tom Tom (1932), Shirley Graham (ca. 1906–1977)

Although not the first opera by an African American to use folk themes and subjects as source material, Shirley Graham's *Tom Tom* is among the first to have a "substantial mixed audience," as more than 20,000 people attended the first two performances staged by the Stadium Opera Company (Cleveland, Ohio) in 1932 (Sarah Schmalenberger, "Debuting Her Political Voice: The Lost Opera of Shirley Graham," *Black Music Research Journal* 26, no. 1, 2006, 41). This opera company, later known as the Cleveland Metropolitan Opera, also commissioned the work as a "black opera." Thus, one finds many references to African American vernacular music throughout, such as jazz, blues, and folk-like tunes.

"Take My Hand, Precious Lord" (1932), Thomas A. Dorsey (1899–1993)

One of the most prolific composers in the history of gospel music, Thomas A. Dorsey has contributed a number of notable songs. None, however, are as celebrated as "Take My Hand, Precious Lord." The song was born during a period of despair, as Dorsey recalled the loss of his wife and newborn son as being the catalyst for calling on the Lord to take his hand. The song has been included in a number of hymnals and songbooks that traverse denominational boundaries, and it has been translated in more than 50 languages. Few songs have this type of diverse and universal appeal. It is, perhaps, one of the 21st century's most frequently performed religious songs.

Troubled Island (1939), William Grant Still (1895–1978)

Troubled Island is the first opera by an African American composer to be staged by a major opera company in the United States. It was premiered by the New York Opera Company in 1949. The libretto was written by Langston Hughes and additional lyrics for arias were contributed by Verna Arvey. Based on the Hughes's play, *Drums of Haiti*, dramatic themes of love, deception, and revolution abound and are complemented by conventional treatments of chorus, orchestral interludes, recitatives, and arias. While well received at its premiere—the composer received multiple curtain calls—critical responses were not as enthusiastic and, perhaps, contributed to the work's mixed success.

Black, Brown, and Beige (1943), Edward Kennedy "Duke" Ellington (1899–1974)

Considered a musical depiction of the history of people of African descent in the United States, Duke Ellington's *Black, Brown, and Beige* premiered in Carnegie Hall in 1943. Ellington experimented with extended compositions before (*Creole Rhapsody* and *Reminiscing in Tempo*), but this was his first attempt at a multimovement work. According to program notes for the premiere program "Black" referred to the years 1620 to the Revolutionary War, "Brown" referred to the years between the Revolutionary and World War I, and "Beige" represented contemporary life. Ellington handled each of these broad themes with referential thematic, harmonic, and rhythmic treatments. Subsequent concerts at Carnegie Hall yielded more multimovement suites, such as *Liberian Suite* and *Deep South Suite*.

Zodiac Suite (1945), Mary Lou Williams (1910–1981)

Originally conceived as 12 separate pieces depicting persons or musicians born under certain astrological signs, Mary Lou Williams's suite is among the first extended jazz compositions written by an African American woman. The achievement of Duke Ellington's *Black, Brown, and Beige* and the works of classical composers such as Hindemith and Stravinsky inspired Williams to move beyond her solo piano and combo arrangements toward a more orchestrated version which premiered 1945. The orchestrated version demonstrated an organic unity that one would expect in a single work with 12 movements. The premiere also included 12 instruments, including oboe, flute, strings, tenor saxophone, and a rhythm section.

Short Symphony (1948), Howard Swanson (1907–1978)

Short Symphony was the winner of the 1951 New York Music Critics' Award as the best new orchestral work of the prior year. It premiered with the New York Philharmonic Orchestra and was dedicated to the orchestra's conductor, Dimitri Mitropolous. Howard Swanson's winning the award is even more significant because it was the first year that the committee solicited international submissions. The *Short Symphony* brought Swanson international acclaim, and its performances during the early 1950s spawned commissions and grants for study and travel abroad.

Cetus (1967), Olly Wilson (1937–)

Cetus is a work for electronic sound. Realized at the Studio for Experimental Music of the University of Illinois, this piece was the winner of the first international

competition for electronic compositions (held at Dartmouth College in 1968). Using improvisation and traditional tape studio techniques, Olly Wilson's piece forges a sound universe that explores far-reaching manipulations of pitch, texture, timbre, and time (or rhythm). This piece established Wilson as one of the first African American composers to win awards for electronic composition. Subsequent works which featured electronic and acoustic instrumental combinations followed *Cetus*. Among them were *Piano Piece* (for piano and electronic sound, 1969) and *Sometimes* (for tenor and electronic sound, 1976).

Blood on the Fields (1994), Wynton Marsalis (1961–)

Winner of the 1997 Pulitzer Prize in music, *Blood on the Fields* is the first jazz composition to win the award. The piece tells the story of two slaves who fall in love and whose relationship flourishes when they find freedom. Although Wynton Marsalis experiments with modernist techniques like polytonality and jarring, disjunct melodies, many moments rhythmically swing and incorporate the call-and-response textures that signify strong vernacular influences. This work premiered in New York's Lincoln Center in 1994 and was recorded in 1995, but the version that won the Pulitzer premiered in 1997 at Yale University.

Lilacs (1995), George Theopholis Walker (1922–)

Lilacs is the first composition by an African American to win the Pulitzer Prize in music. Winner of the 1996 Pulitzer Prize, the work was commissioned and premiered by the Boston Symphony Orchestra. George Theopholis Walker used stanzas from the Walt Whitman poem "When Lilacs Last In The Dooryard Bloom'd" as text for the piece. The lilac, the star, and the bird are the primary symbols whereon Walker places textual and musical emphases. Although motivic associations regarding these symbols are, at best, suggested, certain evocative sounds and gestures from all three symbols are woven into the stirring final movement.

Appendix 2. Significant Music Videos of African American Music

This annotated list of music videos of African American music represents more than 40 years of innovation in the presentation of music through the technology of merging audio with video. Although the selections appear to be heavily geared toward the expression of hip hop, other genres are represented, revealing the comprehensive desire of creators of African American music to participate in the evolution of the visual presentation of music. These selections neither serve as a "best of" list nor does it attempt to canonize these selections. It is a grouping based primarily on historical significance, cultural relevance, and innovative moments of the development of the music video industry relative to African American music. From Rick James's historic video that broke through the MTV rock-dominated playlist to the Beyoncé's multi-award-winning video for "Single Ladies (Put a Ring on It)," which influenced music genres and videos around the globe, African American music has played a significant role in the expansion of the evolution and prominence of music videos in contemporary culture in the United States and abroad. The 31 selections are presented in chronological and alphabetical order.

1981

"Super Freak" (Rick James)

During the early 1980s, Rick James was one of the first black artists to speak out against the newly formed MTV for not featuring more black artists in their programming. James reportedly was told that his music video for the song "Super Freak" did not fit into the rock format that the network was currently playing. Outraged by this response, James publically attacked the network until his video received entre into the playlist. This bold move paved the road for programming of

African American music videos on MTV, including videos by Michael Jackson and Run-DMC. In addition to the video's role as one of the "firsts," it is also important to note that the video remained popular even beyond the time of its initial release.

1983

"Beat It" (Michael Jackson)

The music video for "Beat It," similar to the one for "Thriller," is more of a short film than a video accompaniment to the song. The video features a fight between rivaling gangs that Michael Jackson breaks up and resolves through dance. The video features large groups of choreographed dancers as well as actual gang members. Jackson's record company, CBS, refused to finance the video at the time, so Jackson covered the entire cost of production out of his own pocket.

"Billie Jean" (Michael Jackson)

Another hit single off of the *Thriller* album, this video is a testament to the rise and success of music videos during the 1980s. It is widely considered, along with "Thriller" and "Beat It," to be one of the first music videos by a black artist featured on MTV to become widely popular. Not to be lost in the role of the music video, the role of the artist, Michael Jackson, should be highlighted as it was his creativity and innovative nature that would develop and execute such a series of top-ranked music videos in the newly emerging music video era.

"Rockit" (Herbie Hancock)

"Rockit" boasted the merging of the creative genius of Herbie Hancock, then solely known as a jazz musician, and the rise of turntablism. Hancock, a trained engineer and technological enthusiast, showcased a passion for robotics in this new wave video which won five MTV Video Music Awards, including awards for the song and for best concept video.

"Thriller" (Michael Jackson)

The music video for Jackson's monumentally successful "Thriller" is one of the most popular music videos of all time. This video single-handedly helped to cement the music video as an important medium for reaching new fans and growing higher record sales. "Thriller" was in such a high demand upon release that MTV aired it two times every hour. The video, along with the album, stands as an icon of American pop music.

1984

"Purple Rain" (Prince)

"Purple Rain" solidified Prince as one of the 1980s biggest pop stars. The album was the first to feature his band, The Revolution, as a major influence in the development of his music. The video for the title track of the album features Prince

and members of The Revolution performing the song in front of an audience, which proved to subsequently boost his concert ticket sales. The album (largely due to the music video) would go on to sell more than 13 million copies and has earned Prince a solid place in the music history books.

1985

"We Are the World" (Michael Jackson)

"We Are the World" was written by Michael Jackson and Lionel Richie to raise money for starving people in Africa. Once the song was written, Jackson and Richie assembled a chorus of such notable artists as Stevie Wonder, Bruce Springsteen, Bob Dylan, Ray Charles, Cyndi Lauper, Tina Turner, and many more to record and create a music video. The music video featured all of the artists singing their various parts together in a recording studio. Upon release, the song and the video received wide critical acclaim and became a model of collaboration of artists of various generations and genres aimed at working together for human interest or social justice benefit.

1986

"Walk This Way" (Run-DMC and Aerosmith)

This widely celebrated remix of Aerosmith's "Walk This Way" was one of the first combinations of early hip hop and rock 'n' roll, a trend that would explode in popularity during the years to follow. The music video boosted the popularity of the song and featured members of both Aerosmith and Run-DMC. The visual presentation of the members of Aerosmith and the members of Run-DMC breaking through the dividing walls remains a symbolic moment in the history of popular culture.

1988

"Cult of Personality" (Living Colour)

Considered one of the first all-black heavy metal acts of the 1980s, the video for "Cult of Personality" boosted the popularity of Living Colour's debut album and attracted the attention of mainstream audiences. The video includes footage of various figures mentioned in the lyrics of the song, including Martin Luther King, Jr., Josef Stalin, John F. Kennedy, Jr., and Benito Mussolini. The song earned the group a Grammy Award for Best Hard Rock Performance and the video garnered two MTV Video Music Awards.

1990

"911 Is a Joke" (Public Enemy)

Public Enemy released *Fear of a Black Planet* in 1990 containing the single "911 Is a Joke." Considered one of the most important hip hop albums ever made, the

video "911 Is a Joke" addresses issues concerning police response times to 911 calls in inner-city communities. The video prominently features Flavor Flav narrating the chilling reality of numerous disparities in communities of color. The video vividly portrays and actively combats racism toward African Americans.

1991

"Too Legit to Quit" (MC Hammer)

The music video for "Too Legit to Quit" featured a plot involving MC Hammer receiving instructions from James Brown to steal the only glove of Michael Jackson. It is focused on a live performance given by MC Hammer and a backup band involving elaborate pyrotechnics and stage settings. Featured in the video are multiple celebrities, including popular athletes from numerous professional athletics teams. Although the video often is spoofed and the source of satire, its impact on popular culture is undeniable.

1992

"Baby Got Back" (Sir Mix-A-Lot)

Sir Mix-A-Lot released "Baby Got Back" in 1992 and the song quickly garnered critical acclaim and public controversy. The lyrics were considered sexually explicit due to their reference to certain parts of the female anatomy, earning the album a "Parental Advisory" sticker. The video for the song featured rapper Sir Mix-A-Lot standing on top of a large buttocks drawing attention to video vixens in sensual attire. Because of its sexual nature, the video was temporarily banned on MTV but is now considered a hip hop classic.

"Free Your Mind" (En Vogue)

Written in response to the 1992 Los Angeles riots, the music video offered firsthand imagery of the devastation of the riots and the dramatic impact of the systematic oppression that led to the riots. The lyrics of the song offered antiprejudice ideals and focused on presenting a solution to the complex issues leading to and subsequently following the riot. In addition to a Grammy nomination, the video was nominated for a number of MTV Video Music Awards, winning the awards for best R & B video and best dance video.

1993

"Are You Gonna Go My Way?" (Lenny Kravitz)

This music video of alternative rock guitarist and vocalist Lenny Kravitz was one of the most played on MTV in 1993, and the song won the MTV Video Music Award for Best Male Artist in the same year. The video features Kravitz and his

band playing in the center of a large circle of fans accompanied by an elaborate lighting setup. It was listed as one of VH1's Top 20 Videos of All Time in 2006.

"Nutin' but a 'G'Thang" (Dr. Dre and Snoop Dogg)

Featuring Snoop Dogg and Dr. Dre trading verses as they revealed the look and feel of the emerging life of a gangsta, this video became a synonymous to transcendental cult for young suburban individuals enamored by hip hop culture. The video is featured on numerous "best of" lists, including VH1's 100 Greatest Videos and MTV's 100 Greatest Music Videos Ever Made.

1995

"Scream" (Michael Jackson and Janet Jackson)

Michael and Janet Jackson teamed up to make the "Scream" music video, which has been considered by many a response to the backlash he received from the media in the early 1990s. Boasting a futuristic feel and innovative choreography by the leading male and female pop icons of the period, the video received wide acclaim from a number of different critics and won numerous awards, including a Grammy.

"Water Falls" (TLC)

This socially conscious and brave video featured subject matter dealing with street hustling and HIV/AIDS, offering a few perspectives of the damaging affects and impact of both. Similar to a public service announcement, this music video ventured into unchartered territory by boldly approaching subject matter that often was not spoken about or that was viewed as content inappropriate for public dissemination and open conversation.

1996

"California Love" (2Pac and Dr. Dre)

This video featured Tupac and Dr. Dre as the main characters and George Clinton as the evil tribal chief with Chris Tucker as his right-hand man. This video provides an example of the infusion of current pop icons within the music video as well as an attempt to revive the career and awareness of music legends via the music video. Nominated for the best rap video category at the MTV Video Music Awards at the time of its release, its popularity would lead to it being ranked number nine on MTV's 100 Greatest Videos Ever Made (1999).

"No Diggity" (Blackstreet, Dr. Dre, and Queen Pen)

Boasting the new jack swing sound, look, and appeal, this extremely popular video influenced the style, wardrobe, and slang of an emerging generation.

Beyond its nominations for best R & B video and best rap video at the 1997 MTV Video Music Awards, the video remained on numerous video playlists and rotations for years to come.

1997

"The Rain (Supa Dupa Fly)" (Missy Elliott)

One of the most talked about videos of the period, Missy Elliott emerged dancing in a plastic suit made of garbage bags. Her ability to secure cameo appearances by the top-rated female rappers, vocal groups, and dancers of the period made this video legendary. This remains one of the best-known videos to use new technologies in image distortion and other creative approaches to editing. The video revealed that creativity was be pushed not only by artists in the foreground but also by video directors and personnel behind the scenes.

"Stomp" (Kirk Franklin)

This breakout video by contemporary gospel icon Kirk Franklin featured the rhyming skills of Cheryl James of Salt-N-Pepa fame and introduced the new sounds of contemporary gospel to clubs, dance floors, and urban radio stations across the country and around the world. The music video for the track was popular on MTV for numerous weeks and achieved heavy circulation. It cemented the foundation for the album's success, which went on to win a Grammy and sell more than 3 million copies. The single was a major crossover success for the group, topping not only gospel and R & B charts but also pop and top 40 charts.

1998

"Victory" (Puff Daddy)

"Victory" ranks as one of the most expensive music videos ever made. The video is almost eight minutes long and features Busta Rhymes, Puff Daddy, and the voice of Notorious B.I.G., who was not featured in the video because of his death a year before filming. Along with the rappers, actors Danny DeVito and Dennis Hopper also play characters in the video. The plot involves the character of Sean Combs being hunted down by armed guards as a form of futuristic television entertainment.

2000

"Untitled (How Does It Feel?)" (D'Angelo)

The music video for "Untitled (How Does It Feel)" is considered by many to be one of the most influential videos of the neo soul era. It helped to make D'Angelo an R & B superstar, but its popularity in many ways served to overshadow his music and other achievements. The video depicts the singer lip-synching

to the song while seemingly naked. The camera rotates around his body at close angles from the hip up to help with the subtle illusion. The video was received favorably by critics and was especially popular among female fans. The video has been nominated for numerous awards and has appeared at top spots on numerous "best of" lists.

2003

"Hey Ya" (Outkast)

This music video was loosely based on the first appearance of the Beatles on the *Ed Sullivan Show* in the 1960s. It features Andre 3000 playing the roles of every member of the band as the song is performed on stage in front of an audience. The video was incredibly popular upon release, remaining in the countdown on the MTV show *Total Request Live* for 50 days. The video earned numerous awards and nominations, including four awards at the MTV Video Music Awards as well as a nomination for best short form music video at the 46th Grammy Awards.

2004

"Drop It Like It's Hot" (Snoop Dogg and Pharrell)

Considered by some to be one of the most popular rap and hip hop songs of the 2000s, "Drop It Like It's Hot" features Pharrell and Snoop Dogg and was widely circulated upon its release in 2004. The video is credited as one of the first to introduce the widespread use of the phrase "drop it like it's hot," as well as introducing other aspects of popular culture such as fashion and style.

"Encore" (Danger Mouse)

With the *Grey Album*, DJ Danger Mouse sparked a nationwide debate over the laws of fair use and copyright ownership. The *Grey Album* is a blend of the Beatles' *White Album* and Jay-Zs' *The Black Album*, using the Beatles tracks as the foundation for the beat with Jay-Z's verses layered on top. The video for the song "Encore" features performance footage of the Beatles and Jay-Z spliced together to appear as though they are performing together on the same stage. This innovative use of video editing aided in connecting various fan bases to promote music across the genres.

"Jesus Walks" (Kanye West)

Kanye West felt that message conveyed through "Jesus Walks" was too powerful to be summed up in one four-minute music video. It was this rationale that led to the production of three separate music videos for the song in 2004, two of which were financed by West. The most popular video, however, was directed by Chris Milk. The video features elaborate images pertaining to the forgiveness by God of those who are evil. This version won multiple awards, including an MTV

Video Music Award as well as a BET Award and remains one of the most talked about videos of the decade.

"99 Problems" (Jay-Z)

Criticized widely for the projection of violence as the viewers watch Jay-Z get shot multiple times, the video has continued to rise in popularity with a sense of cult-like status. The fact that the U.S. Humane Society issued accusations that the video was guilty of glorifying urban dog fighting only seemed to aid in the video's prominence. The video earned won multiple awards from MTV as well as from the Music Video Production Association.

2005

"Trapped in the Closet" (R. Kelly)

R. Kelly's "Trapped in the Closet" is a musical miniseries of sorts containing more than two dozen episodes with rumors of additional episodes on the way. The series follows a character named Sylvester, played by R. Kelly, through a story involving soap-opera style love triangles and deceitful lovers. The story is narrated by R. Kelly and is set to recorded music written by R. Kelly. Perhaps a return to the concept album but prophetic of new possibilities in music video production, this series is listed for its innovation in the visual presentation of music.

2006

"Crazy" (Gnarls Barkley)

Gnarls Barkley, the collaboration of DJ Danger Mouse and R & B singer Cee-Lo, released the single "Crazy" along with its accompanying music video in 2006. The song immediately took off and was a major hit on the top 40 and pop charts. The video for "Crazy" features various moving images in the style of a Rorschach inkblots, a process used in the familiar psychological test of the same name. The images displayed accompany the lyrics sung by Cee-Lo. The video was a large success and was nominated for three MTV Video Music Awards, winning the awards for best direction and best editing.

2008

"Single Ladies (Put a Ring on It)" (Beyoncé)

"Single Ladies" was the second single off of Beyoncé's top-selling album *I am . . . Sasha Fierce*. The music video for "Single Ladies" is heavily focused on dance choreography, and features Beyoncé accompanied by two backup dancers. The video was praised and honored at multiple award shows, including the MTV Video Music Awards, where it was nominated in nine categories, as well as the BET Awards where it won video of the year.

Appendix 3. Major Archives, Research Centers, and Web Sites for African American Music

The most readily accessible information on all genres of African American music is found in printed formats such as books, journal articles, and liner notes to recordings.

In gathering the data necessary to generate these and other secondary resources on African American music, authors must (1) consult the primary resources of major archives and research centers or (2) conduct field research personally.

Archives and research centers house primary resource materials that can be consulted for education and research purposes. Primary resources include, but are not limited to, original records of historical events, the personal papers (field notes, correspondence, and so on) of a scholar (living or dead), original video footage and audio recordings, transcripts or recordings of interviews, and census statistics. Most books and journal articles, with the exception of autobiographies, the results of scientific studies, and the like, are referred to as secondary resources, meaning that the author has compiled facts about a subject and placed them into a narrative that is then published in either of these formats. Liner notes, while specific to the music featured on the recording it is accompanying, as well as to the musicians who are performing the music, also include historical facts, interviews with the performers, and descriptions of the musical genres and instruments presented on the recording.

Primary resources often are created or compiled during field research, whereby researchers observe or participate personally in the activities and practices in which they are interested. They also interview current and former practitioners of these activities to understand the historical and cultural significance of

various aspects of these activities. The researchers' notes, field recordings and videos, transcripts of interviews, and relevant correspondence are all considered primary resources. These primary resources are original documents that can be used not only by the author but also by future researchers. To make these primary resources available, they must be stored in an archive.

Features of Archives

A few differences between the structure of a library and an archive should be noted. While the contents of a library are searchable via a catalog (usually online but sometimes in the form of a card catalog), the contents of an archive are located using a "finding aid." The finding aid functions as an index to or inventory of the materials in a collection and often is presented in the form of a book, although recent advancements in technology have enabled archivists to place finding aids online. Also, while books, journals, and recordings are shelved in accordance with the library's system of organization (for example, Dewey Decimal Classification, Library of Congress Control Number, acquisition number), printed archival materials (notes, clippings, etc.) often are put in acid-free folders, which are, in turn, placed in boxes and then stored in the order that is assigned by the archivist and listed in the finding aid.

Types of Archives

Throughout the United States, numerous major archives and research centers house primary resources related to the study and practice of all genres of African American music. It would be a daunting task to list every archive of African American music in the United States and describe its contents fully, and such a task is beyond the scope this appendix. The following is a brief introduction to the kinds of archives in existence as well as the types of materials found in these archives.

A few extremely large archives acquire and maintain materials related to the general black experience in the United States. These archives also have collections of relevant news clippings, musical recordings in various formats, and other material. Some archives, however, are repositories for African American music of all genres and are dedicated to the preservation of scores, sheet music, piano rolls, and old recordings. Still others are genre-specific, as in the case of a jazz archive, and some are considered to be collections of a single type of resource, such as a sheet music collection. In addition, some archives organize, house, and maintain the personal papers and collections of well-known researchers and performers, both past and present.

Archives with Diverse Collections on the Black Experience

Moorland-Spingarn Research Center

The year 1867 witnessed the initial acquisition of material to found a library at Howard University, in Washington, D.C., one of the historically black colleges

and universities (HBCUs). The archive at Howard University was fully established in 1914 in response to a substantial gift of books from university trustee the Rev. Jesse E. Moorland. Supplemented by the collection of Arthur B. Spingarn, this major and ever-expanding archive, whose contents reflect the lived black experience and the culture of people in the African Diaspora, is now known as Moorland-Spingarn Research Center. According to its Web site,

> Its collections include more than 175,000 bound volumes and tens of thousands of journals, periodicals, and newspapers; more than 17,000 feet of manuscript and archival collections; nearly 1,000 audio tapes; hundreds of artifacts; 100,000 prints, photographs, maps, and other graphic items. The collections are used by scholars, museums, students, and other researchers from Howard University and throughout the world. Information provided by the MSRC is regularly used in exhibitions, video productions, news programming, and a wide range of publications.

See www.founders.howard.edu/moorland-spingarn/

Amistad Research Center

Founded in 1966 at Fisk University (an HBCU in Nashville, Tennessee), the Amistad Research Center, which subsequently was moved to Dillard University (an HBCU in New Orleans) in 1970 and later to Tulane University, also of New Orleans, in 1987, is now recognized as the largest independent archives whose contents chronicle the black experience in the United States. According to its Web site:

> The collection contains approximately 250,000 photographs dating from 1859. Literary manuscript holdings contain letters and original manuscripts from prominent Harlem Renaissance writers and poets. The Center holds more than 400 works of African and African American art, including works by several internationally renowned 19th and 20th century African American masters.

See www.amistadresearchcenter.org/

Library of Congress

The Music Division of the Library of Congress manages the "Music for the Nation Collection: American Sheet Music," which contains more than 62,000 pieces of sheet music dating from the years 1820–1860 and 1870–1885. The collection includes numerous works by African American composers, examples of minstrel music, and songs of jubilee singers.

See http://memory.loc.gov/ammem/smhtml/smhome.html

The Smithsonian Institution

The Smithsonian Institution in Washington, D.C., comprises 19 museums, 20 branch libraries, and nine research centers, and it claims to "operate the world's most comprehensive set of jazz programs." The American History Museum, for

example, contains a collection of photographs of women in jazz (Jeffrey Kliman's "On Stage and Back Stage: Women in Jazz"). The Smithsonian Folkways Recordings have featured music and musicians from the United States and all over the world, including that which will be heard in the forthcoming *Jazz: The Smithsonian Anthology.* The Smithsonian is renowned for its exhibitions; for example, in conjunction with the celebration of 2009 Jazz Appreciation Month, it sponsored an exhibition entitled "Duke Ellington and Billy Strayhorn: Jazz Composers."

See www.si.edu/

Public Libraries with Special Collections

The **Atlanta-Fulton Public Library System** is home to the Auburn Avenue Research Library on African-American Culture and History whose Archives Division holds a black popular music collection. This collection contains 55 records of various African American musical genres dating from 1946 to 1969 that featured performances by such artists as Aretha Franklin, B. B. King, and Fats Domino. This collection also contains photographs of African American musicians, including Curtis Mayfield, Ray Charles, and Chuck Berry.

See www.atlanta.net/visitors/auburn_avenue_research_library.html

The **Chicago Public Library (CPL)** contains a number of major archival collections related to African American music, many of which pertain to musicians and music-making in the city of Chicago. Most of them are housed either in the Vivian G. Harsh Research Collection of Afro-American History and Literature in the Woodson Regional Library or at the main branch, the Harold Washington Library Center. With respect to major musical organizations anchored in Chicago, the CPL is in possession of papers related to the Chicago Musical Association, the National Association of Negro Musicians, and the Art Ensemble of Chicago. Two important resources of information about gospel music include the Ebenezer Missionary Baptist Church Archives and the Martin & Morris Music, Inc. Papers. The CPL is also home to the famous Chicago Blues Archive.

See www.chipublib.org/branch/details/library/woodson-regional/p/Feat Harsh/; www.chipublib.org/branch/details/library/harold-washington/

The **Detroit Public Library** houses the E. Azalia Hackley Collection of Negro Music, Dance, and Drama, which, when it was founded in 1943, was a repository for materials donated by the Detroit Musicians Association. Having grown in size and scope since its inception, the collection holds such valuable items as the archives for the Motown Recording Company and Carl van Vechten's collection of photographs of famous black performers. The Recorded Sound Collection as well as the collection of books, periodicals, and scores cover all genres of African American music.

See www.detroit.lib.mi.us/; www.thehackley.org/; www.detroit.lib.mi.us/hackley/hackley_index.htm

The Moving Image and Recorded Sound Division is one of five divisions of the **New York Public Library's Schomburg Center for Research in Black Culture**. It has a collection of materials related to both popular and traditional musical genres found in the United States as well as in Africa and parts of the African Diaspora. The division's collection of early jazz and dap dance film footage is notable.

See www.nypl.org/locations/schomburg

Special Collections at Universities

Bowling Green State University

The Music Library and Sound Recordings Archives of Bowling Green State University in Bowling Green, Ohio, boasts the largest collection of recorded popular music in an academic library in North America, with nearly 1 million recordings.

See www.bgsu.edu/colleges/library/music/

Brown University

The **John Hay Library** at Brown University, Providence, Rhode Island, holds a collection of more than 6,000 items related to African American music from 1820 into the 21st century. Genres covered in this collection include rags, "coon" songs, jazz, blues, and wartime music.

See http://dl.lib.brown.edu/libweb/about/hay/

Columbia College Chicago

The **Center for Black Music Research** of Columbia College in Chicago is a repository for a number of collections, including the personal papers of scholars Dominique-René de Lerma, Dena J. Epstein, Eileen Southern, and Helen Walker-Hill, among others, as well as scores by composers David Baker, Wallace Cheatham, Wendell Logan, and Coleridge-Taylor Perkinson, for example. The center holds printed, visual, and audio materials related to many genres of music found throughout the African Diaspora.

See www.colum.edu/cbmr/

Harvard University

The **Hiphop Archive** at Harvard University, Cambridge, Massachusetts, founded in 2002, is now part of the W. E. B. Du Bois Institute. In addition to

being a repository for relevant recordings and videos related to the study of hip hop, the archive is both a physical and virtual center for the distribution of information about this musical genre.

See www.hiphoparchive.org/

Indiana University

Unlike other collections that document the evolution of African American music from the time of slavery, Indiana University's **Archives of African American Music and Culture** (Bloomington, Indiana) focus on music from the post–World War II era. The special collections include the personal papers of performers and scholars involved with popular music, religious music, classical music, black radio, and African American music history.

See www.indiana.edu/~aaamc/

Middle Tennessee State University

The **Center for Popular Music** at Middle Tennessee State University, Murfreesboro, Tennessee, contains books, periodicals, printed music, recordings, and archives related to African American musical genres, including spirituals, gospel, ragtime, and jazz, as well as field recordings of African American religious music and information related to the musical practices of African Americans in and around Tennessee.

See http://popmusic.mtsu.edu/

Rutgers, The State University of New Jersey

The **Institute of Jazz Studies**, which is found in the John Cotton Dana Library at Rutgers, The State University of New Jersey in Newark, refers to itself as the "largest and most comprehensive library and archive of jazz and jazz-related materials in the world." In addition to housing the personal papers and collections from more than 100 major jazz musicians, the institute owns more than 100,000 sound recordings (including those of older and more modern formats), more than 30,000 photographs that document the creation and consumption of jazz throughout history, the materials collectively known as the Jazz Oral History Project of the National Endowment for the Arts, as well as thousands of books, periodicals, and news clippings.

See www.libraries.rutgers.edu/rul/libs/jazz/jazz.shtml

Tulane University

Tulane University's Special Collection Division in New Orleans houses the **William Ransom Hogan Archive of New Orleans Jazz**. This archive is one of the most important jazz archives in the United States and is essential for those

who are researching jazz and jazz tributaries in New Orleans. In addition to musical recordings, the archive houses a large collection of oral history interviews with jazz performers.

See www.tulane.edu/~lmiller/JazzHome.html

The University of Chicago

The **Chicago Jazz Archive** holds the personal papers of such musical figures as Alton Abraham (Sun Ra's communications manager), Anthony Braxton, and John Steiner, as well as press material from the Chicago Jazz Festivals, oral histories of the Jazz Institute of Chicago, and an extensive collection of jazz piano song sheets and sheet music.

See www.lib.uchicago.edu/e/su/cja/

University of Connecticut

The University of Connecticut, in Storrs, houses the **Samuel and Ann Charters Archives of Blues and Vernacular African American Musical Culture**, built from Samuel Charters's collection, which the university received in 2000. It is perhaps best known for its collection of approximately 1,700 recordings of jazz vocalists dating from the 1930s to the 1950s.

See http://doddcenter.uconn.edu/findaids/charters/MSS20000105.html

University of Michigan

Highlights of the University of Michigan's **African American Music Collection** (Ann Arbor), founded in 1974, include 3,800 recordings of Dixieland and big band jazz and almost 1,200 pieces of sheet music and scores.

See www.umich.edu/~afroammu/

The University of Mississippi

The collections at the **Blues Archive** at the University of Mississippi, Oxford, Mississippi, feature materials related to the blues, including 50,000 recordings and more than 15,000 photographs. Of special importance at the archive is B. B. King's personal records collection.

See www.olemiss.edu/depts/general_library/archives/blues/

University of Pittsburgh

The University of Pittsburgh's **Sonny Rollins International Jazz Archives** maintain a large collection of rare items, including items signed or donated by famous

jazz musicians, such as instruments and concert posters, in addition to 30 years' worth of recordings from the university's annual Jazz Seminar and Concert.

See www.pitt.edu/~pittjazz/sonny.html

University of South Carolina

The **Center for Southern African-American Music** at the University of South Carolina in Columbia opened in 2002. As its name suggests, the center's focus is on the collection of materials, especially oral histories, related to African American musical traditions in the Southern United States. One important feature of the center's archives is its recording collection of Gullah music.

See www.sc.edu/library/music/samc_index.html

University of South Florida

The Special Collections Division of the library system of the University of South Florida in Tampa maintains the **NationsBank African American Music Heritage Collection**. The contents, which span from 1818 to the late 1980s, include nearly 4,000 pieces of sheet music that represent various types of music that were composed, performed, or printed by African Americans.

See http://guides.lib.usf.edu/content.php?pid=62125&sid=553871

Melanie Zeck

A Selected Bibliography of Resources and Reference Works in African American Music

Background

This bibliography includes English-language books identified by keyword searches in the search engines of WorldCat (a global catalog of library collections) and RILM (*Répertoire International de Littérature Musicale*, a comprehensive music bibliography). Compilers used a revised method of inclusion because the number of items retrieved from these sources far exceeded the number that could be contained in this encyclopedic volume. At first, we used a combination of the Arts and Humanities Citation Index and the citation index available via Google Scholar to assess the number of times individual works had been cited by other authors. This method, however, led to three types of exclusions: (1) monographs that had been published recently (within the last decade or so) and thus, had not been in existence long enough to be cited as frequently as older works; (2) monographs that are so narrow in subject matter that they, too, have not been cited often; and (3) early groundbreaking works that eventually were superseded by other major contributions to the literature.

Seven Important Resources

Following are seven milestones in the field of black music historiography. The retrieved items were cross-referenced from the revised search with the monographic entries cited in five 20th-century publications named by black music research scholar Samuel A. Floyd, Jr. in his Robert M. Trotter Lecture presented at the 2008 national conference of the College Music Society. This lecture is printed in the Society's *College Music Symposium*.

These milestones are as follows, in chronological order:

- Allen, William Frances, Charles Pickard Ware, and Lucy McKim Garrison, eds., *Slave Songs of the United States*. New York: Simpson, 1867.
- Trotter, James Monroe. *Music and Some Highly Musical People*. Boston: Lee and Shepard, 1878.
- Locke, Alain. *The Negro and His Music*. Washington, DC: The Associates in Negro Folk Education, 1936.
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- Baraka, Amiri [LeRoi Jones]. *Blues People: Negro Music in White America*. New York: W. Morrow, 1963.
- Southern, Eileen. *The Music of Black Americans: A History*. 3rd ed. New York: W. W. Norton and Company, 1997.
- Epstein, Dena J. Polacheck. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*. 1977. Music in American Life. Rev. ed. With new preface by author. Urbana: University of Illinois Press, 2003.

These seven references form the historical and chronological framework for this bibliography. To extend the coverage of material printed during the last quarter of the 20th century and the first decade of the 21st century, the compiler referred to the bibliography in Floyd's *The Power of Black Music* (Oxford University Press, 1995) and to the bibliography compiled by Jennifer Ryan in the spring 2008 volume of the *Black Music Research Journal*.

Items from the following three current series (as of 2010) also are included in this bibliography:

- *Music in American Life*. University of Illinois Press (1972–2010).
- *Music of the African Diaspora*. University of California Press and Center for Black Music Research, Columbia College Chicago (1998–2010).
- *African American Music in Global Perspective*. University of Illinois Press. (2007–2010).

These series were chosen because they are comprehensive in their coverage of African American music.

Journals

Ryan's bibliography contains a separate section listing articles published in serials. Readers should refer to her bibliography and to those bibliographies of the aforementioned monographs.

The following peer-reviewed journals, published during the second half of the 20th century (and beyond), contain a large number of scholarly articles on a broad spectrum of subjects related to the study of African American music and musical genres:

- *The Black Perspective in Music*, 1973–1990
- *Black Sacred Music: A Journal of Theomusicology*, 1989–1995

- (Preceding title: *The Journal of Black Sacred Music*, 1987–1989)
- *Black Music Research Journal*, 1980–
- *American Music*, 1983–
- *Ethnomusicology*, 1953–
- *Popular Music*, 1982–
- *Popular Music and Society*, 1972–

For readers interested in journal articles on the subject of African American music before and at the turn of the 20th century, refer to *The Journal of American Folklore* (especially 1890–1910) and the *Negro Music Journal* (1902–1903).

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Melanie Zeck

A Selected Bibliography of African American Music: Genre Specific, 1989–2010

This selected bibliography was designed to complement the contents of the *Encyclopedia of African American Music*; the publication date of included monographs spans more than 20 years, from 1989 to 2010. The items contained within were selected via genre-specific searches on World Cat and placed in this particular bibliography if they did not meet the criteria of "A Selective Bibliography of Resources and Reference Works in African American Music."

This bibliography is by no means comprehensive. The number of recent publications on jazz and rock outpaces that of other genres of African American music, such as boogie-woogie and zydeco, for example. Moreover, the last 20 years witnessed a surge in the writing of biographies of hip hop and popular music superstars (especially those who were recently deceased), while the number of biographies on practitioners of older genres, such as ragtime, seems small by comparison. This bibliography, however, includes items relating to a variety of topics on African American music written for a wide audience. Biographies and other monographs targeted to a juvenile audience (children and young adults), however, were not included.

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