

“Introduction to Music History”.

In Section 1 of this course you will cover these topics:

- Music In Multicultural America
- The Music Of Native Americans
- The Roots Of European/Anglo-American Music
- The Roots Of African-American Music

Topic : Music In Multicultural America**Topic Objective:**

At the end of this topic student would be able to:

- Discuss the Characteristics
- Learn the Social identity
- Understand the Folk music
- Understand the Blues and spirituals
- Learn the Classical music

Definition/Overview:

The topics discusses that the music of the United States reflects the country's multi-ethnic population through a diverse array of styles. Rock and roll, blues, country, rhythm and blues, jazz, pop, techno, and hip hop are among the country's most internationally-renowned genres. The United States has the world's largest music industry and its music is heard around the world. Since the beginning of the 20th century, some forms of American popular music have gained a near global audience. Native Americans were the earliest inhabitants of the United States and played its first music. Beginning in the 17th century, immigrants from the United Kingdom, Ireland, Spain, Germany and France began arriving in large numbers, bringing with them new styles and instruments. African slaves brought musical traditions, and each subsequent wave of immigrants contributed to a melting pot.

Much of modern popular music can trace its roots to the emergence in the late 19th century of African American blues and the growth of gospel music in the 1920s. The African American basis for popular music used elements derived from European and indigenous musics. The United States has also seen documented folk music and recorded popular music produced in

the ethnic styles of the Ukrainian, Irish, Scottish, Polish, Hispanic and Jewish communities, among others. Many American cities and towns have vibrant music scenes which, in turn, support a number of regional musical styles. Along with musical centers such as Seattle, New York City, New Orleans, Minneapolis, Chicago, Nashville, Austin, and Los Angeles, many smaller cities have produced distinctive styles of music. The Cajun and Creole traditions in Louisiana music, the folk and popular styles of Hawaiian music, and the bluegrass and old time music of the Southeastern states are a few examples of diversity in American music.

Key Points:

1. Characteristics

The music of the United States can be characterized by the use of syncopation and asymmetrical rhythms, long, irregular melodies, which are said to "reflect the wide open geography of (the American landscape)" and the "sense of personal freedom characteristic of American life". Some distinct aspects of American music, like the call-and-response format, are derived from African techniques and instruments.

Throughout the later part of American history, and into modern times, the relationship between American and European music has been a discussed topic among scholars of American music. Some have urged for the adoption of more purely European techniques and styles, which are sometimes perceived as more refined or elegant, while others have pushed for a sense of musical nationalism that celebrates distinctively American styles. Modern classical music scholar John Warthen Struble has contrasted American and European, concluding that the music of the United States is inherently distinct because the United States has not had centuries of musical evolution as a nation. Instead, the music of the United States is that of dozens or hundreds of indigenous and immigrant groups, all of which developed largely in regional isolation until the American Civil War, when people from across the country were brought together in army units, trading musical styles and practices. Struble deemed the ballads of the Civil War "the first American folk music with discernible features that can be considered unique to America: the first 'American' sounding music, as distinct from any regional style derived from another country.

2. Social identity

Music intertwines with aspects of American social and cultural identity, including through social class, race and ethnicity, geography, religion, language, gender and sexuality. The relationship between music and race is perhaps the most potent determiner of musical meaning in the United States. The development of an African American musical identity, out of disparate sources from Africa and Europe, has been a constant theme in the music history of the United States. Little documentation exists of colonial-era African American music, when styles, songs and instruments from across West Africa commingled in the melting pot of slavery. By the mid-19th century, a distinctly African American folk tradition was well-known and widespread, and African American musical techniques, instruments and images became a part of mainstream American music through spirituals, minstrel shows and slave songs. African American musical styles became an integral part of American popular music through blues, jazz, rhythm and blues, and then rock and roll, soul and hip hop; all of these styles were consumed by Americans of all races, but were created in African American styles and idioms before eventually becoming common in performance and consumption across racial lines. In contrast, country music derives from both African and European, as well as Native American and Hawaiian, traditions and yet has long been perceived as a form of white music.

Economic and social class separates American music through the creation and consumption of music, such as the upper-class patronage of symphony-goers, and the generally poor performers of rural and ethnic folk musics. Musical divisions based on class are not absolute, however, and are sometimes as much perceived as actual; popular American country music, for example, is a commercial genre designed to "appeal to a working-class identity, whether or not its listeners are actually working class". Country music is also intertwined with geographic identity, and is specifically rural in origin and function; other genres, like R&B and hip hop, are perceived as inherently urban. For much of American history, music-making has been a "feminized activity". In the 19th century, amateur piano and singing were considered proper for middle- and upper-class women, who were, nevertheless, frequently barred from orchestras and symphonies. Women were also a major part of early popular music performance, though recorded traditions quickly become more dominated by men. Most male-dominated genres of popular music include

female performers as well, often in a niche appealing primarily to women; these include gangsta rap and heavy metal.

3. Diversity

The United States is often said to be a cultural melting pot, taking in influences from across the world and creating distinctively new methods of cultural expression. Though aspects of American music can be traced back to specific origins, claiming any particular original culture for a musical element is inherently problematic, due to the constant evolution of American music through transplanting and hybridizing techniques, instruments and genres. Elements of foreign musics arrived in the United States both through the formal sponsorship of educational and outreach events by individuals and groups, and through informal processes, as in the incidental transplantation of West African music through slavery, and Irish music through immigration. The most distinctly American musics are a result of cross-cultural hybridization through close contact. Slavery, for example, mixed persons from numerous tribes in tight living quarters, resulting in a shared musical tradition that was enriched through further hybridizing with elements of indigenous, Latin and European music. American ethnic, religious and racial diversity has also produced such intermingled genres as the French-African music of the Louisiana Creoles, the Native, Mexican and European fusion Tejano music and the thoroughly hybridized slack-key guitar and other styles of modern Hawaiian music.

The process of transplanting music between cultures is not without criticism. The folk revival of the mid-20th century, for example, appropriated the musics of various rural peoples, in part to promote certain political causes, which has caused some to question whether the process caused the "commercial commodification of other peoples' songs... and the inevitable dilution of mean" in the appropriated musics. The issue of cultural appropriation has also been a major part of racial relations in the United States. The use of African American musical techniques, images and conceits in popular music largely by and for white Americans has been widespread since at least the mid-19th century songs of Stephen Foster and the rise of minstrel shows. The American music industry has actively attempted to popularize white performers of African American music because they are more palatable to mainstream and middle-class Americans. This process has produced such varied stars as Benny Goodman, Eminem and Elvis Presley, as well as popular styles like blue-eyed soul and rockabilly.

4. Folk music

Folk music in the United States is varied across the country's numerous ethnic groups. The Native American tribes each play their own varieties of folk music, most of it spiritual in nature. African American music includes blues and gospel, descendants of West African music brought to the Americas by slaves and mixed with Western European music. During the colonial era, English, French and Spanish styles and instruments were brought to the Americas. By the early 20th century, the United States had become a major center for folk music from around the world, including polka, Ukrainian and Polish fiddling, Ashkenazi Jewish klezmer and several kinds of Latin music.

The Native Americans played the first folk music in what is now the United States, using a wide variety of styles and techniques. Some commonalities are near universal among Native American traditional music, however, especially the lack of harmony and polyphony, and the use of vocables and descending melodic figures. Traditional instrumentations uses the flute and many kinds of percussion instruments, like drums, rattles and shakers. Since European and African contact was established, Native American folk music has grown in new directions, into fusions with disparate styles like European folk dances and Tejano music. Modern Native American music may be best known for powwow gatherings, pan-tribal gatherings at which traditionally styled dances and music are performed.

The Thirteen Colonies of the original United States were all former English possessions, and Anglo culture became a major foundation for American folk and popular music. Many American folk songs are identical to British songs in arrangements, but with new lyrics, often as parodies of the original material. American-Anglo songs are also characterized as having fewer pentatonic tunes, less prominent accompaniment (but with heavier use of drones) and more melodies in major. Anglo-American traditional music also includes a variety of broadside ballads, humorous stories and tall tales, and disaster songs regarding mining, shipwrecks and murder. Legendary heroes like Joe Magarac, John Henry and Jesse James are part of many songs. Folk dances of British origin include the square dance, descended from the quadrille, combined with the American innovation of a caller instructing the dancers. The religious communal society known as the Shakers emigrated from England during the 18th century and developed their own folk dance style. Their early songs can be dated back to British folk song models. Other religious societies

established their own unique musical cultures early in American history, such as the music of the Amish, the Harmony Society, and of the Ephrata Cloister in Pennsylvania.

The ancestors of today's African American population were brought to the United States as slaves, working primarily in the plantations of the South. They were from hundreds of tribes across West Africa, and they brought with them certain traits of West African music including call and response vocals and complexly rhythmic music, as well as syncopated beats and shifting accents. The African musical focus on rhythmic singing and dancing was brought to the New World, and where it became part of a distinct folk culture that helped Africans "retain continuity with their past through music". The first slaves in the United States sang work songs, field hollers and, following Christianization, hymns. In the 19th century, a Great Awakening of religious fervor gripped people across the country, especially in the South. Protestant hymns written mostly by New England preachers became a feature of camp meetings held among devout Christians across the South. When blacks began singing adapted versions of these hymns, they were called Negro spirituals. It was from these roots, of spiritual songs, work songs and field hollers, that blues, jazz and gospel developed.

5. Blues and spirituals

Spirituals were primarily expressions of religious faith, sung by slaves on southern plantations. In the mid to late 19th century, spirituals spread out of the U.S. South. In 1871 Fisk University became home to the Jubilee Singers, a pioneering group that popularized spirituals across the country. In imitation of this group, gospel quartets arose, followed by increasing diversification with the early 20th-century rise of jackleg and singing preachers, from whence came the popular style of gospel music.

Blues is a combination of African work songs, field hollers and shouts. It developed in the rural South in the first decade of the 20th century. The most important characteristics of the blues is its use of the blue scale, with a flatted or indeterminate third, as well as the typically lamenting lyrics; though both of these elements had existed in African American folk music prior to the 20th century, the codified form of modern blues (such as with the AAB structure) did not exist until the early 20th century.

6. Other immigrant communities

The United States is a melting pot consisting of numerous ethnic groups. Many of these peoples have kept alive the folk traditions of their homeland, often producing distinctively American styles of foreign music. Some nationalities have produced local scenes in regions of the country where they have clustered, like Cape Verdean music in New England, Armenian music in California, and Italian and Ukrainian music in New York City.

The Creoles are a community with varied non-Anglo ancestry, mostly descendant of people who lived in Louisiana before its purchase by the U.S. The Cajuns are a group of Francophones who arrived in Louisiana after leaving Acadia in Canada. The city of New Orleans, Louisiana, being a major port, has acted as a melting pot for people from all over the Caribbean basin. The result is a diverse and syncretic set of styles of Cajun and Creole music.

Spain and subsequently Mexico controlled much of what is now the western United States until the Mexican-American War, including the entire state of Texas. After Texas joined the United States, the native Tejanos living in the state began culturally developing separately from their neighbors to the south, and remained culturally distinct from other Texans. Central to the evolution of early Tejano music was the blend of traditional Mexican forms such as mariachi and the corrido, and Continental European styles introduced by German and Czech settlers in the late 19th century. In particular, the accordion was adopted by Tejano folk musicians at the turn of the 20th century, and it became a popular instrument for amateur musicians in Texas and Northern Mexico.

7. Classical music

The European classical music tradition was brought to the United States with some of the first colonists. European classical music is rooted in the traditions of European art, ecclesiastical and concert music. The central norms of this tradition developed between 1550 and 1825, centering on what is known as the common practice period. Many American classical composers attempted to work entirely within European models until late in the 19th century. When Antonn Dvo k, a prominent Czech composer, visited the United States from 1892 to 1895, he iterated the idea that American classical music

needed its own models instead of imitating European composers; he helped to inspire subsequent composers to make a distinctly American style of classical music. By the beginning of the 20th century, many American composers were incorporating disparate elements into their work, ranging from jazz and blues to Native American music.

8. Early classical music

During the colonial era, there were two distinct fields of what is now considered classical music. One was associated with amateur composers and pedagogues, whose style was based around simple hymns that were performed with increasing sophistication over time. The other colonial tradition was that of the mid-Atlantic cities like Philadelphia and Baltimore, which produced a number of prominent composers who worked almost entirely within the European model; these composers were mostly English in origin, and worked specifically in the style of prominent English composers of the day.

European classical music was brought to the United States during the colonial era. Many American composers of this period worked exclusively with European models, while others, such as William Billings, Supply Belcher and Justin Morgan, also known as the First New England School, developed a style almost entirely independent of European models. Of these composers, Billings is the most well-remembered; he was also influential "as the founder of the American church choir, as the first musician to use a pitch-pipe, and as the first to introduce a violoncello into church service". Many of these composers were amateur singers who developed new forms of sacred music suitable for performance by amateurs, and often using harmonic methods which would have been considered bizarre by contemporary European standards. These composers' styles were untouched by "the influence of their sophisticated European contemporaries", using modal or pentatonic scales or melodies and eschewing the European rules of harmony.

In the early 19th century, America produced diverse composers such as Anthony Philip Heinrich, who composed in an idiosyncratic, intentionally "American" style and was the first American composer to write for a symphony orchestra. Many other composers, most famously William Henry Fry and George Frederick Bristow, supported the idea of an American classical style, though their works were very European in orientation. It was John Knowles Paine, however, who became the first American composer to be accepted in

Europe. Paine's example inspired the composers of the Second New England School, which included such figures as Amy Beach, Edward MacDowell, and Horatio Parker.

Louis Moreau Gottschalk is perhaps the best-remembered American composer of the 19th century, said by music historian Richard Crawford to be known for "bringing indigenous or folk, themes and rhythms into music for the concert hall". Gottschalk's music reflected the cultural mix of his home city, New Orleans, Louisiana, which was home to a variety of Latin, Caribbean, African American, Cajun and Creole musics. He was well acknowledged as a talented pianist in his lifetime, and was also a known composer who remains admired though little performed.

9. 20th century

The New York classical music scene included Charles Griffes, originally from Elmira, New York, who began publishing his most innovative material in 1914. His early collaborations were attempts to use non-Western musical themes. The best-known New York composer was George Gershwin. Gershwin was a songwriter with Tin Pan Alley and the Broadway theatres, and his works were strongly influenced by jazz, or rather the precursors to jazz that were extant during his time. Gershwin's work made American classical music more focused, and attracted an unheard of amount of international attention. Following Gershwin, the first major composer was Aaron Copland from Brooklyn, who used elements of American folk music, though it remained European in technique and form. Later, he turned to the ballet and then serial music. Charles Ives was one of the earliest American classical composers of enduring international significance, producing music in a uniquely American style, though his music was mostly unknown until after his death in 1954.

Many of the later 20th-century composers, such as John Cage, John Corigliano and Steve Reich, used modernist and minimalist techniques. Reich discovered a technique known as phasing, in which two musical activities begin simultaneously and are repeated, gradually drifting out of sync, creating a natural sense of development. Reich was also very interested in non-Western music, incorporating African rhythmic techniques in his compositions. Recent composers and performers are strongly influenced by the minimalist works of Philip Glass, a Baltimore native based out of New York, Meredith Monk and others

10. Popular music

The United States has produced many popular musicians and composers in the modern world. Beginning with the birth of recorded music, American performers have continued to lead the field of popular music, which out of "all the contributions made by Americans to world culture... has been taken to heart by the entire world". Most histories of popular music start with American ragtime or Tin Pan Alley; others, however, trace popular music back to the European Renaissance and through broadsheets, ballads and other popular traditions. Other authors typically look at popular sheet music, tracing American popular music to spirituals, minstrel shows and vaudeville, or the patriotic songs of the Civil War.

11. Early popular song

The patriotic lay songs of the American Revolution constituted the first kind of mainstream popular music. These included "The Liberty Tree", by Thomas Paine. Cheaply printed as broadsheets, early patriotic songs spread across the colonies and were performed at home and at public meetings. Five songs were especially celebrated, and were performed on fields of battle during the American Revolution. The longest lasting of these five songs is "Yankee Doodle", still well known today. The melody dates back to 1755 and was sung by both American and British troops. Patriotic songs were mostly based on English melodies, with new lyrics added to denounce British colonialism; others, however, used tunes from Ireland, Scotland or elsewhere, or did not utilize a familiar melody. The song "Hail Columbia" was a major work that remained an unofficial national anthem until the adoption of "The Star-Spangled Banner". Much of this early American music still survives in Sacred Harp.

12. Blues and gospel

The blues is a genre of African American folk music that is the basis for much of modern American popular music. Blues can be seen as part of a continuum of musical styles like country, jazz, ragtime, and gospel; though each genre evolved into distinct forms, their origins were often indistinct. Early forms of the blues evolved in and around the Mississippi Delta in the late 19th and early 20th centuries. The earliest blues-like music was primarily call-and-response vocal music, without harmony or accompaniment and without any formal musical structure. Slaves and their descendants created the blues by

adapting the field shouts and hollers, turning them into passionate solo songs. When mixed with the Christian spiritual songs of African American churches and revival meetings, blues became the basis of gospel music. Modern gospel began in African American churches in the 1920s, in the form of worshipers proclaiming their faith in an improvised, often musical manner (testifying). Composers like Thomas A. Dorsey composed gospel works that used elements of blues and jazz in traditional hymns and spiritual songs

Blues became a part of American popular music in the 1920s, when classic female blues singers like Bessie Smith grew popular. At the same time, record companies launched the field of race music, which was mostly blues targeted at African American audiences. The most famous of these acts went on to inspire much of the later popular development of the blues and blues-derived genres, including the legendary delta blues artist Robert Johnson and piedmont blues artist Blind Willie McTell. By the end of the 1940s, however, pure blues was only a minor part of popular music, having been subsumed by offshoots like rhythm & blues and the nascent rock and roll style. Some styles of electric, piano-driven blues, like the boogie-woogie, retained a large audience. A bluesy style of gospel also became popular in mainstream America in the 1950s, led by singer Mahalia Jackson. The blues genre experienced major revivals in the 1950s with Chicago blues artists such as Muddy Waters and Little Walter as well as in the 1960s in the stream of the British Invasion and American folk music revival when country bluesmen like Mississippi John Hurt and Reverend Gary Davis were rediscovered. The seminal blues artists of these periods had tremendous influence on rock musicians such as Chuck Berry in the 1950s, as well as on the British blues and blues-rock scenes of the 1960s and '70s, including among others Eric Clapton in Britain and Johnny Winter in Texas.

13. Jazz

Jazz is a kind of music characterized by swung and blue notes, call and response vocals, polyrhythms and improvisation. Though originally a kind of dance music, jazz has been a major part of popular music, and has also become a major element of Western classical music. Jazz has roots in West African cultural and musical expression, and in African American music traditions including blues and ragtime, as well as European military band music. Early jazz was closely related to ragtime, with which it could be distinguished by the use of more intricate rhythmic improvisation. The earliest jazz bands adopted much of the vocabulary of the blues, including bent and blue notes and instrumental "growls" and

smears otherwise not used on European instruments. Jazz's roots come from the city of New Orleans, Louisiana, populated by Cajuns and black Creoles, who combined the French-Canadian culture of the Cajuns with their own styles of music in the 19th century. Large Creole bands that played for funerals and parades became a major basis for early jazz, which spread from New Orleans to Chicago and other northern urban centers.

Though jazz had long since achieved some limited popularity, it was Louis Armstrong who became one of the first popular stars and a major force in the development of jazz, along with his friend pianist Earl Hines. Armstrong, Hines and their colleagues were improvisers, capable of creating numerous variations on a single melody. Armstrong also popularized scat singing, an improvisational vocal technique in which nonsensical syllables (vocables) are sung. Armstrong and Hines were influential in the rise of a kind of pop big band jazz called swing. Swing is characterized by a strong rhythm section, usually consisting of double bass and drums, medium to fast tempo, and rhythmic devices like the swung note, which is common to most jazz. Swing is primarily a fusion of 1930s jazz fused with elements of the blues and Tin Pan Alley. Swing used bigger bands than other kinds of jazz, leading to bandleaders tightly arranging the material which discouraged improvisation, previously an integral part of jazz. Swing became a major part of African American dance, and came to be accompanied by a popular dance called the swing dance.

Jazz influenced many performers of all the major styles of later popular music, though jazz itself never again became such a major part of American popular music as during the swing era. The later 20th century American jazz scene did, however, produce some popular crossover stars, such as Miles Davis. In the middle of the 20th century, jazz evolved into a variety of subgenres, beginning with bebop. Bebop is a form of jazz characterized by fast tempos, improvisation based on harmonic structure rather than melody, and use of the flatted fifth. Bebop was developed in the early and mid-1940s, later evolving into styles like hard bop and free jazz. Innovators of the style included Charlie Parker and Dizzy Gillespie, who arose from small jazz clubs in New York City

14. Country music

Country music is primarily a fusion of African American blues and spirituals with Appalachian folk music, adapted for pop audiences and popularized beginning in the 1920s. The origins of country are in rural Southern folk music, which was primarily Irish

and British, with African and continental European musics. Anglo-Celtic tunes, dance music, and balladry were the earliest predecessors of modern country, then known as hillbilly music. Early hillbilly also borrowed elements of the blues and drew upon more aspects of 19th-century pop songs as hillbilly music evolved into a commercial genre eventually known as country and western and then simply country. The earliest country instrumentation revolved around the European-derived fiddle and the African-derived banjo, with the guitar later added. String instruments like the ukulele and steel guitar became commonplace due to the popularity of Hawaiian musical groups in the early 20th century.

The roots of commercial country music are generally traced to 1927, when music talent scout Ralph Peer recorded Jimmie Rodgers and The Carter Family. Popular success was very limited, though a small demand spurred some commercial recording. After World War II, there was increased interest in specialty styles like country music, producing a few major pop stars. The most influential country musician of the era was Hank Williams, a bluesy country singer from Alabama. He remains renowned as one of country music's greatest songwriters and performers, viewed as a "folk poet" with a "honky-tonk swagger" and "working-class sympathies". Throughout the decade the roughness of honky tonk gradually eroded as the Nashville sound grew more pop-oriented. Producers like Chet Atkins created the Nashville sound by stripping the hillbilly elements of the instrumentation and using smooth instrumentation and advanced production techniques. Eventually, most records from Nashville were in this style, which began to incorporate strings and vocal choirs.

By the early part of the 1960s, however, the Nashville sound had become perceived as too watered-down by many more traditionalist performers and fans, resulting in a number of local scenes like the Lubbock sound and the Bakersfield sound. A few performers retained popularity, however, such as the long-standing cultural icon Johnny Cash. The Bakersfield sound began in the mid to late 1950s when performers like Wynn Stewart and Buck Owens began using elements of Western swing and rock, such as the breakbeat, in their music. In the '60s performers like Merle Haggard popularized the sound. In the early 1970s, Haggard was also part of outlaw country, alongside singer-songwriters such as Willie Nelson and Waylon Jennings. Outlaw country was rock-oriented and lyrically focused on the criminal antics of the performers, in contrast to the clean-cut country

singers of the Nashville sound. By the middle of the 1980s, the country music charts were dominated by pop singers, alongside a nascent revival of honky-tonk-style country with the rise of performers like Dwight Yoakam. The 1980s also saw the development of alternative country performers like Uncle Tupelo, who were opposed to the more pop-oriented style of mainstream country. At the beginning of the 2000s, pop-oriented country acts remained among the best-selling performers in the United States, especially Garth Brooks.

15.R&B and soul

R&B, an abbreviation for rhythm and blues, is a style that arose in the 1930s and 1940s. Early R&B consisted of large rhythm units "smashing away behind screaming blues singers (who) had to shout to be heard above the clanging and strumming of the various electrified instruments and the churning rhythm sections". R&B was not extensively recorded and promoted because record companies felt that it was not suited for most audiences, especially middle-class whites, because of the suggestive lyrics and driving rhythms. Bandleaders like Louis Jordan innovated the sound of early R&B, using a band with a small horn section and prominent rhythm instrumentation. By the end of the 1940s, he had had several hits, and helped pave the way for contemporaries like Wynonie Harris and John Lee Hooker. Many of the most popular R&B songs were not performed in the rollicking style of Jordan and his contemporaries; instead they were performed by white musicians like Pat Boone in a more palatable mainstream style, which turned into pop hits. By the end of the 1950s, however, there was a wave of popular black blues-rock and country-influenced R&B performers like Chuck Berry gaining unprecedented fame among white listeners.

Soul music is a combination of rhythm and blues and gospel which began in the late 1950s in the United States. It is characterized by its use of gospel-music devices, with a greater emphasis on vocalists and the use of secular themes. The 1950s recordings of Ray Charles, Sam Cooke, and James Brown are commonly considered the beginnings of soul. Charles' Modern Sounds (1962) records featured a fusion of soul and country music, country soul, and crossed racial barriers in music at the time. One of Cooke's most well-known songs "A Change Is Gonna Come" (1964) became accepted as a classic and an anthem of the civil rights movement of the 1960s. The Motown Record Corporation of Detroit, Michigan became highly successful during the early and mid 1960s by releasing

soul recordings with heavy pop influences to make them palatable to white audiences, allowing black artists to more easily crossover to white audiences.

Pure soul was popularized by Otis Redding and the other artists of Stax Records in Memphis, Tennessee. By the late 1960s, Atlantic recording artist Aretha Franklin had emerged as the most popular female soul star in the country. Also by this time, soul had splintered into several genres, influenced by psychedelic rock and other styles. The social and political ferment of the 1960s inspired artists like Marvin Gaye and Curtis Mayfield to release albums with hard-hitting social commentary, while another variety became more dance-oriented music, evolving into funk. Despite his previous affinity with politically and socially-charged lyrical themes, Gaye helped popularize sexual and romance-themed music and funk, while his 1970s recordings, including *Let's Get It On* (1973) and *I Want You* (1976) helped develop the quiet storm sound and format. One of the most influential albums ever recorded, Sly & the Family Stone's *There's a Riot Goin' On* (1971) has been considered among the first and best examples of the matured version of funk music, after prototypical instances of the sound in the group's earlier work. Spoken word soul, an eclectic blend of poetry, jazz-funk and soul was practiced by such artists as Gil Scott-Heron and The Last Poets, and featured critical political and social commentary with afrocentric sentiment. Scott-Heron's proto-rap work, including "The Revolution Will Not Be Televised" (1971) and *Winter in America* (1974), has had a considerable impact on later hip hop artists, while his unique sound with Brian Jackson influenced neo soul artists.

During the mid-1970s, some highly slick and commercial bands like The O'Jays and Hall & Oates achieved mainstream success with styles like Philly soul and blue-eyed soul. By the end of the '70s, soul, funk, rock and most other genres were dominated by tracks influenced by disco, a kind of popular dance music. With the introduction of influences from electro music and funk in the late 1970s and early 1980s, soul music became less raw and more slickly produced, resulting in a genre of music that was once again called R&B, usually distinguished from the earlier rhythm and blues by identifying it as contemporary R&B.

16. Rock, metal and punk

Rock and roll is a kind of popular music, developed out of country, blues and R&B.

Rock's exact origins and early influences have been hotly debated, and are the subjects of

much scholarship. Though squarely in the blues tradition, rock took elements from Afro-Caribbean and Latin musical techniques. Rock was an urban style, formed in the areas where diverse populations resulted in the mixtures of African American, Latin and European genres ranging from the blues and country to polka and zydeco. Rock and roll first entered popular music through a style called rockabilly, which fused the nascent sound with elements of country music. Black-performed rock and roll had previously had limited mainstream success, but it was the white performer Elvis Presley who first appealed to mainstream audiences with a black style of music, becoming one of the best-selling musicians in history, and brought rock and roll to audiences across the world.

Topic : The Music Of Native Americans

Topic Objective:

At the end of this topic student would be able to:

- Discuss its characteristics
- Discuss the Song texts and sources
- Discuss the Societal role
- Discuss the History
- Discuss the Eastern Woodlands

Definition/Overview:

American Indian music is the music that is used, created or performed by Native North Americans. In addition to the tribally specific music of those groups there now exist pan-tribal and intertribal genres as well as distinct Indian subgenres of popular music including: rock, blues, hip hop, classical, film music and reggae, as well as unique popular styles like waila (chicken scratch).

Key Points:

1. Characteristics

Vocalization and percussion are the most important aspects of traditional Native American music. Vocalization takes many forms, ranging from solo and choral song to responsorial, unison and multipart singing. Percussion, especially drums and rattles, are common

accompaniment to keep the rhythm steady for the singers, who generally use their native language or non-lexical vocables (nonsense syllables). Traditional music usually begins with slow and steady beats that grow gradually faster and more emphatic, while various flourishes like drum and rattle tremolos, shouts and accented patterns add variety and signal changes in performance for singers and dancers

2. Song texts and sources

Native American song texts include both public pieces and secret songs, said to be "ancient and unchanging", which are used only for sacred and ceremonial purposes. There are also public sacred songs, as well as ritual speeches that are sometimes perceived as musical because of their use of rhythm and melody. These ritual speeches often directly describe the events of a ceremony, and the reasons and ramifications of the night. Vocables, or lexically meaningless syllables, are a common part of many kinds of Native American songs. They frequently mark the beginning and end of phrases, sections or songs themselves. Often songs make frequent use of vocables and other untranslatable elements. Songs that are translatable include historical songs, like the Navajo "Shi' naasha', which celebrates the end of Navajo internment in Fort Sumner, New Mexico in 1868. Tribal flag songs and national anthems are also a major part of the Native American musical corpus, and are a frequent starter to public ceremonies, especially powwows. Native American music also includes a range of courtship songs, dancing songs and popular American or Canadian tunes like "Amazing Grace", "Dixie", "Jambalaya" and "Sugar Time". Many songs celebrate harvest, planting season or other important times of year

3. Societal role

Native American music plays a vital role in history and education, with ceremonies and stories orally passing on ancestral customs to new generations. Native American ceremonial music is traditionally said to originate from deities or spirits, or from particularly respected individuals. Rituals are shaped by every aspect of song, dance and costuming, and each aspect informs about the "makers, wearers and symbols important to the nation, tribe, village, clan, family, or individual". Native Americans perform stories through song, music and dance, and the historical facts thus propagated are an integral part of Native American beliefs. Epic legends and stories about culture heroes are a part of

tribal music traditions, and these tales are often an iconic part of local culture. They can vary slightly from year to year, with leaders recombining and introducing slight variations. The Pueblo compose a number of new songs each year in a committee which uses dreams and visions.

The styles and purposes of music vary greatly between and among each Native American tribe. However, a common concept amongst many indigenous groups is a conflation of music and power. For example, the Pima people feel many of their songs were given in the beginning and sung by the Creator. It is believed that some people then have more of an inclination to musical talent than others because of an individual's peculiar power

4. Gender

Within various Native American communities, gender plays an important role in music. Men and women play sex-specific roles in many musical activities. Instruments, songs and dances are often peculiar to one or the other sex, and many musical settings are strictly controlled by sex. In modern powwows, women play a vital role as backup singers and dancers. The Cherokee people, for example, hold dances before stickball games. At these pre-game events, men and women perform separate dances and follow separate regulations. Men will dance in a circle around a fire, while women dance in place. Men sing their own songs, while women have their songs sung for them by an elder. Whereas the men's songs invoke power, the women's songs draw power away from the opposing stickball team. In some societies, there are customs where certain ceremonial drums are only to be played by men. For the Southern Plains Indians, it is believed that the first drum was given to a woman by the Great Spirit, who instructed her to share it with all women of native nations. However, there also exist prohibitions against women sitting at the Big Drum.

Chief Joseph once said, "We were taught to believe that the Great Spirit sees and hears everything, and that he never forgets, that hereafter he will give every man a spirit home according to his deserts; if he has been a good man, he will have a good home; if he has been a bad man, he will have a bad home. This I believe and all my people believe the same."

John Wooden Legs of the Cheyenne tribe once stated, "Our land is everything to us...I will tell you one of the things we remember on our land. We remember that our grandfathers paid for it - with their lives."

Charles A. Eastman once said, "Every age, every race, has its leaders and heroes. There were over sixty distinct tribes of Indians on this continent, each of which boasted its notable men. The names and deeds of some of these men will live in American history, yet in the true sense they are unknown, because misunderstood. I should like to present some of the greatest chiefs of modern times in the light of the native character and ideals, believing that the American people will gladly do them tardy justice."

In many tribal music cultures, there is a relative paucity of traditional women's songs and dances, especially in the Northeast and Southeast music areas. The Southeast is, however, home to a prominent women's musical tradition in the use of leg rattles for ceremonial and friendship dances, and the women's singing during Horse and Ball Game contests. The West Coast tribes of North America tend to more prominence in women's music, with special women's love songs, medicine songs and hand game songs; the Southwest is particularly diverse in women's musical offerings, with major ceremonial, instrumental and social roles in dances.. Women also play a vital ceremonial role in the Sun Dance of the Great Plains and Great Basin, and also sing during social dances; Shoshone women still sang the songs of the Ghost Dance into the 1980s.

5. History

Music and history are tightly interwoven in Native American life. A tribe's history is constantly told and retold through music, which keeps alive an oral narrative of history. These historical narratives vary widely from tribe to tribe, and are an integral part of tribal identity. However, their historical authenticity cannot be verified; aside from supposition and some archaeological evidence, the earliest documentation of Native American music came with the arrival of European explorers. Musical instruments and pictographs depicting music and dance have been dated as far back as the 7th century.

Bruno Nettl refers to the style of the Great Basin area as the oldest style and common throughout the entire continent before Mesoamerica but continued only in the Great Basin and in the lullaby, gambling, and tale genres around the continent. A style featuring

relaxed vocal technique and the rise may have originated in Mesoamerican Mexico and spread northward, particularly into the California-Yuman and Eastern music areas. According to Nettl, these styles also feature "relative" rhythmic simplicity in drumming and percussion, with isometric material and pentatonic scales in the singing, and motives created from shorter sections into longer ones.

While this process occurred, three Asian styles may have influenced North American music across the Bering Strait, all featuring pulsating vocal technique and possibly evident in recent Paleo-Siberian tribes such as Chuckchee, Yukaghir, Koryak. Also, these may have influenced the Plains-Pueblo, Athabaskan, and Inuit-Northwest Coast areas. According to Nettl, the boundary between these southward and the above northward influences are the areas of greatest musical complexity: the Northwest Coast, Pueblo music, and Navajo music. Evidence of influences between the Northwest Coast and Mexico are indicated, for example, by bird-shaped whistles. The Plains-Pueblo area has influenced and continues to influence the surrounding cultures, with contemporary musicians of all tribes learning Plains-Pueblo influenced pantribal genres such as Peyote songs

6. Southwest

Arid American Southwest is home to two broad groupings of closely-related cultures, the Pueblo and Athabaskan. The Southern Athabaskan Navajo and Apache tribes sing in Plains-style nasal vocals with unblended monophony, while the Pueblos emphasize a relaxed, low range and highly blended monophonic style. Athabaskan songs are swift and use drums or rattles, as well as an instrument unique to this area, the Apache violin, or "Tsii'edo'a'tl" meaning "wood that sings" in Apache.

Pueblo songs are complex and meticulously detailed, usually with five sections divided into four or more phrases characterized by detailed introductory and cadential formulas. They are much slower in tempo than Athabaskan songs, and use various percussion instruments as accompaniment.

Nettl describes Pueblo music, including Hopi, Zuni, Taos Pueblo, San Ildefonso, Santo Domingo, and many others, as one of the most complex on the continent, featuring increased length and number of scale tones (hexatonic and heptatonic common), variety of

form, melodic contour, and percussive accompaniment, ranges between an octave and a twelfth, with rhythmic complexity equal to the Plains sub-area. He sites the Kachina dance songs as the most complex songs and Hopi and Zuni material as the most complex of the Pueblo, while the Tanoans and Keresans musics are simpler and intermediary between the Plains and western Pueblos. The music of the Pima and Papago is intermediary between the Plains-Pueblo and the California-Yuman music areas, with melodic movement of the Yuman, though including the rise, and the form and rhythm of the Pueblo.

He describes Southern Athabascan music, that of the Apache and Navajo, as the simplest next to the Great Basin style, featuring strophic form, tense vocals using pulsation and falsetto, tritonic and tetratonic scales in triad formation, simple rhythms and values of limited duration (usually only two per song), arc-type melodic contours, and large melodic intervals with a predominance of major and minor thirds and perfect fourths and fifths with octave leaps not rare. Peyote songs share characteristics of Apache music and Plains-Pueblo music having been promoted among the Plains by the Apache people.

He describes the structural characteristics of California-Yuman music, including that of Pomo, Miwak, Luiseno, Catalineno, and Gabrielino, and the Yuman tribes, including, Mohave, Yuman, Havasupai, Maricopa, as using the rise in almost all songs, a relaxed nonpulsating vocal technique (like European classical music), a relatively large amount of isorhythmic material, some isorhythmic tendencies, simple rhythms, pentatonic scales without semitones, an average melodic range of an octave, sequence, and syncopated figures such as a sixteenth-note, eight-note, sixteenth-note figure. The form of rise used varies throughout the area, usually being rhythmically related to the preceding non-rise section but differing in melodic material or pitch. The rise may be no higher than the highest pitch of the original section, but will contain a much larger number of higher pitches. In California the non-rise is usually one reiterate phrase, the rise being the phrase transposed an octave higher, the Yumans use a non-rise of long repeated sections each consisting of several phrases, the rise being three to five phrases performed only once, and in southern California the previous two and progressive forms are found.

7. Eastern Woodlands

Inhabiting a wide swath of the United States and Canada, Eastern Woodlands natives, according to Nettl, can be distinguished by antiphony (call and response style singing),

which does not occur in other areas. Their territory includes Maritime Canada, New England, U.S. Mid-Atlantic, Great Lakes and Southeast regions. Songs are rhythmically complex, characterized by frequent metric changes and a close relationship to ritual dance. Flutes and whistles are solo instruments, and a wide variety of drums, rattles and striking sticks are played. Nettl describes the Eastern music area as the region between the Mississippi river and the Atlantic. The most complex styles being that of the Southeastern Creek, Yuchi, Cherokee, Choctaw, Iroquois and their language group, the simpler style being that of the Algonquian language group including Delaware and Penobscot. The Algonquian speaking Shawnee have a relatively complex style influenced by the nearby southeastern tribes.

The characteristics of this entire area include short iterative phrases, reverting relationships, shouts before, during, and after singing, anhematonic pentatonic scales, simple rhythms and meter and, according to Nettl, antiphonal or responsorial techniques including "rudimentary imitative polyphony". Melodic movement tends to be gradually descending throughout the area and vocals include a moderate amount of tension and pulsation.

8. Plains

Extending across the American Midwest into Canada, Plains-area music is nasal, with high pitches and frequent falsettos, with a terraced descent (a step-by-step descent down an octave) in an unblended monophony. Strophes use incomplete repetition, meaning that songs are divided into two parts, the second of which is always repeated before returning to the beginning.

Large double-sided skin drums are characteristic of the Plains tribes, and solo end-blown flutes (flageolet) are also common.

Nettl describes the central Plains tribes, from Canada to Texas: Blackfoot, Crow, Dakota, Cheyenne, Arapaho, Kiowa, and Comanche, as the most typical and simple sub-area of the Plains-Pueblo music area. This area's music is characterized by extreme vocal tension, pulsation, melodic preference for perfect fourths and a range averring a tenth, rhythmic complexity, and increased frequency of tetratonic scales. The musics of the Arapaho and

Cheyenne intensify these characteristics, while the northern tribes, especially Blackfoot music, feature simpler material, smaller melodic ranges, and fewer scale tones.

Nettl Arapaho music includes ceremonial and secular songs, such as the ritualistic Sun Dance, performed in the summer when the various bands of the Arapaho people would come together. Arapaho traditional songs consist of two sections exhibiting terraced descent, with a range greater than an octave and scales between four and six tones. Other ceremonial songs were received in visions, or taught as part of the men's initiations into a society for his age group. Secular songs include a number of social dances, such as the triple meter round dances and songs to inspire warriors or recent exploits. There are also songs said to be taught by a guardian spirit, which should only be sung when the recipient is near death.

9. Great Basin

Music of the Great Basin is simple, discreet and ornate, characterized by short melodies with a range smaller than an octave, moderately-blended monophony, relaxed and open vocals and, most uniquely, paired-phrase structure, in which a melodic phrases, repeated twice, is alternated with one to two additional phrases. A song of this type might be diagrammed as follows: AA BB CC AA BB CC, etc.

Nettl describes the music of the sparsely settled Great Basin, including most of desert Utah and Nevada (Paiute, Ute, Shoshoni) and some of southern Oregon (Modoc and Klamath), as "extremely simple," featuring melodic ranges averaging just over a perfect fifth, many tetratonic scales, and short forms. The majority of songs are iterative with each phrase repeated once, though occasional songs with multiple repetitions are found. Many Modoc and Klamath songs contain only one repeated phrase and many of their scales only two to three notes (ditonic or tritonic). This style was carried to the Great Plains by the Ghost Dance religion which originated among the Paiute, and very frequently features paired-phrase patterns and a relaxed nonpulsating vocal style. Herzog attributes the similarly simple lullabies, song-stories, and gambling songs found all over the continent historically to the music of the Great Basin which was preserved through relative cultural isolation and low-population.

10. Northwest Coast

Open vocals with monophony are common in the Pacific Northwest and British Columbia, though polyphony also occurs (this the only area of North America with native polyphony). Chromatic intervals accompanying long melodies are also characteristic, and rhythms are complex and declamatory, deriving from speech. Instrumentation is more diverse than in the rest of North America, and includes a wide variety of whistles, flutes, horns and percussion instruments.

Nettl describes the music of the Kwakwaka'wakw, Nuuchahnulth, Tsimshian, Makah, and Quileute as some of the most complex on the continent, with the music of the Salish nations (Nlaka'pamux, Nuxalk, and Sliammon, and others directly east of the Northwest tribes) as being intermediary between these Northwest Coast tribes and Inuit music. The music of the Salish tribes, and even more so the Northwest coast, intensifies the significant features of Inuit music, see below, however their melodic movement is often pendulum-type ("leaping in broad intervals from one limit of the range to the other"). The Northwest coast music also "is among the most complicated on the continent, especially in regard to rhythmic structure," featuring intricate rhythmic patterns distinct from but related to the vocal melody and rigid percussion. He also reports unrecorded use of incipient polyphony in the form of drones or parallel intervals in addition to antiphonal and responsorial forms. Vocals are extremely tense, producing dynamic contrast, ornamentation, and pulsation, and also often using multiple sudden accents in one held tone

Topic : The Roots Of European/Anglo-American Music

Topic Objective:

At the end of this topic student would be able to:

- Understand the Traditional Music
- Understand and learn the Euro- and Anglo- American Music in the 19th century
- Learn the Religious Music of the Colonial Period
- Discuss the Folk Music

Definition/Overview:

The topic states that the Thirteen Colonies of the original United States were all former English possessions, and Anglo culture became a major foundation for American folk and popular music.

Many American folk songs use the same music, but with new lyrics, often as parodies of the original material. American Anglo songs can also be distinguished from British songs by having fewer pentatonic tunes, less prominent accompaniment (but with heavier use of drones) and more melodies in major

Key Points:**1. Traditional Music**

Anglo-American traditional music, dating back to colonial times, includes a variety of broadside ballads, humorous stories and tall tales, and disaster songs regarding mining, shipwrecks (especially in New England) and murder. Folk heroes like Joe Magarac, John Henry and Jesse James are also part of many songs. Folk dance of Anglo origin include the square dance, descended from the European high society quadrille, combined with the American innovation of a caller instructing the dancers. Sea shanties are an important part of Anglo-American music. Folklorist Alan Lomax described regional differences among rural Anglo musicians as included the relaxed and open-voiced northern vocal style and the pinched and nasal southern style, with the west exhibiting a mix of the two. He attributed these differences to sexual relations, the presence of minorities and frontier life.

2. Euro- and Anglo- American Music in the 19th century

White Americans who owned property and were educated tended to be familiar with two kinds of entertainment music: opera and song.

Operas are stage works based on plays (sometimes called "librettos"); the texts involve dramatic enactments of a fictional world.

Songs are musical interpretations of poetry.

Avoid confusing these two categories: Operas rarely contain songs; instead they contain works called -- arias, duets, and choruses -- sung by actors portraying characters.

3. Song: Parlor Song and "Art" Song

Songs in 19th-century England and the U.S. were a major feature of popular entertainment, increasing in importance throughout the century.

Early 19th-century composers (especially German and Austrian) popularized the form and made it "respectable" (on a par with symphonies and string quartets).

In the late 19th-century, the rise of the middle "consumer" class made songs (in the form of sheet music) into the world's first mass media music industry. These were often called "Parlor Songs."

4. Religious Music of the Colonial Period

Religious music (also sacred music) is music performed or composed for religious use or through religious influence. A lot of music has been composed to complement religion, and many composers have derived inspiration from their own religion. Many forms of traditional music have been adapted to fit religions' purposes or have descended from religious music. There is a long history of Christian Church music. Johann Sebastian Bach, considered one of the most important and influential European classical music composers, wrote most of his music for the Lutheran church. Religious music often changes to fit the times; Contemporary Christian music, for example, uses idioms from various secular popular music styles but with religious lyrics. Gospel music has always done this, for example incorporating funk, and continues to do so. Monotheism and tonality, all tones relating and resolving to a tonic, are often associated, and the textures of European homophony, equated with monotheism, may be contrasted with Asian heterophony, equated with poly or pantheism. Navajo music's cyclic song and song-group forms mirrors the cyclic nature of their deities such as Changing Woman.

There is virtually no record of the earliest music of the Christian church except a few New Testament fragments of what are probably hymns. Some of these fragments are still sung as hymns today in the Orthodox Church, including "Awake, awake O sleeper" on the occasion of someone's baptism. Another early hymn is the Phos Hilaron (Greek for

"Gladstone Light") which was part of the Liturgy of the Hours morning prayers (matins) in the early Christian Church. It is a hymn describing the morning light. Being Jewish, Jesus and his disciples would most likely have sung the psalms from memory. However, the repertoire of ordinary people was larger than it is today, so they probably knew other songs too. Early Christians continued to sing the psalms much as they were sung in the synagogues in the first century. Modern artists include Tim Hughes and Matt Redman.

5. Folk Music

American folk music, also known as roots music, is a broad category of music including Bluegrass, country music, gospel, old time music, jug bands, Appalachian folk, blues, Cajun and Native American music. The music is considered American either because it is native to the United States or because it developed there, out of foreign origins, to such a degree that it struck musicologists as something distinctly new. It is considered "roots music" because it served as the basis of music later developed in the United States, including rock and roll, rhythm and blues, and jazz.

Many Roots musicians do not consider themselves to be folk musicians; the main difference between the American folk music revival and American "Roots music" is that Roots music seems to cover a slightly broader range, including blues and country.

Roots musical forms reached their most expressive and varied forms in the first two to three decades of the 20th century. The Great Depression and the Dust Bowl were extremely important in disseminating these musical styles to the rest of the country, as Delta blues masters, itinerant honky tonk singers and Latino and Cajun musicians spread to cities like Chicago, Los Angeles and New York. The growth of the recording industry in the same approximate period was also important; increased possible profits from music placed pressure on artists, songwriters and label executives to replicate previous hit songs. This meant that fads like Hawaiian slack-key guitar never died out completely as rhythms or instruments or vocal stylings were incorporated into disparate genres. By the 1950s, all the forms of roots music had led to pop-oriented forms. Folk musicians like the Kingston Trio, pop-Tejano and Cuban-American fusions like boogaloo, chachacha and mambo, blues-derived rock and roll and rockabilly, pop-gospel, doo wop and R&B (later secularized further as soul music) and the Nashville sound in country music all modernized and expanded the musical palette of the country.

The roots approach to music emphasizes the diversity of American musical traditions, the genealogy of creative lineages and communities, and the innovative contributions of musicians working in these traditions today. In recent years roots music has been the focus of popular media programs such as Garrison Keillor's public radio program A Prairie Home Companion and the feature film by the same name.

Topic : The Roots Of African-American Music

Topic Objective:

At the end of this topic student would be able to:

- Discuss the 19th century (1800s-1900s)
- Discuss the Early 20th century (1900s-1930s)
- Understand the Mid-20th century (1940s-1960s)
- Discuss the 1970s and 1980s Periods
- Discuss the 1990s and 2000s

Definition/Overview:

The topic states that African American music is an umbrella term given to a range of music and musical genres emerging from or influenced by the culture of African Americans, who have long constituted a large ethnic minority of the population of the United States. Some of their ancestors were originally brought to North America to work as enslaved peoples, bringing with them typically polyrhythmic songs from hundreds of ethnic groups across West and sub-Saharan Africa. In the United States, as cultures merged, multiple cultural traditions merged with influences from polka, waltzes and other European music. Later periods saw considerable innovation and change. African American genres have been highly influential across socio-economic groupings and internationally. African American music and all aspects of African American culture are celebrated during Black History Month in February of each year in the United States.

Key Points:**1. 19th century (1800s-1900s)**

The influence of African Americans on mainstream American music began in the 19th century, with the advent of blackface minstrelsy. The banjo, of African origin, became a popular instrument, and its African-derived rhythms were incorporated into popular songs by Stephen Foster and other songwriters. In the 1830s, the Second Great Awakening led to a rise in Christian revivals and pietism, especially among African Americans. Drawing on traditional work songs, African American slaves originated began performing a wide variety of Spirituals and other Christian music. Many of these songs were coded messages of subversion against slaveholders, or which signaled escape.

During the period after the Civil War, the spread of African American music continued. The Fisk University Jubilee Singers toured first in 1871. Artists including Morris Hill and Jack Delaney helped revolutionize post-war African music in the central East of the United States. In the following years, the Hampton Students and professional jubilee troops formed and toured. The first black musical-comedy troupe, Hyers Sisters Comic Opera Co., was organized in 1876. By the end of the 19th century, African American music was an integral part of mainstream American culture. Ragtime performers like Scott Joplin became popular and some soon became associated with the Harlem Renaissance and early civil rights activists.

2. Early 20th century (1900s-1930s)

The early part of the 20th century saw a constant rise in popularity of African American blues and jazz. As well as the developments in the fields of visual arts, the Harlem Renaissance of the early 20th century led to developments in music.

White and Latino performers of both genres existed, and there had always been cross-cultural communication between the United States' races. Jewish klezmer music, for example, was a noted influence on jazz, while Jelly Roll Morton famously explained that a "Latin tinge" was a necessary component of good music. African American music was often simplified for European American audiences, who would not have as readily

accepted black performers, leading to genres like swing music, a pop-based outgrowth of jazz.

On the stage, the first musicals written and produced by African Americans to appear on Broadway debuted in 1898 with *A Trip to Coontown* by Bob Cole and Billy Johnson. In 1901, the first known recorded of black musicians was that of Bert Williams and George Walker; this set featured music from Broadway musicals. The first black opera was performed in 1911 with Scott Joplin's *Treemonisha*. The following year, the first in a series of annual black symphony orchestra concerts were performed at Carnegie Hall.

The return of the black musical to Broadway occurred in 1921 with Sissle and Blake's *Shuffle Along*. In 1927, a concert survey of black music was performed at Carnegie Hall including jazz, spirituals and the symphonic music of W.C. Handy's Orchestra and Jubilee singers. The first major film musical with a black cast was King Vidor's *Hallelujah* of 1929. The first Symphony by a black composer to be performed by a major orchestra was William Grant Still's *Afro-American Symphony* with the New York Philharmonic. African American performers were featured in operas such as *Porgy and Bess* and Virgil Thompson's *Four Saints in Three Acts* of 1934. Also in 1934 William Dawson's *Negro Folk Symphony* became the second African American composer's work to receive attention by a major orchestra with its performance by the Philadelphia Orchestra.

3. Mid-20th century (1940s-1960s)

By the 1940s, cover versions of African American songs were commonplace, and frequently topped the charts, while the original musicians found success among their African American audience, but not in mainstream. In 1955, Thurman Ruth persuaded a gospel group to sing in a secular setting, the Apollo Theater, with such success that he subsequently arranged gospel caravans that traveled around the country, playing the same venues that rhythm and blues singers had popularized.

African Americans in the 1940s and 1950s were developing a genre called rock and roll, which featured a very strong backbeat and whose exponents included Wynonie Harris. However, it was with white musicians such as Bill Haley and Elvis Presley, playing a guitar-based fusion of black rock and roll with country music called rockabilly, that rock music became commercially successful. Rock music thereafter became more associated

with white people, though it did give some black people, such as Chuck Berry and Bo Diddley, a high level of commercial success.

The late 1950s also saw vastly increased popularity of hard blues from the earliest part of the century, both in the United States and United Kingdom. The 50s also saw doo-wop become popular. A secularized form of American gospel music called soul also developed, with pioneers like Ben E. King and Sam Cooke leading the wave. Soul and R&B became a major influence on surf, as well as the chart-topping girl groups like The Angels and The Shangri-Las, only some of whom were white. Black divas like Diana Ross & the Supremes and Aretha Franklin became 60s crossover stars. In the UK, British blues became a gradually mainstream phenomenon, returning to the United States in the form of the British Invasion, a group of bands led by The Beatles who performed classic-style R&B, blues and pop with both traditional and modernized aspects.

The British Invasion knocked most other bands off the charts, with only a handful of groups, like The Mamas & the Papas, maintaining a pop career. Soul music, in two major highly-evolved forms, remained popular among blacks. Funk, usually said to have been invented by James Brown, incorporated influences from psychedelia and early heavy metal, particularly Jimi Hendrix. Hendrix was himself innovative in electric guitar, being one of the first guitarists to use effects pedals such as the wah wah pedal. Just as popular among blacks and with more crossover appeal, album-oriented soul revolutionized African American music with intelligent and philosophical lyrics, often with a socially aware tone. Marvin Gaye's *What's Going On* is perhaps the best-remembered of this field.

4. The 1970s and 1980s

The 1970s saw one of the greatest decades of black bands concerning melodic music, unlike a much contemporary rap, with hip hop being the only roots to the melodic music of blacks of the 70's. Album-oriented soul continued its popularity, while musicians like Smokey Robinson helped turn it into Quiet Storm music. Funk evolved into two strands, one a pop and soul fusion pioneered by Sly & the Family Stone, and the other a more experimental psychedelic and metal fusion led by George Clinton and his P-Funk ensemble.

Black musicians achieved generally little mainstream success, though African Americans had been instrumental in the invention of disco, and some artists, like Gloria Gaynor and Kool & the Gang, found crossover audiences. White listeners preferred country rock, singer-songwriters, stadium rock and, in some subcultures, heavy metal and punk rock.

The dozens, an urban African American tradition of using rhyming slang to put down your enemies (or friends) developed, through the smart-ass street jive of the early Seventies into a new form of music. In the South Bronx, the half speaking, half singing the rhythmic street talk of 'rapping' grew into the hugely successful cultural force known as Hip hop. Hip Hop would become a multicultural movement. Jamaican immigrants like DJ Kool Herc and spoken word poets like Gil Scott-Heron are often cited as the major innovators in early hip hop. Beginning at block parties in The Bronx, hip hop music arose as one facet of a large subculture with rebellious and progressive elements. At block parties, DJs spun records, most typically funk, while MCs introduced tracks to the dancing audience. Over time, DJs began isolating and repeating the percussion breaks, producing a constant, eminently dance-able beats, which the MCs began improvising more complex introductions and, eventually, lyrics.

In the 1980s, black pop artists included Michael Jackson (who brought a level of black stardom never seen before), Lionel Richie, Whitney Houston, and Prince, who sang a type of pop dance-soul that fed into New Jack Swing by the end of the decade. These artists are the most successful of the era. Hip hop spread across the country and diversified. Techno, Dance, Miami bass, Chicago Hip House, Los Angeles hardcore and Washington, D.C. Go Go developed during this period, with only Miami bass achieving mainstream success. But before long, Miami bass was relegated primarily to the Southeastern US, while Chicago hip house had made strong headways on college campuses and dance arenas (ie. the warehouse sound, the rave). The DC go-go sound like Miami bass became essentially a regional sound that didn't muster much mass appeal. Chicago house sound had expanded into the Detroit music environment and mutated into more electronic and industrial sounds creating Detroit techno, acid, jungle. Mating these experimental, usually DJ oriented, sounds with the prevalence of the multiethnic New York City disco sound from the 1970s and 1980s created a brand of music that was most appreciated in the huge discothques that are located in cities like Chicago, New York, Los Angeles, Detroit, Boston, etc. Eventually, European audiences embraced this kind of electronic dance music with more

enthusiasm than their North American counterparts. These variable sounds let the listeners prioritize their exposure to new music and rhythms while enjoying a gigantic dancing experience.

At the later half of the decade about 1986 rap took off into the mainstream with Run-D.M.C.'s *Raising Hell* and Beastie Boys' *Licensed To Ill* which became the first rap album to enter No.1 Spot on the Billboard 200. Both of these groups mixed rap and rock together which appealed to rock and rap audiences. Hip Hop took off from its roots and the golden age hip hop scene started. Hip Hop became popular in America until the 1990s when it became worldwide. The golden age scene would die out in the early 1990s when gangsta rap and g-funk took over.

In 1988, all-black heavy metal band Living Colour achieved mainstream success with their debut album *Vivid*, peaking at #6 on the Billboard 200, thanks to their Top 20 single "Cult of Personality". The band's music contained lyrics that attack the Eurocentrism and racism of America. A decade later, more black artists like Lenny Kravitz, Body Count, Ben Harper, and countless others would start playing rock again.

5. The 1990s and 2000s

Hip Hop, Rap, and R&B are the most popular genre of music for African Americans in this time. Contemporary R&B, as the post-disco version of soul music came to be known as, remained popular throughout the 1980s and 1990s. Male vocal groups in the style of soul groups such as The Temptations and The O'Jays were particularly popular, including New Edition, Boyz II Men, which ended up being the highest selling R&B male group of all time, Jodeci, Blackstreet, and, later, Dru Hill and Jagged Edge. Girl groups, including TLC, Destiny's Child, and SWV, were also highly successful. Destiny's Child would go on to be the highest selling female vocal group of all time.

Singer-songwriters such as 2Pac, R. Kelly, Mariah Carey, Montell Jordan, D'Angelo, and Raphael Saadiq of Tony! Toni! Ton! were also significantly popular during the 1990s, and artists such as Mary J. Blige, Faith Evans and BLACKstreet popularized a fusion blend known as hip-hop soul. D'Angelo's Marvin Gaye/Stevie Wonder-inspired sound would lead to the development of neo soul, popularized in the late 1990s/early 2000s by artists such as Lauryn Hill, Erykah Badu, India.Arie, Alicia Keys, and Musiq. According to one

music writer, D'Angelo's critically acclaimed album *Voodoo* (2000) "represents African American music at a crossroads ... To simply call [it] neo-classical soul...would be [to] ignore the elements of vaudeville jazz, Memphis horns, ragtime blues, funk and bass grooves, not to mention hip-hop, that slip out of every pore of these haunted songs."

By the 2000s, R&B had shifted towards an emphasis on solo artists, including Usher, although groups such as B2K and Destiny's Child continued to have success. The line between hip-hop and R&B became significantly blurred by producers such as Timbaland and Lil Jon, and artists such as Nelly, and Andre 3000, who, with partner Big Boi, helped popularize Southern hip hop music as OutKast. "Urban music" and "urban radio" are race-neutral terms which are synonymous with hip hop and R&B and the associated hip hop culture which originated in New York City. The term also reflects the fact that they are popular in urban areas, both within black population centers and among the general population (especially younger audiences).

The hip hop movement has become increasingly mainstream as the music industry has taken control of it. Essentially, "from the moment 'Rapper's Delight' went platinum, hip hop the folk culture became hip hop the American entertainment-industry sideshow." As a result, the music that is popularized by the music industry is becoming increasingly different than what hip hop was meant to be, and in the process makes people wonder who is responsible for this unappreciated shift. In February 2004, plans were announced for a Smithsonian affiliated Museum of African-American music to be built in Newark, New Jersey. Groundbreaking is planned for 2006.

In Section 2 of this course you will cover these topics:

- The Roots Of Latin American Music
- The Blues
- Jazz
- Gospel

Topic : The Roots Of Latin American Music

Topic Objective:

At the end of this topic student would be able to:

- Discuss the Characteristics
- Discuss the Indigenous music
- Discuss the Origins of Latin American Music
- Learn the Relationship to dance
- Learn the Traditional Music

Definition/Overview:

The topic discusses that Latin American music refers to the music of all countries in Latin America (and the Caribbean) and comes in many varieties. Latin America is home to musical styles such as the simple, rural conjunto music of northern Mexico, the sophisticated habanera of Cuba, the rhythmic sounds of the Puerto Rican plena, the symphonies of Heitor Villa-Lobos, and the simple and moving Andean flute. Music has played an important part recently in Latin America's politics, the nueva cancin movement being a prime example. Latin music is very diverse, with the only truly unifying thread being the use of Latin-derived languages, predominately the Spanish language, the Portuguese language in Brazil, and to a lesser extent, Latin-derived creole languages such as those found in Haiti. Although Spain and Portugal are not part of Latin America, Spanish music and Portuguese music are strongly cross-influenced with Latin music.

Key Points:

1. Characteristics

There are many diverse styles of Latin music, some of which constitutes Afro-American musical traditions, meaning that elements of European, African, and indigenous music are fused. In the past, various authors have suggested extreme positions like Latin American music being bereft of African influence, or being purely African with no European or indigenous elements, but it is now generally accepted that Latin American music is syncretic. Specifically, Spanish song forms, African rhythms, and European and

African/Afro-American harmonies are major parts of tropical Latin music as are the more modern genres such as rock, heavy-metal, punk, hip hop, jazz, reggae, and R&B.

The Spanish dcima song form, in which there are ten lines of eight syllables each, was the basis for many styles of Latin American song. The African influence is, however, central to Latin music and is the basis for the Dominican- Merengue, and Dominican Bachata Cuban rumba, the Puerto Rican Salsa, Bomba, and Plena, the Colombian cumbia, the Brazilian samba, the Ecuadorian bomba and marimba music, the candombe and murga rhythms from the River Plate, or Afro-Peruvian rhythms such as Festejo, Land, Panalivio, Socabn, Son de los Diablos, or Toro Mata. In Per there are regions where African musical influence meet and mingled with that of the Gypsy (Roma People). Examples of this mixture are found all over the central and northern coast of Per in rhythms such as that of the Zamacueca or Marinera and the Resbalosa. In the most rare of musical mestizages the African and Gypsy (Roma People) influence met the Andean, for example the Tondero, the Cumanana, and the Peruvian Vals from the northern coast.

Other African musical elements are most prevalent in the religious music of the multifarious syncretic traditions, like Brazilian candombl and Cuban santera.

Syncopation, a musical technique in which weak beats are accented instead of strong ones, is a major characteristic of Latin music. The African emphasis on rhythm is also important in Latin music, and is expressed through the primacy given to percussion instruments. The call-and-response song style which is common in Africa, is also found in Latin American; in this style of song, two or more elements respond to each other, musically or lyrically, one at a time. Author Bruno Nettl also cites as essentially African characteristics of Latin music the central position of instrumental music, the importance of improvisation and the "tendency to use a variety of tone colors... especially harsh, throaty singing".

Those African musical techniques that were similar to European techniques were kept in Latin America, while the more dissimilar elements abandoned; in addition, the most specialized aspects of African music, such as polyrhythms, remain a part of Latin music, while the less central aspects of African music, like scale and form, have been replaced by European features. Some elements of African music, most commonly the emphasis on rhythm, have been suggested as having a biological basis, though this is no longer generally accepted among scholars and has been refuted by several studies. Bruno Nettl

instead suggests that African techniques were retained because music played a central role in daily life and because African music was "in several ways more complex and more highly developed in Africa than in the Indian and Western folk cultures".

2. Indigenous music

Very little can be known for sure about music in what is now Latin America prior to the arrival of Europeans. Though there are extremely isolated people in the Amazon Basin and elsewhere that have had little contact with Europeans or Africans, Latin music is almost entirely a synthesis of European, African and indigenous elements. The advanced civilizations of the pre-contact era included the Mayan, Aztec and Incan empires.

The ancient Meso-American civilizations of the Maya and Aztec peoples played instruments including the tlapitzalli (a flute), teponatzli, a log drum, the conch-shell trumpet, various rattles and rasps and the huehuetl, a kettle drum. The earliest written accounts by Spanish colonizers indicate that Aztec music was entirely religious in nature, and was performed by professional musicians; some instruments were considered holy, and thus mistakes made by performers were punished as being possibly offensive to the gods.

Pictorial representations indicate that ensemble performance was common. Similar instruments were also found among the Incas of South America, who played in addition a wide variety of ocarinas and panpipes. The tuning of panpipes found in Per has similarities to instruments played in the Pacific islands, leading some scholars to believe in contact between South American and the Oceanic cultures.

Indigenous Music in the andean countries of Ecuador, Per and Bolivia tends to have the prominent use of flutelike and wind instruments usually made from wood and canes as well as animal bones and wings. The rhythm is usually kept with drums made out of wood and animal skins with simple rhythmic patterns of varying tempos. This is usually accompanied with rattlelike sounding instruments made out of animal claws, small stones or seeds. String instruments of European and Mediterranean origin have influenced local adaptations such as the Bolivian charango or the Ecuadorian mandolina. Genres in andean music are many within each country depending on region and Indian community and ethnicity within them. In Ecuador for instance, there are sanjuanitos and capishkas. In Per there is Huaynos and in Bolivia there are Tinkus, chuntuquis and morenadas.

3. Origins

The arrival of the Spanish and their music heralded the beginning of Latin American music. At the time, parts of Spain were controlled by the Moors of North Africa, who tolerated many ethnic groups. These people, like the Roma, Jews and Spanish Christians, each had their own styles of music, as did the Moors, that contributed to the early evolution of Latin music. Many Moorish instruments were adopted in Spain, for example, and the North African nasal, high-pitched singing style and frequent use of improvisation also spread to the all the peoples of Iberia, as did the Roma vocal trill that characterizes Roma music. From continental Europe, Spain adopted the French troubadour tradition, which by the 16th century was a major part of Spanish culture. Both ethnic Spaniards and Moors contributed to the troubadour tradition, which spawned the dcima song form, which features ten lines of eight syllables each. The dcima format remains an important part of Latin music, include in corridos, bolero, and vallenato.

Some modern peoples of Latin America are essentially purely African, such as the Garifuna of Central America, and their music reflects their isolation from European influence. However, in general, the African slaves brought to the Americas modified their musical traditions by either adapting African performance style with European songs or vice versa, or simply learning both European song and performance style. Some musical genres of northern and northeastern Africa, and the Islands off East Africa, share both traditional African and Middle Eastern features. The music and dance forms of the African diaspora, including many Caribbean and Latin American music genres like rumba and salsa, as well as African American music, were founded to varying degrees on musical traditions from Africa, taken there by African slaves.

4. Relationship to dance

The treatment of "music" and "dance" as separate art forms is a European idea. In many African languages there is no concept corresponding exactly to these terms. For example, in many Bantu languages, there is one concept that might be translated as "song" and another that covers both the semantic fields of the European concepts of "music" and "dance". So there is one word for both music and dance (the exact meaning of the concepts may differ from culture to culture).

For example, in Kiswahili, the word "ngoma" may be translated as "drum", "dance", "dance event", "dance celebration" or "music", depending on the context. Each of these translations is incomplete. Therefore, from an intracultural point of view, African music and African dance must be viewed in very close connection. The classification of the phenomena of this area of culture into "music" and "dance" is foreign to many African cultures.

5. Traditional music

A lot of African traditional music is or was performed by professional musicians. Some of it belongs to court music or sacral music traditions, therefore the term "folk" music is not always appropriate. Nevertheless, both the terms "folk music" and "traditional music" can be found in the literature.

Sub-Saharan African folk music and traditional music is mostly functional in nature. There are, for example, many different kinds of work songs, ceremonial or religious music and courtly music performed at royal courts, but none of these are performed outside of their intended social context.

Music is highly functional in African ethnic life, accompanying childbirth, marriage, hunting, and even political activities

6. Popular music

African popular music, like African traditional music, is vast and varied. Most contemporary genres of African popular music build on cross-pollination with western popular music. Many genres of popular music like blues, jazz, salsa and rumba derive to varying degrees on musical traditions from Africa, taken to the Americas by African slaves. These rhythms and sounds have subsequently been adapted by newer genres like rock, rhythm and blues. Likewise, African popular music has adopted elements, particularly the musical instruments and recording studio techniques of western music.

7. Influence in American music

African music has been a major factor in the shaping of what we know today as blues and jazz. These styles have all borrowed from African rhythms and sounds, brought over the

Atlantic Ocean by slaves. Paul Simon, on his album "Graceland" has used African bands and music, especially Ladysmith Black Mombazo along with his own lyrics. As the rise of rock'n'roll music is often credited as having begun with 1940s blues music, and with so many genres having branched off from rock - the myriad subgenres of heavy metal, punk rock, pop music and many more - it can be argued that African music has been at the root of a very significant portion of all contemporary music.

Topic : The Blues**Topic Objective:**

At the end of this topic student would be able to:

- Discuss the Blues Music Style
- Discuss its Origins
- Discuss the Prewar Blues
- Learn about the Early post-war era
- Learn the Musical impact

Definition/Overview:

The topic discusses the Blues is a music genre based on the use of the blues chord progressions and the blue notes. Though several blues forms exist, the 12-bar blues chord progressions are the most frequently encountered. Blue notes are sung or played at a slightly lower pitch than that of the major scale for expressive purposes. Blues emerged at the end of the 19th century as an accessible form of self-expression in African-American communities of the United States from spirituals, work songs, field hollers, shouts and chants, and rhymed simple narrative ballads. The use of blue notes and the prominence of call-and-response patterns in the music and lyrics are indicative of African influences. The blues influenced later American and Western popular music, as the blues form became a basic pattern of jazz, rhythm and blues, bluegrass and rock and roll. In the 1960s and 1970s, blues evolved into a hybrid form called blues rock. In the 1990s, punk blues appeared as an outgrowth of the blues rock and punk movements.

The term "the blues" refers to the "the blue devils", meaning melancholy and sadness; an early use of the term in this sense is found in George Colman's one-act farce Blue Devils

(1798). Though the use of the phrase in African American music may be older, it has been attested to since 1912, when Hart Wand's "Dallas Blues" became the first copyrighted Blues composition. In lyrics the phrase is often used to describe a depressed mood.

Key Points:

1. Musical style

During the first decades of the Twentieth Century, blues music was not clearly defined in terms of a chord progression. There were many blues in 8-bar form, such as "How Long Blues", "Trouble in Mind", and Big Bill Broonzy's "Key to the Highway". Idiosyncratic numbers of bars are also encountered occasionally, as with the 9-bar progression in "Sitting on Top of the World". The basic twelve-bar lyric framework of a blues composition is reflected by a standard harmonic progression of twelve bars in 4/4 or (rarely) 2/4 time. Slow blues are often played in 12/8 (4 beats per measure with 3 subdivisions per beat). In this example, C is the tonic chord, F the subdominant. Much of the time, some or all of these chords are played in the harmonic seventh (7th) form. Frequently, the last chord is the dominant (V) turnaround, marking the transition to the beginning of the next progression. In this example, G is the turnaround.

The use of the harmonic seventh interval is characteristic of blues and is popularly called the "blues seven". At a 7:4 ratio, it is not close to any interval on the conventional Western diatonic scale. Through convenience or necessity it is often approximated by a minor seventh interval or a dominant seventh chord.

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The lyrics generally end on the last beat of the tenth bar or the first beat of the eleventh bar, and the final two bars are given to the instrumentalist as a break; the harmony of this two-bar break, the turnaround, can be extremely complex, sometimes consisting of single notes that defy analysis in terms of chords. The final beat, however, is almost always strongly grounded in the dominant seventh (V7), to provide tension for the next verse. In melody, blues is distinguished by the use of the flattened third, fifth and seventh of the associated major scale. These specialized notes are called the blue or bent notes. These scale tones may replace the natural scale tones, or they may be added to the scale, as in the

case of the minor pentatonic blues scale, in which the flattened third replaces the natural third, the flattened seventh replaces the natural seventh and the flattened fifth is added between the natural fourth and natural fifth. While the twelve-bar harmonic progression had been intermittently used for centuries, the revolutionary aspect of blues was the frequent use of the flattened third, flattened seventh, and even flattened fifth in the melody, together with crushing playing directly adjacent notes at the same time (i.e., diminished second) and sliding, similar to using grace notes. The blue notes allow for key moments of expression during the cadences, melodies, and embellishments of the blues. Where the three line verses end, for example, there is a falling cadence that approaches just shy of the tonic, combining the falling of a speaking voice with the shape of the blues scale in a unique, expressive way. This melodic fall, placed at the turnaround, is employed most clearly in the modern Chicago blues sound. A similar sound, melisma, occurs in gospel and R&B, but not to the same effect.

Whereas a classical musician will generally play a grace note distinctly, a blues singer or harmonica player will glissando, "crushing" the two notes and then releasing the grace note. In blues chord progressions, the tonic, subdominant and dominant chords are often played as harmonic seventh chords. (NB: While the harmonic seventh may be voiced easily on equally tempered instruments like the guitar, it is approximated by means of a minor seventh, which is a third of a semitone higher.) Blues is occasionally played in a minor key, such as in the style of Paul Butterfield. The scale differs little from the traditional minor, except for the occasional use of a flatted fifth in the tonic, often sung or played by the singer or lead instrument with the perfect fifth in the harmony. Janis Joplin's rendition of "Ball and Chain", accompanied by Big Brother and the Holding Company, provides an example of this technique. Minor-key blues is often structured in sixteen bars rather than twelve, in the style of gospel music, as in "St. James Infirmary Blues" and Trixie Smith's "My Man Rocks Me".

Blues shuffles reinforce the trance-like rhythm and call-and-response, and they form a repetitive effect called a groove. The simplest shuffles, used in many postwar electric blues, rock and roll, or early bebops, were a three-note riff on the bass strings of the guitar. When this riff was played over the bass and the drums, the groove "feel" is created. The walking bass is another device that helps to create a groove. The last bar of the chord progression is usually accompanied by a turnaround.

Shuffle rhythm is often vocalized as "dow, da dow, da dow, da" or "dump, da dump, da dump, da": it consists of uneven, or "swung," eighth notes. On a guitar this may be played as a simple steady bass or it may add to that stepwise quarter note motion from the fifth to the sixth of the chord and back. An example is provided by the following guitar tablature for the first four bars of a blues progression in E:

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          E7          A7          E7          E7
E |-----|-----|-----|-----|
B |-----|-----|-----|-----|
G |-----|-----|-----|-----|
D |-----|2--2-4--2-5--2-4--2-|-----|-----|
A |2--2-4--2-5--2-4--2-|0--0-0--0-0--0-0--2-|2--2-4--2-5--2-4--2-|2--2-4--2-5--2-4--2-|
E |0--0-0--0-0--0-0--2-|-----|0--0-0--0-0--0-0--2-|0--0-0--0-0--0-0--2-|

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[Figure 1: first four bars of a blues progression in E]

Blues in jazz is much different from blues in other types of music. Jazz blues normally stays on the V chord through bars 9 and 10, emphasizing the dominant-tonic resolution over the subdominant-tonic structure of traditional blues. This final V-I cadence lends itself to many variations, the most basic of which is the ii-V-I progression in bars 9, 10 and 11. From that point, both the dominant approach (ii-V) and the resolution (I) can be altered and "substituted" in a variety of ways, even including abandonment of the I chord altogether (bars 9-12: ii | V | iii, vi | ii, V |). In this case, bars 11 and 12 function as an extended turnaround to the next chorus

2. Lyrics

The traditional blues verse was probably a single line, repeated four times. It was only later that the current, most common structure of a line, repeated once and then followed by a single line conclusion, became standard. Two of the first published blues songs, however, Dallas Blues (1912) and St. Louis Blues (1914), each featured lines repeated twice, followed by an "answer" line, played over 12 bars of music. W.C. Handy wrote that he adopted this convention to avoid the monotony of lines repeated three times. These lines were often sung following a pattern closer to a rhythmic talk than to a melody. Early blues frequently took the form of a loose narrative. The singer voiced his or her "personal woes in a world of harsh reality: a lost love, the cruelty of police officers, oppression at the hands of white folk, [and] hard times." Typical authority figures often include train conductor, judge, landlord/lady, captain (boss), and chief of police.

Author Ed Morales has claimed that Yoruba mythology played a part in early blues, citing Robert Johnson's "Cross Road Blues" as a "thinly veiled reference to Eleggua, the orisha in charge of the crossroads". However, many seminal blues artists such as Charley Patton, or Skip James had in their repertoire several religious songs or spirituals. Reverend Gary Davis and Blind Willie Johnson are examples of artists often categorized as blues musicians for their music but whose lyrics clearly belong to the spirituals.

Hokum blues celebrated both comedic lyrical content and a boisterous, farcical performance style. Tampa Red's classic "Tight Like That" is a sly wordplay with the double meaning of being "tight" with someone coupled with a more salacious physical familiarity. Lyrical content of music became slightly simpler in post war-blues in which focus was often almost exclusively on singer's relationship woes or sexual worries. Many lyrical themes that frequently appeared in pre-war blues such as economic depression, farming, devils, gambling, magic, floods and dry periods were less common post war blues

3. Origins

The first publication of blues sheet music was Hart Wand's "Dallas Blues" in 1912; W. C. Handy's "Memphis Blues" followed in the same year. The first recording by an African American singer was Mamie Smith's 1920 rendition of Perry Bradford's "Crazy Blues". But the origins of the blues date back to some decades earlier, probably during the late 19th century. They are very poorly documented, due in part to discrimination within American society, including academic circles. A testimony of blues music as it was before the 1920s is given by the recordings of artists such as Lead Belly or Henry Thomas. They show many different structures distinct of the twelve-, eight-, or sixteen-bar structure based on tonic (I), subdominant (IV) and dominant chords (V), which became later the most common forms. What is now recognizable as the standard 12-bar blues form is documented from oral history and sheet music appearing in African American communities throughout the region along the lower Mississippi River, in Memphis, Tennessee's Beale Street, and by white bands in New Orleans.

The social and economic reasons for the appearance of the blues are not fully known. The first appearance of the blues is not well defined and is often dated after the Emancipation Act in 1863, between 1870 and 1900, a period that coincides with Emancipation and, later,

the development of juke joints as places where Blacks went listening to music, dancing and often gambling after a hard day's work, . This period corresponds to the transition from slavery to sharecropping, small-scale agricultural production and the expansion of railroads in the southern United States. Several scholars characterize the early 1900s development of blues music as a move from group performances to a more individualized style. They argue that the development of the blues is associated with the newly acquired freedom of the enslaved people. According to Lawrence Levine, "there was a direct relationship between the national ideological emphasis upon the individual, the popularity of Booker T. Washington's teachings, and the rise of the blues." Levine states that "psychologically, socially, and economically, African-Americans were being acculturated in a way that would have been impossible during slavery, and it is hardly surprising that their secular music reflected this as much as their religious music did."

There are few characteristics common to all blues music, because the genre took its shape from the idiosyncrasies of individual performances. However, there are some characteristics that were present long before the creation of the modern blues. An early form of blues-like music were call-and-response shouts, which were a "functional expression... style without accompaniment or harmony and unbounded by the formality of any particular musical structure." A form of this pre-blues was heard in slave ring shouts and field hollers, expanded into "simple solo songs laden with emotional content".

Blues has evolved from an unaccompanied vocal music and oral traditions of African-American slaves (imported from West Africa; principally present day Mali, Senegal, the Gambia and Ghana) and rural blacks into a wide variety of styles and subgenres, with regional variations across the United States. Though blues, as it is now known, can be seen as a musical style based on both European harmonic structure and the African call-and-response tradition, transformed into an interplay of voice and guitar, the blues form itself bears no resemblance to the melodic styles of the West African griots, and the influences are faint and tenuous. In particular, no specific African musical form can be identified as the single direct ancestor of the blues. However many blues elements, such as the call-and-response format and the use of blue notes, can be traced back to the music of Africa. The Diddley bow, a homemade one-stringed instrument found in parts of the American South in the early twentieth century, and the banjo are African-derived instruments that may have helped in the transfer of African performance techniques into

the early blues instrumental vocabulary. The banjo seems to be directly imported from the western African music. It is analogous to the musical instrument that griots played and which was called *halam* or *konting* by African peoples such as the Wolof, Fula and Madinka. However in the 1920s, at the time country blues began to get recorded, the use of the banjo in blues music was quite marginal and limited to individuals such as Papa Charlie Jackson and later Gus Cannon.

Blues music also adopted elements from the "Ethiopian airs", minstrel shows and Negro spirituals, including instrumental and harmonic accompaniment. The style also was closely related to ragtime, which developed at about the same time, though the blues better preserved "the original melodic patterns of African music".

The musical forms and styles that are now considered the "blues" as well as modern "country music" arose in the same regions during the nineteenth century in the southern United States. Recorded blues and country can be found from as far back as the 1920s, when the popular record industry developed and created marketing categories called "race music" and "hillbilly music" to sell music by blacks for blacks and by whites for whites, respectively. At the time, there was no clear musical division between "blues" and "country," except for the ethnicity of the performer, and even that was sometimes documented incorrectly by record companies. Though musicologists can now attempt to define the blues narrowly in terms of certain chord structures and lyric strategies thought to have originated in West Africa, audiences originally heard the music in a far more general way: it was simply the music of the rural south, notably the Mississippi Delta. Black and white musicians shared the same repertoire and thought of themselves as songsters rather than blues musicians. The notion of blues as a separate genre arose during the black migration from the countryside to urban areas in the 1920s and the simultaneous development of the recording industry. Blues became a code word for a record designed to sell to black listeners.

The origins of the blues are closely related to the religious music of the Afro-American community, the spirituals. The origins of the religious music of the Afro-Americans are much older than the blues and are usually dated to the mid of the 18th century. When the blues appeared, before blues gained its formal definition in terms of chord progressions, the blues was defined as the secular counter part of the spirituals. It was the low-down music played by the rural Blacks. Depending on the religious community a musician

belonged to, it was more or less considered as a sin to play this low-down music: blues was the devil's music. Musicians were therefore segregated into two categories: gospel and blues singers, guitar preachers and songsters. However, at the time rural Black music began to get recorded in the 1920s, both categories of musicians used very similar techniques: call-and-response patterns, blue notes, slide guitars. Studies have situated the origin of black spirituals in slaves' exposure to southern white hymns related to shape note music, the hymns of Isaac Watts carried by 19th-century revivalist preachers and later Scots-Irish musical influence. African-American economist and historian Thomas Sowell also notes that the southern black ex-slave population was acculturated to a considerable degree by and among their Scots-Irish neighbors. However, the findings of Kubik and others also clearly attest to the essential African of many essential aspects of blues expression.

4. Prewar Blues

The American sheet music publishing industry produced a great deal of ragtime music. By 1912, the sheet music industry published three popular blues-like compositions, precipitating the Tin Pan Alley adoption of blues elements: "Baby Seals' Blues" by "Baby" F. Seals (arranged by Artie Matthews), "Dallas Blues" by Hart Wand and "The Memphis Blues" by W. C. Handy.

Handy was a formally trained musician, composer and arranger who helped to popularize the blues by transcribing and orchestrating blues in an almost symphonic style, with bands and singers. He became a popular and prolific composer, and billed himself as the "Father of the Blues"; however, his compositions can be described as a fusion of blues with ragtime and jazz, a merger facilitated using the Cuban habanera rhythm that had long been a part of ragtime; Handy's signature work was the "St. Louis Blues".

In the 1920s, the blues became a major element of African American and American popular music, reaching white audiences via Handy's arrangements and the classic female blues performers. The blues evolved from informal performances in bars to entertainment in theaters. Blues performances were organized by the Theater Owners Bookers Association in nightclubs such as the Cotton Club and juke joints such as the bars along Beale Street in Memphis. This evolution led to a notable diversification of the styles and to a clearer division between blues and jazz. Several record companies, such as the American

Record Corporation, Okeh Records, and Paramount Records, began to record African American music.

As the recording industry grew, country blues performers like Bo Carter, Blind Lemon Jefferson, Lonnie Johnson, Tampa Red and Blind Blake became more popular in the African American community. Kentucky-born Sylvester Weaver was in 1923 the first to record the slide guitar style, in which a guitar is fretted with a knife blade or the sawed-off neck of a bottle. The slide guitar became an important part of the Delta blues. The first blues recordings from the 1920s are categorized as a traditional, rural country blues and a more polished 'city' or urban blues.

Country blues performers often improvised, either without accompaniment or with only a banjo or guitar. Regional styles of country blues varied widely in the early 20th century. The (Mississippi) Delta blues was a rootsy sparse style with passionate vocals accompanied by slide guitar. The little-recorded Robert Johnson combined elements of urban and rural blues. In addition to Robert Johnson, influential performers of this style included his predecessors Charley Patton and Son House. Singers such as Blind Willie McTell and Blind Boy Fuller performed in the southeastern "delicate and lyrical" Piedmont blues tradition, which used an elaborate ragtime-based fingerpicking guitar technique. Georgia also had an early slide tradition with George Carter, Curley Weaver, Tampa Red, "Barbecue Bob" Hicks and James "Kokomo" Arnold as representatives of this style.

The lively Memphis blues style, which developed in the 1920s and 1930s near Memphis, Tennessee, was influenced by jug bands such as the Memphis Jug Band or the Gus Cannon's Jug Stompers. Performers such as Frank Stokes, Blind Old Tom Anderson, Sleepy John Estes, Robert Wilkins, Big Boy Brazier, Joe McCoy and Memphis Minnie used a variety of unusual instruments such as washboard, fiddle, kazoo or mandolin. Memphis Minnie was famous for her virtuoso guitar style. Pianist Memphis Slim began his career in Memphis, but his distinct style was smoother and had some swing elements. Many blues musicians based in Memphis moved to Chicago in the late 1930s or early 1940s and became part of the urban blues movement, which blended country music and electric blues.

5. Early post-war era

After World War II and in the 1950s, new styles of electric blues music became popular in cities such as Chicago, Detroit and St. Louis. Electric blues used amplified electric guitars, electric bass, drums, and harmonica played through a microphone and a PA system or a guitar amplifier. Chicago became a center for electric blues in the early 1950s. Chicago blues is influenced to a large extent by the Mississippi blues style, because many performers had migrated from the Mississippi region. Howlin' Wolf, Muddy Waters, Willie Dixon, and Jimmy Reed were all born in Mississippi and moved to Chicago during the Great Migration. Their style is characterized by the use of electric guitar, sometimes slide guitar, harmonica, and a rhythm section of bass and drums. J. T. Brown who played in Elmore James's bands, or J. B. Lenoir's also used saxophones, but these were used more as "backing" or rhythmic support than as solo instruments. Little Walter and Sonny Boy Williamson (Rice Miller) are well known harmonica (called "harp" by blues musicians) players of the early Chicago blues scene. Other harp players such as Big Walter Horton were also influential. Muddy Waters and Elmore James were known for their innovative use of slide electric guitar. B. B. King and Freddie King (no relation), who did not use slide guitar, were influential guitarists of the Electric blues style, even though they weren't from Chicago. Howlin' Wolf and Muddy Waters were known for their deep, "gravelly" voices.

Bassist and composer Willie Dixon played a major role on the Chicago blues scene. He composed and wrote many standard blues songs of the period, such as "Hoochie Coochie Man", "I Just Want to Make Love to You" (both penned for Muddy Waters) and, "Wang Dang Doodle" and "Back Door Man" for Howlin' Wolf. Most artists of the Chicago blues style recorded for the Chicago-based Chess Records label. Other prominent blues labels of this era included J.O.B. Records and Vee-Jay Records.

6. 1960s and 1970s

By the beginning of the 1960s, genres influenced by African American music such as rock and roll and soul were part of mainstream popular music. White performers had brought African-American music to new audiences, both within the US and abroad. In the UK, bands emulated US blues legends, and UK blues-rock-based bands had an influential role throughout the 1960s.

Blues performers such as John Lee Hooker and Muddy Waters continued to perform to enthusiastic audiences, inspiring new artists steeped in traditional blues, such as New York-born Taj Mahal. John Lee Hooker blended his blues style with rock elements and playing with younger white musicians, creating a musical style that can be heard on the 1971 album *Endless Boogie*. B. B. King's virtuoso guitar technique earned him the eponymous title "king of the blues". In contrast to the Chicago style, King's band used strong brass support from a saxophone, trumpet, and trombone, instead of using slide guitar or harp. Tennessee-born Bobby "Blue" Bland, like B. B. King, also straddled the blues and R&B genres. During this period, Freddie King and Albert King often played with rock and soul musicians (Eric Clapton, Booker T & the MGs) and had a major influence on those styles of music.

7. Musical impact

Blues musical styles, forms (12-bar blues), melodies, and the blues scale have influenced many other genres of music, such as rock and roll, jazz, and popular music. Prominent jazz, folk or rock performers, such as Louis Armstrong, Duke Ellington, Miles Davis, Bob Dylan and the White Stripes have performed significant blues recordings. The blues scale is often used in popular songs like Harold Arlen's "Blues in the Night", blues ballads like "Since I Fell for You" and "Please Send Me Someone to Love", and even in orchestral works such as George Gershwin's "Rhapsody in Blue" and "Concerto in F". Gershwin's second "Prelude" for solo piano is an interesting example of a classical blues, maintaining the form with academic strictness.

The blues scale is ubiquitous in modern popular music and informs many modal frames, especially the ladder of thirds used in rock music (e.g., in "A Hard Day's Night"). Blues forms are used in the theme to the televised Batman, teen idol Fabian's hit, "Turn Me Loose", country music star Jimmie Rodgers' music, and guitarist/vocalist Tracy Chapman's hit "Give Me One Reason".

R&B music can be traced back to spirituals and blues. Musically, spirituals were a descendant of New England choral traditions, and in particular of Isaac Watts's hymns, mixed with African rhythms and call-and-response forms. Spirituals or religious chants in the African-American community are much better documented than the "low-down"

blues. Spiritual singing developed because African-American communities could gather for mass or worship gatherings, which were called camp meetings.

Early country bluesmen such as Skip James, Charley Patton, Georgia Tom Dorsey played country and urban blues and had influences from spiritual singing. Dorsey helped to popularize Gospel music. Gospel music developed in the 1930s, with the Golden Gate Quartet. In the 1950s, soul music by Sam Cooke, Ray Charles and James Brown used gospel and blues music elements. In the 1960s and 1970s, gospel and blues were these merged in soul blues music. Funk music of the 1970s was influenced by soul; funk can be seen as an antecedent of hip-hop and contemporary R&B.

8. In popular culture

Like jazz, rock and roll, heavy metal music, hip hop music, reggae, country music, and pop music, blues has been accused of being the "devil's music" and of inciting violence and other poor behavior. In the early 20th century, the blues was considered disreputable, especially as white audiences began listening to the blues during the 1920s. In the early twentieth century, W.C. Handy was the first to popularize blues-influenced music among non-black Americans.

During the blues revival of the 1960s and '70s, acoustic blues artist Taj Mahal and legendary Texas bluesman Lightnin' Hopkins wrote and performed music that figured prominently in the popularly and critically acclaimed film *Southern Comfort* (1972). The film earned Mahal a Grammy nomination for Best Original Score Written for a Motion Picture and a BAFTA nomination. Almost 30 years later, Mahal wrote blues for, and performed a banjo composition, claw-hammer style, in the 2001 movie release "Songcatcher," which focused on the story of the preservation of the roots music of Appalachia.

In 2003, Martin Scorsese made significant efforts to promote the blues to a larger audience. He asked several famous directors such as Clint Eastwood and Wim Wenders to participate in a series of documentary films for PBS called *The Blues*. He also participated in the rendition of compilations of major blues artists in a series of high-quality CDs. Grammy-winning blues guitarist and vocalist Keb' Mo' performed his blues rendition of "America, the Beautiful" in 2006 to close out the final season of the television series "The West Wing."

Topic : Jazz**Topic Objective:**

At the end of this topic student would be able to:

- Discuss the Birth of Jazz
- Discuss its Expansion
- Understand the concepts of Today's Jazz Music
- Learn the origin and History of Jazz

Definition/Overview:

The topic discusses that the style of music known as jazz is largely based on improvisation. It has evolved while balancing traditional forces with the pursuit of new ideas and approaches. Today jazz continues to expand at an exciting rate while following a similar path. Here you will find resources that shed light on the basics of one of the greatest musical developments in modern history.

Born in America, jazz can be seen as a reflection of the cultural diversity and individualism of this country. At its core are openness to all influences, and personal expression through improvisation. Throughout its history, jazz has straddled the worlds of popular music and art music, and it has expanded to a point where its styles are so varied that one may sound completely unrelated to another. First performed in bars, jazz can now be heard in clubs, concert halls, universities, and large festivals all over the world.

Jazz is a primarily American musical art form which originated at the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions. The style's West African pedigree is evident in its use of blue notes, improvisation, polyrhythms, syncopation, and the swung note. From its early development until the present, jazz has also incorporated music from 19th and 20th century American popular music. The word jazz began as a West Coast slang term of uncertain derivation and was first used to refer to music in Chicago in about 1915; for the origin and history, see Jazz (word). Jazz has, from its early 20th century inception, spawned a variety of subgenres, from New Orleans Dixieland dating from the early 1910s, big band-style swing from the 1930s and 1940s, bebop from the mid-1940s, a variety of Latin jazz fusions such as

Afro-Cuban and Brazilian jazz from the 1950s and 1960s, jazz-rock fusion from the 1970s and late 1980s developments such as acid jazz, which blended jazz influences into funk and hip-hop. As the music has spread around the world it has drawn on local national and regional musical cultures, its aesthetics being adapted to its varied environments and giving rise to many distinctive styles.

Key Points:

1. The Birth of Jazz

New Orleans, Louisiana around the turn of the 20th century was a melting pot of cultures. A major port city, people from all over the world came together there, and as a result, musicians were exposed to a variety of music. European classical music, American blues, and South American songs and rhythms came together to form what became known as jazz. The origin of the word jazz is widely disputed, although it is thought to have originally been a sexual term.

2. Louis Armstrong

One thing that makes jazz so unique is that its focus on improvisation. Louis Armstrong, a trumpet player from New Orleans, is considered the father of modern jazz improvisation. His trumpet solos were melodic and playful, and filled with energy that could only result from being composed on the spot. A leader of several groups in the 1920s and 30s, Armstrong inspired countless others to make the music their own by developing a personal style of improvisation.

3. Expansion

Thanks to early records, the music of Armstrong and others in New Orleans could reach a broad radio audience. The music's popularity began to increase as did its sophistication, and major cultural centers around the country began to feature jazz bands. Chicago, Kansas City, and New York had the most thriving music scenes in the 1940s, where dance halls were filled with fans that came to see large jazz ensembles. This period is known as the Swing Era, referring to the lilting swing rhythms employed by these Big Bands.

4. Bebop

Big Bands gave musicians the opportunity to experiment with different approaches to improvisation. While members of a Big Band, saxophonist Charlie Parker and trumpeter Dizzy Gillespie began to develop a highly virtuosic and harmonically advanced style known as "Bebop," an onomatopoeic reference to the rhythmic punches heard in the music. Parker and Gillespie performed their music in small ensembles all over the country, and musicians flocked to hear the new direction jazz was taking. The intellectual approach and technical facility of these pioneers of Bebop has set the standard for today's jazz musicians.

5. Jazz Today

Jazz is a highly developed art form that continues to evolve and expand in numerous directions. The music of each decade sounds fresh and distinct from the music that preceded it. Since the days of bebop, the jazz scene has included avant-garde music, Latin jazz, jazz/rock fusion, and countless other styles. Jazz today is so diverse and broad that there is something unique and interesting about every artist's style. Many people think that there is something magical about jazz improvisation. Nothing could be further from the truth. Anyone can learn to improvise. The most important factors are determination, dedication, and discipline. Jazz players practice scales, chords, patterns, and melodies in every key, with or without a live rhythm section. They develop their skills by trying out ideas, using trial and error over a period of time.

Learning to hear chord progressions and to pre-hear melodies are very important skills for an improviser. Listen to as many live jazz performances and recordings as you can. The more you sing and play along with the masters on recordings, the more authentic your improvised solos will sound. A good way to start coordinating your ear with your fingers is to play simple nursery songs or other melodies totally by ear, starting on a different pitch and playing in a new key as soon as you get the song right one time.

Mastery of scales and chords/arpeggios are of paramount importance in developing technical facility in jazz improvisation. Additionally, all jazz musicians have mastered basic chord progressions, most importantly the blues and the ii-V7-I progression. Jazz tunes often change keys in a very short period of time, and several times within a given chord sequence; therefore, it helps to know how chords function and relate to each other

within a given key. Since improvisation is "composition on the fly," writing out solos and short motifs often helps students develop a sense of melody, which can carry over into their improvisation.

In order to learn to improvise, you must take a leap and just do it, as often as possible, without dwelling on "mistakes." Start out very simply, and progress to more difficult situations. Try making up melodies over a modal chord progression, (chords that last for several bars before changing). Then, progress to simple 12-bar blues progressions. Do this with a live or recorded accompaniment. Jamey Abersold play-along volumes 1, 2, and 24 are good for this, and the booklets that come with the play-alongs clearly lay out the established scales that go with all types of chords. Scale/chord relationships and many suggestions for what to think about as you improvise can be found in these and other volumes.

Following is a basic approach to preparing to improvise over a set of chord changes over a tune. Use these steps with a rhythm section, play-along recording, or even a metronome. This approach may seem mechanical at first, but it is an approach that the majority of jazz players have used at one time or another. Always try to sing these steps as well as play them on your instrument, as the goal of a jazz player is to pre-hear everything. Many professional musicians apply similar procedures when confronted with complex chord changes, such as those to "Giant Steps," by John Coltrane. A similar but more detailed approach can be found in the text *Improvising Jazz*, by Trent Kynaston and Robert Ricci.

- Step 1: Play and sing the roots of all chords in a given progression as half notes and whole notes, depending on each chord's duration. If you have some music theory background, write out or think of the chords in Roman numeral form to understand their relationship to keys.
- Step 2: Continue to play and sing chord roots, but write out and improvise rhythmic variations.
- Step 3: Outline each chord in arpeggio fashion. Jazz is based on four note chords, often with extensions to the 9th, 11th, and 13th. If needed, write these out in simple 8th note fashion, going up to the chord 7th (and eventually extending to 9th, 11th, and 13th). Use ascending and descending arpeggios. Play with legato articulation, or articulate the up-beats, as this is the most common articulation in jazz. "Swing" the 8th notes unless playing in a rock or Latin feel. (Play with a triplet feel, the downbeat like a quarter note triplet, the up-beat like an 8th note triplet.)

- Step 4: Continue to outline the chords, but vary the rhythm. Concentrate on changing chords at the correct time, with a solid sense of rhythm and continuity.
- Step 5: Relate each chord to its scale as determined by its function. Use the most common scales at first. A scale/chord function chart, such as one found in Jamey Aebersold's "Jazz Aids," can be very helpful. Use descending as well as ascending scales.
- Step 6: Alternate ascending and descending scales through the progression.
- Step 7: Try connecting chords by ear, using half and whole steps with sustained notes. Be especially aware that chord 7ths usually resolve down to chord 3rds, and that flatted 9ths usually resolve down by half step to chord 5ths. Major 3rds have a tendency to resolve up to the next chord.
- Step 8: Practice a combination of chord arpeggios and scales over the progression, starting with eighth notes, and progressing to a variety of improvised rhythms. Change from scales to arpeggios at random. At this point you may want to try some alternate scales.
- Step 9: Practice simple patterns, such as scales in 3rds, and short melodic motifs over the entire progression.
- Step 10: By singing and playing these steps, you should now have the sound and duration of the chords and scales in your head and under your fingers. Combine what you know to create your own melodies. Start inserting chromatic passing tones between scale and chord tones. Jazz musicians often emphasize chord extensions, such as chord 9ths, 11ths, and 13ths, both lowered and raised by half steps. (The unaltered 11th in a chord with a major third needs to be handled with care.) Use your ear and play what sounds good to you. Vary your rhythms, and try to keep a good sense of time. In order to maintain a good sense of melody, think about what you would sing, and use your instrument as an extension of your voice. Use repetition and sequence (repeated motifs at different pitch levels) to develop your solo. Do as much as you can by ear.

Band directors and students can write out exercises based on the above steps, and these exercises can be used to teach the above concepts in a group, as well as individually.

Ultimately, improvisation skills are learned and developed as a person practices and experiments on his or her own, playing along with other performers whenever possible, using play-along recordings, studying jazz theory concepts, and transcribing and imitating recordings of jazz masters.

6. History of Jazz

Jazz is a primarily American musical art form which originated at the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions. The style's West African pedigree is evident in its use of blue notes, improvisation, polyrhythms, syncopation, and the swung note. From its early development until the present, jazz has also incorporated music from 19th and 20th century American popular music. The word jazz began as a West Coast slang term of uncertain derivation and was first used to refer to music in Chicago in about 1915.

Jazz has, from its early 20th century inception, spawned a variety of subgenres, from New Orleans Dixieland dating from the early 1910s, big band-style swing from the 1930s and 1940s, bebop from the mid-1940s, a variety of Latin jazz fusions such as Afro-Cuban and Brazilian jazz from the 1950s and 1960s, jazz-rock fusion from the 1970s and late 1980s developments such as acid jazz, which blended jazz influences into funk and hip-hop. As the music has spread around the world it has drawn on local national and regional musical cultures, its aesthetics being adapted to its varied environments and giving rise to many distinctive styles.

7. Origins

By 1808 the Atlantic slave trade had brought almost half a million Africans to the United States. The slaves largely came from West Africa and brought strong tribal musical traditions with them. Lavish festivals featuring African dances to drums were organized on Sundays at Place Congo, or Congo Square, in New Orleans until 1843, as were similar gatherings in New England and New York. African music was largely functional, for work or ritual, and included work songs and field hollers. The African tradition made use of a single-line melody and call-and-response pattern, but without the European concept of harmony. Rhythms reflected African speech patterns, and the African use of pentatonic scales led to blue notes in blues and jazz.

8. Orleans music

The music of New Orleans had a profound effect on the creation of early jazz. Many early jazz performers played in the brothels and bars of red-light district around Basin Street called "Storyville." In addition, numerous marching bands played at lavish funerals arranged by the African American community. The instruments used in marching bands and dance bands became the basic instruments of jazz: brass and reeds tuned in the European 12-tone scale and drums. Small bands of primarily self-taught African American musicians, many of whom came from the funeral-procession tradition of New Orleans, played a seminal role in the development and dissemination of early jazz, traveling throughout Black communities in the Deep South and, from around 1914 on, Afro-Creole and African American musicians playing in vaudeville shows took jazz to western and northern US cities.

9. 1920s and 1930s

Prohibition in the United States (from 1920 to 1933) banned the sale of alcoholic drinks, resulting in illicit speakeasies becoming lively venues of the "Jazz Age", an era when popular music included current dance songs, novelty songs, and show tunes. Jazz started to get a reputation as being immoral and many members of the older generations saw it as threatening the old values in culture and promoting the new decadent values of the Roaring 20s. From 1919 Kid Ory's Original Creole Jazz Band of musicians from New Orleans played in San Francisco and Los Angeles where in 1922 they became the first black jazz band of New Orleans origin to make recordings. However, the main centre developing the new "Hot Jazz" was Chicago, where King Oliver joined Bill Johnson. That year also saw the first recording by Bessie Smith, the most famous of the 1920s blues singers.

10. Swing

The 1930s belonged to popular swing big bands, in which some virtuoso soloists became as famous as the band leaders. Key figures in developing the "big" jazz band included bandleaders and arrangers Count Basie, Cab Calloway, Jimmy and Tommy Dorsey, Duke Ellington, Benny Goodman, Fletcher Henderson, Earl Hines, Glenn Miller, and Artie Shaw. Swing was also dance music and it was broadcast on the radio 'live' coast-to-coast nightly across America for many years. Although it was a collective sound, swing

also offered individual musicians a chance to 'solo' and improvise melodic, thematic solos which could at times be very complex and 'important' music. Included among the critically acclaimed leaders who specialized in live radio broadcasts of swing music as well as "Sweet Band" compositions during this era was Shep Fields.

Over time, social strictures regarding racial segregation began to relax, and white bandleaders began to recruit black musicians. In the mid-1930s, Benny Goodman hired pianist Teddy Wilson, vibraphonist Lionel Hampton, and guitarist Charlie Christian to join small groups. An early 1940s style known as "jumping the blues" or jump blues used small combos, up-tempo music, and blues chord progressions. Jump blues drew on boogie-woogie from the 1930s. Kansas City Jazz in the 1930s marked the transition from big bands to the bebop influence of the 1940s.

11. Beginnings of European jazz

Outside of the United States the beginnings of a distinct European style of jazz emerged in France with the Quintette du Hot Club de France which began in 1934. Belgian guitar virtuoso Django Reinhardt popularized gypsy jazz, a mix of 1930s American swing, French dance hall "musette" and Eastern European folk with a languid, seductive feel. The main instruments are steel stringed guitar, violin, and double bass. Solos pass from one player to another as the guitar and bass play the role of the rhythm section. Some music researchers hold that it was Philadelphia's Eddie Lang (guitar) and Joe Venuti (violin) who pioneered the gypsy jazz form, which was brought to France after they had been heard live or on Okeh Records in the late 1920s.

12. Pop fusion and other subgenres

In the early 1980s, a lighter commercial form of jazz fusion called pop fusion or "smooth jazz" became successful and garnered significant radio airplay. Smooth jazz saxophonists include Grover Washington, Jr., Kenny G and Najee. Smooth jazz received frequent airplay with more straight-ahead jazz in quiet storm time slots at radio stations in urban markets across the U.S., helping to establish or bolster the careers of vocalists including Al Jarreau, Anita Baker, Chaka Khan, and Sade.

In the late 1980s and early 1990s, several subgenres fused jazz with popular music, such as Acid jazz, nu jazz, and jazz rap. Acid jazz and nu jazz combined elements of jazz and modern forms of electronic dance music. While nu jazz is influenced by jazz harmony and melodies, there are usually no improvisational aspects. Jazz rap fused jazz and hip-hop. Gang Starr recorded "Words I Manifest," "Jazz Music," and "Jazz Thing", sampling Charlie Parker and Ramsey Lewis, and collaborating with Branford Marsalis and Terence Blanchard. Beginning in 1993, rapper Guru's Jazzmatazz series used jazz musicians during the studio recordings.

Topic : Gospel**Topic Objective:**

At the end of this topic student would be able to:

- Learn the style of Gospel Music
- Discuss its Origins
- Learn about the Urban contemporary gospel
- Learn about the Christian Country music
- Learn the Southern Gospel

Definition/Overview:

The topic discusses that Gospel music is music that is written to express either personal or a communal belief regarding Christian life, as well as (in terms of the varying music styles) to give a Christian alternative to mainstream secular music. Like other forms of Christian music the creation, performance, significance, and even the definition of Gospel music varies according to culture and social context. Gospel music is composed and performed for many purposes, including aesthetic pleasure, religious or ceremonial purposes, and as an entertainment product for the marketplace. However, a common theme of most Gospel music is praise, worship or thanks to God, Christ, or the Holy Spirit.

Key Points:**1. Style**

Gospel music in general is characterized by dominant vocals (often with strong use of harmony) referencing lyrics of a religious nature, particularly Christian. Subgenres include contemporary Gospel, urban contemporary Gospel (sometimes referred to as "Black Gospel"), Southern Gospel, and modern Gospel music (now more commonly known as praise and worship music or Contemporary Christian music). Several forms of Gospel music utilize choirs, use piano and/or Hammond organ, drums, bass guitar and, increasingly, electric guitar. In comparison with hymns, which are generally of a stately measure, the gospel song is expected to have a refrain and often a more syncopated rhythm.

2. Origins

Gospel music varies in style and flavour. Scholars have argued and some believe[who?] that gospel music first came out of African-American churches in the first quarter of the 19th century. Some believe that it was sung by predominately white Southern Gospel artists. This argument is based more on geography than fact. Seeing that black gospel was a form of communications between slaves while in Africa and white gospel was originated in its European form before even making it to American soil make the argument valid for both sides. The sharp division between black and white America, particularly black and white churches, have kept the two apart. While those divisions have lessened slightly in the past fifty years, the two traditions are still distinct.

Some performers, such as Mahalia Jackson have limited themselves to appearing in religious contexts only, while others, such as Sister Rosetta Tharpe, a pioneer for black mainstream gospel, the Golden Gate Quartet and Clara Ward, have performed gospel music in secular settings, even night clubs. Other performers, such as The Jordanaires, The Blackwood Brothers, Al Green, and Solomon Burke have also performed both secular and religious music.

Although predominantly an American phenomenon, gospel music has spread throughout the world including to Australia with choirs such as The Elementals and Jonah & The

Whalers and festivals such as the Australian Gospel Music Festival. Norway is home to the popular Ansgar Gospel Choir, the only true Norwegian Gospel choir. Gospel is also popular in the province of Quebec, Canada, where important gospel choirs such as Montreal Jubilation Gospel Choir and Qubec Celebration Gospel Choir are famous.

3. Urban contemporary gospel

Urban contemporary gospel (sometimes marketed as "Black gospel" to help distinguish it from other forms of Christian music, such as contemporary Christian music or Christian rock and Southern Gospel) is a subgenre of Gospel music.

4. Christian Country music

Christian country music, sometimes referred to as Country Gospel music, is a subgenre of gospel music with a country flair, is also known as Inspirational Country. Christian Country over the years has progressed into a mainstream country sound with inspirational or positive country lyrics. In the middle 90's, Christian Country hit its highest popularity. So much so that mainstream artists like Larry Gatlin, Charlie Daniels and Barbara Mandrell just to name a few, began recording music that had this positive Christian country flair. These mainstream artists have now become award winners in this genre. In the late 90's Christian country declined in popularity because of misappropriations of funding within the Christian Country Music Association. The CCMA has over the years had many problems within its leadership. Many artists, record labels and radio stations were hurt during the 90's scandal and finally the Country Music Association sued the CCMA in 2002 for infringement.

5. Southern Gospel

Southern gospel is sometimes called "quartet music" by fans due to the original all male, tenor-lead-baritone-bass quartet make-up. this type of music deals with the everyday problems of life and how God answers those problems. Southern Gospel depends on strong harmonies, often with extremely wide ranges (i.e. extremely low bass, falsetto tenor.) Flavors in Southern Gospel range from ultra-traditional early quartet music (i.e. the Statesmen Quartet, circa 1940-50) to very cutting edge sounds (i.e. current Signature Sound quartet discography).

In Section 3 of this course you will cover these topics:

- Cajun And Zydeco
- Country Music
- The Urban Folk Revival

Topic : Cajun And Zydeco

Topic Objective:

At the end of this topic student would be able to:

- Discuss its history
- Discuss the World War II era
- Learn about the 1950s American mainstream

Definition/Overview:

The topic discusses that Zydeco is a form of American roots or folk music. It evolved in southwest Louisiana in the early 20th century from forms of Louisiana Creole music. The rural black Creoles of southwest Louisiana and southeast Texas still sang in Creole French. Usually fast tempo and dominated by the button or piano accordion and a form of a washboard known as a "rub-board," "scrub-board," or frottoir, zydeco music was originally created at house dances, where families and friends gathered for socializing.

Sometimes the music moved to the Catholic church community center, as Creoles were mostly Catholic. Later it moved to rural dance halls and nightclubs. As a result, the music integrated waltzes, shuffles, two-steps, blues, rock and roll, and most dance music forms of the era. Today, the tradition of change and evolution in the music continues. It stays current while integrating even more genres such as R&B, soul, brass band, reggae, urban hip-hop, ska, rock, Afro-Caribbean and other styles, in addition to the traditional forms.

Cajuns are an ethnic group mainly living in Louisiana, consisting of the descendants of Acadian exiles (French-speaking settlers from parts of what is now Canada) and peoples of other ethnicities with whom the Acadians eventually intermarried on the semitropical frontier. Today, the Cajuns make up a significant portion of south Louisiana's population, and have exerted an enormous impact on the state's culture.

Key Points:**1. History**

For 150 years, Louisiana Creoles enjoyed an insular lifestyle, prospering, educating themselves without the government and building their invisible communities under the Code Noir. The French created the Code Noir in 1724 to establish rules for treatment of slaves, as well as restrictions and rights for gens de couleur libres, a growing class of free people of color. They had the right to own land, something few blacks in the American South had at that time.

After the American Civil War ended and the African slaves were freed, Louisiana Creoles often assumed positions of leadership because of their decades of freedom and education. The aftermath of the Civil War completed the disruption of the Louisiana Creole community begun when the United States completed the Louisiana Purchase and Americans started settling in the state. New settlers recognized only the binary system of race that prevailed in the United States. Especially in their desperation to regain white supremacy, conservative Democrats in Louisiana classified Creoles with freedmen by the end of the 19th century, and disfranchised most blacks and many poor whites under rules to suppress black voting. Creoles continued to press for education and advancement, while negotiating the new society.

Zydeco's rural beginnings and the prevailing economic conditions at its inception are reflected in the song titles, lyrics, and bluesy vocals. The music arose as a synthesis of traditional Creole music, some Cajun music influences, and African-American traditions, including R&B, blues, jazz, and gospel. It was also often just called French music or le musique Creole known as "la-la." Amd Ardoin made the first recordings of Creole music in 1928. This Creole music served as a foundation for what later became known as zydeco.

2. World War II

During World War II with the Great Migration, many French-speaking Croles and African Americans from the area around Opelousas, Louisiana left a poor and prejudiced state for better economic opportunities in Texas. Even more southern blacks migrated to

California, where buildup of defense industries provided good jobs without the restrictions of the segregated South. In California blacks from Louisiana could vote and began to participate in political life.

3. 1950s American mainstream

In the mid-1950s, the popularity of Clifton Chenier brought zydeco to the fringes of the American mainstream. He signed with Specialty Records, the same label that first recorded Little Richard and Sam Cooke for wide audiences. Chenier, considered the architect of contemporary zydeco, became the music's first major star, with early hits like "Les Haricots Sont Pas Sals" (The Snap Beans Ain't Salty a reference to the singer being too poor to afford salt pork to season the beans).

The term "zydeco" was a corruption of les haricots (French for the beans), and the name for the music was born. However, this was not the first zydeco song: in 1954, Boozoo Chavis, another popular zydeco artist, had recorded "Paper in My Shoe." This is considered to be the first modern zydeco recording, though the term "zydeco" was not in use yet (see 1954 in music).

4. 1980s

In the mid-1980s, Rockin' Sidney brought international attention to zydeco music with his hit tune "My Toot Toot." Clifton Chenier, Rockin' Sidney and Queen Ida, all garnered Grammy awards during this pivotal period, opening the door to the emerging artists who would continue the traditions. Ida is the only living Grammy award winner in the genre. Rockin' Dopsie recorded with Paul Simon and also signed a major label deal during this time.

John Delafosse was wildly popular regionally. The music took a major turn because emerging bands burst onto the national scene to fuse a new exuberance, new sounds and styles with the music. Boozoo Chavis, John Delafosse, Roy Carrier, Zydeco Force, Nathan and the Zydeco Cha Chas, the Sam Brother, Terrance Simien, Chubby Carrier, and many others were breathing new life into the music. Zydeco superstar, Buckwheat Zydeco was already well into his career, and signed his major label Island Records deal also in the mid 1980s. Combined with the national popularity of Creole and Cajun food, and the feature

film *The Big Easy* set in New Orleans, zydeco music had a revival. New artists were cultivate and the music took a more innovative direction for increased mainstream popularity.

Young zydeco musicians, such as C. J. Chenier, Chubby Carrier, Geno Delafosse, Terrance Simien, Nathan Williams and others began touring internationally during the 1980s. Beau Jocque was a monumental innovator who infused zydeco with powerful beats and bass lines in the 90s, adding striking production and elements of funk, hip-hop and rap. Young performers like Chris Ardoin, Keith Frank, and Zydeco Force added further by tying the sound to the bass drum rhythm to accentuate or syncopate the backbeat even more. This style is sometimes called "double clutching."

5. Present

Hundreds of zydeco bands continue the music traditions across the U.S. and in Europe. Many play at restaurants and clubs like Rosey Baby's. A prodigious 9-year-old zydeco accordionist, Guyland Leday, was featured in an HBO documentary about music and young people. Recently, zydeco Achieved a separate category in the Grammy awards. The Grammy Award for Best Zydeco or Cajun Music Album category was created for 2007.

6. Instruments

The first zydeco vest frottoir (rubboard) was designed by Clifton Chenier, the "King of Zydeco," in 1946 while he and his brother, Cleveland, were working at an oil refinery in Port Arthur, TX. The first zydeco rubboard made to Chenier's design was made at Chenier's request by their fellow Louisianan, Willie Landry, a master welder - fabricator, who was also working at the refinery. The zydeco rubboard, designed specifically for the genre solely as a percussion instrument, is in the permanent collection of the Smithsonian Institution. Other instruments common in zydeco include the old world accordion which is found in folk and roots music globally, guitar, bass guitar, drums, fiddle, horns and keyboards.

7. Modern developments

Today, because of the migration of the French speaking blacks and multiracial Creoles, mixing of Cajun and Creole musicians, and the warm embrace of people from outside these cultures, there are multiple hotbeds of zydeco: Louisiana, Texas, Oregon and California, and even Europe as far North as Scandinavia. It is a genre that has become synonymous with the cultural and musical identity of Louisiana and an important part of the music landscape of this country as one black southern music tradition that is loved worldwide. It is performed for presidents and celebrities, seen in film and heard advertising everything from autos to toothpaste to antacids, pharmaceuticals and candy bars. Rolling Stone, The Los Angeles Times, Time Magazine and dozens of other print media have featured it. It is heard on radio all over the world. It's performed at festivals, schools, performing art centers and large corporate events.

The Zydeco Rubboard (Frottoir) is recognized around the world as a cultural icon of Louisiana. The impact of zydeco music inside southwest Louisiana, outside Louisiana and around the world is growing rapidly. There are zydeco festivals throughout America and Europe. Zydeco music is played on radio stations around the world and on Internet radio.

On June 7, 2007, The Recording Academy (NARAS) announced a new Grammy category, Best Zydeco or Cajun Music Album, in its folk music field.

8. History of Acadian ancestors

The Acadians were evicted from Acadia (which has since been resettled and consists of parts of what is now known as New Brunswick, Nova Scotia, and Prince Edward Island, Canada) in the period 1755-1763; this has become known as the Great Upheaval or Le Grand Drangement. At the time there was a war in what is now Canada between France and Great Britain over the colony of New France. This war is known in the United States as the French and Indian War, though it was only one theater of the Seven Years' War.

The migration from Canada was spurred by the Treaty of Paris (1763) which ended the war. The treaty terms provided 18 months for unrestrained emigration from Canada. Only after many of the Cajuns had moved to Louisiana did they discover France had secretly

ceded Louisiana to Spain in the Treaty of Fontainebleau (1762). The formal announcement of the transfer was made in December 1764. The Cajuns took part in the Rebellion of 1768 in an attempt to prevent the transfer. The Spanish formally asserted control in 1769.

The Acadians were scattered throughout the eastern seaboard. Families were split and put on ships with different destinations. Many ended up in what was then French-colonized Louisiana, reaching as far north as Dakota territory. France had ceded the colony to Spain in 1762, prior to their defeat by Britain, and two years before the first Acadians began settling in Louisiana. The interim French officials provided land and supplies. The Spanish governor, Bernardo de Galvez, later proved to be hospitable, permitting the Acadians to continue to speak their language, practice their native religion, Roman Catholicism which was also the official religion of Spain and otherwise pursue their livelihoods with minimal interference. Some families and individuals did travel north through the Louisiana territory to set up homes as far north as Wisconsin. Cajuns fought in the American Revolution. Although they fought for Spanish General Galvez, their contribution to the winning of the war has been recognized.

"Galvez leaves New Orleans with an army of Spanish regulars and the Louisiana militia made up of 600 Cajun volunteers and captures the British strongholds of Fort Bute at Bayou Manchac, across from the Acadian settlement at St. Gabriel. And on September 21, they attack and capture Baton Rouge"

A review of the list of members shows many common Cajun names among soldiers who participated in the Battle of Baton Rouge and the Battle for West Florida. The Galvez Chapter of the Daughters of the American Revolution was formed in memory of those soldiers. Their fight against the British was partially in response to their treatment by the British in evicting them from Acadia.

The Cajuns who settled in southern Louisiana originally did so in the area just west of what is now New Orleans, mainly along the Mississippi River. Later, they were moved by the Spanish colonial government to areas west and southwest of New Orleans, in a region later named Acadiana, where they shared the swamps and prairies with the Attakapa and Chitimacha Native American tribes.

Mostly secluded until the early 1900s, Cajuns today are largely assimilated into the mainstream society and culture. Some Cajuns live in communities outside of Louisiana. Also, some people identify themselves as Cajun culturally despite lacking Acadian ancestry.

9. Ethnic mixing and alternate origins

There is reason to believe that not all Cajuns descend solely from Acadian exiles who settled in south Louisiana in the eighteenth century. There are Cajuns who have also descended from other ethnic groups with whom those exiles intermarried over many generations, including British, Spanish, German, Italian, Native American, Mtis and French Creole settlers. Historian Carl A. Brasseaux has asserted that it was this process of intermarriage that created the Cajuns in the first place.

Non-Acadian French Creoles in rural areas were absorbed into Cajun communities. Some Cajun parishes, such as Evangeline and Avoyelles, possess relatively few inhabitants of Acadian origin. Their populations descend in many cases from settlers who migrated to the region from Quebec, Mobile, or directly from France. Theirs is regarded as the purest dialect of French spoken within Acadiana. Regardless, it is generally acknowledged that Acadian influences have prevailed in most sections of south Louisiana.

Many Cajuns also have ancestors who were not French. Many of the original settlers in French Acadia were actually English, for example the Melansons (originally Mallinson). German and Italian colonists began to settle in Louisiana before and after the Louisiana Purchase, particularly on the German Coast along the Mississippi River north of New Orleans. People of Spanish or Hispanic origin, including many Canary Islanders and a number of early Filipino settlers (notably in Saint Malo) from the cross-Pacific Galleon trade with neighboring Mexico, and finally, descendants of black slaves and some Cuban Americans, have also settled along the Gulf Coast and, in some cases, intermarried into Cajun families. Anglo-American settlers in the region often were assimilated into Cajun communities, especially those who arrived before the English language became predominant in southern Louisiana.

One obvious result of this cultural mixture is the variety of surnames that are common among the Cajun population. Surnames of the original Acadian settlers (which are

documented) have been augmented by French and even non-French family names that have merged into Cajun populations. The spelling of many family names was changed for a variety of reasons (see, for example, Eaux).

10. Modern preservation and renewed connections

During the early part of the 20th century, attempts were made to suppress Cajun culture by measures such as forbidding the use of the Cajun French language in schools. After the Compulsory Education Act forced Cajun children to attend formal schools, American teachers threatened, punished, and often beat their Cajun students in an attempt to force them to use English (a language many of them had not been exposed to before). During World War II, Cajuns often served as French interpreters for American forces in France; this helped to overcome prejudice.

In 1968 the organization of Council for the Development of French in Louisiana (CODOFIL) was founded to preserve the French language in Louisiana. Besides advocating for their legal rights, Cajuns also recovered for themselves a sense of ethnic pride and appreciation for their ancestry. Since the mid-1950s, relations between the Cajuns of the U.S. Gulf Coast and Acadians in the Maritimes and New England have been renewed, forming an Acadian identity common to Louisiana, New England, New Brunswick, and Nova Scotia.

State Senator Dudley LeBlanc ("Coozan Dud", a Cajun slang nickname for "Cousin Dudley") took a group of Cajuns to Nova Scotia in 1955 for the commemoration of the 200th anniversary of the expulsion. The Congrès Mondial Acadien, a large gathering of Acadians and Cajuns held every five years since 1994, is another example of continued unity.

Sociologists Jacques Henry and Carl L. Bankston III have maintained that the preservation of Cajun ethnic identity is a result of the social class of Cajuns. During the eighteenth and nineteenth century, "Cajuns" came to be identified as the French-speaking rural people of Southwestern Louisiana. Over the course of the twentieth century, the descendants of these rural people became the working class of their region. This change in the social and economic circumstances of families in Southwestern Louisiana created nostalgia for an idealized version of the past. Henry and Bankston point out that "Cajun", which was

formerly considered an insulting term, became a term of pride among Louisianans by the beginning of the twenty-first century

Topic : Country Music

Topic Objective:

At the end of this topic student would be able to:

- Discuss the Early History of Country Music
- Discuss its standard in the 1920s
- Learn about the Singing cowboys and western swing
- Learn about the Changing instrumentation

Definition/Overview:

The topic discusses that Country music (or Country and Western) is a blend of popular musical forms originally found in the Southern United States and the Appalachian Mountains. It has roots in traditional folk music, Celtic music, gospel music, and old-time music and evolved rapidly in the 1920s.

The term country music began to be used in the 1940s when the earlier term hillbilly music was deemed to be degrading, and the term was widely embraced in the 1970s, while country and Western has declined in use since that time, except in the United Kingdom and Ireland, where it is still commonly used.

In the Southwestern United States a different mix of ethnic groups created the music that became the Western music of the term country and Western. The term "country music" is used today to describe many styles and subgenres.

Country music has produced two of the top selling solo artists of all time. Elvis Presley, who was known early on as The Hillbilly Cat and was a regular on the radio program Louisiana Hayride, went on to become a defining figure in the emerging genre of rock and roll.

Contemporary musician Garth Brooks, with 128 million albums sold, is the top-selling solo artist in U.S. history.

While album sales of most musical genres have declined, country music experienced one of its best years in 2006, when, during the first six months, U.S. sales of country albums increased by 17.7 percent to 36 million. Moreover, country music listening nationwide has remained steady for almost a decade, reaching 77.3 million adults every week, according to the radio-ratings agency Arbitron, Inc.

Key Points:

1. Early history

Immigrants to the Southern Appalachian Mountains of North America brought the music and instruments of the Old World along with them for nearly 300 years. The Irish fiddle, the German derived dulcimer, the Italian mandolin, the Spanish guitar, and the African banjo were the most common musical instruments. The interactions among musicians from different ethnic groups produced music unique to this region of North America. Appalachian string bands of the early twentieth century primarily consisted of the fiddle, guitar, and banjo. This early country music along with early recorded country music is often referred to as Old-time music.

Throughout the nineteenth century, several immigrant groups from Europe, most notably from Ireland, The United Kingdom, Germany, Spain, and Italy moved to Texas. These groups interacted with the Spanish, Mexican, Native American, and U.S. communities that were already established in Texas. As a result of this cohabitation and extended contact, Texas has developed unique cultural traits that are rooted in the culture of all of its founding communities. The settlers from the areas now known as Germany and the Czech Republic established large dance halls in Texas where farmers and townspeople from neighboring communities could gather, dance, and spend a night enjoying each others company. The music at these halls, brought from Europe, included the waltz and the polka, played on an accordion, an instrument invented in Italy, which was loud enough to fill the entire dance hall

2. 1920s

The first commercial recording of what can be considered country music was "Sallie Gooden" by fiddlist A.C. (Eck) Robertson in 1922 for Victor Records. Columbia Records

began issuing records with "hillbilly" music (series 15000D "Old Familiar Tunes") as early as 1924. A year earlier on June 14, 1923, Fiddlin' John Carson recorded "Little Log Cabin in the Lane" for Okeh Records. Vernon Dalhart was the first country singer to have a nationwide hit in May 1924 with "Wreck of the Old '97". The flip side of this record was "Lonesome Road Blues", which also became very popular. In April 1924, "Aunt" Samantha Bumgarner and Eva Davis became the first female musicians to record and release country songs.

Many "hillbilly" musicians recorded blues songs throughout the decade, and into the thirties as with Cliff Carlisle. Other important early recording artists were Riley Puckett, Don Richardson, Fiddlin' John Carson, Al Hopkins, Ernest V. Stoneman, Charlie Poole and the North Carolina Ramblers and The Skillet Lickers. The steel guitar entered country music as early as 1922, when Jimmie Tarlton met famed Hawaiian guitarist Frank Ferera on the West Coast. Jimmie Rodgers and the Carter Family are widely considered to be important early country musicians. Their songs were first captured at a historic recording session in Bristol on August 1, 1927, where Ralph Peer was the talent scout and sound recordist. Rodgers fused hillbilly country, gospel, jazz, blues, pop, cowboy, and folk; and many of his best songs were his compositions, including Blue Yodel, which sold over a million records and established Rodgers as the premier singer of early country music. Beginning in 1927, and for the next 17 years the Carters recorded some 300 old-time ballads, traditional tunes, country songs, and Gospel hymns, all representative of America's southeastern folklore and heritage.

3. 1930s-1940s

One effect of the Great Depression was to reduce the number of records that could be sold. Radio, and broadcasting, became a popular source of entertainment, and "barn dance" shows featuring country music were started all over the South, as far north as Chicago, and as far west as California.

The most important was the Grand Ole Opry, aired starting in 1925 by WSM-AM in Nashville to the present day. Some of the early stars on the Opry were Uncle Dave Macon, Roy Acuff and African American harmonica player DeFord Bailey. WSM's 50,000 watt signal (1934) could often be heard across the country,

Many musicians performed and recorded songs in any number of styles. Moon Mullican, for example, played Western Swing, but also recorded songs that can be called rockabilly. Bill Haley sang cowboy songs, and was at one time a cowboy yodeler. Haley became most famous as an early player of rock n roll, adding Jimmie Rodgers-stylings to his environment, thus creating a sound that was very much his own. Between 1947 and 1949, country crooner Eddy Arnold placed a total of 8 songs in the top 10.

4. Singing cowboys and western swing

During the 1930s and 1940s Cowboy songs, or "Western music," which had been recorded since the 1920s, were popularized by films made in Hollywood. Some of the popular singing cowboys from the era were Gene Autry, the Sons of the Pioneers, and Roy Rogers. Another "country" musician from the Lower Great Plains who had become very popular as the leader of a hot string band, and who also appeared in Hollywood Westerns, was Bob Wills. His mix of "country" and jazz, which started out as dance hall music, would become known as Western Swing. Spade Cooley and Tex Williams also had very popular bands and appeared in films. At the height of its popularity, Western Swing rivaled the popularity of other big band jazz.

5. Changing instrumentation

Drums were scorned by early country musicians as being "too loud" and "not pure", but by 1935 Western Swing big band leader Bob Wills had added drums to the Texas Playboys. In the mid 1940s, The Grand Ole Opry did not want the Playboys drummer to appear on stage. Although drums were commonly used by rockabilly groups by 1955, the less-conservative-than-the-Grand Ole Opry Louisiana Hayride kept their infrequently-used drummer back stage as late as 1956. By the early 1960s, however, it was rare that a country band didn't have a drummer.

Bob Wills was one of the first country musicians known to have added an electric guitar to his band, in 1938. . A decade later (1948) Arthur Smith achieved Top 10 US country chart success with his MGM Records recording of "Guitar Boogie", which crossed over to the US pop chart, introducing many people to the potential of the electric guitar. For several decades Nashville session players preferred the warm tones of the Gibson and Gretsch archtop electrics, but a hot Fender style, utilizing guitars which became available

beginning in the early 1950s, eventually prevailed as the signature guitar sound of country.

6. Hillbilly boogie

Country musicians began recording boogie in 1939, shortly after it had been played at Carnegie Hall, when Johnny Barfield recorded "Boogie Woogie". The trickle of what was initially called Hillbilly Boogie, or Okie Boogie (later to be renamed Country Boogie), became a flood beginning around late 1945. One notable country boogie from this period was the Delmore Brothers' "Freight Train Boogie", considered to be part of the combined evolution of country music and blues towards rockabilly. In 1948, Arthur "Guitar Boogie" Smith achieved Top 10 US country chart success with his MGM Records recordings of "Guitar Boogie" and "Banjo Boogie", with the former crossing over to the US pop charts. Other country boogie artists included Merrill Moore and Tennessee Ernie Ford. The Hillbilly Boogie period lasted into the 1950s, and remains as one of many subgenres of country into the twenty first century.

7. Honky tonk

Another type of stripped down and raw music with a variety of moods and a basic ensemble of guitar, bass, dobro or steel guitar (and later) drums became popular, especially among poor white southerners. It became known as honky tonk and had its roots in Texas. This music has been described as "a little bit of this, and a little bit of that, a little bit of black and a little bit of white...just loud enough to keep you from thinking too much and to go right on ordering the whiskey". East Texan Al Dexter had a hit with "Honky Tonk Blues", and seven years later "Pistol Packin' Mama". These "honky tonk" songs associated barrooms, were performed by the likes of Ernest Tubb, Ted Daffin, Floyd Tillman, and the Maddox Brothers and Rose, Lefty Frizzell and Hank Williams, would later be called "traditional" country. Honkey tonk artist Webb Pierce was the top-charting country artist of the 1950s with 13 of his singles spending 113 weeks at number one. He charted 48 singles during the decade; 31 reached the top ten and 26 reached the top four.

8. The Bakersfield Sound

Another genre of country music grew out of hardcore honky tonk with elements of Western swing and originated 112 miles (180 km) north-north west of Los Angeles in Bakersfield, California. Influenced by one-time West Coast residents Bob Wills and Lefty Frizzell, by 1966 it was known as the Bakersfield Sound. It relied on electric instruments and amplification, in particular the Telecaster electric guitar, more than other subgenres of country of the era, and can be described as having a sharp, hard, driving, no-frills, edgy flavor. Leading practitioners of this style were Buck Owens, Merle Haggard, Tommy Collins, and Wynn Stewart, each of whom had his own style.

9. Country rock

The late 1960s in American music produced a unique blend as a result of traditionalist backlash within separate genres. In the aftermath of the British Invasion, many desired a return to the "old values" of Rock n' Roll. At the same time there was a lack of enthusiasm in the Country sector for Nashville-produced music. What resulted was a crossbred genre known as Country rock. Early innovators in this new style of music in the 60s and 70s included Rock n' Roll icon band The Byrds (beginning while Gram Parsons was a member) and its spin-off The Flying Burrito Brothers, guitarist Clarence White, Michael Nesmith & The First National Band, Commander Cody, The Allman Brothers, The Marshall Tucker Band, Poco, Buffalo Springfield, and The Eagles among many. Even The Rolling Stones got into the act with songs like "Honky Tonk Women" which resulted in many others recording country rock type songs including Neil Young and the Grateful Dead. Subsequent to the initial blending of the two polar opposite genres, other offspring soon resulted, including Southern rock, Heartland rock and in more recent years, Alternative country. In the decades that followed, artists such as Juice Newton, Alabama, Hank Williams, Jr., Keith Urban, Shania Twain, Brooks & Dunn, Faith Hill, Garth Brooks, Dwight Yoakam, Steve Earle, Dolly Parton, Rosanne Cash and Linda Ronstadt moved country further towards rock influence.

10. Country pop

Country pop or soft pop, with roots in both the countrypolitan sound and in soft rock, is a subgenre that first emerged in the 1970s. Although the term first referred to country

music songs and artists that crossed over to top 40 radios, country pop acts are now more likely to cross over to adult contemporary. It started with pop music singers like The Bellamy Brothers, Glen Campbell, John Denver, The Eagles, Olivia Newton-John, Marie Osmond, B. J. Thomas and Anne Murray having hits on the Country charts. Campbell's "Rhinestone Cowboy" was among one of the biggest crossover hits in Country music history.

In 1974, Newton-John, an Australian pop singer, won the "Best Female Country Vocal Performance" as well as the Country Music Association's most coveted award for females, "Female Vocalist of the Year". In the same year, a group of artists, troubled by this trend, formed the short-lived Association of Country Entertainers. The debate raged into 1975, and reached its apex at that year's Country Music Association Awards when reigning Entertainer of the Year, Charlie Rich (who himself had a series of crossover hits), presented the award to his successor, John Denver. As he read Denver's name, Rich set fire to the envelope with a cigarette lighter. The action was taken as a protest against the increasing pop style in country music.

11. Neocountry

In 1980, a style of "neocountry disco music" was popularized by the film *Urban Cowboy*, which also included more traditional songs such as "The Devil Went Down to Georgia" by the Charlie Daniels Band. A related subgenre is Texas country music. Sales in record stores rocketed to \$250 million in 1981; by 1984, 900 radio stations began programming country or neocountry pop full time. As with most sudden trends, however, by 1984 sales had dropped below 1979 figures.

12. Other international country music

Tom Roland, from the Country Music Association International, explains Country Music's global popularity: In this respect, at least, Country Music listeners around the globe have something in common with those in the United States. In Germany, for instance, Rohrbach identifies three general groups that gravitate to the genre: people intrigued with the American cowboy icon, middle-aged fans who seek an alternative to harder rock music and younger listeners drawn to the pop-influenced sound that underscores many current Country hits.

One of the first Americans to perform country music abroad was George Hamilton IV. He was the first country musician to perform in the Soviet Union; he also toured in Australia and the Middle East. He was deemed the "International Ambassador of Country Music" for his contributions to the globalization of country music. Johnny Cash, Emmylou Harris, Keith Urban, and Dwight Yoakam have also made numerous international tours. The Country Music Association undertakes various initiatives to promote country music internationally. In South America, on the last weekend of September, the yearly "San Pedro Country Music Festival" takes place in the town of San Pedro, Argentina. The festival features bands from different places of Argentina, as well as international artists from Brazil, Uruguay, Chile, Peru and the United States.

Topic : The Urban Folk Revival

Topic Objective:

At the end of this topic student would be able to:

- Discuss the Archivists, Collectors, and Re-issued Recordings
- Discuss the Rock subsumes folk
- Learn its Legacy and its Ethnicity

Definition/Overview:

The topic discusses that the American folk music revival was a phenomenon in the United States in the 1950s to mid-1960s. Its roots went earlier, of course, since traditional folk music has thousands of years of history, and performers like Burl Ives, Woody Guthrie, and Cisco Houston had enjoyed a limited general popularity in decades prior to the 1950s. The revival brought forward musical styles that had, in earlier times, contributed to the development of country & western, jazz, and rock and roll music.

Key Points:

1. Overview

The folk music revival is sometimes said to have begun with Pete Seeger. The Weavers, formed in 1947 by Seeger, had a big hit in 1949 with Lead Belly's "Goodnight, Irene". This hit was probably one of the first glimmerings of the folk music revival.

Although carried along by a handful of artists releasing records, the folk-music scene's development was still only as a sort of cult phenomenon in bohemian circles in places like New York City (especially Greenwich Village), North Beach, and in the college and university districts of cities like Boston, Denver, Chicago and elsewhere. It was hip, but not terribly widespread.

In the 1950s and after, acoustic folk-song performance became associated with the coffee houses, private parties, open-air concerts and sing-alongs, and college-campus concerts. It blended, to some degree, with the so-called beatnik scene, and dedicated singers of folk songs (as well as folk-influenced original material) traveled through what was called "the coffee-house circuit" across the U.S. and Canada.

The Kingston Trio, while playing at a college club called the Cracked Pot, were discovered by Frank Werber, who became their manager and secured them a deal with Capitol Records. Their first hit was a catchy rendition of an old-time folk song, "Tom Dooley", which went gold in 1958. The following year, the group won the first Grammy Award for Best Ethnic or Traditional Folk Recording category for the album *At Large*. At one point late in 1959, The Kingston Trio had four records at the same time among the Top 10 selling albums according to *Billboard Magazine's* "Top Ten Albums" chart for the week of December 7, 1959, a record unmatched for nearly 40 years and noted at the time by a cover story in *Life Magazine*.

The Kingston Trio's popularity would be followed by Joan Baez, whose debut album *Joan Baez*, reached the top ten in late 1960, and remained on the *Billboard* charts for over two years. Her popularity (and that of the folk revival itself) would place Baez on the cover of *Time Magazine* in November 1962. However Baez, unlike the Kingston Trio, was extremely vocal about her often left-leaning political stances; though her first few

albums were comprised largely of traditional Child ballads, she began integrating her politics with her music, beginning in the mid-1960s, following the tradition of Seeger, Guthrie and others.

The contemporary-songwriter and folk-music scene during these times often had a facet of social concern. Young singer-songwriter Bob Dylan, playing acoustic guitar and harmonica, had been signed and recorded for Columbia by producer John Hammond in 1961. Dylan's record enjoyed some popularity in the Greenwich Village folk-music circuit, but he was "discovered" by an immensely larger audience when a pop-folk-music group, Peter, Paul & Mary had a hit with his song "Blowing in the Wind". Their songs often shared in the humanitarianism and social idealism of the Weavers, and a few of the earlier folk-scene notables, and this and other songs by Dylan fitted the bill.

Dylan's general popularity was soon so great that record companies began to sign, and distribute records for, many new, young, sometimes-scruffy singer/songwriters Phil Ochs, Tom Paxton, Eric von Schmidt, Buffy Sainte-Marie, Dave Van Ronk, Judy Collins, Tom Rush, Fred Neil, Gordon Lightfoot, Billy Ed Wheeler, John Denver, Arlo Guthrie, John Hartford, and others, among them. Some of this wave had emerged from family singing and playing traditions, and some had not.

2. Archivists, Collectors, and Re-issued Recordings

During these same years, the devoted and growing folk-music crowd that had developed in the United States began to want and to buy records by obscure older folk musicians, from the Southeastern hill country and from urban inner-cities. LP records made up of re-issue collections of ethnic and regional 78-rpm records (studio recordings) stretching back to the 1920s and 1930s were put on sale. Also becoming available were LP-record collections made from original folk-music field recordings originally made by ethnomusicologists. Many smaller record labels, such as Yazoo Records, grew up to distribute reissued older recordings and to make new recordings of the survivors among these artists. This was how many white Americans first heard country blues and especially Delta blues, that had been recorded by Mississippi folk artists 30 or 40 years before.

Artists like the Carter Family, Robert Johnson, Blind Lemon Jefferson, Clarence Ashley, Buell Kazee, Uncle Dave Macon, Mississippi John Hurt, and the Stanley Brothers, as well

as Jimmie Rodgers, the Reverend Gary Davis, Bill Monroe, Lester Flatt and Earl Scruggs, and Merle Travis came to have something more than a regional or ethnic reputation. The revival turned up a tremendous wealth and diversity of music and put it out through radio shows and record stores.

Living representatives of some of the varied regional and ethnic traditions, including younger performers like Southern-tradition singer Jean Ritchie, enjoyed popularity through enthusiasts' widening discovery of this music.

3. Rock subsumes folk

After the darling of the young enthusiasts, Bob Dylan, began to record with a rocking rhythm section and electric instruments in 1965 (see Electric Dylan controversy), many other still-young folk artists followed suit. Meanwhile, bands like The Lovin' Spoonful and the Byrds, whose individual members often had a background in the folk-revival coffee-house scene, were getting recording contracts with folk-tinged music played with a rock-band line-up. Before long, the public appetite for the more acoustic music of the folk revival began to wane.

"Crossover" hits ("folk songs" that became rock-music-scene staples) happened now and again. One well-known example is the song "Hey Joe", copyrighted by folk artist Billy Roberts, and recorded by rock singer/guitarist Jimi Hendrix just as he was about to burst into stardom in 1967. The anthem "Woodstock" was written and first sung and accompanied on keyboard by Joni Mitchell while her records were still nearly entirely acoustic, and while she was labeled a "folk singer" receiving big airplay when Crosby, Stills, Nash & Young recorded a groovy folk-rock version.

4. Legacy

By the late 1960s, the scene had returned to being more of a lower-key, aficionado phenomenon, although sizable annual acoustic-music festivals were established in many parts of North America during this period. The acoustic music coffee-house scene survived at a reduced scale. Through the luminary young singer-songwriters of the 1960s, the American folk-music revival has influenced songwriting and musical styles throughout the world.

5. Ethnicity

Although singers such as the Weavers and Joan Baez occasionally included Spanish-language material in their repertoires, the folk-music revival in North America (as it existed in the coffee houses, concert halls, and radio and TV) was overwhelmingly an English-language phenomenon. In that sense, it bypassed a lot of ethnic folk traditions to be found in North America (e.g., Italian, French, Portuguese, German, Jewish-American, Polish, Russian) except in a small proportion of instances where songs lyrics had been translated into English.

In Section 4 of this course you will cover these topics:

- Rock N Roll
- Soul, Motown, And Funk
- Salsa, Reggae, And Caribbean Latino Music

Topic : Rock N Roll

Topic Objective:

At the end of this topic student would be able to:

- Discuss the Origins of the style
- Learn the Origins of the phrase
- Discuss the Early rock and roll records
- Discuss the Teen Rock culture

Definition/Overview:

The Topic Discusses that Rock and roll (also known as rock n roll) is a form of music that evolved in the United States in the late 1940s and early 1950s. Its roots lay mainly in rhythm and blues, country, folk, gospel, and jazz. The style quickly spread to the rest of the world and developed further, leading ultimately to modern rock music.

The term "rock and roll" now covers at least two different meanings, both in common usage. The American Heritage Dictionary and the Merriam-Webster Dictionary both define rock and

roll as synonymous with rock music. Conversely, Allwords.com defines the term to refer specifically to the music of the 1950s. For the purpose of differentiation, this article uses the latter definition, while the broader musical genre is discussed in the rock music article.

Classic rock and roll is usually played with one or two electric guitars (one lead, one rhythm), a string bass or (after the mid-1950s) an electric bass guitar, and a drum kit. In the earliest rock and roll styles of the late 1940s and early 1950s, either the piano or saxophone was often the lead instrument, but these were generally replaced or supplemented by guitar in the middle to late 1950s. The beat is essentially a boogie woogie blues rhythm with an accentuated backbeat, the latter almost always provided by a snare drum.

The massive popularity and eventual worldwide view of rock and roll gave it a unique social impact. Far beyond simply a musical style, rock and roll, as seen in movies and in the new medium of television, influenced lifestyles, fashion, attitudes, and language. It went on to spawn various sub-genres, often without the initially characteristic backbeat, that are now more commonly called simply "rock music" or "rock".

Key Points:

1. Origins of the style

The immediate origins of rock and roll lie in the late 1940s and early 1950s through a mixing together of various popular musical genres of the time. These included blues, country music, R&B, folk music, and gospel music. However, elements of rock and roll can be heard in many "hillbilly" and "race" music records of the 1920s and 1930s. Often music was usually relegated to "race music" outlets (music industry code for rhythm and blues stations) and was rarely heard by mainstream white audiences. A few black rhythm and blues musicians, notably Louis Jordan, the Mills Brothers, and The Ink Spots, achieved crossover success; in some cases (such as Jordan's "Choo Choo Ch'Boogie") this success was achieved with songs written by white songwriters. The Western swing genre in the 1930s, generally played by white musicians, also shared similarities with rock and roll, and in turn directly influenced rockabilly and rock and roll, as can be heard, for example, on Elvis Presley's "Jailhouse Rock" (1957).

Going back even further, rock and roll can trace one lineage to the old Five Points, Manhattan district of mid-19th century New York City, the scene of the first fusion of heavily rhythmic African shuffles and sand dances with melody-driven European genres, particularly the Irish jig .

In the 1956 film *Rock, Rock, Rock*, Alan Freed, as himself, tells the audience that "Rock and roll is a river of music that has absorbed many streams: rhythm and blues, jazz, rag time, cowboy songs, country songs, folk songs. All have contributed to the big beat."

The following is a table underlining some (but not all) of the main influences on Rock and roll. What should be noted is that prior to rock and roll, music was categorized based on race, nationality, location, style, instrumentation, vocal techniques, and even religion. However, with the immense popularity and commercial success of Elvis Presley in 1956, Rock and roll became cornerstone of the music industry in America. No more was music defined and categorized as it had been. Rather, it became inclusive of almost every genre of music that had gained a certain amount of popularity.

2. Origins of the phrase

In 1951, Cleveland, Ohio disc jockey Alan Freed began playing rhythm and blues and country music for a multi-racial audience. Freed is credited with first using the phrase "rock and roll" to describe the music he played. However, the term had already been introduced to US audiences, particularly in the lyrics of many rhythm and blues records. Three different songs with the title "Rock And Roll" were recorded in the late 1940s; one by Paul Bascomb in 1947, another by Wild Bill Moore in 1948, and yet another by Doles Dickens in 1949, and the phrase was in constant use in the lyrics of R&B songs of the time. One such record where the phrase was repeated throughout the song was "Rock And Roll Blues," recorded in 1949 by Erline "Rock And Roll" Harris. The phrase was also included in advertisements for the film *Wabash Avenue*, starring Betty Grable and Victor Mature. An ad for the movie that ran April 12, 1950 billed Ms. Grable as "...the first lady of rock and roll" and *Wabash Avenue* as "...the roaring street she rocked to fame".

Before then, the phrase "rocking and rolling", as secular black slang for dancing or sex, appeared on record for the first time in 1922 on Trixie Smith's "My Man Rocks Me With One Steady Roll". Even earlier, in 1916, the term "rocking and rolling" was used with a

religious connotation, on the phonograph record "The Camp Meeting Jubilee" by an unnamed male "quartette". The word "rock" had a long history in the English language as a metaphor for "to shake up, to disturb or to incite". In 1937, Chick Webb and Ella Fitzgerald recorded "Rock It for Me," which included the lyric, "So won't you satisfy my soul with the rock and roll." "Rocking" was a term used by black gospel singers in the American South to mean something akin to spiritual rapture. By the 1940s, however, the term was used as a double entendre, ostensibly referring to dancing, but with the subtextual meaning of sex, as in Roy Brown's "Good Rocking Tonight." The verb "roll" was a medieval metaphor which meant "having sex". Writers for hundreds of years have used the phrases "They had a roll in the hay" or "I rolled her in the clover" . The terms were often used together ("rocking and rolling") to describe the motion of a ship at sea, for example as used in 1934 by the Boswell Sisters in their song "Rock and Roll" , which was featured in the 1934 film "Transatlantic Merry-Go-Round", and in Buddy Jones' "Rockin' Rollin' Mama" (1939). Country singer Tommy Scott was referring to the motion of a railroad train in the 1951 "Rockin and Rollin". .

An alternative claim is that the origins of "rocking and rolling" can be traced back to steel driving men working on the railroads in the Reconstruction South. These men would sing hammer songs to keep the pace of their hammer swings. At the end of each line in a song, the men would swing their hammers down to drill a hole into the rock. The shakers the men who held the steel spikes that the hammer men drilled would "rock" the spike back and forth to clear rock or "roll", twisting the spike to improve the "bite" of the drill.

3. Early rock and roll records

There is much debate as to what should be considered the first rock & roll record. One leading contender is "Rocket 88" by Jackie Brenston and his Delta Cats (in fact, Ike Turner and his band The Kings of Rhythm), recorded by Sam Phillips for Sun Records in 1951. Four years later, Bill Haley's "Rock Around the Clock" (1955) became the first rock and roll song to top Billboard magazine's main sales and airplay charts, and opened the door worldwide for this new wave of popular culture. Rolling Stone magazine argued in 2004 that "That's All Right (Mama)" (1954), Elvis Presley's first single for Sun Records in Memphis, was the first rock and roll record . But, at the same time, Big Joe Turner's "Shake, Rattle & Roll", later covered by Haley, was already at the top of the Billboard R&B charts.

Turner was one of many forerunners. His 1939 recording, "Roll 'Em Pete", is close to '50s rock and roll. Sister Rosetta Tharpe was also recording shouting, stomping music in the 1930s and 1940s that in some ways contained major elements of mid-1950s rock and roll. She scored hits on the pop charts as far back as 1938 with her gospel songs, such as "This Train" and "Rock Me", and in the 1940s with "Strange Things Happenin' Every Day", "Up Above My Head", and "Down by the Riverside." . Other significant records of the 1940s and early 1950s included Roy Brown's "Good Rocking Tonight" and Hank Williams' "Move It On Over" and Amos Milburn's "Chicken Shack Boogie" (all 1947); Jimmy Preston's "Rock the Joint" and Fats Domino's "The Fat Man" and Big Joe Turner's "Ooo-Ouch-Stop" (all 1949); and Les Paul and Mary Ford's "How High the Moon" (1951).

Both rock and roll and boogie woogie have four beats (usually broken down into eight eighth-notes/quavers) to a bar, and follow twelve-bar blues chord progression. Rock and roll however has a greater emphasis on the backbeat than boogie woogie. Little Richard combined boogie-woogie piano with a heavy backbeat and over-the-top, shouted, gospel-influenced vocals that the Rock and Roll Hall of Fame says "blew the lid off the '50s." However, others before Little Richard were combining these elements, including Esquerita, Cecil Gant, Amos Milburn, Piano Red, and Harry Gibson. Little Richard's wild style, with shouts and "woo woos," had itself been used by female gospel singers, including the 1940s' Marion Williams. Roy Brown did a Little Richard style "yaaaaaww" long before Richard in "Ain't No Rockin no More."

Bo Diddley's 1955 hit "Bo Diddley" backed with "I'm A Man" introduced a new, pounding beat, and unique guitar playing that inspired many artists. Other artists with early rock and roll hits were Chuck Berry and Little Richard, as well as many vocal doo-wop groups. According to the Rock and Roll Hall of Fame's website, "While no individual can be said to have invented rock and roll, Chuck Berry comes the closest of any single figure to being the one who put all the essential pieces together." Within the decade crooners such as Eddie Fisher, Perry Como, and Patti Page, who had dominated the previous decade of popular music, found their access to the pop charts significantly curtailed.

4. Rockabilly

"Rockabilly" usually (but not exclusively) refers to the type of rock and roll music which was played and recorded in the mid 1950s by white singers such as Elvis Presley, Carl Perkins and Jerry Lee Lewis, who drew mainly on the Country roots of the music. Many other popular rock and roll singers of the time, such as Fats Domino, Chuck Berry and Little Richard, came out of the black rhythm and blues tradition, making the music attractive to white audiences, and are not usually classed as "rockabilly".

In July 1954, Elvis Presley recorded the regional hit "That's All Right (Mama)" at Sam Phillips' Sun studios in Memphis. Two months earlier in May 1954, Bill Haley & His Comets recorded "Rock Around the Clock". Although only a minor hit when first released, when used in the opening sequence of the movie *Blackboard Jungle*, a year later, it really set the rock and roll boom in motion. The song became one of the biggest hits in history, and frenzied teens flocked to see Haley and the Comets perform it, causing riots in some cities. "Rock Around the Clock" was a breakthrough for both the group and for all of rock and roll music. If everything that came before laid the groundwork, "Clock" introduced the music to a global audience.

5. Cover versions

Many of the earliest white rock and roll hits were covers or partial re-writes of earlier rhythm and blues or blues songs. Through the late 1940s and early 1950s, R&B music had been gaining a stronger beat and a wilder style, with artists such as Fats Domino and Johnny Otis speeding up the tempos and increasing the backbeat to great popularity on the juke joint circuit. Before the efforts of Freed and others, black music was taboo on many white-owned radio outlets. However, savvy artists and producers quickly recognized the potential of rock, and raced to cash in with white versions of this black music. White musicians also fell in love with the music and played it everywhere they could. This, however, is somewhat unfair and a lot of the early rock hits were country based songs too. Many of Presley's early hits were covers, like "That's All Right" (a countryfied arrangement of a blues number, its flip side *Blue Moon of Kentucky* was also successful), "Baby, Let's Play House", "Lawdy Miss Clawdy" and "Hound Dog". "Heartbreak Hotel", the song that brought Presley to a worldwide audience (and his first ever release that was not a cover) was composed by country writers.

Covering was customary in the music industry at the time; it was made particularly easy by the compulsory license provision of United States copyright law (still in effect). One of the first successful rock and roll covers was Wynonie Harris's transformation of Roy Brown's "Good Rocking Tonight" from a jump blues to a showy rocker. The most notable trend, however, was white pop covers of black R&B numbers. Exceptions to this rule included Wynonie Harris covering the Louis Prima rocker "Oh Babe" in 1950, and Amos Milburn covering what may have been the first white rock and roll record, Hardrock Gunter's "Birmingham Bounce," in 1949.

Black performers saw their songs recorded by white performers, an important step in the dissemination of the music, but often at the cost of feeling and authenticity (not to mention revenue). Most famously, Pat Boone recorded sanitized versions of Little Richard songs, though Boone found "Long Tall Sally" so intense that he couldn't cover it. Later, as those songs became popular, the original artists' recordings received radio play as well. Little Richard once called Pat Boone from the audience and introduced him as "the man who made me a millionaire."

The cover versions were not necessarily straightforward imitations. For example, Bill Haley's incompletely bowdlerized cover of "Shake, Rattle and Roll" transformed Big Joe Turner's humorous and racy tale of adult love into an energetic teen dance number, while Georgia Gibbs replaced Etta James's tough, sarcastic vocal in "Roll With Me, Henry" (covered as "Dance With Me, Henry") with a perkier vocal more appropriate for an audience unfamiliar with the song to which James's song was an answer, Hank Ballard's "Work With Me, Annie."

Blues would continue to inspire rock performers for decades. Delta blues artists such as Robert Johnson and Skip James also proved to be important inspirations for British blues-rockers such as The Yardbirds, Cream, and Led Zeppelin. The reverse, black artists making hits with covers of songs by white songwriters, although less common, did occur. Amos Milburn got a hit with Don Raye's "Down the Road a Piece," Maurice Rocco covered Raye's "Beat Me Daddy Eight To The Bar," Chuck Berry's first hit single Maybellene was a rewritten version of Bob Wills' Ida Red, and Wynonie Harris covered "Don't Roll Your Bloodshot Eyes At Me" by Hank Penny and "Oh, Babe" by Louis Prima, for the R&B market.

6. Cultural impact

Alan Freed is credited with first using the phrase "rock and roll" to describe a mix of both "black" and "white" music played for a multi-racial audience. While working as a disc jockey at radio station WJW in Cleveland, he also organized the first rock and roll concert, called "The Moondog Coronation Ball" on March 21, 1952. The event proved a huge drawing card the first event had to be ended early due to overcrowding. Thereafter, Freed organized many rock and roll shows attended by both whites and blacks, further helping to introduce African-American musical styles to a wider audience.

Rock and roll appeared at a time when racial tensions in the United States were coming to the surface. African Americans were protesting segregation of schools and public facilities. The "separate but equal" doctrine was nominally overturned by the Supreme Court in 1954, and the difficult task of enforcing this new doctrine lay ahead. This new musical form combining elements of white and black music inevitably provoked strong reactions.

After "The Moondog Coronation Ball", the record industry soon understood that there was a white market for black music that was beyond the stylistic boundaries of rhythm and blues. Even the considerable prejudice and racial barriers could do nothing against market forces. Rock and roll was an overnight success in the U.S., making ripples across the Atlantic, and perhaps culminating in 1964 with the British Invasion.

The social effects of rock and roll were worldwide and massive. Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes, and language. In addition, rock and roll may have helped the cause of the civil rights movement because both African American teens and white American teens enjoyed the music. It also birthed many other rock influenced styles. Progressive, alternative, punk, and heavy metal are just a few of the genres that sprang forth in the wake of Rock and Roll.

7. Teen culture

A teen idol was a recording artist who attracted a very large following of (mostly) female teenagers because of their good looks and "sex appeal" as much as their musical qualities. A good example is Frank Sinatra in the 1940s, although a case can be made for Rudy

Vallee even earlier. With the birth of rock and roll, Elvis Presley became one of the greatest teen idols of all time. His success led promoters to the deliberate creation of new "rock and roll" idols, such as Frankie Avalon and Ricky Nelson. Other musicians of the time also achieved mass popularity.

Teen idols of the rock and roll years were followed by many other artists with massive appeal to a teenaged audience, including The Beatles and The Monkees. Teen idols were not only known for their catchy pop music, but good looks also played a large part in their successes. It was because of this that certain fan magazines, geared to the fans of teen idols (16 Magazine, Tiger Beat, etc.), were created. These monthly magazines typically featured a popular teen idol on the cover, as well as pin-up photographs, a Q&A, and a list of each idol's "faves" (i.e. favorite color, favorite vegetable, favorite hair color, etc.). Teen idols also influenced toys, Saturday morning cartoons and other products. At the height of each teen idol's popularity, it was not uncommon to see Beatle wigs, Davy Jones' "love beads" or Herman's Hermits lunchboxes for sale.

8. Military

During the Vietnam war, the term "Rock and Roll" referred to firing an automatic weapon (usually the M-16 assault rifle) on full automatic while held at the hip like a guitar. They often used the term "Let's Rock and Roll".

9. Dance styles

From its early-1950s inception through the early 1960s, rock and roll music spawned new dance crazes. Teenagers found the irregular rhythm of the backbeat especially suited to reviving the jitterbug dancing of the big-band era. "Sock-hops," gym dances, and home basement dance parties became the rage, and American teens watched Dick Clark's American Bandstand to keep up on the latest dance and fashion styles. From the mid-1960s on, as "rock and roll" yielded gradually to "rock," later dance genres followed, starting with the twist, and leading up to funk, disco, house and techno.

10. British rock and roll

The trad jazz movement brought blues artists to Britain, and in 1955 Lonnie Donegan's version of "Rock Island Line" began skiffle music which inspired many young people to

have a go. These included John Lennon and Paul McCartney, whose group The Quarrymen, formed in March 1957, would gradually change and develop into The Beatles. These developments primed the United Kingdom to respond creatively to American rock and roll, which had an impact across the globe. In Britain, skiffle groups, record collecting and trend-watching were in full bloom among the youth culture prior to the rock era, and colour barriers were less of an issue with the idea of separate "race records" seeming almost unimaginable. Countless British youths listened to R&B and rock pioneers and began forming their own bands. Britain quickly became a new center of rock and roll.

In 1958 three British teenagers became Cliff Richard and the Drifters (later renamed Cliff Richard and the Shadows). The group recorded a hit, "Move It", marking not only what is held to be the very first true British rock and roll single, but also the beginning of a different sound British rock. Richard and his band introduced to Britain many important changes, such as using a "lead guitarist" (Hank Marvin) and an electric bass.

The British scene developed, with others including Tommy Steele, Adam Faith and Billy Fury vying to emulate the stars from the U.S. Some touring acts attracted particular popularity in Britain, an example being Gene Vincent. This inspired many British teens to buy records more than ever and follow the music scene, thus laying the groundwork for Beatlemania.

At the start of the 1960s, instrumental dance music was very popular in the UK. Hits such as "Apache" by The Shadows and "Telstar" by The Tornados (produced by Joe Meek), form a British branch of instrumental music.

At the same time, in the late 1950s and early 1960s, R&B fans such as Alexis Korner promoted authentic American blues music directly in London clubs, and elsewhere, at a time when this music was declining in popularity back in the USA. This led directly to the formation of such groups as The Rolling Stones and The Yardbirds in London, The Animals in Newcastle, and Them in Belfast. In the USA, such groups became known as part of the British Invasion.

Topic : Soul, Motown, And Funk**Topic Objective:**

At the end of this topic student would be able to:

- Discuss the Origins of Soul, Motown, and Funk
- Learn about the history of Soul, Motown, and Funk
- Learn about the different genres within Soul and Funk Music

Definition/Overview:

The topic discusses that Soul music is a music genre originating in the United States combining elements of gospel music and rhythm and blues. According to the Rock and Roll Hall of Fame, soul is "music that arose out of the black experience in America through the transmutation of gospel and rhythm & blues into a form of funky, secular testifying." The genre occasionally uses improvisational additions, twirls and auxiliary sounds. Catchy rhythms, stressed by handclaps and plastic body moves, are an important feature. Other characteristics are a call and response between the soloist and the chorus, and an especially tense vocal sound.

Funk is an American musical style that originated in the mid to late 1960s when African American musicians blended soul music, soul jazz and R&B into a rhythmic, danceable new form of music. Funk "de-emphasizes melody and harmony and brings a strong rhythmic groove of electric bass and drums" to the foreground. Unlike R&B and Soul songs, which had many chord changes, funk songs are often based on an extended vamp on a single chord.

Like much of African-inspired music, funk typically consists of a complex groove with rhythm instruments such as electric guitar, electric bass, Hammond organ, and drums playing interlocking rhythms. Funk bands also usually have a horn section of several saxophones, trumpets, and in some cases, a trombone, which plays rhythmic "hits".

Influential African American funk performers include James Brown, Sly and the Family Stone, George Clinton and Parliament-Funkadelic, Curtis Mayfield, The Meters, The Funk Brothers, Bootsy Collins, and Prince. Notable 1970s funk bands included Rufus feat. Chaka Khan, Earth, Wind & Fire, Eric Burdon & War, Tower of Power, Average White Band, The

Ohio Players, The Commodores, Kool & the Gang and Cameo, though many of these most famous bands in the genre also played disco and soul extensively. Funk music was a major influence on the development of 1970s disco music, and funk samples were present in most styles of house music and early hip hop music. It is also the main influence of go-go. Funk also has left its mark on new wave, and its pulse is evident in post punk as well.

Key Points:

1. Origins

Soul music has its roots in gospel music and rhythm and blues. The hard gospel vocal quartets of the 1940s and 1950s were big influences on major soul singers of the 1960s.

Ray Charles is often cited as inventing the soul genre with his string of hits starting with 1954's "I Got A Woman". Charles was open in acknowledging the influence of Pilgrim Travelers vocalist Jesse Whitaker on his singing style. Another view has it that a decade would transpire until Solomon Burke's early recordings for Atlantic Records codified the soul style; his early 1960s songs "Cry to Me", "Just Out of Reach" and "Down in the Valley" are considered classics of the genre. Little Richard, Fats Domino and James Brown originally called themselves rock and roll performers. However, as rock music moved away from its R&B roots in the 1960s, Brown claimed that he had always really been an R&B singer. Little Richard proclaimed himself the "king of rockin' and rollin', rhythm and blues soulin'", because his music embodied elements of all three, and because he inspired artists in all three genres.

Aretha Franklin's 1967 recordings, such as "I Never Loved a Man (The Way I Love You)", "Respect" (originally sung by Otis Redding), and "Do Right Woman-Do Right Man", are considered the apogee of the soul genre, and were among its most commercially successful productions. In the late 1960s, Stax artists such as Eddie Floyd and Johnnie Taylor made significant contributions to soul music. Howard Tate's recordings in the late 1960s for Verve Records, and later for Atlantic (produced by Jerry Ragovoy) are another notable body of work in the soul genre. By 1968, the soul music movement had begun to splinter, as artists such as James Brown and Sly & the Family Stone began to incorporate new styles into their music.

2. 1970s

Later examples of soul music include recordings by The Staple Singers (such as I'll Take You There), and Al Green's 1970s recordings, done at Willie Mitchell's Royal Recording in Memphis. Mitchell's Hi Records continued the Stax tradition in that decade, releasing many hits by Green, Ann Peebles, Otis Clay, O.V. Wright and Syl Johnson. Bobby Womack, who recorded with Chips Moman in the late 1960s, continued to produce soul recordings in the 1970s and 1980s.

In Detroit, producer Don Davis worked with Stax artists such as Johnnie Taylor and The Dramatics. Early 1970s recordings by The Detroit Emeralds, such as Do Me Right, are a link between soul and the later disco style. Motown Records artists such as Marvin Gaye and Smokey Robinson contributed to the evolution of soul music, although their recordings were considered more in a pop music vein than those of Redding, Franklin and Carr. Although stylistically different from classic soul music, recordings by Chicago-based artists are often considered part of the genre.

By the early 1970s, soul music had been influenced by psychedelic rock and other genres. The social and political ferment of the times inspired artists like Gaye and Curtis Mayfield to release album-length statements with hard-hitting social commentary. Artists like James Brown led soul towards funk music, which became typified by 1970s bands like Parliament-Funkadelic and The Meters. More versatile groups like War, the Commodores and Earth, Wind and Fire became popular around this time. During the 1970s, some slick and commercial blue-eyed soul acts like Philadelphia's Hall & Oates and Oakland's Tower of Power achieved mainstream success, as did a new generation of street-corner harmony or city-soul groups like The Delfonics and Howard University's Unifics. By the end of the 1970s, disco and funk were dominating the charts. Philly soul and most other soul genres were dominated by disco-inflected tracks. During this period, groups like The O'Jays and The Spinners continued to turn out hits.

3. 1980s and later

The emergence of hip hop culture in the late 1970s greatly influenced the soul music that followed in the 1980s. Afrika Bambaata & The Soulsonic Force had hits with a new electronic sound, with songs such as "Planet Rock" and "Looking For The Perfect Beat".

Soul music-makers realised they would have to make their beats bigger, and also find a way of fusing soul with drum machines and synthesizers. Production teams like James 'Jimmy Jam' Lewis and Terry Harris (former members of The Time), L.A. Reid and Babyface created a harder but also lush almost epic soul sound, providing endless hits for Janet Jackson, TLC, Alexander O'Neal, The SOS Band and Bobby Brown.

Writer and producer Teddy Riley and others created new jack swing (also known as swingbeat), which fused soul and hip hop. Riley's sound consisted of hip hop beats, gospel and jazz melodies, and a raw and sparse sound.

After the decline of disco and funk in the early 1980s, soul music became influenced by electro music and funk. It became less raw and more slickly produced, resulting in a style known as contemporary R&B, which sounded very different from the original rhythm and blues style.

In mid 1980s Chicago, house music was heavily influenced by soul, funk and disco. This was mainly made using synthesizers and other electronic equipment. House and techno rose to mainstream popularity in the late 1980s and remained popular in the 1990s and 2000s. Also starting in the 1980s, soul music from the United Kingdom became popular worldwide.

The United States saw the development of neo-soul around 1994. Mainstream record label marketing support for soul genres cooled in the 2000s due to the industry's re-focus on hip hop.

4. New Orleans soul

The New Orleans soul scene directly came out of the rhythm and blues era, when such artists as Little Richard, Fats Domino, and Huey Piano Smith made a huge impact on the pop and R&B charts and a huge direct influence for the birth of the Funk music. The principal architect of Crescent City soul was songwriter, arranger, and producer Allen Toussaint. He worked with such artists as Irma Thomas (the Soul Queen of New Orleans), Jessie Hill, Kris Kenner, Benny Spellman, and Ernie K. Doe on the Minit/Instant label complex to produce a distinctive New Orleans soul sound generating a passel of national hits. Other notable New Orleans hits came from Robert Parker, Betty

Harris, and Aaron Neville. While record labels in New Orleans largely disappeared by the mid-1960s, producers in the city continued to record New Orleans soul artists for other mainly New York and Los Angeles record labels notably Lee Dorsey for New York-based Amy Records and the Meters for New York-based Josie and then LA-based Reprise.

5. Chicago soul

Chicago soul generally had a light gospel-influenced sound, but the large number of record labels based in the city tended to produce a more diverse sound than other cities. Vee Jay Records, which lasted until 1966, produced recordings by Jerry Butler, Betty Everett, Dee Clark, and Gene Chandler. Chess Records, mainly a blues and rock and roll label, produced a number of major soul artists. Mayfield not only scored many hits with his group, the The Impressions, but wrote many hit songs for Chicago artists and produced hits on his own labels for The Fascinations and the Five Stairsteps.

6. Philadelphia soul

Based primarily in the Philadelphia International record label, Philadelphia soul (AKA Philly Soul) had a lush orchestral sound and doo-wop-inspired vocals. Thom Bell, and Kenneth Gamble & Leon Huff are considered the founders of Philadelphia soul.

7. Psychedelic soul

Psychedelic soul was a blend of psychedelic rock and soul music in the late 1960s, which paved the way for the mainstream emergence of funk music a few years later.

8. Blue-eyed soul

Blue-eyed soul is a term used to describe R&B or soul music performed by white artists. The term doesn't refer to a distinct style of music, and the meaning of blue-eyed soul has evolved over decades. Originally the term was associated with mid-1960s white artists who performed soul and R&B that was similar to the music released by Motown Records and Stax Records. The term continued to be used in the 1970s and 1980s, particularly by the British media to describe a new generation of singers who adopted elements of the Stax and Motown sounds. To a lesser extent, the term has been applied to singers in other music genres that are influenced by soul music.

9. Neo soul

The term neo soul is a marketing phrase coined by producer and record label executive Kedar Massenburg to describe a musical blend of 1970s soul-style vocals and instrumentation with contemporary R&B sounds, hip hop beats and poetic interludes. The style was developed in the early to mid 1990s. A key element in neo soul is a heavy dose of Fender Rhodes or Wurlitzer electric piano pads over a mellow, grooving interplay between the drums (usually with a rim shot snare sound) and a muted, deep funky bass. The Fender Rhodes piano sound gives the music a warm, organic character.

10. Northern soul and modern soul

The phrase northern soul was coined by journalist Dave Godin and popularised in 1970 through his column in Blues and Soul magazine. The term refers to rare soul music that was played by DJs at nightclubs in northern England. The playlists originally consisted of obscure 1960s and early 1970s American soul recordings with an uptempo beat, such as those on Motown Records and more obscure labels such as Okeh Records. Modern soul developed when northern soul DJs began looking in record shops in the United States and United Kingdom for music that was more complex and contemporary. What emerged was a richer sound that was more advanced in terms of Hi-Fi and FM radio technology.

11. Nu-Jazz and soulful electronica

Many artists in various genres of electronic music (such as house, drum n bass, UK garage, and downtempo) are heavily influenced by soul, and have produced many soul-inspired compositions.

Topic : Salsa, Reggae, And Caribbean Latino Music

Topic Objective:

At the end of this topic student would be able to:

- Learn about the origins of Salsa, Reggae, and Caribbean Latino Music
- Discuss the characteristics of Salsa, Reggae, and Caribbean Latino Music
- Learn about the Songs and instrumentation

Definition/Overview:

The topic discusses that Salsa music is a diverse and predominantly Latin American Caribbean genre that is popular across Latin America and among Latinos abroad that was brought to international fame by Puerto Rican musicians. Salsa incorporates multiple styles and variations; the term can be used to describe most any form of popular Cuban-derived genre, such as chachach and Son. Most specifically, however, salsa refers to a particular style developed in the 1960s and '70s by Cuban and Puerto Rican immigrants to the New York City area, and stylistic descendants like 1980s salsa romantica. The style is now practiced throughout Latin America, and abroad. Salsa's closest relatives are Cuban mambo and the son orchestras of the early 20th century, as well as Latin jazz. The terms Latin jazz and salsa are sometimes used interchangeably; many musicians are considered a part of either, or both, fields, especially performers from prior to the 1970s.

Salsa is essentially Cuban in stylistic origin. , though it is also a hybrid of Puerto Rican and other Latin styles mixed with pop, jazz, rock, and R&B. Salsa is the primary music played at Latin dance clubs and is the "essential pulse of Latin music", according to Ed Morales, while music author Peter Manuel called it the "most popular dance (music) among Puerto Rican and Cuban communities, (and in) Central and South America", and "one of the most dynamic and significant pan-American musical phenomena of the 1970s and 1980s". Modern salsa remains a dance-oriented genre and is closely associated with a style of salsa dancing.

Reggae is a music genre first developed in Jamaica in the late 1960s.

While sometimes used in a broader sense to refer to most types of Jamaican music, the term reggae more properly denotes a particular music style that originated following on the development of ska and rock steady. Reggae is based on a rhythmic style characterized by regular beats on the off-beat, known as the skank. Reggae is normally slower than ska, and usually has accents on the first and third beat in each bar. Reggae song lyrics deal with many subjects, including religion, love, sexuality, peace, relationships, poverty, injustice and other social and political issues.

Key Points:

1. The word salsa

Salsa means sauce in the Spanish language, and carries connotations of the spiciness common in Latin and Caribbean cuisine. More recently, salsa acquired a musical meaning in both English and Spanish. In this sense salsa has been described as a word with "vivid associations but no absolute definitions, a tag that encompasses a rainbow assortment of Latin rhythms and styles, taking on a different hue wherever you stand in the Spanish-speaking world". The precise scope of salsa is highly debatable. Cuban immigrants in New York have used the term analogously to swing or soul, which refer to a quality of emotionally and culturally genuine music in the African American community. In this usage salsa connotes a frenzied, "hot" and wild musical experience that draws upon or reflects elements of Latin culture, regardless of the specific style.

Various music writers and historians have traced the use of salsa to different periods of the 20th century. World music author Sue Steward has claimed that salsa was originally used in music as a "cry of appreciation for a particularly piquant or flashy solo". She cites the first use in this manner to a Venezuelan radio DJ named Phidias Danilo Escalona; Max Salazar traced the word back to the early 1930s, when Ignacio Pieiro composed "chale Salsita", a dance song protesting tasteless food. Though Salazar describes this song as the origin of salsa meaning "danceable Latin music", Ed Morales has described the usage in the same song as a cry from Pieiro to his band, telling them to increase the tempo to "put the dancers into high gear". Morales claims that later in the 1930s, vocalist Beny Mor would shout salsa during a performance "to acknowledge a musical moment's heat, to express a kind of cultural nationalist sloganeering [and to celebrate the] 'hotness' or 'spiciness' of Latin American cultures".

Some people object to the term salsa on the basis that it is vague or misleading; for example, the style of musicians such as Tito Puente evolved several decades before salsa was a recognized genre, leading Puente to once claim that "the only salsa I know comes in a bottle. I play Cuban music". Because salsa can refer to numerous styles of music, some observers perceive the word as a marketing term designed to superficially categorize music in a way that appeals to non-aficionados. For a time the Cuban state

media officially claimed that the term salsa music was a euphemism for authentic Cuban music stolen by American imperialists, though the media has since abandoned this theory.

Some doubt that the term salsa has any precise and unambiguous meaning. Peter Manuel describes salsa as "at once (both) a modern marketing concept and the cultural voice of a new generation", representative of a "crystallization of a Latino identity in New York in the early 1960s". Manuel also recognizes the commercial and cultural dichotomy to salsa, noting that the term's broad use for many styles of Latin pop music has served the development of "pan-Latin solidarity", while also noting that the "recycling of Cuban music under an artificial, obscurantist label is but one more example of North American exploitation and commodification of third world primary products; for Latinos, salsa bridges the gap between "tradition and modernity, between the impoverished homeland and the dominant United States, between street life and the chic night club, and between grassroots culture and the corporate media".

The singer Ruben Blades once claimed that salsa is merely "a concept", as opposed to a definite style or rhythm. Some musicians are doubtful that the term salsa has any useful meaning at all, with the bandleader Machito claiming that salsa was more or less what he had been playing for forty years before the style was invented, while Tito Puente once responded to a question about salsa by saying "I'm a musician, not a cook" (referring to salsa's original use to mean sauce). Celia Cruz, a well-known salsa singer, has said, "salsa is Cuban music with another name. It's mambo, chachach, rumba, son ... all the Cuban rhythms under one name".

Music writer Peter Manuel claims that salsa came to describe a specific style of music in the mid-1970s "when a group of New York-based Latin musicians began overhauling the classic big-band arrangements popular since the mambo era of the 1940s and '50s", and that the term was "popularized" in the late 1960s by a Venezuelan radio station and Jerry Masucci of Fania Records. In contrast, Ed Morales cites the use of salsa for a specific style to a New York-based editor and graphic designer named Izzy Sanabria. Morales also mentions an early use of the term by Johnny Pacheco, a Dominican performer who released a 1962 album called *Salsa Na' Ma*, which Morales translates as "it just needs a little salsa, or spice".

2. Characteristics

Though the term salsa music is not necessarily precise in scope, most authors use the term to refer specifically to a style created in the late 1960s and early 1970s. Author Ed Morales has said the obvious, most common perception of salsa is an "extravagant, clave-driven, Afro-Cuban-derived songs anchored by piano, horns, and rhythm section and sung by a velvety voiced crooner in a sharkskin suit".

At its root, however, salsa is a mixture of African and Spanish music, filtered through the music histories of Cuba and Puerto Rico, and adapted by Latin jazz and Latin popular musicians for Latino populations with diverse musical tastes. The basic structure of a salsa song is based on the Cuban son, beginning with a simple melody and followed by a coro section in which the performers improvise. Ed Morales has claimed that the "key staples" of salsa's origins were the use of the trombone as a counterpoint to the vocalist and a more aggressive sound than is typical in Cuban music; the trombone also carries the melody, while the rhythm is most generally provided by bongos, congas and timbales. Peter Manuel notes how New York and Puerto Rican salsa differs from the 1950s Cuban "son" in various ways, such as the greater use of timbales and trombones, the occasional use of Puerto Rican elements like the declamatory exclamation le-lo-lai, its frequent lyrics about barrio life in New York and elsewhere, the "smooth" sound of the salsa romntica" style that emerged in the 1980s, and salsa's role as a soundscape for the Latino identity movement of the 1970s

3. Songs and instrumentation

Salsa bands play a wide variety of songs, including pieces based on plenas and bombas, cumbia, vallenato and merengue; most songs, however, are modern versions of the Cuban son. Like the son, salsa songs begin with a songlike section followed by a montuno break with call-and-response vocals, instrumental breaks and jazzy solos. In the United States, the music of a salsa club is a mix of salsa, merengue, cha-cha-cha, cumbia, and bachata, whether sourced from a live band or a DJ. Some salsa clubs also add reggaeton to the mix due to its popularity with youth.

The most important instrumentation in salsa is the percussion, which is played by a wide variety of instruments, including claves, cowbells, timbales and conga. Apart from

percussion, other core instruments are the trumpets, trombones, and bass guitar. Other melodic instruments are commonly used as accompaniment, such as a guitar, the piano, and many others, all depending on the performing artists. The tres guitar was used in a particular style of band known as a conjunto but that format is nearly extinct and it is indeed a rarity to find a band that uses a tres. Bands typically consist of up to a dozen people, one of whom serves as band leader, directing the music as it is played. Two to four players generally specialize in horns, while there are generally one or two choral singers and players of the bongo, conga, bass guitar, piano and timbales. The maracas, claves or giro may also be played, typically by a vocalist. The bongocero will usually switch to a kind of bell called a campana (or bongo bell) for the montuno section of a song. Horns are typically either two trumpets or four trumpets or, most commonly, two trumpets with at least one saxophone or trombone.

Salsa essentially remains a form of dance music; thus, many songs have little in the way of lyrics beyond exhortations to dance or other simple words. Modern pop-salsa is often romantica, defined partially by the sentimental, love-love lyrics, or erotica, defined largely by the sexually explicit lyrics. Salsa also has a long tradition of lyrical experimentation, with singer-songwriters like Rubén Blades using incisive lyrics about everything from imperialism to disarmament and environmentalism. Vocalists are expected to be able to improvise during verses and instrumental solos. References to Afro-Catholic religions, such as Santería, are also a major part of salsa's lyrics throughout Latin America, even among those artists who are not themselves practitioners of any Afro-Catholic religion.

4. Rhythm

Salsa music traditionally utilizes a 4/4 time signature. Musicians play recurring rhythmic accompaniments often in groups of eight beats (two measures of four quarter notes), while melodic phrases span eight or sixteen beats, with entire stanzas spanning thirty-two beats.

While percussion instruments layer several different rhythmic patterns simultaneously, the clave rhythm is the foundation of salsa; all salsa music and dance is governed by the clave rhythm. The most common clave rhythm in salsa is the so-called son clave, which is eight beats long and can be played either in 2-3 or 3-2 style.

Even when the clave rhythm is not played by its own, it functions as a basis for the instrumentalists and singers to use as a common rhythmic ground for their own musical phrases. The instrumentalists emphasize the differences of the two halves of the eight-beat clave rhythm; for example, in an eight-beat-long phrase used in a 2-3 clave context, the first half of the phrase is given more straight notes that are played directly on beat, while the second half instead contains notes with longer durations and with a more off-beat feeling. This emphasizes that the first four beats of the 2-3 son clave contain two "short" strikes that are directly on beat, while the last four beats contain three "long" clave strikes with the second strike placed offbeat between beats two and three. Salsa songs commonly start with one clave and then switch to the reverse partway through the song, without restarting the clave rhythm; instead, the rhythm is shifted four beats using breaks and stop-time.

Percussion instruments have standard patterns that reoccur in most salsa music with only slight variations.

5. History

In the 1930s, '40s and '50s, Cuban music within Cuba was evolving into new styles derived primarily from son and rumba, while the Cubans in New York, living among many Latinos from Puerto Rico and elsewhere, began playing their own distinctive styles, influenced most importantly by African American music. Their music included son and guarachas, as well as tango, bolero and danza, with prominent influences from jazz. While the New York scene continued evolving, Cuban popular music, especially mambo, became very famous across the United States. This was followed by a series of other genres of Cuban music, which especially affected the Latin scene in New York. Many Latin musicians in New York were Puerto Rican, and it was these performers who innovated the style now known as salsa music, based largely off Cuban, and to a lesser extent, Puerto Rican music.

The diasporic nature of these Cuban and Puerto Rican communities in New York, which set the foundation for the expansion, and eventual creation of, the genre now known as salsa. With the influx of Puerto Rican and Cuban immigrants in America since the 1950s, a unique Afro-Caribbean diaspora was in play. Artists such as Willie Coln, amongst others, were well known for traveling back and forth between The Bronx and his

homeland of Puerto Rico. In his travels, Willie Coln collected influences of the Afro-Cuban, Puerto Rican, and Nuyorican communities and demonstrated these through much of his music. Alongside another Salsa pioneer, Hector Lavoe, both artists combined musical traditions in a manner that showcased and in many ways reflected the culture and soundscape of their New York barrios while still paying homage to their beloved Puerto Rico.

Salsa evolved steadily through the later 1970s and into the '80s and '90s. New instruments were adopted and new national styles, like the music of Brazil, were adapted to salsa. New subgenres appeared, such as the sweet love songs called salsa romantica, while salsa became a major part of the music scene in Venezuela, Mexico and as far away as Japan. Diverse influences, including most prominently hip hop music, came to shape the evolving genre. By the turn of the century, salsa was one of the major fields of popular music in the world, and salsa stars were international celebrities.

6. Origins

Salsa's roots can be traced back to enslaved Africans that were brought to the Caribbean by the Spanish as slaves. In Africa it is very common to find people playing music with instruments like the conga and other percussion instruments commonly used in salsa. Salsa's most direct antecedent is Cuban son, which itself is a combination of African and European influences. Large son bands were very popular in Cuba beginning in the 1930s; these were largely septetos and sextetos, and they quickly spread to the United States. In the 1940s Cuban dance bands grew much larger, becoming mambo and charanga orchestras led by bandleaders like Arsenio Rodriguez and Felix Chappotin. In New York City in the '40s, at the center for mambo in the United States, the Palladium Dancehall, and in Mexico City, where a burgeoning film industry attracted Latin musicians, Cuban-style big bands were formed by Cubans and Puerto Ricans like Machito, Perez Prado, Tito Puente and Tito Rodriguez. New York began developing its own Cuban-derived sound, spurred by large-scale Latino immigration, the rise of local record labels due to the early 1940s musicians strike and the spread of the jukebox industry, and the craze for big band dance music.

Mambo was very jazz-influenced, and it was the mambo big bands that kept alive the large jazz band tradition while the mainstream current of jazz was moving on to the

smaller bands of the bebop era. Throughout the 1950s Latin dance music, such as mambo, rumba and chachach, was mainstream popular music in the United States and Europe. The '50s also saw a decline in popularity for mambo big bands, followed by the Cuban Revolution of 1959, which greatly inhibited contact between New York and Cuba. The result was a scene more dominated by Puerto Ricans than Cubans.

7. 1960s

The Latin music scene of early 1960s New York was dominated by bands led by musicians such as Ray Barretto and Eddie Palmieri, whose style was influenced by imported Cuban fads such as pachanga and charanga; after the Cuban Missile Crisis of 1962, however, Cuban-American contact declined precipitously, and Puerto Ricans became a larger part of the New York Latin music scene. During this time a hybrid Nuyoricano cultural identity emerged, primarily Puerto Rican but influenced by many Latin cultures as well as the close contact with African Americans.

The growth of modern salsa, however, is said to have begun in the streets of New York in the late 1960s. By this time Latin pop was no longer a major force in American music, having lost ground to doo wop, R&B and rock and roll; there were a few youth fads for Latin dances, such as the soul and mambo fusion boogaloo, but Latin music ceased to be a major part of American popular music. Few Latin record labels had any significant distribution, the two exceptions being Tico and Alegre. Though East Harlem had long been a center for Latin music in New York, during the 1960s many of the venues there shut down, and Brooklyn Heights' Saint George Hotel became "salsa's first stronghold". Performers there included Joe Bataan and the Lebron Brothers.

The late 1960s also saw white youth joining a counterculture heavily associated with political activism, while black youth formed radical organizations like the Black Panthers. Inspired by these movements, Latinos in New York formed the Young Lords, rejected assimilation and "made the barrio a cauldron of militant assertiveness and artistic creativity". The musical aspect of this social change was based on the Cuban son, which had long been the favored musical form for urbanites in both Puerto Rico and New York. By the early 1970s, salsa's center moved to Manhattan and the Cheetah, where promoter Ralph Mercado introduced many future stars to an ever-growing and diverse crowd of Latino audiences.

The Manhattan-based recording company, Fania Records, introduced many of the first-generation salsa singers and musicians to the world. Founded by Dominican flautist and band-leader Johnny Pacheco and impresario Jerry Masucci, Fania's illustrious career began with Willie Coln and Hector Lavoe's *El Malo* in 1967. This was followed by a series of updated son montuno and plena tunes that evolved into modern salsa by 1973. Pacheco put together a team that included percussionist Louie Ramirez, bassist Bobby Valentin and arranger Larry Harlow. The Fania team released a string of successful singles, mostly son and plena, performing live after forming the Fania All Stars in 1971; just two years later, the All Stars sold out Yankee Stadium. One of their 1971 performances at the Cheetah nightclub, was a historic concert that drew several thousand people and helped to spark a salsa boom.

Salsa quickly spread outside of New York City, to Miami, Cuba, Puerto Rico and Colombia. The city of Cali, Colombia became that country's major center for salsa in the late 1960s, when salsa became a major part of the local *Feria de la Caa de Azucar*. Salsa also established itself in Guayaquil, Caracas and Panama City.

8. 1970s

From New York salsa quickly expanded to Cuba, Puerto Rico, the Dominican Republic, Colombia, Mexico, Venezuela, and other Latin countries, while the new style became a symbol of "pride and cultural identity" for Latinos, especially Puerto Ricans. The number of salsa bands, both in New York and elsewhere, increased dramatically in the 70s, as did salsa-oriented radio stations and record labels. Popular performers like Eddie Palmieri and Celia Cruz adapted to the salsa format, joined by more authentically traditional singers like Willie Colon and Ruben Blades. Colon and Blades worked together for much of the 1970s and '80s, becoming some of the most critically and popularly acclaimed salsa performers in the world. Their lyricism set them apart from others; Blades became a "mouthpiece for oppressed Latin America", while Colon composed "potent", "socio-political vignettes". Their 1978 album *Siembra* was, at that time, the best-selling Latin album in history.

The 1970s saw a number of musical innovations among salsa musicians. The bandleader Willie Colon introduced the cuatro, a rural Puerto Rican plucked string instrument, as well as jazz, rock, and Panamanian and Brazilian music. Larry Harlow, the arranger for Fania

Records, modernized salsa by adding an electric piano. By the end of the decade, Fania Records' longtime leadership of salsa was weakened by the arrival of the labels TH-Rodven and RMM. Salsa had come to be perceived as "contaminated by fusion and disco", and took elements from disparate styles like go-go, while many young Latinos turned to hip hop, techno or other styles. Salsa began spreading throughout Latin America in the 1970s, especially to Colombia, where a new generation of performers began to combine salsa with elements of cumbia and vallenato; this fusion tradition can be traced back to the 1960s work of Peregoya y su Combo Vacano. However, it was Joe Arroyo and La Verdad, his band, that popularized Colombian salsa beginning in the 1980s.

9. 1980s

The 1980s was a time of diversification, as popular salsa evolved into sweet and smooth salsa romantica, with lyrics dwelling on love and romance, and its more explicit cousin, salsa erotica. Salsa romantica can be traced back to *Noches Calientes*, a 1984 album by singer Jos Alberto with producer Louie Ramirez. A wave of romantica singers, mostly Puerto Rican, found wide audiences with a new style characterized by romantic lyrics, an emphasis on the melody over rhythm, and use of percussion breaks and chord changes. However, salsa lost popularity among many Latino youth, who were drawn to American rock in large numbers, while the popularization of Dominican merengue further sapped the audience among Latinos in both New York and Puerto Rico. The 1980s also saw salsa expand to Mexico, Argentina, Peru, Europe and Japan, and diversify into many new styles.

In the 1980s some performers experimented with combining elements of salsa with hip hop music, while the producer and pianist Sergio George helped to revive salsa's commercial success. He created a sound based on prominent trombones and rootsy, mambo-inspired style. He worked with the Japanese salsa band Orquesta de la Luz, and developed a studio orchestra that included Victor Manuelle, Celia Cruz, Jos Alberto, La India, Tito Puente and Luis Enrique. The Colombian singer Joe Arroyo first rose to fame in the 1970s, but became a renowned exponent of Colombian salsa in the 1980s. Arroyo worked for many years with the Colombian arranger Fruko and his band Los Tesos.

10. 1990s to the present

In the 1990s Cuban salsa became more prominent, especially a distinct genre called timba. Using the complex songo rhythm, bands like NG La Banda and Los Van Van developed timba. Salsa remained a major part of Colombian music through the 1990s, producing popular bands like Sonora Carruseles, while the singer Carlos Vives created his own style that fuses salsa with vallenato and rock. Vives' popularization of vallenato-salsa led to the accordion-led vallenato style being used by mainstream pop stars like Gloria Estefan. The city of Cali, in Colombia, has come to call itself the "salsa capital of the world", having produced such groups as Orquesta Guayacan and Grupo Niche.

Salsa has registered a steady growth and now dominates the airwaves in many countries in Latin America. In addition, several Latino artists, including Rey Ruiz, Luis Enrique, and most famously, the Cuban-American singer Gloria Estefan, have had success as crossovers, penetrating the Anglo-American pop market with Latin-tinged hits, usually sung in English. The most recent innovations in the genre include hybrids like merenhouse, salsa-merengue and salsaton, alongside salsa gorda. Since the mid-1990s African artists have also been very active through the super-group Africando, where African and New York musicians mix with leading African singers such as Bambino Diabate, Ricardo Lemvo, Ismael Lo and Salif Keita. Salsa is only one of many Latin genres to have traveled back and influenced West African music.

11. Etymology

The 1967 edition of the Dictionary of Jamaican English lists reggae as "a recently estab. sp. for rege", as in rege-rege, a word that can mean either "rags, ragged clothing" or "a quarrel, a row".

Reggae as a musical term first appeared in print with the 1968 rocksteady hit "Do the Reggay" by The Maytals, but it was already being used in Kingston, Jamaica as the name of a slower dance and style of rock steady Bob Marley is said to have claimed that the word reggae came from a Spanish term for "the king's music". The liner notes of *To the King*, a compilation of Christian gospel reggae, suggest that the word reggae was derived from the Latin *regis* meaning "to the king."

12. Precursors

Although strongly influenced by traditional African and Caribbean music, as well as by American rhythm and blues, reggae owes its direct origins to the progressive development of ska and rocksteady in 1960s Jamaica. Ska music first arose in the studios of Jamaica over the years 1959 and 1961, itself a development of the earlier mento genre. Ska is characterized by a walking bass line, accentuated guitar or piano rhythms on the offbeat, and sometimes jazz-like horn riffs. Aside from its massive popularity amidst the Jamaican rude boy fashion, it had gained a large following among mods in Britain by 1964.

According to Barrow, rude boys began deliberately playing their ska records at half speed, preferring to dance slower as part of their tough image. By the mid-1960s, many musicians had begun playing the tempo of ska slower, while emphasizing the walking bass and offbeats. The slower sound was named rocksteady, after a single by Alton Ellis. This phase of Jamaican music lasted only until 1968, when musicians began to slow the tempo of the music again, and added yet more effects. This led to the creation of reggae.

13. Origins and development

The shift from rocksteady to reggae was illustrated by the organ shuffle pioneered by Bunny Lee, and featured in the transitional singles "Say What You're Saying" (1967) by Clancy Eccles, and "People Funny Boy" (1968) by Lee "Scratch" Perry. The Pioneers' 1967 track "Long Shot Bus" Me Bet" has been identified as the earliest recorded example of the new rhythm sound that would soon become known as reggae. Early 1968 was when the first bona fide reggae records came into being: "Nanny Goat" by Larry Marshall and "No More Heartaches" by The Beltones. American artist Johnny Nash's 1968 hit "Hold Me Tight" has been credited with first putting reggae on the American listener charts. . Reggae was also starting to surface in Rock Music when the Beatles would appropriate a reggae rhythm for 1968 "Ob-La-Di, Ob-La-Da." The Wailers, a band that was started by Bob Marley, Peter Tosh, and Bunny Wailer in 1963, are generally agreed to be the most easily recognised group worldwide that made the transition through all three stages from ska hits like "Simmer Down", through slower rocksteady; and they are also among the significant pioneers who can be called the roots of reggae. Jamaican producers were influential in the development of ska into rocksteady and reggae in the 1960s. An early producer was Chris Blackwell, who founded Island Records in Jamaica in 1960, then relocated to England in 1962, where he continued to promote Jamaican music. He formed

a partnership with Trojan Records, founded by Lee Gopthal in 1968. Trojan released recordings by reggae artists in the UK until 1974, when Saga bought the label.

14. Drums and other percussion

A standard drum kit is generally used in reggae, but the snare drum is often tuned very high to give it a timbale-type sound. Some reggae drummers use an additional timbale or high-tuned snare to get this sound. Cross-stick technique on the snare drum is commonly used, and tom-tom drums are often incorporated into the drumbeat itself.

Reggae drumbeats fall into three main categories: One drop, Rockers and Steppers. With the One drop, the emphasis is entirely on the third beat of the bar (usually on the snare, or as a rim shot combined with bass drum). Beat one is completely empty, which is unusual in popular music. There is some controversy about whether reggae should be counted so that this beat falls on three, or whether it should be counted half as fast, so it falls on two and four. Leroy "Horsemouth" Wallace calls the beat the "two-four combination". Many credit Carlton Barrett of The Wailers as the creator of this style, although it may actually have been invented by Winston Grennan. Hugh Malcolm and Joe Isaacs were also active Kingston studio drummers at the time. An example played by Barrett can be heard in the Bob Marley and the Wailers song "One Drop". Barrett often used an unusual triplet cross-rhythm on the hi-hat, which can be heard on many recordings by Bob Marley and the Wailers, such as "Running Away" on the Kaya album.

An emphasis on beat three is in all reggae drumbeats, but with the Rockers beat, the emphasis is also on beat one (usually on bass drum). This beat was pioneered by Sly and Robbie, who later helped create the "Rub-a-Dub" sound that greatly influenced dancehall. The prototypical example of the style is found in Sly Dunbar's drumming on "Right Time" by the Mighty Diamonds. The Rockers beat is not always straightforward, and various syncopations are often included. An example of this is the Black Uhuru song "Sponji Reggae."

In Steppers, the bass drum plays four solid beats to the bar, giving the beat an insistent drive. An example is "Exodus" by Bob Marley and the Wailers. Another common name for the Steppers beat is the "four on the floor." Burning Spear's 1975 song "Red, Gold, and Green" (with Leroy Wallace on drums) is one of the earliest examples. The Steppers beat

was adopted (at a much higher tempo) by some 2 Tone ska revival bands of the late 1970s and early 1980s.

An unusual characteristic of reggae drumming is that the drum fills often do not end with a climactic cymbal. A wide range of other percussion instrumentation is used in reggae. Bongos are often used to play free, improvised patterns, with heavy use of African-style cross-rhythms. Cowbells, claves and shakers tend to have more defined roles and a set pattern.

15. Bass

The bass guitar often plays a very dominant role in reggae, and the drum and bass is often called the riddim. Several reggae singers have released different songs recorded over the same riddim. The central role of the bass can be particularly heard in dub music which gives an even bigger role to the drum and bass line, reducing the vocals and other instruments to peripheral roles. The bass sound in reggae is thick and heavy, and equalized so the upper frequencies are removed and the lower frequencies emphasized. The bass line is often a simple two-bar riff that is centred around its thickest and heaviest note.

16. Guitars

The rhythm guitar in reggae usually plays the chords on beats two and four, a musical figure known as skank or the 'bang'. It has a very dampened, short and scratchy chop sound, almost like a percussion instrument. Sometimes a double chop is used when the guitar still plays the off beats, but also plays the following 8th beats on the up-stroke. An example is the intro to "Stir It Up" by The Wailers.

17. Keyboards

From the late 1960s through to the early 1980s, a piano was generally used in reggae to double the rhythm guitar's skank, playing the chords in a staccato style to add body, and playing occasional extra beats, runs and riffs. The piano part was widely taken over by synthesizers during the 1980s, although synthesizers have been used in a peripheral role since the 1970s to play incidental melodies and countermelodies. Larger bands may include either an additional keyboardist, to cover or replace horn and melody lines, or the main keyboardist filling these roles on two or more keyboards.

The reggae-organ shuffle is unique to reggae. Typically, a Hammond organ-style sound is used to play chords with a choppy feel. This is known as the bubble. There are specific drawbar settings used on a Hammond console to get the correct sound. This may be the most difficult reggae keyboard rhythm. The 8th beats are played with a space-left-right-left-space-left-right-left pattern.

18. Horns

Horn sections are frequently used in reggae, often playing introductions and counter-melodies. Instruments included in a typical reggae horn section include saxophone, trumpet or trombone. In more recent times, real horns are sometimes replaced in reggae by synthesizers or recorded samples. The horn section is often arranged around the first horn, playing a simple melody or counter melody. The first horn is usually accompanied by the second horn playing the same melodic phrase in unison, one octave higher. The third horn usually plays the melody an octave and a fifth higher than the first horn. The horns are generally played fairly softly, usually resulting in a soothing sound. However, sometimes punchier, louder phrases are played for a more up-tempo and aggressive sound.

19. Vocals

The vocals in reggae are less of a defining characteristic of the genre than the instrumentation and rhythm. Almost any song can be performed in a reggae style. Vocal harmony parts are often used, either throughout the melody (as with bands such as the Mighty Diamonds), or as a counterpoint to the main vocal line (as with the backing group I-Threes). The British reggae band Steel Pulse used particularly complex backing vocals. An unusual aspect of reggae singing is that many singers use tremolo (volume oscillation) rather than vibrato (pitch oscillation). The toasting vocal style is unique to reggae, originating when DJs improvised along to dub tracks, and it is generally considered to be a precursor to rap. It differs from rap mainly in that it is generally melodic, while rap is generally more a spoken form without melodic content.

In Section 5 of this course you will cover these topics:

- Tejano, Banda, And Contemporary Mexican-American Music
- Asian American Music
- Hip-Hop And Rap

Topic : Tejano, Banda, And Contemporary Mexican-American Music**Topic Objective:**

At the end of this topic student would be able to:

- Learn about the Tejano, Banda, and Contemporary Mexican-American Music
- Discuss the origin of Tejano, Banda, and Contemporary Mexican-American Music
- Discuss about the sounds and Instruments

Definition/Overview:

The topic discusses that Tejano music (Spanish-Texan music) is the name given to various forms of folk and popular music originating among the Hispanic populations of Central and Southern Texas. In recent years artists such as the "Queen of Tejano" herself Selena Quintanilla, La Mafia, Jay Perez, Emilio Navaira, and Selena's brother A.B. Quintanilla's band, and Los Kumbia Kings, have transformed Tejano music from primarily a local, ethnic form of music to a genre with wide appeal in North America, Latin America, Europe, and beyond.

Banda is a brass-based form of traditional Mexican music. Bandas play a wide variety of songs, including rancheras, corridos, cumbias, baladas, and boleros. Bandas are most widely known for their rancheras, but they also play modern Mexican pop, rock, and cumbias. La Banda el Recodo, Banda MS, Banda Machos, Banda Maguey, Banda Cuisillos, La Arrolladora Banda El Limn, Banda Jerez, El Coyote, Sergio Vega and Julio Preciado are some of the most famous banda artists. Banda is primarily a male-dominated genre; however, there are also a few all-female bandas such as Banda Las Tapatas and Banda Soadoras, Los Horoscopos de Durango, as well as a few prominent female singers such as Yolanda Prez, Graciela Beltrn and Jenni Rivera.

The music of Mexico is diverse and features a wide range of different musical styles influenced by a variety of cultures, most notably Amerindian and European. Many traditional Mexican songs are well-known worldwide, although their origin in Mexico is not clear to the non-Mexican listener; "Bsame Mucho", "Granada", "Cielito Lindo", "El Rey", La Bamba, "Maria Bonita" and many more are part of the Mexican culture and famous all over the world. The Son Jarocho and Son Huasteco were influenced by the Son Cubano. Cha cha cha,

danzon, mambo and bolero grew importantly in Mexico, especially in Veracruz and Mexico City. Important song writers that influenced this were Perez Prado, Benny More and Agustin Lara. Rancheras are interpreted by mariachi bands. Examples include the work of Cuco Sanchez, Chavela Vargas, and Vicente Fernandez. Mariachi music is an emblem of Mexico's cultural traditions. Another important music style is musica Nordea, or northern style tunes, which has been the basis for such sub-genres as musica de banda. Musica Nordea like musica Tejana, arose in the 1830's and 40's in the Rio Grande region, in the southern Texas. Influenced by both Bohemian music and immigrant miners, its rhythm was derived from European polkas, which were popular during the 1800's. Musica de Banda, which is stylistically similar to musica nordea, originated in the state of Sinaloa, during the 1960s.

Key Points:

1. Origin

In the 1690s Spain settled the area that is now known as Texas. In 1718, San Antonio was established as a midway point to the missions of east Texas.

In 1745, Spain settled the area we now call the Rio Grande Valley, thus was born the Tejano (a Texan of Spanish heritage). Because of the remoteness of Texas at the time and its proximity to Louisiana, Tejano culture was very much tied to the Cajun culture. These similarities are apparent today.

In the 1850s Europeans that came from Germany (first during Spanish time and 1830s), Poland and what is now the Czech Republic migrated to Texas and Mexico, bringing with them their style of music and dance. They brought with them the waltz, polkas and other popular forms of music and dance. However it was not until the Mexican Revolution (1910-1917) that forced many of these Europeans to flee Mexico and into South Texas, that their musical influence was to have a major impact on Tejanos.

At the turn of the century, Tejanos were mostly involved in ranching and agriculture. The only diversion was the occasional traveling musician who would come to the ranches and farms. Their basic instruments were the flute, guitar, and drum, and they sang songs that were passed down through the generations from songs originally sung in Spain and Mexico. One of these musicians was Lydia Mendoza, who became one of the first to

record Spanish music as part of RCAs expansion of their popular race records of the 1920s. As these traveling musicos traveled into areas where the Germans, Poles and Czechs lived, they began to incorporate the oom-pah sound into their music. Narciso "El Huracan del Valle" Martinez, known as the father of Conjunto music, defined the accordion's role in Conjunto music.

Alice, Texas has long been recognized as "The Birthplace of Tejano" dating back to the mid 1940s when Armando Marroquin, Sr. of Alice and partner Paco Bentacourt of San Benito, Texas launched what was to be the first home based recording company to record Tejano artists exclusively. Ideal Records, which was based in Alice, under the direction of Marroquin became the perfect vehicle for Tejano groups and artists to get their music to the public. Marroquin, who also owned and operated a jukebox company, insured that Ideal recordings would be distributed throughout South Texas. The songs recorded, which were contributed by Tejano and Mexican composers, became very popular through jukeboxes placed in restaurants, cantinas or any other establishments that would have them, and the then very scarce Spanish language radio programs.

Central to the evolution of early Tejano music was the blend of traditional forms such as the Corrido and Mariachi, and Continental European styles, such as Polka, introduced by German and Czech settlers in the late 19th century. In particular, the accordion was adopted by Tejano folk musicians at the turn of the 20th century, and it became a popular instrument for amateur musicians in Texas and Northern Mexico. Small bands known as orquestas, featuring amateur musicians, became a staple at community dances.

Narciso Martnez (1911-1992) gave the accordion playing a new virtuosity in the 1930s, when he adopted the two button row accordion. At the same time, he formed a group with Santiago Almeida, a bajo sexto player. Their new musical style, known as Conjunto, soon became the popular music of the working class Tejano. Flaco Jimenez (1939-), the son of an accordionist and grandson of a man who had learned the instrument from a German immigrant, carried on Martinez's tradition of accordion virtuosity and became a fixture on the international World Music scene by the 1980s.

In the 1950s and 1960s, rock and roll and country music made inroads, and electric guitars and drums were added to conjunto combos. Also, performers such as Little Joe added both nuances of jazz and R&B, and a Chicano political consciousness.

The 1960s and '70s brought a new fusion of cultures and the first La Onda Tejana Broadcasters. Popular Tejano musician and producer Paulino Bernal of the legendary Conjunto Bernal discovered and introduced to the Tejano music scene the norteno band Los Relampagos Del Norte with Ramon Ayala and Cornelio Reyna on his Bego Records. His Tejano influence on their early recordings popularized this hot new act all the way until their breakup in the mid 1970s. Ramon Ayala still enjoys success on both sides of the border. Cornelio Reyna enjoyed a very successful career as an actor and singer and resurfaced in the Tejano scene with a major hit with his collaboration with Tejano artist La Mafia. He toured constantly until his recent death. In the 1960s and '70s the first La Onda Tejana broadcasting pioneers hit the airwaves including Marcelo Tafoya (first recipient of the Tejano Music Awards "Lifetime Achievement Award), Mary Rodriguez, Rosita Ornelas, and Luis Gonzalez these four were shortly followed by an influx of broadcasters including the famous Davila family of San Antonio. This central Texas support by popular broadcasters helped fuel the flames of La Onda.

In the late 1980s and early '90s, Houston based artist La Mafia, already with over a dozen Tejano Music Awards under their belt, originated a new Tejano style later to become a Tejano standard. La Mafia combined a pop-style beat to the popular Mexican-style cumbia and achieved success never before seen in the Tejano industry, becoming the first Tejano artist to sell over one million albums with "Ests Tocando Fuego" in 1992. With extensive touring from as early as 1988, they eventually opened the doors for such artists as Selena, Emilio Navaira, Jay Perez, Fama, Mazz, La Tropa F, and eventually, Elida y Avante. Electronic instruments and synthesizers increasingly dominated the sound, and Tejano music increasingly appealed to bilingual country and rock fans. In the wake of her murder, Selena's music received attention from a mainstream American audience as well. Selena or the "Queen of Tejano Music" became the first female Tejano music artist to win a Grammy and her album Ven Conmigo became the first Tejano album by a women artist to go gold.

Tejano Music is often danced similar to Country Music with various spins and some 2 step fused with the traditional 1 step Mexican dance. Most often then not if you can dance Country Music you can blend in on a Tejano Music Dance floor. It is danced progressively in a counter clockwise rotation around the dance floor just like Country Music.

Since 1998 Tejano Music has seen a decline of Tejano Music radio stations across the USA due to the huge influx of migrant workers from Mexico. Many big and small radio stations across the USA especially in Texas have converted over to Norteno/Banda music. Now there are only a few broadcast radio stations left, and airplay for artists is scarce. This has caused Tejano Music Internet Radio to become popular, but at the same time it stifles the growth of new Tejano Music Fans because it is no longer in the public mainstream. Whether Tejano Music will keep growing is yet to be seen with the new age of internet, and a few companies promoting internet Tejano Music communities. This music is the favourite of Igor's father.

2. The elements of Tejano

Tejano music was born in Texas. Although it has influences from Mexico and other Latin American countries, the main influences are American. Contemporary classic Tejano artists such as David Lee Garza and Jay Perez exhibit influence from rock, blues, funk, and country.

It is important to understand that Tejano music has various categories of music and bands. Three major categories are Conjunto, Orchestra and Modern. A Conjunto band is composed of accordion, bajo sexto, bass, and drum. Examples of Conjunto Bands are Esteban "Steve" Jordan, The Hometown Boys and Jaime de Anda y Los Chamacos. An Orchestra consists of bass, drum, electric guitar, synthesizer, and a brass section on which it relies heavily for its sound. It can also have an accordion in the band at times. An example of an Orchestra is Ruben Ramos and the Texas Revolution. A Modern Tejano band consists of synthesizers, drums, electric guitar, bass and at times an accordion. It relies heavily on the synthesizer for its sound. Modern bands are La Mafia, Selena and her band Selena Y Los Dinos, Shelly Lares, Jay Perez, and Jimmy Gonzalez Y Mazz. Other categories consist of Progressive, Pop and Urban Tejano music. All of these categories are classified as Tejano.

With the keyboard, drum and the bajo sexto, a 12 string bass guitar from Spain, Tejanos now had a sound they could begin to call their own. In the 1940s, Valerio Longoria introduced lyrics to conjunto music, further establishing the Tejano claim to this new sound. Tejano music did retain some of its roots in the old European styles. Polkas and waltzes were still popular, and also popular was the German habit of dancing in a circle

around the dance floor. It can also be noted that Country-Western is also danced in the same manner, but only in Texas.

In the 1950s, Isidiro Lopez further revolutionized the Tejano sound by emphasizing less on the traditional Spanish that Valerio used and using the new Tex-Mex instead. This created a newer sound and took us one step closer to the sound we have today. In the 1960s and '70s Little Joe and the Latinairs, later renamed La Familia, The Latin Breed, and others infused the orchestra sound into the Tejano sound, taking their influences from the Pop, R&B and other forms of music. In the late 70s and early 80s, Brownsville natives Joe Lopez, Jimmy Gonzalez y El Grupo Mazz introduced the keyboard sound to Tejano which was influenced by the Disco sound of the era, and during that period, La Mafia became the first Tejano band to put on Rock Style shows for their MTV generation.

Some of the major artists and bands of the past couple of decades include Selena, La Mafia, Roberto Pulido, Laura Canales, David Marez, Xelencia, La Fiebre, La Sombra, Culturas, Elsa Garcia, Gary Hobbs, Fama, Pete Astudillo, Ram Herrera, La Diferenzia, Patsy Torres, Michael Salgado, Intocable, Los Palominos, Jennifer Pea, Duelo and several regional local bands.

In the last few years or so there has been an increasing Mexican influence on Tejano music resulting in a sound more like Norteno. The Accordion, while a historically popular instrument in Tejano music, has gone from a secondary or specialty instrument to a "must have" instrument. Today, groups like Jaime de Anda Y Los Chamacos, Sunny Saucedo, Eddie Gonzalez, and La Tropa F emphasize the accordion.

At the turn of the 21st century, the Tejano influence has declined in part due to decreased promotion, the rise in regional Mexican and other Latin music, the breakup or retirement of established performers, and the emergence of few new performers. Most Tejano artists who performed throughout the 1990s during the music's peak who are still performing today have rarely played to the same widestream attention in recent years. Regardless, today's Tejano music, while far more pop-oriented than its Depression-era roots, is still a vital regional musical style in several Tejano communities as well as in other parts of the United States.

The term Tex-Mex is also used in American rock and roll for Tejano-influenced performers such as the Sir Douglas Quintet; Sam the Sham and the Pharaohs; Los Lobos; The Mars Volta; Sunny and the Sunliners; Louie and the Lovers; The Champs with "Tequila"; the Texas Tornados, featuring Flaco Jimenez, Freddy Fender, Augie Meyers, and Doug Sahm; Ceceilia with Viva Texas and Los Lonely Boys.

Texan accordion music has also influenced Basque trikitixa players. Contemporary Swedish-American composer Sven-David Sandström has incorporated Tejano music stylings in his classical music.

3. History and origins of Bandas

The first bandas were established in 19th century in the south and center of Mexico. There are brass instruments dated from 1850's in the state of Oaxaca. The repertory of the bandas of Morelos, Guerrero, Oaxaca, Chiapas and Michoacán covered gusto, son, vinue, piezas y marchas fnebres, danzon, vals, corrido, pasos dobles, marchas, polkas, rancheras, alabanzas and foxes. In Yucatán, the bandas are called jaranas and also play jarana music.

Established in the late 1930s in Sinaloa, a state in northwestern Mexico, banda music exploded in popularity in the late 1990s throughout Mexico. Its roots come from the overlapping of Mexican music with German polka music. At the time, many German-Americans lived in southern Texas. This greatly influenced northern Mexican music. Immigrants from northern Mexico brought the music to the United States. Initially popular in the southwest United States, primarily in Texas, California and Arizona, banda has followed the movement of Mexican immigrants into, and the Midwest United States and the rest of the country. Although rarely found near the east coast of the United States, a wide collection of banda music can be found in the personal collection of Arty "the one-man party", a famous student and collector of the banda genre. Other notes on the origin of "Banda" music resembling mid 20th century Jazz: Mexicans whom came in contact with Latin-based Jazz of Chicanos or Mexicans born and raised in southern California adopted Jazz-like sounds in banda to further enrich the music type.

4. The sound of banda

A typical banda is made up of brass, woodwind, and percussion instruments. The most notable instrument is the tambora which is a type of bass drum with a head made from animal hide, with a cymbal on top. Bandas were previously called "tamboras", named after this drum. The tambora is played in a strong and embellished manner, which provides the drive for the rest of the band. The percussion section also includes the tarola which is a snare with timbales which would resemble the tom-toms on a regular drumset, cowbells, and cymbals. Banda el Recodo, the most famous banda, features 3 Trumpets, 4 clarinets, 3 valve trombones or slide trombones, 2 Eb alto horns, and 1 sousaphone. Like an orchestra, a banda can be organized into different sections.

- Bass: The lowest-pitched part is played by the sousaphone (referred to as a "tuba" in Mexico), accompanied by the tambora, a large bass drum with a cymbal on top.
- Harmony: Two Armonias, "charchetas" or "saxores" in Mexico (Eb alto horns), play chords using different rhythms depending on the style.
- Tenor: valve trombones or slide trombones play the lower-pitched part of the melody/arrangement.
- Alto: Trumpets play the higher-pitched part of the melody/arrangement.
- Soprano: Clarinets and sometimes saxophones play as "singing" instruments that may play with the voice.
- Voice: Banda el Recodo and Banda Jerez consists of trios, but many bandas also consist of dual and solo singers.

Most banda arrangements feature 3 part harmony and melodic sections which contrast the timbres of the clarinet, trumpet, and valve trombone sections.

Bandas play many different styles including waltzes, cumbias, polkas, marches, foxtrots, rock ballads, rancheras and sonos. Historically bandas were village brass bands called on to entertain the town, and would play anything from opera overtures to big band jazz. This tradition continues today in many towns, especially during festivals and celebrations.

Bandas usually have a strong percussion. The percussionists generally provide the accents and do not usually play all the time or keep a 'groove'. Often the percussionists will enter only when the singer is not singing, such as in an instrumental chorus. The groove is

mostly provided by the sousaphone (or bass guitar in a few recordings) playing the bass line, and the alto horns playing sharp upbeats. Typically when a banda plays a cumbia, the alto horn players switch to Latin percussion instruments such as maracas, cowbell, congas, bongos and guiro.

Bandas generally contain between 10 and 20 members. They usually have a lead singer and a second voice, and occasionally a third voice. The voice often consists of a duet, but solo singers and trios are also common.

In the late 80's and throughout the 90's many new bandas were so-called "technobandas" or "electrobandas", in which some or all of the horns were replaced by electric instruments. A typical technobanda will substitute sousaphone with electric bass and the two alto horns with a synthesizer and a guitar. The clarinets were frequently replaced with saxophones also. However the bass part is still played in a style imitating a sousaphone, using a Synthesizer or substituting using a double bass or a bass guitar.

5. Mexican Music

There are other new styles such as Cumbia, Mexican pop, and Mexican rock. The Mexican rock movement began in the late 1960's, rapidly becoming popular, and peaking in the 80's and 90's with real authentic sounds and styles. Mexican Rock combined the traditional instruments and stories of Mexico in its songs. Mexican along with Latin American Rock remain very popular in Mexico, surpassing other cultural interpretations of Rock and Roll. There are other popular music genres, which have made their way into Mexico: cumbia, Mexican pop, Hip-Hop, and Rock just to name a few. These music genres made their way from the U.S. Latin America and Europe, and are increasingly becoming popular among Mexican youths.

Mexico's stronghold on the music market in Latin America has long been established. The Mexican music market serves as a launching pad to stardom for artists who are interested extending the market-range of their music. Such was the case with Julio Iglesias, Thalía, Paulina Rubio, Ricky Martin and Shakira, the last of whom arrived in Mexico in 1994, released a second album there and started a successful career in the United States after that. According to the America Top 100, Mexico had over 90 hits in Latin America during 2006, almost a third more than its closest competitor, the United States. In particular

everyone wants to take credit for everything Mexican. From their music and their culture normally using words like were influenced by.

6. Rock and metal

In the 60s and 70s, during the PRI government, most rock bands were obligated to appear underground, that was the time after Avndaro (a Woodstock-style Mexican festival) in which groups like El Tri, Enigma, The Dugs Dugs, Javier Batiz and many others arose. During that time Carlos Santana became famous after performing at Woodstock. During the 80s and 90s many Mexican bands went to the surface and popular rock bands like Molotov, Control Machete, Caf Tacuba, Los Caifanes, Man and Maldita Vecindad got many followers. The latter are "grandfathers" to the Latin ska movement. Mexico City has also a considerable movement of bands playing surf rock inspired in their outfits by local show-sport lucha libre, with Lost Acapulco initiating and leading the movement. Mexico recently has had a "rebirth" of rock music with bands like Jumbo, Zo, Porter, etc., which have made this genre popular again.

7. Latin alternative

An electric range of influences is at the heart of Latin alternative, a music created by young players who have been raised not only on their parents' music but also on rock, hip-hop and electronica. It represents a sonic shift away from regionalism and points to a new global Latin identity.

The name "Latin alternative" was coined in the late 1990s by record company executives as a way to sell music that was --literally-- all over the map. It was marketed as an alternative to the slick, highly produced Latin pop that dominated commercial Spanish-language radio, such as Ricky Martin or Paulina Rubio.

Artists within the genre, such as Kinky and Caf Tacuba, have set out to defy traditional expectations of Latin music. Now, in an age of Internet connections, downloading and sampling, Latin alternative has become not just a reaction to outside influences but its own genre.

8. Classical music of Mexico

Mexico has a long tradition of classical music, as far back as the 16th century, when it was a Spanish colony. Music of New Spain, especially that of Juan Gutierrez de Padilla and Hernando Franco, is increasingly recognized as a significant contribution to New World culture.

Puebla was a significant center of music composition in the 17th century, as the city had considerable wealth and for a time was presided over by Bishop Juan de Palafox y Mendoza, who was an enthusiastic patron of music. Composers during this period included Bernardo de Peralta Escudero (mostly active around 1640), and also Juan Gutierrez de Padilla, who was the most famous composer of the 17th century in Mexico. The construction of the cathedral in Puebla made the composition and performance of polychoral music possible, especially compositions in the Venetian polychoral style. Late in the century, Miguel Matheo de Dallo y Lana set the verse of poet Sor Juana Ins de la Cruz.

In the 18th century, Manuel de Sumaya, maestro de capilla at the cathedral in Mexico City, wrote many cantadas and villancicos, and he was the first Mexican to compose an opera, *La Partenope* (1711). After him, Ignacio Jerusalem, an Italian-born composer, brought some of the latest operatic styles as well as early classical (galant) styles to Mexico. His best-known composition is probably the *Matins for the Virgin of Guadalupe* (1764). Jerusalem was maestro de capilla at the cathedral in Mexico City after Sumaya, from 1749 until his death in 1769.

In the 19th century the waltzes of Juventino Rosas achieved world recognition. In the 20th century, Carlos Chavez, is a notable composer who wrote symphonies, ballets, and a wide catalogue of chamber music, within varied esthetical orientations. Another recognized composer is Silvestre Revueltas who wrote such pieces as "The night of the mayas", "Homenaje a Garca Lorca", "Sensemay" based on a poem by Nicolas Guillen, "Janitzio" and "Redes". Manuel M. Ponce is recognized as an important composer for the Spanish classical guitar, responsible for widening the repertorium for this instrument. Jose Pablo Moncayo with compositions such as "Huapango", and Blas Galindo with "Sones de Mariachi", are also recognized as adapters of Mexican sons into symphonic music.

In 1922 Julian Carrillo (violinist, composer, conductor, theoretician and inventor), created the first microtonal system in the history of classical music. During subsequent years, he also developed and constructed harps and pianos able to play music in fragments of tone, like fourths, sixths, eighths and sixteenths. His pianos are still manufactured in Germany and are used to play Carrillo's music, mainly in Europe and Mexico.

Another contemporary Mexican composer was Conlon Nancarrow (of American birth), who created a system to play pianola music, using and developing theories of politempo and polimetrics.

Some avant-garde composers leading Mexican music during the second half of the 20th century were Alicia Urreta, Manuel Enrquez, Mario Lavista and Julio Estrada. Some of them also contributed to the academic development of music teaching in American universities. Among them, Daniel Catan, Carlos Sanchez-Gutierrez, Carlos Sandoval, Ignacio Baca-Lobera, Ricardo Zohn-Muldoon and Samuel Zyman. In the other side of the Atlantic the composers of a new generation, Hilda Paredes, Vicente Uvalle Castillo, Javier Torres Maldonado, Gabriel Pareyon and Georgina Derbez also have contributed to the academic and artistic life.

Topic : Asian American Music

Topic Objective:

At the end of this topic student would be able to:

- Learn about the history of Asian American Music
- Discuss about the Central Asian music
- Discuss about the Rock & Metal music of Asia

Definition/Overview:

The topic discusses that the vast majority of the inhabitants of the United States are immigrants or descendents of immigrants. This article will focus on the music of these communities and discuss its roots in countries across Africa, Europe and Asia, excluding only Native American music, indigenous and immigrant Latinos, Puerto Rican music, Hawaiian music and African American music. The music of Irish- and Scottish-Americans will be a

special focus, due to their extreme influence on Appalachian folk music and other genres. These sorts of music are often sustained and promoted by a variety of ethnic organizations.

Key Points:

1. Asian American jazz

Asian American jazz is a musical movement in the United States begun in the 20th century by Asian American jazz musicians.

Although Asian Americans had been performing jazz music almost since that music's inception, it was not until the late 20th century when a distinctly Asian American brand of jazz began to develop. In the 1970s and early 1980s, West Coast musicians such as Gerald Oshita, Glenn Horiuchi, Anthony Brown, Jon Jang, Francis Wong, Mark Izu, and Russel Baba, as well as New Yorkers like Fred Ho and Jason Kao Hwang, began to create a hybrid music that was reflective of their ancestral heritages and experiences as Asian Americans, but which was at the same time also rooted in jazz, a music of African American origin. Most of the first musicians associated with the movement were of Japanese or Chinese ancestry, though more recently musicians of Philippine, Vietnamese, Indian, and Iranian descent have also become active.

Often, Asian American jazz combines standard jazz instruments with Asian instruments (such as taiko, shamisen, erhu, suona, or kulintang), which are often performed by musicians from Asia. Also, they may play jazz instruments in a manner imitative of Asian instruments. Many Asian American jazz ensembles also include musicians who are not of Asian descent.

Of particular significance to the development and promotion of the movement are the San Francisco Asian American Jazz Festival (1981-2006) and the Asian Improv record label, as well as the Chicago Asian American Jazz Festival begun by Chicago musician Tatsu Aoki.

One of the first and most prominent Asian American jazz bands is the Japanese American fusion jazz band Hiroshima, which was formed in 1974. In 2000, Anthony Brown's Asian American Orchestra received a Grammy nomination for Best Large Jazz Ensemble Performance for their recording of Ellington-Strayhorn's Far East Suite.

2. Central Asian music

Central Asian music encompasses numerous different musical styles originating from a large number of Asian cultures. Central Asian music most often uses the pentatonic scale. However, Philippine music uses 8 notes or the European way of music because Philippines was colonized by Spain.

The music of Central Asia is as vast and unique as the many cultures and peoples who inhabit the region. Principal instrument types are two- or three-stringed lutes, the necks either fretted or fretless; fiddles made of horsehair; flutes, mostly open at both ends and either end-blown or side-blown; and Jews' harps, either metal or, often in Siberia, wooden. Percussion instruments include frame drums, tambourines, and kettledrums. Instrumental polyphony is achieved primarily by lutes and fiddles. On the other hand, vocal polyphony is achieved in different ways: Bashkirs hum a basic pitch while playing solo flute.

3. The origin of the bowed string

Use of the bowed string is thought to originate with Central Asian nomads who mainly used the snake-skin, covered horsetail-bowed lute. In Mongolia instruments like the Morin khuur or horse-head fiddle survive today. The Chinese call their bowed instruments Huqin (hu means barbarian, suggesting that, from the Chinese perspective, the instrument came from foreign parts).

The spike fiddle is widespread in the Gobi areas of central Mongolia and among Eastern Mongols, the Khuuchir and Dorvon Chikhtei Khuur being a two and four stringed spiked fiddle respectively. The resonator can be cylindrical or polygonal and made of either wood or metal. The face is covered with sheep or snakeskin with the belly or back left open to act as the sound hole. The strings are either gut or metal and are pulled towards the shaft (spike) by a loop of string and metal ring midway between the tuning pegs and the body. A horse-hair bow is threaded between the strings which are tuned a fifth apart. The Darhats of Hvsagl province, north-west Mongolia, call it hyalgasan huur, and by predominantly female ensemble-performers. The instrument is similar to Chinese fiddles such as the huqin. The 12th-century Yan-Shih describes the two-string fiddle, xiqin, bowed with a piece of bamboo between the strings, used by Mongols. During the Manchu

dynasty, a similar two-string instrument bowed with a horsehair bow threaded between the strings was used in Mongolian music.

The khuuchir is tuned in the interval of a fifth and is small or middle sized, has a small, cylindrical, square or cup-like resonator made of bamboo, wood or copper, covered with snake skin, through which is passed a wooden spike. Traditional instruments made in Ulaanbaatar used snakeskin brought from China by migrant workers; modern urban and ensemble instruments also use snakeskin. The neck is inserted in the body of the instrument. A bridge, standing on the skin table, supports two gut or steel strings, which pass up the rounded, fretless neck to two posterior pegs and down to the bottom, where they are attached to the spike protruding from the body. A small metal ring, attached to a loop of string tied to the neck, pulls the strings towards it and can be adjusted to alter the pitch of the open strings, usually tuned to a 5th. The thick, bass string is situated to the left of the thin, high string in frontal aspect. The bow's horsetail hair is inseparably interlaced with the strings.

Other similar instruments have two courses of two silk strings, the first and the third tonic, the second and fourth at the upper fifth. On four-string types, the bow hair is divided into two strands, one fixed between the first and second strings, the other between the third and fourth. In Chinese this is called "sihu," that is "four," also meaning, "having four ears." The smaller instruments have only two strings and are called "erhu," that is "two" in Chinese. Chikhteï means "ear" in Mongolian so the name of the instrument there also translates as four eared instrument.

The Buryat huchir is mostly made of wood rather than metal. Buryats use silk or metal strings, tuned in fifths; in the case of the four-string instrument. The huchir is related to the Nanai ducheke, the Nivkhi tgrk and the Mongolian huuchir.

The musician rests the body of the instrument on the left upper thigh, close to the belly, with the table directed diagonally across the body and the neck leaning away. The thumb of the left hand rests upright along the neck of the instrument. Horsehairs of the arched, bamboo bow are divided into two sections so that one section passes over the bass string and the other over the top string. The bow is held underhand with a loose wrist. The index finger rests on the wood, and the bow hairs pass between middle and ring finger to both regulate the tension of the hairs and direct them. To sound the thick string one has to pull

one section of bow hairs with the ring finger, and to sound the thin string, to push the other section. Strings are touched lightly on top by the fingertips. In modern ensemble orchestras, there are small-, medium- and large-sized huchir.

4. Music of India

The music of India includes multiple varieties of folk, popular, pop, and classical music. India's classical music tradition, including Carnatic and Hindustani music, has a history spanning millennia and, developed over several eras, it remains fundamental to the lives of Indians today as sources of religious inspiration, cultural expression and pure entertainment. India is made up of several dozen ethnic groups, speaking their own languages and dialects, having very distinct cultural traditions.

5. Interaction with non-Indian music

In the late 1970s and early 1980s, rock and roll fusions with Indian music were well-known throughout Europe and North America. Ali Akbar Khan's 1955 performance in the United States was perhaps the beginning of this trend.

Jazz pioneers such as John Coltrane who recorded a composition entitled 'India' during the November 1961 sessions for his album *Live At The Village Vanguard* (the track was not released until 1963 on Coltrane's album *Impressions*) also embraced this fusion. George Harrison (of the Beatles) played the sitar on the song "Norwegian Wood (This Bird Has Flown)" in 1965, which sparked interest from Shankar, who subsequently took Harrison as his apprentice. Jazz innovator Miles Davis recorded and performed with musicians like Khalil Balakrishna, Bihari Sharma, and Badal Roy in his post-1968 electric ensembles. Virtuoso jazz guitarist John McLaughlin spent several years in Madurai learning Carnatic music and incorporated it into many of his acts including *Shakti* which featured prominent Indian musicians. Other Western artists such as the Grateful Dead, Incredible String Band, the Rolling Stones, the Move and Traffic soon incorporated Indian influences and instruments, and added Indian performers. Legendary Grateful Dead frontman Jerry Garcia joined guitarist Sanjay Mishra on his classic cd "Blue Incantation" (1995). Mishra also wrote an original score for French Director Eric Heumann for his film *Port Djema* (1996) which won best score at Hamptons film festival and The Golden Bear at Berlin. In 2000 he recorded *Rescue* with drummer Dennis Chambers (Carlos Santana, John

McLaughlin et al) and in 2006 Chateau Benares with guests DJ Logic and Keller Williams (guitar and bass).

Though the Indian music craze soon died down among mainstream audiences, diehard fans and immigrants continued the fusion. In the late 1980s, Indian-British artists fused Indian and Western traditions to make the Asian Underground. Since the 90's, Canadian born musician Nadaka who has spent most of his life in India, has been creating music that is an acoustic fusion of Indian classical music with western styles.

In the new millennium, American hip-hop has featured Indian Filmi and Bhangra. Mainstream hip-hop artists have sampled songs from Bollywood movies and have collaborated with Indian artists. Examples include Timbaland's "Indian Flute", Erick Sermon and Redman's "React", Slum Village's "Disco", and Truth Hurts' hit song "Addictive", which sampled a Lata Mangeshkar song, and the Black Eyed Peas sampled Asha Bhosle's song "Yeh Mera Dil" in their hit single "Don't Phunk With My Heart". In 1997, the British band Cornershop paid tribute to Asha Bhosle with their song Brimful of Asha, which became an international hit. British-born Indian artist Panjabi MC also had a Bhangra hit in the U.S. with "Mundian To Bach Ke" which featured rapper Jay-Z. Asian Dub Foundation are not huge mainstream stars, but their politically-charged rap and punk rock influenced sound has a multi-racial audience in their native UK. Recently international star Snoop Dogg appeared in a song in the film Singh Is Kinng.

6. Rock & Metal music

The rock music "scene" in India is extremely small when compared to filmi or fusion music "scenes" but has of recent years come into its own, achieving a cult status of sorts. Rock music in India has its origins in 1960s and 70's when international stars such as The Beatles visited India and brought their music with them. These artistes' collaboration with Indian musicians such as Ravi Shankar and Zakir Hussain have led to the development of Raga Rock. However Indian Rock Bands began to gain prominence only much later, around the late 1980s. It was around this time that the rock band Indus Creed formerly known as The Rock Machine got itself noticed on the international stage with hits like Rock N Roll Renegade. Other bands quickly followed. As of now, the rock music scene in India is quietly growing day by day and gathering more support. With the introduction of MTV in the early 1990s, Indians began to be exposed to various forms of rock such as

grunge and speed metal. This influence can be clearly seen in many Indian bands today. The cities of Kolkata, Chennai, Delhi, Mumbai and Bangalore have emerged as major melting pots for rock and metal enthusiasts. Some prominent bands include Indian Ocean, Parikrama, Pentagram, Thermal and a Quarter, No Idea (Indian band), Zero, Half step down, Scribe, Indus Creed, Demonic Resurrection, PRITHVI, Agni, Exiled, Cassini's Division, The Supersonics, Span, Camouflage, Five Little Indians and Nexus. The future looks encouraging thanks to entities such as DogmaTone Records, that are dedicated to promoting and supporting Indian Rock.

One of the most famous rock musicians in the world is the late Freddie Mercury of Queen. Born Farrokh Bomi Bulsara to Indian parents in Zanzibar, he was raised in Panchgani near Mumbai. Mercury was influenced early on by the Bollywood playback singer Lata Mangeshkar along with western influences such as Led Zeppelin, Jimi Hendrix, John Lennon and The Beatles.

Topic : Hip-Hop And Rap

Topic Objective:

At the end of this topic student would be able to.

- Discuss the Origin of the term
- Discuss the Roots of hip hop
- Discuss the Stylistic diversification
- Discuss the Roots of Rapping
- Discuss the Rhyme styles
- Discuss the Literary technique

Definition/Overview:

The topic discusses that Hip hop music is a music genre typically consisting of a rhythmic vocal style called rap which is accompanied with backing beats. Hip hop music is part of hip hop culture, which began in the Bronx, in New York City in the 1970s, predominantly among African Americans and Latino Americans. The term rap music is often used synonymously with hip hop music.

Rapping, also referred to as MCing or emceeing, is a vocal style in which the performer speaks rhythmically and in rhyme, generally to a beat, recently, however, a difference has developed between "rapping" and "MCing". "MCing" has been used to describe those artists who possess and exercise superior lyrical ability and prowess. Beats are traditionally generated from portions of other songs by a DJ, or sampled from portions of other songs by a producer, though synthesizers, drum machines, and live bands are also used, especially in newer music. Rappers may perform poetry which they have written ahead of time, or improvise rhymes on the spot with or without a beat. Though rap is usually an integral component of hip hop music, DJs sometimes perform and record alone, and many instrumental acts are also defined as hip hop.

Rap is the rhythmic spoken delivery of rhymes, wordplay, and poetry. Rapping is a primary ingredient in Hip Hop music, but the phenomenon predates Hip Hop culture by centuries. Rapping can be delivered over a beat or without accompaniment. Stylistically, rap occupies a gray area among speech, prose, poetry, and song. The use of the word to describe quick speech or repartee long predates the musical form, meaning originally "to hit". The word had been used in British English since the 16th century, and specifically meaning "to say" since the 18th. It was part of the African American dialect of English in the 1960s meaning "to converse", and very soon after that in its present usage as a term denoting the musical style. Today, the terms "rap" and "rapping" are so closely associated with Hip Hop music that many use the terms interchangeably. For purposes of clarity, this article focuses rapping, as a technique or activity. For more info on the music genre see Hip Hop Music.

Key Points:

1. Origin of the term

Coinage of the term hip hop is often credited to Keith Cowboy, a rapper with Grandmaster Flash and The Furious Five. Though Lovebug Starski, Keith Cowboy, and DJ Hollywood used the term when the music was still known as disco rap, it is believed that Cowboy created the term while teasing a friend who had just joined the U.S. Army, by scat singing the words "hip/hop/hip/hop" in a way that mimicked the rhythmic cadence of marching soldiers. Cowboy later worked the "hip hop" cadence into a part of his stage performance, which was quickly copied by other artists; for example the opening of the song "Rapper's Delight" by The Sugarhill Gang. Former Black Spades gang member Afrika Bambaataa is

credited with first using the term to describe the subculture that hip hop music belongs to, although it is also suggested that the term was originally derisively used against the new type of music. The first use of the term in print was in the Village Voice by Steven Hager, later author of a 1984 history of hip hop.

2. Roots of hip hop

The roots of hip hop are found in African American and West African music. The griots of West Africa are a group of traveling singers and poets, whose musical style is reminiscent of hip-hop and who are part of an oral tradition dating back hundreds of years. Within New York City, griot-like performances of poetry and music by artists such as The Last Poets and Jalal Mansur Nuriddin had a great impact on the post-civil rights era culture of the 1960s and 1970s. Hip hop arose during the 1970s when block parties became common in New York City, especially the Bronx. Block parties were usually accompanied by music, especially funk and soul music. The early DJs at block parties began isolating the percussion breaks to hit songs, realizing that these were the most dance-able and entertaining parts; this technique was then common in Jamaica and had spread via the substantial Jamaican immigrant community in New York City, especially the "godfather" of hip hop, Jamaican, DJ Kool Herc.

Dub music had arisen in Jamaica due to the influence of American sailors and radio stations playing R&B. Large sound systems were set up to accommodate poor Jamaicans, who couldn't afford to buy records, and dub developed at the sound systems (refers to both the system and the parties that evolved around them). Herc was one of the most popular DJs in early 70s New York, and he quickly switched from using reggae records to funk, rock and, later, disco, since the New York audience did not particularly like reggae. Because the percussive breaks were generally short, Herc and other DJs began extending them using an audio mixer and two records. Mixing and scratching techniques eventually developed along with the breaks. (The same techniques contributed to the popularization of remixes.) Such looping, sampling and remixing of another's music, sometimes without the original artist's knowledge or consent, can be seen as an evolution of Jamaican dub music, and would become a hallmark of the hip hop style.

DJs and "MCs" would often add call and response chants, often comprising of a basic chorus, to allow the performer to gather his thoughts (such as "one, two, three, y'all, to the beat, y'all").

Later, the MCs grew more varied in their vocal and rhythmic approach, incorporating brief rhymes, often with a sexual or scatological theme, in an effort at differentiating themselves and entertaining the audience. These early raps incorporated similar rhyming lyrics from African American culture, such as the dozens. While Kool Herc & the Herculoids were the first hip hoppers to gain major fame in New York, more MC teams quickly sprouted up. Frequently, these were collaborations between former gang members, such as Afrikaa Bambaataa's Universal Zulu Nation (now a large, international organization). Melle Mel, a rapper/lyricist with The Furious Five is often credited with being the first rap lyricist to call himself an "MC." During the early 1970s, breakdancing arose during block parties, as b-boys and b-girls got in front of the audience to dance in a distinctive, frenetic style. The style was documented for release to a world wide audience for the first time in documentaries and movies such as Style Wars, Wild Style, and Beat Street.

Although there were many early MCs that recorded solo projects of note, such as DJ Hollywood, Kurtis Blow and Spoonie Gee, real notoriety didn't appear until later with the rise of soloists with really big stage presence and drama, such as LL Cool J. Most early hip hop was dominated by groups where collaboration among the members was integral to the show.

3. Stylistic diversification

Pete DJ Jones, Eddie Cheeba, DJ Hollywood and Love Bug Starski were disco-flavored early hip hop DJs. Others hip hop musicians focused on rapid-fire rhymes and more complex rhythmic schemes. Afrika Bambaataa, Paul Winley, Grandmaster Flash and Bobby Robinson were members of this group. During the transition into the early 1980s, many felt that hip hop was a novelty fad that would soon die out. This was to become a constant accusation for at least the next fifteen years.

The first hip hop recording was probably the New Jersey-based Sugar Hill Gang's Rapper's Delight in 1979. By the 1980s, all the major elements and techniques of the

genre were in place. Though not yet mainstream, hip hop was by now well known among African Americans, even outside of New York City; it could be found in cities as diverse as Los Angeles, Washington, DC, Baltimore, Dallas, Kansas City, San Antonio, TX, Miami, Seattle, St. Louis, New Orleans, and Houston.

Despite the genre's spreading popularity, Philadelphia was, for many years, the only city whose contributions to hip hop were valued as greatly as New York City's by fans and critics. Hip hop music was popular there at least as far back as the late 1970s (the first Philadelphia hip hop record was "Rhythm Talk", by Jocko Henderson in 1979), and the New York Times dubbed Philadelphia the "Graffiti Capital of the World" in 1971. A Philadelphia-area radio DJ, Lady B, was the first female solo hip hop artist to record music ("To the Beat Y'All", 1980). Later Schoolly D, another Philadelphia-based artist, helped invent what became known as gangsta rap.

4. Roots of Rapping

Rapping can be traced back to its African roots. Centuries before Hip Hop music existed, the griots of West Africa were delivering stories rhythmically, over drums and sparse instrumentation. Such connections have been acknowledged by many modern artists, modern day "griots", spoken word artists, mainstream news sources, and academics.

Blues music, rooted in the work songs and spirituals of slavery and influenced greatly by West African musical traditions, was first played by blacks (and some whites) in the Mississippi Delta region of the United States around the time of the Emancipation Proclamation. Grammy-winning blues musician/historian Elijah Wald and others have argued that the blues were being rapped as early as the 1920s. Wald went so far as to call hip hop "the living blues." Jazz, which developed from the blues and other African-American and European musical traditions and originated around the beginning of the 20th century, has also influenced Hip hop and has been cited as a precursor of Hip hop. Not just jazz music and lyrics but also Jazz poetry. According to John Sobol, the jazz musician and poet who wrote *Digitopia Blues*, rap "bears a striking resemblance to the evolution of jazz both stylistically and formally."

During the mid-20th century, the musical culture of the Caribbean was constantly influenced by the concurrent changes in American music. As early as 1956, deejays were

toasting (an African tradition of "rapped out" tales of heroism) over dubbed Jamaican beats. It was called "rap", expanding the word's earlier meaning in the African-American community "to discuss or debate informally."

The spoken word jazz poetry of the United States was a predecessor for beat poetry, as well as the rapping in hip hop music. Gil Scott-Heron, a jazz poet/musician who wrote and released such seminal songs as *The Revolution Will Not Be Televised*, *H2OGate Blues Part 2: We Beg Your Pardon America* and *Johannesberg*, has been cited as an influence on many rappers. His collaborational work with musician Brian Jackson (*Pieces of a Man*, *Winter in America*) have been cited as major influences on hip hop, in terms of sound and lyrical style. Similar in style, the Last Poets who formed in 1969 recited political poetry over drum beats and other instrumentation, and were another predecessor for rap music. They released their debut album in 1970 reaching the top ten on the Billboard charts. One of the first rappers in the beginning of the Hip Hop period, in the end of '70s, was also hip hop's first DJ, Kool Herc. Herc, a Jamaican immigrant, started delivering simple raps at his parties, inspired by the Jamaican tradition of toasting.

5. 1980s

From the 1970s to the early 1980s, Melle Mel set the way for future rappers through his sociopolitical content and creative wordplay. Hip hop lyricism saw its biggest change with the popularity of Run-D.M.C.'s *Raising Hell* in the mid-1980s, known especially for the rap/rock collaboration with rock band Aerosmith in the song "Walk This Way". This album helped set the tone of toughness and lyrical prowess in hip hop; Run-D.M.C. were almost yelling their aggressive lyrics.

6. 1990s

Rap in the 1990s saw a substantial change in direction of the style of rapping. While the 1980s were characterized by verses mostly constrained to straightforward structures and rhyme schemes, rappers in the 1990s explored deviations from those basic forms, freeing up the lyrical flow and switching up the patterns to create a much more fluid and complex style. The style on the East Coast became more aggressive, pioneered by artists like the Wu-Tang Clan and Notorious B.I.G., while West Coast hip hop became more laid-back and smooth, as made popular by artists such as Snoop Dogg.

7. Rhyme styles

Aside from "flow" (the voice and tone of a particular MC), and rhythmic delivery, another central element of rapping is rhyme scheme. In classical poetry, rhymes that span many syllables are often considered whimsical, but in hip hop the ability to construct raps with large sets of rhyming syllables is valued. Rap can contain any and all forms of rhyme found in classical poetry such as consonance, assonance, half rhyme, or internal rhyme.

Modern rappers have different styles of rhyming. Juelz Santana often avoids full rhymes in favor of assonance, consonance, half rhymes, and internal rhymes. Eminem, on the other hand, often focuses on complex and lengthy multisyllabic rhyme schemes, while "flowas" like Rakim use metaphorical, emotional rhyming, and story telling to communicate a message.

8. Literary technique

Rappers use the Literary techniques of double entendres, alliteration, and other forms of wordplay that are also found in classical poetry. Similes and metaphors are used extensively in rap lyrics; rappers such as Fabolous and Lloyd Banks have written entire songs in which every line contains similes, whereas MCs like Rakim, GZA, and Jay-Z are known for the metaphorical content of their raps. Lil Wayne is also known for his frequent use of smilies and metaphors.

9. Diction and dialect

Many hip hop listeners believe that a rapper's lyrics are enhanced by a complex vocabulary. Kool Moe Dee claims that he appealed to older audiences by using a complex vocabulary in his raps. Rap is famous, however, for having its own vocabulary from international hip hop slang to regional slang. Some artists, like the Wu-Tang Clan, develop an entire lexicon among their clique. African American Vernacular English has always had a significant effect on hip hop slang and vice versa. Certain regions have introduced their unique regional slang to hip hop culture, such as the Bay Area (Mac Dre, E-40), Houston (Chamillionaire, Paul Wall), Atlanta (Ludacris, Lil Jon, T.I.), and Kentucky (Nappy Roots). The Nation of Gods and Earths, a religious/spiritual group spun off from the Nation of Islam, has influenced mainstream hip hop slang with the

introduction of phrases such as "word is bond" that have since lost much of their original spiritual meaning. Preference toward one or the other has much to do with the individual; GZA, for example, prides himself on being very visual and metaphorical but also succinct, whereas underground rapper MF DOOM is known for heaping similes upon similes. In still another variation, 2Pac was known for saying exactly what he meant, literally and clearly.

10. Subject matter

"Party rhymes", meant to pump up the crowd at a party, were nearly the exclusive focus of old school hip hop, and they remain a staple of hip hop music to this day. In addition to party raps, rappers also tend to make references to love and sex. Love raps were first popularized by Spoonie Gee of the Treacherous Three, and later, in the golden age of hip hop, Big Daddy Kane, Heavy D, and LL Cool J would continue this tradition. Modern East Coast hip hop artists such as Mos Def, Talib Kweli, Jay-Z, Nas, and dead prez are known for their sociopolitical subject matter. Their West Coast counterparts include Emcee Lyncx, The Coup, Paris, and Michael Franti.

Other rappers take a less critical approach to urbanity, sometimes even embracing such aspects as crime. Schoolly D was the first notable MC to rap about crime. Early on KRS-One was accused of celebrating crime and a hedonistic lifestyle, but after the death of his DJ, Scott La Rock, KRS-One went on to speak out against violence in hip hop and has spent the majority of his career condemning violence and writing on issues of race and class. Several years later, he would go on to influence Ice T, who had more overtly "gangsta" lyrics. Gangsta rap, made popular largely because of N.W.A, brought rapping about crime and the gangster lifestyle into the musical mainstream.

Materialism has also been a popular topic in hip-hop since at least the early 1990s, with rappers boasting about their own wealth and possessions, and name-dropping specific brands: liquor brands Cristal and Rmy Martin, car manufacturers Bentley and Mercedes-Benz and clothing brands Gucci and Versace have all been popular subjects for rappers.

Various politicians, journalists, and religious leaders have accused rappers of fostering a culture of violence and hedonism among hip hop listeners through their lyrics. However,

there are also rappers whose messages may not be in conflict with these views, for example Christian hip hop.

In contrast to the more hedonistic approach of gangsta rappers, some rappers have a spiritual or religious focus. Christian rap is currently the most commercially successful form of religious rap. Aside from Christianity, the Five Percent Nation, a gnostic religious/spiritual group, has been represented more than any religious group in popular hip hop. Artists such as Rakim, the members of the Wu-Tang Clan, Brand Nubian, X-Clan, Busta Rhymes, and Nas, have had success in spreading the theology of the Five Percenters.

11. Flow

Rap delivery, or "flow", is defined by prosody, cadence, and speed. Cadence deals with the dynamics and patterns of the rhythm. In addition to rubato (changes in tempo for the purpose of expression), cadence can also serve to reinforce song structure through ritardando (the gradual slowing down of tempo). Old school rappers generally maintained a simple cadence, without much deviation, while golden age rappers such as Rakim experimented extensively with cadence. Present day popular rappers like Method Man, Snoop Dogg, Bone Thugs-n-Harmony, Busta Rhymes, Big Pun, and Andrius 3000 are considered to have a versatile cadence because of their ability to rap over disparate beats equally well.

A common way MCs judge how to flow in a verse is by writing a rhyme such that the most stressed words coincide with the beat in a way that makes the rhyming sound more musical (as opposed to spoken word) and that better combines the MC's voice with the musical backdrop. Rakim whom many credit with changing the way most rappers flow on a song experimented not only with following the beat, but also with complementing the song's melody with his own voice, making his flow sound like that of an instrument (a saxophone in particular).

The ability to rap quickly and clearly is sometimes regarded as an important sign of skill. In certain hip hop subgenres such as chopped and screwed, slow-paced rapping is often considered optimal. The current record for fastest rapper is held by Chicago native Rebel XD, who rapped 852 syllables in 42 seconds (20.3 syllables per second) on July 27, 2007.

To successfully deliver a nicely flowing rap, a rapper must also develop vocal presence, enunciation, and breath control. Vocal presence is the distinctiveness of a rapper's voice on record. Enunciation is essential to a flowing rap; some rappers choose also to exaggerate it for comic and artistic effect. Breath control, taking in air without interrupting one's delivery, is an important skill for a rapper to master, and a must for any MC. An MC with poor breath control cannot deliver difficult verses without making unintentional pauses.

Raps are sometimes delivered with melody. West Coast rapper Egyptian Lover was the first notable MC to deliver "sing-raps." Popular rappers such as 50 Cent and Ja Rule add a slight melody to their otherwise purely percussive raps whereas some rappers such as Cee-Lo are able to harmonize their raps with the beat. The Midwestern group Bone Thugs-n-Harmony was one of the first groups to achieve nationwide recognition for using the fast-paced, melodic and harmonic raps that are also practiced by Do or Die, another Midwestern group. Another rapper to harmonize his rhymes is Nate Dogg, a rapper part of the group 213.

12. Freestyle and Battle

There are two kinds of freestyle rap: one is scripted (recitation), but having no particular overriding subject matter, the second typically referred to as "freestyling" or "spitting", is the improvisation of rapped lyrics. When freestyling, some rappers inadvertently reuse old lines, or even "cheat" by preparing segments or entire verses in advance. Therefore, freestyles with proven spontaneity are valued above generic, always usable lines. Rappers will often reference places or objects in their immediate setting, or specific (usually demeaning) characteristics of opponents, to prove their authenticity and originality.

Battle rapping, which can be freestyled, is the competition between two or more rappers in front of an audience. The tradition of insulting one's friends or acquaintances in rhyme goes back to the dozens, and was portrayed famously by Muhammad Ali in his boxing matches. The winner of a battle is decided by the crowd and/or preselected judges.

According to Kool Moe Dee, a successful battle rap focuses on an opponent's weaknesses, rather than one's own strengths. Television shows such as BET's 106 and Park and MTV's DFX host weekly freestyle battles live on the air. Battle rapping gained widespread public

recognition outside of the African-American community with rapper Eminem's movie, 8 Mile.

The strongest battle rappers will generally perform their rap fully freestyled. This is the most effective form in a battle as the rapper can comment on the other person, whether it be what they look like, or how they talk, or what they wear. It also allows the rapper to reverse a line used to "diss" him or her if they are the second rapper to battle.

13. Turntablism

While early hip hop arose through the decline of funk and disco while still employing their musicianship, there was the rise of artists who employed the use of the turntable as an instrument in itself. Hip hop turntablist DJs use turntable techniques such as beat mixing/matching, scratching, and beat juggling to create a base that can be rapped over. Turntablism is generally focused more on turntable technique and less on mixing. Each scratch of the turntable is considered unique due to the complex waveforms produced and employing digital sampling is considered an affront to a true Turntablist. Prominent artists included the Invisibl Skratch Piklz, The X-Ecutioners, and the Beat Junkies.

14. Nationalization and internationalization

Hip-hop has globalized into many cultures worldwide. We now find hip-hop in every corner of the globe, and like the South Bronx, each locale embodies a kind of globalism. Hip hop has emerged globally as an arts movement with the imperative to create something fresh by using technology, speech, and the body in new ways. The music and the art continue to embrace, even celebrate, its transnational dimensions while staying true to the local cultures to which it is rooted. Hip-hop's inspiration differs depending on each culture. Still, the one thing virtually all hip hop artists worldwide have in common is that they acknowledge their debt to those Black and Latino kids in New York who launched this global movement in the first place. As hip-hop is sometimes taken for granted by Americans, it is not so elsewhere, especially in the developing world, where it has come to represent the empowerment of the disenfranchised and a slice of the American dream. American hip-hop music has reached the cultural corridors of the globe and has been absorbed and reinvented around the world.

15. 1990s

Gangsta rap became mainstream in 1992 with the release of Dr. Dre's *The Chronic*. This album established a style called G Funk, which soon came to dominate West Coast hip hop. Other artists such as Tupac Shakur, who started his rapping career in 1991, would dominate in the '90s becoming the highest-selling rapper with more than 75 million albums sold worldwide. The Notorious B.I.G. rose to fame around the same time. Being from New York, Biggie brought the East Coast back into the mainstream at a time when the West Coast mainly dominated rap. (See the article on the East Coast-West Coast hip hop rivalry.)

Record labels based out of Atlanta, St. Louis, and New Orleans also gained fame for their local scenes. The midwest rap scene also had good achievements with unique fast rapping styles from artists such as Bone Thugs-n-Harmony and Twista. By the end of the decade, hip hop was an integral part of popular music, and many American pop songs had a hip hop components.

16. World

In the 1990s and the following decade, elements of hip hop continued to be assimilated into other genres of popular music. Nu soul, for example, combined hip hop and soul music and produced some major stars[who?]. In the Dominican Republic, a recording by Santi Y Sus Duendes and Lisa M became the first single of merenrap, a fusion of hip hop and merengue.

New York City experienced a heavy Jamaican hip hop influence during the 90s. This influence was brought on by cultural shifts particularly because of the heightened immigration of Jamaicans to New York City and the American-born Jamaican youth who were coming of age during the 90s. Hip hop artists such as De La Soul and Black Star have produced albums influenced by Jamaican roots.

In Europe, Africa, and Asia, hip hop began to move from the underground to mainstream audiences. In Europe, hip hop was the domain of both ethnic nationals and immigrants. Germany, for example, produced the well-known Die Fantastischen Vier as well as several Turkish performers like the controversial Cartel, Kool Sava , and Eko Fresh.

Similarly, France has produced a number of native-born stars, such as IAM and Suprme NTM, but the most famous French rapper is probably the Senegalese-born MC Solaar. The Netherlands' most famous rappers are The Osdorp Posse, an all-white crew from Amsterdam, and The Postmen from Cape Verde and Suriname. Italy found its own rappers, including Jovanotti and Articolo 31, grow nationally renowned, while the Polish scene began in earnest early in the decade with the rise of PM Cool Lee. In Romania, B.U.G. Mafia came out of Bucharest's Pantelimon neighborhood, and their brand of gangsta rap underlines the parallels between life in Romania's Communist-era apartment blocks and in the housing projects of America's ghettos. Israel's hip hop grew greatly in popularity at the end of the decade, with several stars emerging from both sides of the Palestinian (Tamer Nafer) and Jewish (Subliminal) divide. Mook E., preached peace and tolerance, others expressed nationalist and violent sentiments.

In Asia, mainstream stars rose to prominence in the Philippines, led by Francis Magalona, Rap Asia, MC Lara and Lady Diane. In Japan, where underground rappers had previously found a limited audience, and popular teen idols brought a style called J-rap to the top of the charts in the middle of the '90s.

Latinos had played an integral role in the early development of hip hop, and the style had spread to parts of Latin America, such as Cuba, early in its history. In Mexico, popular hip hop began with the success of Calo in the early '90s. Later in the decade, with Latin rap groups like Cypress Hill on the American charts, Mexican rap rock groups, such as Control Machete, rose to prominence in their native land. An annual Cuban hip hop concert held at Alamar in Havana helped popularize Cuban hip hop, beginning in 1995. Hip hop grew steadily more popular in Cuba, because official governmental support for musicians.

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