

NEH Jazz & Motown Notes

NEH Institute: The Sock Hop and the Loft: Jazz, Motown, and the Transformation of American Culture, 1959-1975

Pre-Note Notes

As the Internet shifts, some hyperlinks in this document may cease to work. Many of those links are not necessarily the most authoritative, and in some cases their source is unverified, but they exist here as quick references. As I put little effort into finding a hallowed source for each of the hundreds of proper nouns below, I put no effort into maintaining a common tense. I mean, they're notes, right? To pick out musical genres more easily, however, I made every attempt to capitalize them even though that practice is grammatically incorrect. When professors or classmates said something that I found particularly useful or interesting, I highlighted it. Use the keyboard shortcuts below to make this painfully long document easier to use. If a term isn't hyperlinked, search for it in the document, as each term is only hyperlinked in its first instance.

Keyboard Shortcuts

Hold down Ctrl & click a class in Contents to visit that class

Hold down Ctrl & press "Home" to return to this page

Hold down Ctrl & press "End" to go to the last page

Hold down Ctrl & press "F" to find a word or phrase in the document

Links

Readings: http://cenhum.artsci.wustl.edu/NEH_Syllabi

Blog: <http://cenhum.artsci.wustl.edu/blog/22>

David Robinson Rockin' Out: <http://www.youtube.com/watch?v=4thi8wSBRhU>

Motown 25: http://www.ovguide.com/tv/motown_25_yesterday_today_forever.htm

Blue Note Album Covers: http://www.openculture.com/2011/07/classic_jazz_album_covers_animated.html

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Remarks at Opening Dinner [[Gerald Early](#)]

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- [Max Roach](#) wanted Jazz to be called “Black Classical Music”
- Most popular instrumental song from 1960s: “[Theme to James Bond](#)”
 - Movie soundtracks were very popular; way for people to take movie home; some soundtracks sold much better than their movies

The Construction and Resurrection of American Musical Taste, 1959-1975 [Gerald Early]

7/6/11

- All music in America has always been sold by race and continues to be sold by race
 - Race records (1920s) → Rhythm & Blues (Post-WWII) → Soul → Urban
- [Ralph Ellison](#) trained at Tuskegee Institute to be a composer
- [Miles Davis](#) was biggest purveyor of Jazz in the 1960s when he was in the middle of a 40s midlife crisis
- [Marvin Gaye](#) was a drummer, but clumsy on his feet and felt uncomfortable with black dance music
 - He wanted to be the black [Frank Sinatra](#) or [Perry Como](#)
 - “[What’s Going On](#)” did for R&B what [The Beatles](#) did for white Pop; become listening music
- Musicians sometimes surprise you with tastes, & tastes are VERY important
 - [Louis Armstrong](#) loved [Guy Lombardo](#)
 - [Berry Gordy](#)’s favorite singer was Doris Day
- There’s a [church of John Coltrane](#) in San Francisco; he is literally worshipped
 - [Coltrane](#) played tenor sax and repopularized soprano, which he played straight (as opposed to curved)
 - Born in NC, grew up in Philly
 - Played with Miles Davis Quintet from 1956 & is on “[Kind of Blue](#),” his seminal record
 - Played with [Thelonious Monk](#) in the 1950s too
 - Coltrane said he was aspiring to be a saint (Early: “Who says that!?”)
 - Everyone wanted to play like [Charlie Parker](#) until Coltrane came along
 - He died young (before 40s) & became an icon
- [Bob Dylan](#) thought [Smokey Robinson](#) was the greatest poet in America
- [Duke Ellington](#) was very dynamic and could change his style depending on need
 - Duke Ellington made a record with Coltrane
- Miles Davis & [Chuck Berry](#) both from St. Louis (Miles is from East St. Louis)
 - [Vernon Davis](#), Miles’ brother, looks just like Miles
 - Early met with his daughter, Vernon, [Stanley Crouch](#), & it was crazy enough for his daughter to write her college essay about the meeting & get in everywhere she applied
- Maturity of mind involves empathy: Why do *other people* like that?
- [Quincy Jones](#) told Gerald Early that the biggest change to modern music after the 1960s was electric bass
- Ways we’ll look at music in the class:
 - Artistically, commercially, & critically
- Musicians on “[Where Did Our Love Go?](#)” (Supremes 1st hit) didn’t think it was music, but they deigned to play it when Gordy said he’d find other musicians
- People often try to be different, but come back to European foundations, such as Jazz critics who shape tastes & aesthetic standards
- Jazz was seen as a negative, “Africanizing” influence on music; Jazz musicians attacked Rock as having poor musicality
- Record men were very often gamblers
- Record companies would rob artists regardless of race
 - Would buy a \$10,000 Cadillac instead of paying \$75,000 in royalties
 - Just like boxing
 - Berry Gordy: “I’ll take care of you” (he almost never did)
- Other artists and record producers had made crossover hits, but Berry Gordy made an entire genre cross over

The Shape of Jazz to Come: An Overview of Jazz, 1959-1975 [[Patrick Burke](#)]

7/7/11

- [Nat Hentoff](#) was fired by *Village Voice* over differing views with editors
- [Amiri Baraka](#) changed his name from Leroi Jones in the late 1960s
- Historian's understanding of contingency: 1959 is important, but wouldn't have happened without 1958, etc.
- Jazz timeline
 - ~1900: improvised dance music in New Orleans; referred to it as Jazz
 - 1900-1920: Mixed up with music played by various groups, especially big dance bands; New Orleans style swings & includes improvisation
 - Jazz becomes marketing fad in 1920s
 - ~1935: Swing Era, when swing becomes the most popular music in the US (also Big Band Era)
 - Big Bands have rhythm section: piano, drums, bass, guitar
 - Also have horn sections: sax & brass (trumpets, trombones)
 - Era also had small group swing, which was usually just piano, bass, & drums with 1 or 2 soloists
 - ~1945: Small groups play more complex music; becomes Bebop (consumer name); harmonies get more dissonant; stop playing popular tunes, but play new compositions based on original (e.g. "[Ornithology](#)" based on "[How High the Moon](#)")
 - Some people accused Bebop of killing of Jazz
 - During Bebop, musicians insist that their music is serious art
 - Considered Trad Jazz fans "[moldy figs](#)"
 - By 1959, Jazz is a serious part of American culture; it's "made it" (America's Classical music)
 - This mostly refers to the swing that existed in the 1930s & 1940s, but continued to be popular
- Popular Jazz in the late 1950s; popular with adult audiences; respectable
 - Louis Armstrong at concert in Belgium, playing "[Mack the Knife](#)," from the 1930s [Threepenny Opera](#) by [Brecht](#) & others
 - [Bobby Darin](#)'s 1959 version was more popular, but this very popular
 - Improvises last section after singing
 - Louis had been selling out shows in Europe in the 1930s; people crowded to meet him at the train
 - Duke Ellington & [Johnny Hodges](#), "[St. Louis Blues](#)" ([Back to Back](#), 1959)
 - Hodges was a band member of Duke's for many years; played sax
 - Popular music; accessible
 - [Ella Fitzgerald](#), "[It Don't Mean a Thing If It Ain't Got that Swing](#)" ([Ella Fitzgerald Sings the Gershwin Songbook](#), 1957)
 - Scatting solo
 - Story goes that it started with "[Heebie Jeebies](#)," but Louis Armstrong dropped the music & improvised; evidence that he had been doing that before
 - [Roy Eldridge](#) on trumpet
 - People mostly sitting still, tapping feet
- [Postbop](#)
 - Clunky titles for these genres:
 - [Cool Jazz](#) (or West Coast Jazz)
 - [Third Stream](#) (attempt to combine Jazz with classical)
 - Often associated with white musicians
 - However, [Modern Jazz Quartet](#) was all black and Davis played this as well

- Can make argument that Miles Davis founded each of these, but moved onto the next by the time anyone started playing them
- [Chet Baker](#), “[You’d Be So Nice to Come Home To](#)” ([Chet](#), 1959)
 - Melancholy, introspective
 - Cole Porter song
 - Drummer using brushes; very soft backing
 - Flute solo
- [Dave Brubeck Quartet](#), “[Take Five](#)” ([Time Out](#), 1959)
 - Brubeck was only 2nd Jazz musician to be on *Time* cover when he appeared in 1954
 - Trained with French composer [Milhaud](#) (“mill-ho”)
 - Pulled elements of Classical into Jazz
 - 99% of Jazz in 4/4 time (many exceptions) because it’s easier to dance to
 - Experiments in different meters, such as “Take Five” in 5/4 time
 - Connotes hipster class
 - [Paul Desmond](#) is the sax player with clean sax, but can swing & be creative
- [Gerry Mulligan](#) & [Ben Webster](#), “[In a Mellow Tone](#)” ([Gerry Mulligan Meets Ben Webster](#), 1959)
 - Duke Ellington composition
 - Both are sax players; Mulligan white, Webster black
 - Increasingly common in 1950s; had “mixed bands” in 1940s, but NY police would often shut down clubs with these bands on fake drug or other charges
 - Mulligan gets main melody with a croaking sound; Webster airy sound
- [Hard Bop](#)
 - Often seen as a reaction against Cool Jazz
 - Aggressively bluesy, funky
 - Often seen as performed by black musicians
 - Influences from gospel, R&B, & Blues
 - Replace idea of “cool” with idea of “soul”
 - [John Coltrane](#) ([Giant Steps](#), 1959)
 - [Art Blakey](#) & the Jazz Messengers, “[Moanin’](#)” (also in Belgium)
 - Art Blakey very important
 - Led institution called Jazz Messengers
 - Record *At the Jazz Corner of the World* at Birdland (1958) very important
 - Trumpet player is [Lee Morgan](#)
 - Nasty solo; very proficient technicality & incredible improv ability
 - Half-valves trumpet
 - Sounds somewhat like human voice; may refer to “preaching”
 - Melody from Blues scale
 - Melody in song comes from [Plagal Cadence](#), or IV-I, or “Amen” Cadence
 - If replace last 2 chords with “amen,” get gospel chord change
 - [Charles Mingus](#), “[Better Git It in Your Soul](#)” ([Mingus Ah Um](#), 1959)
 - Very hard to categorize
 - Grew up in Watts
 - Bass player, but more famous as composer & band leader
 - Title has high-brow Latin joke: “ah um” plays on female singular & plural of Mingus ending
 - Album cover has abstract art on it
 - [Booker Ervin](#) plays “sermon” on tenor sax

- Mingus saying “Oh yeah,” “Ooo, yes, Lord, I know,” & “Hallelujah” in background
 - Rhythmic clapping in middle
 - Complete composition w/ beginning, middle, & end w/ solos, polyrhythms, & variations on pitch
- [Abbey Lincoln](#), “[Afro-Blue](#)” ([Abbey is Blue](#), 1959)
 - Singer
 - About idealized vision of Africa; echoes Harlem Renaissance
 - Staccato, muted trumpets
 - Married to Max Roach, who she collaborated with on his [Freedom Now Suite](#), which has a lunch counter sit-in on the cover
- Miles Davis, “[So What](#)” ([Kind of Blue](#), 1959)
 - Best selling Jazz album (before the likes of Kenny G)
 - Also on album: [Cannonball Adderley](#), Coltrane, [Paul Chambers](#), [Bill Evans](#), et al
 - Key innovation deals with harmony
 - Most Jazz centered on chord progression (sets of 4 pitches moving together)
 - Musicians started writing tunes in which chords changed on each beat (Coltrane did this)
 - Took chord progression as far as it could go
 - Davis built around modes (scales): improvise on succession of pitches, which is their home base
 - More static than Jazz before it, but frees up improvisers who are chasing chords every other beat
 - Hip hop is kind of modal: tonal center with harmony on top of it
 - James Brown more modal; acoustic guitar songs more chord-based
 - Melody playing by bass, which is unusual
 - Harmony calm; stays in 1 spot
 - Goes up & down half-steps within same scale
 - 32-bar song divided into 4 sections of 8 bars
 - Starts in D Dorian (play C scale on white keys of piano, but start on D)
 - Then goes to E Flat Dorian
 - Back down to D Dorian
 - Davis throws in pitches outside mode
- [Bossa Nova](#)
 - Mellow rhythmically, but complicated
 - Fused Jazz with Brazilian music
 - [Stan Getz](#) & [Joao Gilberto](#), “[The Girl from Ipanema](#)” ([Getz/Gilberto](#), 1964)
 - Singer is [Astrud Gilberto](#), Joao’s wife
 - Getz played sax
- Organ Trio
 - Hammond B3, drummer or sax, & guitar
 - Intended for dancing
 - Very popular in clubs in black neighborhoods
 - [Jimmy Smith](#) most famous
 - [Brother Jack McDuff](#), “[Rock Candy](#)” ([Live!](#), 1963)
 - Strong R&B backbeat
 - [George Benson](#) on electric guitar around age 20
 - Bending strings like a Blues guitarist

- [Wes Montgomery](#), “[Bumpin’](#)” ([Bumpin’](#), 1965)
 - Great Jazz guitarist
 - Attacked for playing over more commercial songs, but playing didn’t change
 - String section in back
- [Free Jazz](#)/Avant-Garde/New Thing/New Black Music
 - Baraka wanted to call it “New Black Music”
 - Rejected European principles of form
 - Hard to market
 - Lofts & coffee shops usually hosted this music
 - Didn’t become popular until Fusion
 - [Ornette Coleman](#), “[Eventually](#)” ([The Shape of Jazz to Come](#), 1959)
 - Coleman is sax player
 - Encouraged musicians to deviate in every way
 - Very radical departure from previous Jazz
 - No piano or guitar; only bass in rhythm section; gives him a lot of room to experiment
 - Very fast
 - Some call & response in beginning
 - Wailing sax
 - Doesn’t follow chords; very tough to follow
 - Leonard Bernstein called Coleman the future of Jazz; others said he is charlatan & does this because he can’t actually play
 - Ornette Coleman Double Quartet, “[Free Jazz](#)” ([Free Jazz](#), 1961)
 - In stereo; in each speaker there are 4 instruments
 - Entirely improvised on the spot without reference to chord, etc.
 - A beat, but very complicated
 - Not divided into songs
 - Dissonant harmonies
 - [Eric Dolphy](#) on bass clarinet
 - [Jackson Pollock](#) painting called “[White Light](#)” peering through hole in album cover; open it up & you have the full painting
 - Art world becomes interested in Coleman
 - Some so-called free Jazz similar to Bebop; others didn’t play in regards to any structure
 - [Cecil Taylor](#), “[Steps](#)” ([Unit Structures](#), 1966)
 - Atonal
 - Not even a steady beat
 - 2 saxophones playing melody in unison; composed in advance
 - [Anthony Braxton](#), “[To Composer John Cage](#)” ([For Alto](#), 1970)
 - Part of [AACM](#) in Chicago
 - Entirely unaccompanied alto sax playing
 - Dissonant, multiphonic, very technically challenging
 - [John Cage](#) an avant-garde Classical composer
 - Most famous for 4:33, where a piano player sits for 4 minutes & 33 seconds without playing
 - Attached rubber bands & other things to piano & composed for it
 - [Albert Ayler Trio](#), “[Ghosts: First Variation](#)” ([Spiritual Unity](#), 1965)
 - Consonant melody; somewhat mystical

- [Sun Ra](#), “[Space is the Place](#)” ([Space is the Place](#), 1973)
 - Born in Alabama in the 19-teens, but insisted he came from Saturn
 - Mix of science fiction & Egyptian motif
 - Never broke character
 - Influence of Funk & R&B
 - Takes up whole side of record
 - Played electric keyboard
 - Very complicated music: sax plays at 5 while band plays at 4
 - Band was a collective that lived together
 - Being a visitor from Saturn was a metaphor for African American alienation from society & he’s somehow there to save them
- [Archie Shepp](#), “[Malcolm, Malcolm – Semper Malcolm](#)” ([Fire Music](#), 1965)
 - Response to assassination of [Malcolm X](#) recorded only 2 weeks after his murder
 - Powerful narration in intro

- [Fusion](#)

- Miles Davis spent much of 1960s playing Free Bop; brought in electric guitar & other instruments & borrowed rhythms from Funk
- Miles Davis, “[Spanish Key](#)” ([Bitches Brew](#), 1970)
 - Album cover is African futurism
 - Expanded rhythm section with electric guitar & multiple drummers
 - Trumpet studio modified
 - Elements of Free Jazz with Funk in there
- Many critics accused Miles of selling out for Rock audiences, but popular not as a Pop hit
 - Big on college campuses
- Other critics say Jazz has always been a fusion from New Orleans Jazz, which fuses Ragtime, marching music, & Blues
- [Mahavishnu Orchestra](#), “[Birds of Fire](#)” ([Birds of Fire](#), 1973)
 - [John McLaughlin](#) on guitar started group
 - Starts w/ gong
 - McLaughlin has fader/flanger
 - Sounds like [Prog Rock](#)
- [Chick Corea](#), “[What Game Shall We Play Today](#)” ([Return to Forever](#), 1972)
 - Light, poppy approach
 - Brazilian singer with Latin beats
- [Herbie Hancock](#), “[Chameleon](#)” ([Head Hunters](#), 1973)
 - Hancock a keyboardist
 - Hancock was big in Bop era & played on *Bitches Brew*
 - Afro-futurist images on album cover
 - Was also straight ahead Funk artist
 - Layers of rhythm build 1 by 1
- [Grover Washington, Jr.](#), “[It Feels So Good](#)” ([Feels So Good](#), 1975)
 - Credited for laying groundwork for Smooth Jazz
 - Rooted in R&B & Jazz
 - Topless & bearded on album cover with soft lighting
 - Funky with strings
 - Produced on Motown label

From the Twist to the Jackson Five: An Overview of Black Dance Music, 1959-1975

[Gerald Early]

7/7/11

- What is black music?
 - Count Basie & [Sammy Davis, Jr.](#), “[My Shining Hour](#)” (1965)
 - Arranged by Quincy Jones
 - Is this black music?
 - Ray Charles, 1965
 - “On Broadway,” 1965
 - [Screaming Jay Hawkins](#), “[Put a Spell on You](#)” (1956)
 - Drunk when made record
 - Black music stands in relation to white music
 - Secular mainstream American music
 - 1830s: [T.D. Rice](#) started minstrelsy
 - Said he saw a black man dancing & singing “I turn around and jump around and dance just so; I turn around and jump around and dance Jim Crow”
 - American musical theater largely grew out of minstrelsy
 - Whites invented category of black music
 - After Civil War, blacks began to perform minstrelsy & even put on blackface
 - By late 1890s, [James Weldon Johnson](#) & his brother wrote many musicals on Broadway; wrote “[Lift Every Voice and Sing](#)”
 - Had titles like “[A Trip to Coontown](#)”
 - [Bert Williams](#) was an important performer who came out of this performer
 - [Ernest Hogan](#), a black man, wrote, “[All Coons Look Alike to Me](#)”
 - Sacred music
 - Fisk University started in 1866, but was going under, so sent students on singing tour to raise money
 - Known as [Fisk Jubilee Singers](#)
 - They bombed
 - Then started singing spirituals, which were a huge hit at [Henry Ward Beecher](#)’s Church
 - 1st time a white audience went crazy for a black performing group
 - They made changes to make music palatable to audience
 - By 1870, Fisk Jubilee Singers saved Fisk University
 - Debate of secular vs. sacred music continues to debate within black music today about hip-hop
 - Lots of black people felt Jazz stereotyped black people
 - Concerned about how whites characterized music
 - View that black people live freely in bourgeois society
 - [Jack Kerouac](#) in [On the Road](#) talks about wonderful sensuality of black neighborhood
 - 3rd stream: black people doing Classical music, e.g. Ralph Ellison (who was a trumpet player) studied Classical at Tuskegee
 - Black colleges only taught Classical music
- Roots of Rhythm & Blues
 - Secular
 - [Mills Brothers](#), “[Swing for Sale](#)” (~1938)

- Sounds of instruments made by voice (Mills Brothers were famous for this)
 - Only used guitar
- Developed out of swing
- Gospel
 - [Swan Silvertones](#) (1950s)
 - Paul Simon's favorite gospel group
 - Very influential
 - Became big in the 1930s; central point of departure is Chicago
 - Women are the driving force, e.g. [Mahalia Jackson](#) & [Davis Sisters](#)
 - Motown was unique in that groups came from schools; in almost any other arena, black people learned music in church
- 1950s: blending of gospel with Blues & aspects of swing
 - Gospel doesn't really leave black community until 1950s
 - Early forced to listen to gospel all day on radio after going to church on Sundays
 - [Cab Calloway](#) & other jazzmen much more broadly popular
 - Crossover gospel
 - [Sam Cooke](#) singing with [Soul Stirrers](#) (1956)
 - Early's mom would cry when she heard this
 - Sam Cooke had to be trained to sing like this
 - Sang the same way when he crossed over to Pop
 - The big crossover isn't from black to white audiences, but the merging of streams of black music
 - Ray Charles the center of this crossover
 - Outraged many black people since they felt he disrespected sacred music by secularizing it; worse even to commercialize it & seem to parody it, e.g. "Shout," which is a complete rip-off of a gospel song
 - Many black people felt Sam Cooke sold out
 - Many people in the black community didn't like or trust popular culture
 - In sanctified cultures, dancing & drinking are bad (Early's wife is Baptist & broke some of those rules)
 - Secular world is fallen world, poison; don't have anything to do with it
 - Same was true of Black Muslims
 - Secular world the poison of the white man
 - Black people's attitudes toward popular culture decidedly ambivalent
 - Little Richard went out & made records that made him feel guilty
 - Plus he was gay, which made him feel guilty
 - Repeatedly went between secular & gospel music
 - African Americans making music well developed by 1950s
 - Independent labels making music for black audiences
- 2 kinds of secular music
 - Pop songs
 - Such as Louis Armstrong from 1930s on
 - [Nat King Cole](#) & [Johnny Mathis](#)
 - Blues
 - Get Rhythm & Blues & Doo-Wop out of it
 - [Bo Diddley](#), "[Can't Judge a Book by Looking at the Cover](#)" (1962)
 - Blues transformed into Rhythm & Blues

- Variation of a Jump Blues tune
- [Cleftones](#), “[Little Girl of Mine](#)” (1957)
 - Very famous Doo-Wop song
- Teen sound emerges & transcends race
 - Street corner music
 - Simplified harmonies b/c not musically trained & to make it palatable
 - Crossed over both ways: white performers crossed over to black audiences too
 - Early said he & his friends loved the falsetto of the [Capris](#) (Italian group); nowadays he can’t listen to too much
 - Four Seasons came out of this trend
 - Doo-Wop is 1st crossover genre b/c its young people music
- Teen dances become a craze
 - “[The Twist](#)” is the father of them all
 - [Ernest Evans \(Chubby Checker\)](#) grew up in South Philadelphia; younger brother Spencer in Early’s class; family earlier lived in same building as Early
 - From 1958-2008, “The Twist” is top single of all time & only 1 to hit #1 twice
 - Worked for Robert Addio, who ran the chicken shack Early’s mom bought chicken from
 - Addio wanted to be his manager, but wasn’t & was bitter from then on
 - Said he got frozen out by [Cameo-Parkway Records](#) & [Dick Clark](#)
 - Chubby Checker said “The Twist” wrecked him by typecasting him; wanted to be a serious singer
 - Family always seemed to have a new Cadillac; Early rode around in the back with Spencer
 - “The Twist” marked the merger of R&B & teen music
 - Remarkable that black artist covered another black artist & broke a record to a white audience
 - Whites frequently covered black songs, e.g. [Pat Boone](#) covering [Little Richard](#)
 - TV becomes a very important force
 - Dick Clark’s wife gave him name “Chubby Checker” b/c he mimicked [Fats Domino](#); he didn’t like it, but took it
 - Was big event when black person came on TV; Early said people would call each other when it happened
 - Since Dick Clark already broke [Hank Ballard](#)’s “[Finger Poppin’ Time](#)” & thought his songs were so dirty, wouldn’t break his “Twist”
 - Chubby Checker was only 19, so teens identified with him; Ballard was in his 20s (might as well be in 50s if kid)
 - Became teen idol; unusual in music b/c afraid of sexualized element; didn’t want white girls dreaming about black men
 - Ended up in movies *Don’t Knock the Twist* & *Twist Around the Clock*
 - Variations on Alan Freed movies; Freed DJ from Cleveland; got wrecked in payola scandal
 - Ballard’s version was pretty well known before Chubby Checker; Early’s mom owned the record, which hit 28 on the charts
 - Watched the beginning of [Don’t Knock the Twist](#)
 - Hilariously hokey & commercialized
 - Important people in development in R&B
 - Strong adult core besides just the teen idols
 - James Brown, “[Money Won’t Change You](#)” (1965)

- Incredibly repetitive; didn't used to do it that way, but would do it frequently & often made them on the spot
- Bigger on R&B than Pop charts
- Very disciplined band; very authoritarian with band
- Brown liked Jazz, but stripped it down for dancing
- Political figures called on James Brown to calm people down during riots in 1960s
- Conflict over authenticity & race; people felt Motown was too white & James Brown more real
- Berry Gordy exploited sense that black music upbeat & uplifting
- In 1970s, get songs of urban realism, e.g. [Curtis Mayfield's "Freddie's Dead"](#) from the album for *Super Fly*
 - Lyrics very important
- Motown put out music that was optimistic, for young people ("The Sound of Young America"), socially conscious music
- Motown 1st record company to put out album about drug addiction: "[Cloud Nine](#)" by [Temptations](#)

Giant Steps: The Music of John Coltrane, Jazz's Holy Grail [Patrick Burke]

7/8/11

- Poetry by [J.C. Thomas](#) (1976), a bit of a Coltrane hagiography, 9 years after Coltrane's death in 1967
- Coltrane bio through music
 - Born in Hamlet, NC in 1926
 - Moved to Philly to attend Ornstein School of Music
 - Became fascinated with chords & scales
 - [Dizzy Gillespie](#) hired him in 1949
 - Dizzy Gillespie Sextet, "[We Love to Boogie](#)" (1951)
 - Coltrane on tenor sax, playing melody in unison with Gillespie
 - Common in Bebop
 - Almost an R&B number
 - Freddy Strong singing
 - Danceable, but refers to Rebop & Bebop, making them seem more accessible
 - Already very successful at 24
 - Played "shouting" & "honking" sax style with other groups at bars around the same time
 - Sax players would "walk the bar" by playing across the bar and kind of duck-walking
 - Joined Miles Davis Quintet in 1955
 - Miles very minimalist soloist & often played with Harmon mute
 - Coltrane played for excess with enormous sax
 - Known as 1st great Miles Davis Quintet
 - Miles Davis, "[All of You](#)" (*Round About Midnight*, 1957)
 - Cole Porter song
 - Miles starts with long, muted solo
 - Rhythm section matches styles, playing more notes and increasing tempo as Coltrane comes in
 - Drama in interplay between Miles & Coltrane
 - Miles Davis, "[So What](#)" (*The Sound of Miles Davis*, 1959)
 - From *Kind of Blue*
 - Miles plays with a cool slouch & tremendous control
 - After his solo & during Coltrane's, he steps back & smokes
 - Coltrane plays with his eyes closed, occasionally opening them
 - [Wynton Kelly](#) on piano
 - Played in 1957 with [Thelonious Monk](#)
 - Monk had longstanding gig at [Five Spot](#) in Manhattan
 - Attracted people from Manhattan art world, so could make a name in that group for yourself
 - Ornette Coleman also played there
 - Monk 1 of the most idiosyncratic players/composers in Jazz
 - Difficult melodies, unusual harmonies
 - Would sometimes stop playing & dance around piano
 - Gave room for Coltrane to improvise
 - Coltrane: Getting lost on a Monk tune was like falling down an elevator shaft
 - Thelonious Monk Quarter, "[Epistrophy](#)" (*At Carnegie Hall*, 1957)
 - Discovered by Library of Congress librarians & released in 2005

- Epistrophe: repetition of a word or phrase in poetry
 - Coltrane a huge deal at this point
- Starts releasing records (1st [Blue Train](#)) on his own in 1957 in Hard Bop style, but out of Blues tradition
 - Piano player transcribed his solo & brings it to Coltrane; asked Coltrane to play it to see if he got it right; Coltrane said, “I can’t play that. It’s too complicated”
 - John Coltrane, “[Blue Train](#)” (*Blue Train*, 1957)
 - Simple melody, start playing in unison
 - Incredibly complex & technical solo with dramatic arc
- In 1958, a critic names [Ira Gitler](#) called Coltrane’s style “sheets of sound”
 - Coltrane stacked chords on top of each other rather than play linear melodies
 - Thought in terms of harmony as a piano player might
 - In theory, may have as many as 12 notes in the space of 4 by stacking 3 chords
 - Need incredible technique & speed to do this
 - Others accused Coltrane of “key flapping”
 - John Coltrane, “[Black Pearls](#)” (*Black Pearls*, 1958)
 - Flying solo with amazing speed
 - John Coltrane, “[Giant Steps](#)” (*Giant Steps*, 1959)
 - Coltrane wrote & practiced it, then gave it to band right before played it
 - Flanagan, 1 of Jazz’s best piano players, can’t keep up
 - Redid it perfectly in 1982
 - Changes keys 10 times every 13 seconds
- In 1960, he made a turn toward more modal Jazz
 - John Coltrane, “[My Favorite Things](#)” (*My Favorite Things*, 1961)
 - More accessible
 - Used soprano sax; very rare
 - Released a 45 single, which became very popular
 - Doesn’t have same key changes as “Giant Steps”; only changes from major to minor
- Classic quartet of 1960s (mostly 1962-1966)
 - Members
 - Piano: [McCoy Tyner](#)
 - Good at finding harmonies from modes
 - Drummer: [Elvin Jones](#)
 - 1 of the most technically accomplished drummers ever
 - Would/could play in 3/4 time in 1 hand & 4/4 time in the other
 - Bass: [Jimmy Garrison](#)
 - Could keep up
 - Had very sympathetic producer at [Impulse! Records](#) (division of ABC) in [Bob Thiele](#)
 - Made very artistic album covers with critic inserts
 - Listened to a lot of [John Gilmore](#) (sax Sun Ra’s band) before *Chasin’ the Trane*
 - Coltrane advocated for younger avant-garde musicians, whom he then recorded with, such as on *Ascension*
 - John Coltrane, “[Chasin’ the Trane](#)” (*Live at the Village Vanguard*, 1961)
 - Duet with Elvin Jones
 - Very avant-garde
 - Has 80 choruses

- John Coltrane, "[Vigil](#)" (1965)
 - Probably improvised on spot
 - Starts as duet between Coltrane & Jones, then Tyner & Garrison come in
 - Coltrane rocking back & forth & bending over; playing intensely in a sort of Free Jazz
 - Steam coming off of Jones as he drums
 - Cold, outdoors in Belgium
 - He's also dripping with sweat
- John Coltrane, "[Ascension](#)" (*Ascension*, 1966)
 - Single performance of 11 musicians doing a group improvisation
 - 40 minutes or so
 - Coltrane emerges from a sort of cacophony into solo
- John Coltrane, "[Consequences](#)" (*Meditations*, 1966)
 - Adds [Rashied Ali](#) as 2nd drummer & [Pharoah Sanders](#) on sax
 - Sanders had a big, intense overblowing sound
 - Lots of polyrhythm
- Died of liver cancer in 1967
- Love him or hate him
 - Down Beat review of *Ascension*: "this may be the most important sound ever recorded"
 - Another reviewer said the only way to stop the assault is to stop listening to Coltrane
 - Still polarizing after death, in part because he died at 40 before he became some elder statesman of Jazz
- Coltrane's spirituality/mysticism
 - In 1957, he experienced a conversion from heroin & alcohol addiction
 - Locked himself in a room for a week & never used drugs again when he came out
 - Credited God with kicking the habit
 - Didn't believe in a God particularly tied to any religion
 - Raised Christian; 1st wife was Muslim
 - Explored Hinduism & Zen Buddhism
 - Said he believes in all religions
 - Notes of *A Love Supreme* based on poem that he had in front of him as he played
 - Album had
 - John Coltrane, "[Acknowledgement](#)" (*A Love Supreme*, 1965)
 - More accessible than *Ascension*
 - Classic quartet
 - Coltrane chants "a love supreme" after a few minutes
 - Includes modal drone from raga, from Indian religious traditions
 - [Ranganayaki Rajagopalan](#), "[Sarasiruha](#)" (*Worlds of Music*, 2008)
 - South Indian musician who plays [veena tambura](#), a South Indian equivalent of the North Indian sitar
 - Uses vina as subtle, constant drone in background
 - Pieces like this would often last an hour
 - John Coltrane, "[India](#)" (*Impressions*, 1963)
 - Uses tambura & English horn
 - Very cool song
 - Interest in Indian music came through Beatles-influenced interest in largely stereotyped mysticism
 - [Ravi Shankar](#) became a very popular sitar player & George Harrison's teacher

- Banned smoking at his concerts because he's offended since he plays Indian Classical music by people getting high & zoning out
 - People clap & cheer in India as musicians play with meter as measured in specific Indian way
- Coltrane & Indian musicians would practice obsessively
 - Shankar would practice up to 15 hours a day
- Coltrane's aggressive music was often seen as political & part of Black Power & Black Arts movements
 - Made some overt references to civil rights & pan-Africanism
 - John Coltrane Quartet, "[Africa](#)" (*Africa/Brass*, 1961)
 - Same time of African independence movements
 - African Americans would often refer to themselves as colonized in the US
 - Sounds in background invoking sounds of animals/jungle/tribal dance sounds
 - Orchestra like another percussion instrument
 - John Coltrane, "[Alabama](#)" (*Live at Birdland*, 1963)
 - Recorded in studio
 - Smooth, melancholy intro solo with background tension
 - Multiple pauses; very somber
 - On September 15, 1963, 16th Street Baptist Church was bombed by KKK & 4 young girls died
 - By October, the guy who placed the bomb was found not guilty; 1 conspirator not prosecuted until 2001
 - Coltrane insists that it's the musical interpretation of his personal response 2 months after the bombing
 - He always tried to resist direct political commentary & telling people what to think
 - Doesn't just want people to use his music as propaganda
 - Based his phrasing on [MLK's speech in wake of bombing](#)
 - Check out [Black Nationalism and the Revolution in Music](#) by Frank Kofsky
- Musicians influenced by Coltrane
 - [The Doors](#), "[Light My Fire](#)" (*The Doors*, 1967)
 - Organ solo with stacked harmony
 - Riffs from "My Favorite Things"
 - Doors said they were influenced by Coltrane
 - Tame for Coltrane standards, but unique for Rock
 - Organ fades out as in Jazz when solo ends
 - [The Byrds](#), "[Eight Miles High](#)" (*Fifth Dimension*, 1966)
 - Influenced by "India"
 - Strange solo on 12-string guitar in intro
 - [Steve Marcus](#), "[Eight Miles High](#)" (*Tomorrow Never Knows*, 1968)
 - Jazz musician sort of reclaiming Byrds' song for Jazz
 - James Brown, "[Superbad](#)" (1970)
 - Says, "blow me some 'Trane, brother"
 - In 1965, would have been unheard of to hear sax in Rock, but Coltrane made it acceptable
 - [Santana](#), "[Black Magic Woman/Gypsy Queen](#)"

Teen Poet: How the Music of Smokey Robinson Launched Motown [Gerald Early]

7/8/11

- Early starts with “Let’s get dangerous” ([Darkwing Duck](#) reference his daughter used to make)
- Berry Gordy
 - Born in 1929
 - Tried to make it as a boxer & didn’t
 - Came from close-knit family
 - 1st record store failed b/c he was selling Jazz ([Billie Holiday](#) & Charlie Parker) to black clientele & they didn’t want the records
 - They wanted Rhythm & Blues
 - Lessons he learned from the record store failure
 - Jazz not commercially viable as basis for record store for his clientele, but no reason to think whites necessarily would have bought it either
 - People in the music business don’t play music
 - He couldn’t play music except for a little bit of fingering on the piano
 - Need to know what music appeals to people
 - Hired Detroit Symphony musicians to play; they said what he wanted them to play was crap; he said he didn’t hire them for their opinions & he’d find someone else; they played
 - Wants to get involved in the production of music
 - Hung around people in black nightclubs in Detroit
 - Started writing music
 - Had sense of how to put songs together
 - Worked with [Jackie Wilson](#) (also a former boxer), who was a tremendous, histrionic performer
 - Wrote “[To Be Loved](#)” for him, which he also titled his autobiography
 - Wrote “[Reet Petite](#)” for him too
 - Liked Wilson’s dramatic voice; why he also liked lead singer for Four Tops
 - Wilson had 3 wives at the same time
 - Realized he can’t make \$ writing songs because *if you can possibly not pay someone, don’t pay them*
 - Writers low on the totem pole & he doesn’t own the songs because the record company owns copyright
 - Realized that the way to make \$ is to own copyrights
 - Read story of [Morris Levy](#), who owned [Roulette Records](#), which recorded “[Why Do Fools Fall in Love](#)” by [Frankie Lymon](#) (1955) (Diana Ross covered it 20 years later), “[Crimson and Clover](#)” by [Tommy James & the Shondells](#) among other songs; chapter on Levy in book [Hit Men](#) (really really really good book); Levy stole copyrights & composer rights from everyone
 - Copyrights are like little annuities, Levy said
 - Listened to lots of R&B
 - Learned music is not an art, it’s a craft

- Early's mother was brought to a Jazz club by her favorite brother to see Art Blakey Quintet in Philly; she knows nothing about modern Jazz; played lame melody, thought it would pick up so can "cut a rug," but then trumpeter took solo, sax took solo, pianist took solo, etc., & song ended; she wanted out; figured it's great for musicians, but not great for her; disconnect between what musicians want & what she wants
- R&B saw audience as consumers
- Sociologists call this division "creator-oriented" vs. "audience-oriented" views of art
 - Berry discovered majority of black people (probably of everyone) had an audience-oriented view of art
- Interested in how music works to figure out what makes people want to go out & buy it; not what it means
- Discovered a niche music in R&B, but wanted to make it a mass music
 - In industry, he became what was known as a "record man," highest compliment in industry
- Wanted vertical control of records
- Beginning of Motown
 - Gordy got loan from his family to start record company
 - Father owned Booker T. Washington Grocery Store; really believed in Booker's message of black entrepreneurship
 - Started with William "Smokey Joe" Robinson as an artist
 - Gordy saw that Matadors (renamed them [The Miracles](#)) had possible fame ahead of them when others around him didn't see it; liked his songwriting
 - Gordy told him songs have to have a beginning, middle, & end
 - School become very important in developing African American music at this point
 - Kids admired that Smokey & Claudette were married
 - Temptations started as Primes & Supremes started as Primettes (girl groups were frequently an answer to boy groups)
 - 1st Miracles hit, "[Got a Job](#)" was an answer song to "[Get a Job](#)" by the [Silhouettes](#)
 - 1st Motown hit was Miracles "[Shop Around](#)" (1960)
 - 1st million-selling record; crossover hit; #1 on both black & white charts
 - Smokey becomes star creative force when he was 20 years old
 - Gordy said *this is our sound*
 - Miracles didn't start out well on stage; couldn't dance; didn't have routine
 - Bombed at the Apollo when they weren't prepared
 - House band asked for charts; Smokey said, "What are charts?"
 - Ray Charles helped them out by making some charts for them
 - People who came to Motown were incredibly driven & Motown made them into young professionals
 - Doing this work was uplifting, not degrading as some Pop may be today
 - Early said he was inspired as a kid to do something for himself because of the example of these stars; different from looking up to stars to become stars
 - Gordy hired [Maxine Powell](#) to help with training/etiquette
 - Early interviewed her & she said these performers could meet with the Queen of England after she trained them
 - [Phil Spector](#) & others did this etiquette training too, but very few labels did this
 - Smokey wrote successful songs for [Mary Wells](#) & Temptations
 - Temptations 2nd album: "[Temptations Sing Smokey](#)"

- Sends message that it's just as impressive as singing [Gershwin](#)
 - By the Jackson 5, Gordy regrets doing this
 - Kids who listened started knowing who wrote the songs; didn't before Motown; begin to understand process of making music
 - Wrote "[My Guy](#)" for Mary Wells & "[My Girl](#)" for Temptations
- [Holland, Dozier, & Holland](#) eventually write successful songs for Supremes
- Smokey came up with lyrics for "[I'll Try Something New](#)" while at baseball game with dad
 - Early remembers wanting to be able to say "I'll pick a flower from the floor of the sea for you" to a girl
- Smokey made a dance hit in "[Mickey's Monkey](#)" ("lum-di-lum-di-lie")
 - Early saw the Supremes perform it live & felt it was a transcendent experience
 - By this point, Gordy completely defined the Motown Sound with songs like this
- Early: Gordy "discovered the J.K. Rowling of R&B" in Smokey
- Smokey got his nickname in part because of his light skin – to remind him that he's black (perhaps from his uncle)
- Motown's biggest impact years: 1964-1968
 - Led by the Supremes
 - Andrews Sisters were model for a long time of how a girls group does Pop
 - By the 1950s/1960s, girls groups were more in the vein of the [Shirelles](#), as in "[Mama Said \(The'll Be Days Like This\)](#)" & "Will You Still Love Me Tomorrow?"
 - Songs with strings posed a problem for concerts since they didn't have that backing onstage
 - Berry Gordy focused on presenting the studio record with production value like people from the [Brill Building](#)
 - Phil Spector led the Brill Building; Paul Simon & Carole King wrote there; known for "wall of sound" & loading on instrumentation; interested in the production performance of a record
 - 1st successful female group at Motown was the [Marvelettes](#) ("[Please, Mr. Postman](#)"), followed by [Martha & the Vandellas](#) ("[Dancing in the Street](#)")
 - Gordy would add voices in background to smooth out girls' voices; groups didn't realize records were doctored
 - In 1964, Supremes get 1st hit with "Where Did Our Love Go?"
 - [Mary Wilson](#) & musicians felt song was beneath them
 - "[Baby Love](#)" & "[Come See About Me](#)" were also on album *Where Did Our Love Go?*
- Early thinks Mary Wilson's book [Dreamgirl](#), despite her ax to grind with Diana Ross, is maybe the best by an artist about her experiences
 - Give students sections of *Dreamgirl*, especially the parts on the bus, to read along with music since she recreates world
 - Early was on 9-day cruise in Mediterranean with Mary Wilson, who was the entertainer
- Early: "It's amazing how many ambiguities we live with in the world"
- [Johnny Staccato](#) was a 1959 TV show about a Jazz musician (played by [John Cassavetes](#)) who was also a crime-solving detective

The Day Will Not Save Them/We Own the Night: Overview of the Black Arts Movement, 1964-1975 [[Matthew Calihman](#)]

7/11/11

- Black Arts Movement: 1965-~1975
 - Can't understand BAM without understanding of Civil Rights Movement, late 1950s, early 1960s, or Black Power Movement
 - Civil Rights Movement objectives: transform African Americans into 1st class citizens, have them be full participants, extend democracy, etc.
 - Used nonviolent direct action
 - In "I Have a Dream" speech, King identifies African Americans with American democracy
 - "Promissory note" cut to both white & black Americans
 - Blacks also identified with Judeo-Christianity, the majority religion of America: "now is the time to make justice a reality for all God's children"
 - An African American, not just generally American, text
 - Ends with Negro spiritual
 - Question posed at the time: Is that a sufficient description that blacks are simply American Christians
 - Questions asked more & more as 1960s went on
 - Malcolm X most prominent critic of this characterization
 - Malcolm X's [Organization of Afro-American Unity](#): "For Human Rights and Dignity" a blueprint for Black Nationalism & upcoming Black Arts Movement
 - Black people should practice self-determination
 - Have black people wield power in a voting bloc
 - Use "VI – Culture" at beginning of next year's "African History through the Eye of Heru"
 - "History is a people's memory, and without a memory man is demoted to lower animals"
 - Advocates black cultural self-knowledge; identification with Africa
 - Cultural revolution is a prerequisite for movement
 - Not interested in elitist black art, but populist
 - [Frantz Fanon, *The Wretched of the Earth*](#)
 - Amiri Baraka has been a controversial figure for 40 years; central writer of BAM
 - Born in 1934 in Newark, NJ in black lower-middle class
 - Mother: social worker
 - Father: post office supervisor
 - Lived in multi-racial, multi-ethnic neighborhoods
 - Went to Rutgers, then Howard
 - Kicked out of Howard
 - Budding intellectual, but not much of student
 - Goes into Air Force
 - In Puerto Rico
 - Kicked out of Air Force; said they thought he was a subversive
 - Moves to Greenwich Village
 - Becomes part of downtown arts scene
 - Thought of self as bohemian; willfully lived as margins of mainstream society & holds it in contempt

- Writes poetry, plays, Jazz criticism, essays, novel (started 1), & founded literary magazines & a literary press
 - Becomes friends with [Alan Ginsburg](#), [Jack Kerouac](#), Charles Mingus, Ornette Coleman, Archie Shepp, & other artists
- Gradually moves toward Black Nationalist position
 - Declares himself a Black Nationalist in 1965
 - In his account, he's at a book signing around white people "wasting time" when he got news that Malcolm X was assassinated
 - Actually starts BARTS before the assassination
 - Leaves Jewish wife & moves to Harlem
 - Starts calling himself Imamu Amiri Baraka
 - Means "spiritual leader" "prince" "blessed"
 - Doesn't associate with Nation of Islam
 - Finds Black Arts repertory theater/school (BARTS)
 - Short-lived, but enormously influential
 - Lou Gossett was an actor involved in BARTS
 - Got in trucks & put on plays in streets
 - Model gets copied & modified throughout country
 - Black Repertory Theater in St. Louis still around
 - By 1966, moves back to Newark & starts Spirit House
- In 1974, he renounces Black Nationalism & declares self a communist
 - Sees it as international, multi-racial, working-class movement
 - Remains a Marxist
 - Still publishes & speaks
- Baraka poetry
 - He often reads his poetry
 - Use [Penn Sound](#) for recordings of American poets
 - "Numbers, Letters"

Freedom Now! From Martin Luther King to Barbara Jordan: An Overview of Civil Rights Movement, 1959-1975 [[Sowande Mustakeem](#)]

7/11/11

- Can see past annotations at <http://cenhum.artsci.wustl.edu/node/996>
- A Force of Wind Called Change
 - 1959 doesn't work as a starting point; 1955 is a more momentous time for Civil Rights Movement
 - 1950s for white Americans: unparalleled prosperity with backyard BBQs, etc.
 - Many moved to suburbs
 - 1950s for black Americans: racism, segregation, & disenfranchisement
 - Many moved to urban centers
 - As urban neighborhoods became more dilapidated, became ripe for movement
 - 1955: [Emmett Till](#) & [Rosa Parks](#) (beginning in December 1, 1955) ended 1 era & began another
 - Rosa was born in Tuskegee, AL in 1913
 - Married [NAACP](#) activist, but didn't join until 1943
 - Befriended [Ella Baker](#), NAACP Field Organizer & SCLC member
 - Baker became mentor
 - Debates continue over whether Rosa was tired or selected
 - Get *[Death of Innocence: The Story of the Hate Crime That Changed America](#)* by Mamie Till Mobley
- Organizational Faces of Activism
 - NAACP (1909)
 - [CORE](#) (1942)
 - WCC: [White Citizen's Council](#) (1954)
 - 15,000 members opposed to integration
 - Headed by St. Louis attorney [Gordon Lee Baum](#)
 - Met openly; considered reputable in many areas; no stigma
 - Referred to as an "uptown Klan," "button-down Klan," etc.
 - [SCLC](#) (1957)
 - [SNCC](#) (1960)
- Varied Tactics of Protest
 - Boycotts
 - [Jo Ann Gibson Robinson](#) helped found [Montgomery Improvement Association](#) to lead [Montgomery Bus Boycott](#), which lasted over 1 year until a court order required Montgomery to desegregate its buses; made MLK a national figure; inspired later boycotts, such as in Tallahassee, FL
 - Most people didn't think it would last
 - Black cab services helped boycott; became economic thorn in side of city
 - Many local whites tried to break down this taxi system
 - Passed law that any cab driver charging less than 45 cents could be prosecuted
 - Waves of bombings
 - Bomb placed on MLK's porch
 - Snipers shot at buses
 - [Freedom Rides](#)
 - Activists felt that JFK was slow to make change

- May 1961, CORE sent Freedom Riders to South in interstate transportation to test [Boynton v. Virginia](#) (1960)
 - 400 federal marshals were dispatched by RFK, but local authorities arrested hundreds of people
 - In Jackson, MS, male prisoners were forced to do hard labor in 100-degree heat
 - In other cases, removed mattresses, shut windows in heat, oversalted food
 - JFK instituted new ICC regulations; removed signs of segregations in bus stations
 - Voter registration drives
 - In February of 1962, CORE, SNCC, & other groups formed [COFO](#)
 - Marches
 - [A. Philip Randolph](#) planned a March on Washington in 1941 to bar discrimination in military
 - Called off march when Roosevelt barred racial discrimination & created agency to regulate
 - Don't neglect [Bayard Rustin](#)
 - Unlike 1941 march, which was only black-led, [1963 march included multi-racial groups with 6 official goals](#)
 - 200,000-300,000 people showed up to the 1963 March on Washington
 - [John Lewis](#) took administration to task
 - Legislature & education
 - September 4, 1957: [AR Governor Faubus](#) called out AR National Guard to prevent black students from attending Central High School (Little Rock 9)
 - [James Meredith](#) tried to attend University of Mississippi in September 1962
 - Blocked by MS Governor [Ross Barnett](#)
 - 5th US Circuit Court of Appeals held Barnett in contempt & fined him \$10,000 a day
 - Meredith entered school on September 30, 1962
 - JFK eventually sent regular army to protect Meredith
 - Legislature & society
 - Multiple pieces of [civil rights legislation](#)
 - 1965 Voting Rights Act
 - 1968 Civil Rights Act
 - Banned discrimination in housing
- Enduring legacy of student protest
 - February 27, 1960: Nashville Student Movement begins
 - February-May 1968: Black students protest at Columbia & Howard
 - April-May 1969: Black students protest at Cornell & NC A&T
 - Technique of sit-in not new
 - [Sit-in in 1939 in VA](#)
 - Mississippi Freedom Summer of 1964
 - COFO brought in almost 1,000 activists to South; most were white northerners
 - White southerners opposed these outsiders
 - 17,000 MS blacks attempted to vote
 - [Fannie Lou Hamer](#) & [MS Freedom Democratic Party](#) in 1964
 - MFDP founded as alternative political organization to regular Democratic Party
 - As many as 80,000 people joined
 - Held own primary when denied
- Constant reality of racial violence in fight for freedom

- King was almost killed by a pen knife in Harlem in 1958
 - Covered in [When Harlem Nearly Killed King](#) by Hugh Pearson
- Assassination of [Medgar Evers](#), June 1963
 - Evers was an NAACP investigator on the Emmett Till murder
 - Murdered by [Byron de la Beckwith](#), who wasn't convicted
- [Bombing of 16th Street Baptist Church](#), September 1963
 - Bomb placed under girls restroom, killing 4 girls & injuring 20 people
 - Drew international attention
- [Freedom Summer murders](#) of James Chaney & 2 Jewish students, 1964
- [Assassination of Malcolm X](#), February 1965
 - Home fire-bombed a week before his murder; charged Nation of Islam & predicted own death
 - Covered in [Malcolm X: A Life of Reinvention](#) by [Manning Marable](#), who recently died
 - After Malcolm X was interviewed by Mike Wallace, membership in Nation of Islam doubled
- [Assassination of MLK](#), April 1968
 - Services held at Ebenezer Baptist Church in Atlanta; 100,000 people came, but only 800 people could fit in the church
- Gaze toward radicalism
 - Black Power galvanized those who felt the Civil Rights Movement moved too slowly
 - 1966, new chair of SNCC [Stokely Carmichael](#) introduced term "Black Power"
 - Replaced common term of "Freedom Now"
 - Focus on Africa as home in a new way & advocated for Afrocentric educational changes
 - Seeing blackness as beautiful
 - Black Arts Movement
 - [Black Panther Party](#) started by Bobby Seale & Huey Newton in CA in 1966
 - Formed armed patrols & started free black breakfast program for children
 - Inspired white fear
 - Disbanded officially in 1982
 - Fed thousands of children
 - Created awareness of Sickle Cell Anemia
 - Pushed for Black Studies programs
 - Created free busing systems to prisons & elsewhere
 - FBI expanded program into [COINTELPRO](#) to dismantle Black Panthers & related groups
 - Fred Hampton killed by police
 - [Assata Shakur](#) still in exile
 - Get [Assata: An Autobiography](#)
 - [Angela Davis](#) out of exile
 - [Barbara Jordan](#)
- Get [The African American Odyssey](#)
- Check out [Henry Hampton Collection](#)
- See literature as mirrors & windows (David)
- Show [Beyond Beats & Rhymes](#)
 - David: Don't just read literature that reflects self, but is a window to the world

The Sound of Young America: Black Music and the Civil Rights Movement [[Waldo Martin](#)]

7/12/11

- [Donny Hathaway](#) & [Roberta Flack](#), "[Be Real Black for Me](#)" playing when Martin entered
- Martin mostly interested in relationship between African American culture & American culture
 - Cultural forms, productions, & formations or matrix
 - American culture has no meaning without African American culture; it's bedrock
 - Is this uniquely the case?
 - To him, music is front & center of culture; dance very important too (usually has street &/or black origin)
 - [Little Willie John](#), "Talk to Me"
 - Use what's being said as a window on African American experiences & voices
 - Martin: "The smartest people I know never set foot in school. Trust me."
 - Scholars tend to undervalue folk knowledge; need to understand how most people make it in the world
 - Instrumental music as important as lyrics
 - 19th century: African Americans had more control over their music before the commercialization of 20th century
 - Students love [Bernice Johnson Reagon](#) founded [Sweet Honey in the Rock](#)
 - She came out of [Albany Movement](#)
- There were multiple fields on which the Civil Rights Movement was fought
 - Can't have a civil rights movement unless you have civil rights; 14th Amendment gave black people civil rights
 - Martin sees Civil Rights Movement as species of Black Freedom Struggles
 - Martin was 9 in Greensboro when 4 boys started their sit-in; the world would never be the same
 - Martin: "Could I have predicted that? Hell no."
 - Until he went to Duke in 1969, he never sat in a classroom with a white student
 - Martin: "Any white person coming to the door would be deeply scrutinized. What the hell are you doing here?"
 - There was an ongoing series of conversations in that world that bubbled out
 - Just needed way forward, as in the case of a Rosa Parks; structure already there
 - SNCC founded in 1960 in Raleigh, NC
 - Cutting edge of Civil Rights Movement
 - MLK & others wanted them to be folded into SCLC
 - Ella Baker convinced them to remain their own wing
- Martin: "Can't begin to understand black people unless you understand the church"; music central to that
 - Martin: "Our preacher was not as good as King, but he could throw down"
 - Mostly remembers music & saints
 - Before church started, saints (very religious people in front corner) would do a cappella spirituals & chants; it was otherworldly
 - No longer there; wishes he could have filmed them
 - African American spiritual music has been the way in which African Americans have negotiated this place from day 1
 - Black gospel takes root in 1930s with [Thomas Dorsey](#) (was a Blues singer)
 - Dorsey goes from singing "[It's Tight Like That](#)" (Martin: "He singing about what you're thinking") to "[Precious Lord](#)" (Martin: "He went through some changes")

- Saint: “Soul ain’t nothin’ but warmed up gospel”
 - Religious power doesn’t restrain itself like that
- [Aretha Franklin](#) grew up with a major preacher (CL Franklin) who lived the good life (Martin: “In all meanings of the term”)
 - Martin: “If you think King was good, you should hear Aretha’s father. He could sing.”
 - Aretha Franklin was untouchable from 1967-1974
 - Whole website dedicated to her hat, but that’s not why she was the Queen
 - Church hats are crowns
- [Shirley Caesar](#), “[No Coward Soldier](#)” (1963 or 1964)
 - Title of Martin’s essay
 - “But when the children of God get together, they’re sure gonna rock the nation!”
 - Caesar part of group with [Albertina Walker](#) in The Caravans
 - It’s a call & response as preacher would do from behind the pulpit
 - This is an open text; multiple interpretations
 - Consider conversations between texts
 - [Nina Simone](#)’s “[Mississippi Goddam](#)” came out around same time
 - Criticizes gradualism
 - Wrote it in reaction to murder of Medgar Evers & Birmingham church bombing that killed 4 girls
 - No way you can begin to understand music without working with Nina in this period; arguably most influential of those who integrated politics into their work
 - Martin: “Gender is such a vexed topic”
 - Martin: “When I was growing up, you needed to be light, bright, damn near white to get played,” but Nina was beautiful & dark-skinned – beauty in blackness
 - Check out “[Images](#)” & “[Four Women](#)”
 - Check out poem “[No Images](#)”
 - Check out “[For Women](#)” by [Talib Kweli](#) & [Hi-Tek](#)
 - Nina spoke for the black woman
 - [Nina](#) & [Gil Scott-Heron](#) are essential reading
 - Use [Staples Sisters](#), [Curtis Mayfield](#), & [Last Poets](#) too
 - If can, use “[Niggers Are Scared of Revolution](#)”
 - Use [Nikki Giovanni](#) as a black woman poet
 - Use “[The Master’s Tools Will Never Disable the Master’s House](#)” by [Audre Lorde](#)
 - Short & usable in class
 - [Nina Simone](#) also has a remarkable version of “[Strange Fruit](#)”
- Ray Charles made church people angry because he took gospel & just inserted “woman” for “God”
 - Little Richard stole high pitch wail from Chicago gospel woman
- Go to John Coltrane Church, but don’t go unless you’re going to participate
 - Japanese visitors come & love Jazz
 - Martin: “It’s off the hook. It has no hook.”
- Church music used to warm up & wind down
 - Always ended with “[Amazing Grace](#),” which took 15 minutes to sing
 - Didn’t need band; voice was the band
- Georgia Sea Island version of “[Been in the Storm So Long](#)”

- MLK from middle class, but knew he had to bring his message down for the masses
- Martin: “Students say, ‘He goes out on limb, limb breaks, he goes down the river.’ Hey! At least we went on a journey.”
- Martin: “[Bob Marley](#) is my hero...Saw him at the Greek Theater at Berkeley...It was like a peak experience...You cannot tell me that spirituality is not key to that power...Politics appealed to me.”
 - Play “War” by Bob Marley
 - All of this is part of larger cultural war to eliminate abomination of white supremacy
- Use [Moms Mabley](#) comedy
- Martin: “Diana Ross. She knew where the power lay. And she laid with the power.”
- Martin: “As [Sly & the Family Stone](#) would say, ‘Thank you for letting me be myself.’”

Nothing But a Man [1964]

7/12/11

- Prof. Early will be on *History Detectives* tonight at 8 PM on channel 9
- [*Nothing But a Man*](#) features Abbey Lincoln
 - Was a play in 1933
- Holland-Dozier performs?
- Black men working on railroad; white boss
 - “Section hands” on “section gang”
 - Later, Duff works in mill
 - White boss refers to him as “Jack” & then “boy”
 - Black mill workers roll over more easily than section hands likely because they have families to support
 - Related to why Duff feels he can’t be married; too militant
- Secular to spiritual
 - Brother Anderson walks from bar to church with woman singing “Precious Lord, Take My Hand”
 - Rev. Butler from Birmingham
 - Brother Anderson (Duff) also from Birmingham
 - Singing sermon to shrieks
 - Duff: “That’s pretty good for a preacher’s daughter...What did you come out for? You slummin’ or somethin’?” after dancing
 - Duff: “You don’t want to hit the hay, and I don’t want to get married”
 - Josie: “You have some very primitive ideas, don’t you?”
- Spiritual to secular
 - Josie wearing short sleeves when looking at house right before they get married
 - After Duff calls Josie “baby” a lot, she refers to him as “baby” in bed after they get married
- Racism & race relations
 - White teens try to intimidate & shine lights on Josie’s breasts when she’s with Duff
 - Duff: “They don’t sound human, do they?”
 - Josie: “8 years ago, they still had a lynching here...My father knew who did it. Didn’t say anything”
 - Duff: “Scared, huh?”
 - Duff: “It ain’t that good up there [North] neither. Might as well be here.”
 - Went to North after army
 - White superintendant at Rev. Dawson’s house when Duff & Josie get home
 - Rev. Dawson: “It’s hard to know how to talk to the white folks these days”
 - Duff gets in conversation with Rev. Dawson, who’s saying you have to go slow when Duff wants to know why kids don’t all go to the same school
 - White worker: “That’s the best looking colored girl in town”
 - Takes food from black worker, accuses him of being lazy, calls black workers “boys” & convinces all to consider his joke funny, but Duff holds out
 - Black worker: “You wanna get along, act a nigger”
 - Duff: “Maybe it’s time you stop letting ‘em [walk all over you]”
 - In reference to cutting cotton, Duff says they’ve done it too long in family
 - Pays \$2.50/day
 - When considering to work in restaurant, Duff sees demeaning uniform & declines
 - Duff doesn’t want Josie working for a white family
 - Breaking point in racist society: breaks chair & grabs Josie

- Rev. Dawson: have to let them think you're going along with them
 - Duff calls him "half a man"
 - Duff: "You been stupid so long, you don't even know how to stand anymore"
- Duff: "They can reach right in with their damn white hands and turn you on and off"
 - Duff to Josie: "You ain't ever even been a nigger...So shut your damn mouth."
- White man in ditch starts out offering to hold flashlight & placing himself above other white people
 - Says to Duff: "That's the problem with you boys. You don't listen."
 - Then, white group rolls up to gas station to intimidate
 - "God damn it, you must think you white. What do you think you are, king of Harlem?"
 - Driver smiles as Duff says, "You better watch your mouth"
 - Intimidates gas station owner
 - Afterward, Duff pushes Josie & says, "I never should have married you in the 1st place"
 - Gets more upset when she doesn't respond
 - Duff: "I ain't fit to live with no more"
- Fatherhood
 - When Duff visits son, he sees a pretty empty home with a fairly angry woman he's never met who's taking care of son
 - 3 young kids playing in messy room with baby crying; son doesn't talk
 - Then visits father, who he doesn't recognize; both say, "Wouldn't have known you"
 - Duff's father chauvinist (sees women as sex objects) & drunk (he takes shots; they all drink Schlitz)
 - Duff's father wasted when he comes back to see him
 - Died when Duff was driving him to hospital
 - Duff: "Who is?" in response to "I know he wasn't much of a father"
 - Goes to get son in next scene
- Josie a strong woman
 - Multiple sharp, witty replies
 - "You didn't answer my question"
 - Fake boxes with Duff
 - Lays naked next to Duff, but they don't have sex until she decides it's time to have a baby
 - No shame in gargling loudly
 - Josie: "It's not as hard on a girl. They're not afraid of us."
 - Josie equates hatred with fear; says she's not afraid of whites
- Civil Rights Movement
 - Duff: "They could do it in Birmingham, we can do it here. And that's a mean town."
 - Boss accuses Duff of trying to organize workers into union
 - 1 of the workers ratted on him about "sticking together"
 - When he refuses to recant, boss fires him & says, "Boy, you actin' like a nigger with no sense"
 - After father's funeral, Duff says, "Guess I'll make me some trouble in that town"
 - When returns home & reconnects with Josie, Duff says, "Baby, I feel so free inside"
- Any sexual connotation to putting box over cat's head?
- What's the leather bracelet on Duff's left wrist?

Stevie Wonder: Transformation [[Harry Weinger](#)]

7/13/11

- Video of [Stevie Wonder](#) at 15 in 1965 singing “[Uptight](#)”
- Weinger has 2 Grammys, an NAACP Image Award, is currently VP of A&R for Universal Music, prof. at Tisch, wrote for Rolling Stone, & is honorary Temptation
 - Hired Early for liner notes
- [Hitsville USA](#) was literally house
 - Had punch clock for workers
 - Stevie would run all over house playing every instrument
 - He was loved & irrepressible
- Marvelettes from Inkster, a town created by the Ford Motor Company for its black workers
- Stevie’s 1st album was a Jazz instrumental album at 11 years old; was called Little Stevie
 - Performs “[Fingertips](#)” at Regal Theater in Chicago at age 12
 - Part of the “chitlin’ circuit”
 - “Fingertips Part II” is an encore
 - Switch bands
 - Can hear bass player yelling, “What key?” as Stevie comes back out with new band
 - Plays bongos in beginning of “Fingertips”
 - Incredible harmonica solo in Soul Jazz mode
 - People loved it; 1st live #1 on Pop charts
 - Has 7 singles afterwards that are flops
 - Goes to Europe in 1965; booked on *Ready, Steady, Go* on BBC
 - [Dusty Springfield](#) was a Motown fanatic & brought them over
 - Motown looking at Europe as market
 - Markets then were *Ed Sullivan Show*, Las Vegas, & Copacabana
- [Eivets Rednow](#) very well recorded album
- Gordy almost didn’t sign Jackson 5 because Gordy said he was tired of having kids at Motown
- Gordy from matriarchal family
 - Mother owned own insurance company
 - Sisters helped him get loan to start Motown
- When Stevie was about to be dropped, [Sylvia Moy](#) came up with “Uptight”
 - She didn’t get writing credits
 - Based on Rolling Stones’ “[Satisfaction](#)”
- Motown develops program with Maxine Powell to teach performers to be well-groomed adults
 - Only [Four Tops](#) had been around 10 years; all other acts were young
 - Diana Ross thought singing soulfully included closing eyes; Maxine told her to look at the audience
- Quality Control meetings where you would vote on this standard: you’re hungry, you have \$1; would you use it to buy this record?
 - Would only accept A+ work
 - “[My Cherie Amour](#)” wasn’t accepted; eventually became B-side to “[I don’t know why I love you](#),” but record was flipped over by radio stations
 - If meeting started at 9, door was locked at 9 & 1 second
 - Would only save master takes
 - Recorded over outtakes

- About 75% of records released by Motown hit the charts
- Would play the current top 10 hits on the charts at meetings
- Gordy set up multiple labels so radio DJs didn't think they were playing all Gordy stuff, e.g. [Tamla](#), Soul, VIP, Gordy
- Stevie turns 21 in 1971, 10 years to the day he was signed
 - Nixon arresting war protestors (13,000 in 3 days)
 - Pentagon Papers published a few weeks later
 - *All in the Family* comes on TV
 - Ali comes back from retirement
 - At Motown, producers & writers still Paramount
 - [Jackson 5](#) written by [The Corporation](#)
 - Other performers outside of Motown wrote what was inside of themselves (e.g. James Taylor)
 - Marvin Gaye releases *What's Going On* a few days after Stevie's 21st
 - 1st Motown album to list musicians
 - Produced by Marvin
 - Finally played Copa, his dream, & Motown didn't release a record of it
 - Sang cover tunes on a stool
 - [Bill Withers](#) debut record comes out at this point; [Al Green](#) breaks through
 - Aretha comes out with *Live at the Fillmore West*
 - Stevie wrote a few songs, like "[Signed, Sealed, Delivered](#)" & co-wrote "My Cherie Amour"
 - At age 21, he voids contract & stops
 - Locks himself in studio, inspired by Marvin
 - Records hundreds of songs
 - Uses new technology
 - Would fake Berry Gordy's voice to get new technology for himself over the phone
 - Discovers synthesizer; realizes he can play anything
 - Recorded in studio day & night
 - Becomes the songs
 - Courted by all major labels, but is signed by Motown with all creative control to Stevie
 - Gordy sickened by this
 - Releases [Music of My Mind](#) in March of 1972
 - Signals that Stevie's not to be trifled with
 - Releases [Talking Book](#) with "[Sunshine of My Life](#)" & "[Superstition](#)" a few months later
 - Bootsy Collins: "He's in Funk heaven"
 - Collaborators would stop song in middle to get him angry
 - Stevie didn't pick "Superstition" as a single; wanted "Papa Do," but Gordy said no
 - Jeff Beck worked on "Superstition"
 - Stevie would frequently give away songs
 - Aretha comes out with *Young, Gifted, and Black*
 - Stole "RESPECT" from Otis Redding
 - Stevie begins to dominate pop culture
- *Nothing But a Man* important to Weinger when he saw it on 16mm projector at friend's house
- Weinger goes through 1967 Motown Quality Control meeting with us
 - Gordy denied "[I Heard It Through the Grapevine](#)" for a year & a half
 - Eventually allowed it on an album; Chicago DJ played it off a record

- Explodes; becomes biggest album in Motown's history (until Boyz II Men)

- In world of reissues, Motown label has a lot of value, but can't use Gordy label
 - If use [Rick James](#), who was on Gordy label, use purple, but can't put "Gordy" because it's his name
- People have tended not to think of black artists, from Aretha & Stevie to Jay-Z & R Kelly, as singer-songwriters when they are
- [Soul Deep](#), documentary by BBC Four
 - James Brown performs as Boston Garden day after MLK's assassination; riots; Brown wants to cancel
 - Documentary [The Night James Brown Saved Boston](#) on VH1
 - Put on concert, people stayed in to watch it & didn't riot
 - ["I'm Black and I'm Proud"](#)
 - Didn't use "Negro" or "colored"
 - James Brown: "I took a negative & made it a positive"
 - Nervous radio stations dropped it
 - Sly & the Family Stone a multi-racial San Francisco band
 - Became big with ["Dance to the Music"](#)
 - No discussion of composition quotas; just came together
 - Impressed [Bootsy Collins](#)
 - Sly brought up in church
 - ["Everyday People"](#) tried to heal wounds of 1969
 - ["Thank You \(Falletinme Be Mice Elf Agin\)"](#) very important for Funk
 - Motown went Funk with [Cloud Nine](#) by Temptations
 - Changing times led to changing musical tastes & urgency
 - 43 died & 7,000 were arrested in 1967 Detroit riot
 - Streets burned
 - [Dennis Edwards](#) came in to group & became lead singer
 - Four Tops redid Marvin Gaye's "I Heard It Through the Grapevine" with real feeling
 - Marvin Gaye had been the spitting image of an all-American next-door neighbor
 - Started wearing an earring, grew a beard, smoked pot in public
 - Refused to record until [Obie Benson](#) of the Four Tops brought "What's Going On" after witnessing police violence against anti-war protestors
 - Wife, Gordy's sister, told him he has to do the song; "Berry will go for anything that's a hit"
 - Gordy blocked song, but then became huge hit
 - "Takes anarchy and gives it unity and harmony"
 - When it became a hit, Gordy asks for more, which is we have the album
 - Recorded it in a 10-day period, but wasn't happy with it, & redid it from scratch
 - James Brown brought 17-year-old Bootsy Collins into band
 - Brought crazy energy
 - "Bootsy is one of the most funky people in the world. He could pick up a stick, bang it on the ground, and it would be funky"

- Marvin didn't like being on stage; Stevie loved it
- Most important thing on a Motown hit is the bottom
 - Advances in technology: Can bring up bass
- Stevie had no concept of time; called it "Stevie Time"
 - Weinger had a colleague who was meeting with Stevie at 4 on a Tuesday; Stevie shows up a week later & says, "It's Tuesday, isn't it?"
- Stevie literally played everything on "[Higher Ground](#)"
 - Comes off of spurt when he releases 4 albums in 2 years
- [Stevie was driving force behind MLK holiday](#)
- Stevie cut some songs with Jackson 5; only 1 that came out is "[Buttercup](#)"
- Stevie opened every show playing a Miles Davis tune



The Hammond B3 Smashes Everything: Jimmy Smith and Soul Jazz [Gerald Early]

7/14/11

- Many revolutions/reformations don't say they'll change something, but "restore" something
 - Like the Reformation
 - Of course Catholic Church said, "We're the only church & any move against us is heretical"
 - Battle of authenticity
 - In case of Reformation, said Catholic Church isn't authentic; Catholic Church said it is authentic
 - Jazz was movement itself; reform movements developed within it
 - By 1930s, people thought Swing got away from Jazz roots; tried to restore the New Orleans base; Swing is "decadent" like Catholic Church
 - New Orleans movement led by critics
 - Bop movement led by musicians
 - Bop another reform movement that responded to commercialism & formularizing of Jazz
 - Creators of Bop thought it was a new black music & a dance music
 - Charlie Parker, "[Now's the Time](#)" morphed into Chubby Checker's "[Hucklebuck](#)"
 - Soul Jazz movement part of larger Soul reform movement
 - Complex ways songs are covered
 - "Tenors and Organs" from *Hard Bop* about organist Jimmy Smith
 - Very successful commercially
 - Conscious movement by musicians to bring Jazz back to black people
- Jimmy Smith
 - Played Hammond B3 with a Leslie Cabinet, which makes it very loud
 - Electric organs were sold to poor churches, especially store-front churches (others had pipe organs), so lots of black people heard poor churches
 - Rise of sanctified store-front churches in cities after Great Migration
 - Smith was the Charlie Parker of the Hammond B3; called "The Incredible Jimmy Smith"
 - Became especially popular with black audiences
 - Eventually crossed over into Pop
 - Smith did his own bass lines (all organ players are supposed to)
 - Jimmy Smith's trio was a guitar, organ, & drums
 - Covers
 - Smith [covered](#) theme song from [Walk on the Wild Side](#)
 - Movie didn't do well commercially or critically
 - Arranged by [Oliver Nelson](#), a Wash U grad
 - Smith's version released on [Verve](#)
 - [Richard "Groove" Holmes](#) trio covered "[Misty](#)" by Johnny Mathis
 - Cover very popular on R&B charts
 - Sustained keys
 - Early's mother loved it due to R&B feel despite her distaste for Jazz
 - People would say, "Get it," "Preach it" like in church when played in club
 - Compare to [Eddie "Lockjaw" Davis](#) & [Shirley Scott](#), "[The Chef](#)"
 - Smith spawned Brother Jack McDuff, [Jimmy McGriff](#), & Richard "Groove" Holmes
- Soul Jazz wasn't just organ
 - [Eddie Harris](#), "[Listen Here](#)"
 - No organ; features tenor sax

- Huge hit with black audiences
- Piano prominent in movement
 - [Les McCann](#)
 - [Ramsey Lewis](#), “[In Crowd](#)” (1965)
 - When Lewis was at [Chess Records](#), hires drummer [Maurice White](#), who later goes to the Far East & forms [Earth, Wind, & Fire](#) through collaboration with Ramsey Lewis Trio
 - Earth, Wind, & Fire heavily influenced by Coltrane; became the biggest band in world
- Sociologists call the trend that Soul Jazz re-ethnicizing
 - Leroi Jones (Amiri Baraka) felt Soul Jazz was insincere & superficial
 - Early knew Leroi Jones growing up
- Debate of authenticity
 - Broadway tune: “[Feeling Good](#)” by [Gilbert Price](#) from [The Roar of the Greasepaint – The Smell of the Crowd](#)
 - Performed by lots of black performers; civil rights kind of song
 - Amiri Baraka & others criticized it as inauthentic; by white playwright [Anthony Newley](#)
 - Sung by Nina Simone, [Michael Buble](#), & [Jennifer Hudson](#) on [Weight Watchers commercial](#)
 - Is [Porgy and Bess](#) inauthentic because [George Gershwin](#) did it?
 - Big debate at the time; Duke Ellington hated doing it
 - [Harry Belafonte](#) went around saying he turned down the movie role
 - [Lou Rawls](#), “[Tobacco Road](#)”
 - Song done after Watts Riot
 - Kind of rap in introduction
 - Lyrics: “In Los Angeles, they used to call it Watts”
 - [The Animals](#) had a hit with song at the same time
- What is music?
 - Use words to describe music
 - When Early saw Sun Ra, he loved it because he had read Amiri Baraka discussing it beforehand; his friend thought it was noise
 - Early read from [Music: A Short Introduction](#) by Nicholas Cook

The New Wave of Jazz: Impulse! Records [Harry Weinger]

7/14/11

- Email Weinger at hw37@nyu.edu
 - Can hook us up with free music for teaching (limitations)
- Avant-garde music associated with Impulse!
 - Iconic look with black & orange spine
 - Back of album didn't have song titles
- Impulse! a byproduct of [ABC-Paramount](#), a major corporation
 - [Creed Taylor](#) a Jazz-interested producer with keen aesthetic
 - Starts out with standards
 - Ray Charles a new artist on ABC-Paramount
 - Creed tries to get him to do 1 album for Impulse!
 - Very calculated
 - Plays Hammond B3 on "[One Mint Julep](#)" for Impulse!
 - Stevie takes "Just a little bit of soul" from this song when he sings it on "Fingertips"
 - Impulse! has credibility & artistic leeway
 - Marketed for an upscale consumer: "[rack jobbing](#)"
 - Evolved in CD era to be an "end cap"
 - Labels pay for these spaces in record stores
 - [Steve Allen](#), "[This Could Be the Start of Something \(Big\)](#)"
 - Allen a big Jazz fan
- 45 seen as for teens; LP seen as for adults
 - Biggest selling albums of early 1960s are vocal records, e.g. Broadway
- AM was dominant at time, but FM wasn't yet commercially viable despite having better fidelity
- John Coltrane was at Atlantic & other labels before he came to Impulse!
 - Weinger had dinner with [Jerry Wexler](#), former head of Atlantic that brought Ray Charles & Aretha to the label
 - Reason Coltrane left not just because of the advance Impulse! gave him, but also gave him a Lincoln Continental
 - Ray Charles got his masters back
 - Bills get paid based on catalog
 - For example, a company like [Universal owns Decca, Motown, Verve, Impulse!, Geffen, etc.](#)
 - Means Weinger can reissue any song from any of those labels
 - For example, can reissue & add to *A Love Supreme*, but would talk to estate 1st
 - Can't do anything with Ray Charles' masters
 - Big record companies try to get out front of public domain, when bootleggers get control
- Impulse! tried to attract people who would watch [Playboy After Dark](#)
 - [Annie Ross](#) & [Count Basie](#), "[Twisted](#)" (1959)
 - Wanted hipsters & college kids
- Creed wooed away from Impulse! by Verve
 - Should Impulse! be more like Verve or vice versa?
 - Creed didn't like stuff by [Norman Granz](#), Verve founder
 - Bob Thiele takes over Impulse!
 - Model changes

- Anything that had any commercial value gets co-opted by ABC-Paramount
 - Freedom begins to define Impulse!
 - Coltrane shows Thiele where the future is
- Criticism from Jazz community that Coltrane's direction was too crazy
 - In response to critics, Coltrane recorded [Ballads](#)
 - In Jazz world, 10,000 copies is successful & this record did probably twice that
 - At same time, Jimmy Smith was at Verve, Columbia didn't have a Jazz division, [Blue Note](#) had been a label since the 1930s, & Berry Gordy started a label called Workshop Jazz
 - Guitarist Wes Montgomery did such songs as "[Goin' Out of My Head](#)" for Verve
 - Seen by some as selling out
 - But [covered](#) Coltrane's "Impressions"
 - When Creed 1st asked him to do it, he said, "No fucking way," then heard the arrangement & figured he'd give it a shot
- Coltrane got a lot of control over A&R; label became dynamic as Coltrane became even more dynamic
 - Wanted [Johnny Hartman](#), a balladeer
 - [John Coltrane & Johnny Hartman](#), "[Lush Life](#)" (1963)
 - Watched [The World According to John Coltrane](#)
 - Coltrane combined Indian Classical influence with Blues to create math permutations on constellation of modes; repeat set of frequency relationships that create patterns in nervous system: creates psychological state
 - Became good friends with Ravi Shankar in late 1950s
 - Archie Shepp produced [Fire Music](#), which has a song for Malcolm X & a cover of "Girl from Ipanema"
 - *A Love Supreme* highest selling record in Impulse!'s history
 - Unlike other Impulse! records of the time, it's in black & white & photographed by Bob Thiele
 - When Coltrane dies in 1967, he had done 16 records in 6 years on label
- Pop artists of the early 1960s made most of their money on the road
- John Coltrane's sister-in-law was a writer at Motown, so Ravi Coltrane is a point of connection for Jazz & Motown
- Jazz was on TV in the 1960s
 - [Jazz Casual](#) by [Ralph Gleason](#), a founding editor of *Rolling Stone*
- Guy who took over after Bob Thiele: "[Impulse! was] the [beneficiary of a cultural deep breath](#)"
 - For example, Beatles went to study in India
- While Verve signs rock acts, Impulse! has to send rock act to ABC-Paramount
 - Thiele signed [BB King](#) to his new [Bluesway](#) label
- After Coltrane died, Thiele signed Louis Armstrong & got in fight with ABC-Paramount over it; produces "[What a Wonderful World](#)," but they dump it & it doesn't become popular until [Good Morning, Vietnam](#) ~20 years later
 - Because of this incident, he signs Pharoah Sanders to a 1-off, "[Creator Has a Master Plan](#)"
 - Vocalist [Leon Thomas](#) from East St. Louis yodels
 - Becomes a hit, especially among college students (it's trippy in parts)
 - Later Thiele did a hilariously bad version of "[Rainy Day Women No. 12 & 35 \(Everybody Must Get Stoned\)](#)" with [Gabor Szabo](#)
 - Also signed [Alice Coltrane](#)
- Comparatively, Miles Davis' *Bitches Brew* sells 100,000 copies for Columbia, convincing ABC-Paramount bean counters to take a look at Impulse! to try & get bigger numbers
 - Check out live performance of "[Bitches Brew](#)" (1969) with Chick Corea on piano & [Wayne Shorter](#) on sax

- Impulse! signs [Keith Jarrett](#) & [John Klemmer](#)
- ABC-Paramount signs [Steely Dan](#)
- Creed starts [CTI](#) & makes even fancier records than Impulse!
 - Signs [Eumir Deodato](#), who's "[Also Sprach Zarathustra](#)" becomes a top 10 hit in 1972
 - Has [Bob James](#) do "[Nautilus](#)," which is [heavily sampled in hip-hop](#)
- Every Impulse! title remained in print throughout their history, which is unheard of
- Weinger restoring black & orange spine to Impulse! reissues
 - In Universal, everything Jazz is now under Verve
- Stevie Wonder often [plays](#) Coltrane's "Giant Steps" in live shows
- Next time I'm in LA, check out [Amoeba Records](#), world's largest independent record store
 - Blew Weinger's son's mind; only wants vinyl now
- To cover song, get permission from publisher of original, but original artist gets nothing if they don't own the composition rights
 - Good to get permission before, but usually get it during or after
 - In early days of hip-hop, no one went through this process
 - If use master recording, label that owns master gets paid
 - If use melody, have to pay publisher (or artist depending on rights)
 - Weinger fought about "[It Takes Two](#)," but [Rob Base & DJ EZ Rock](#) used a female artist to sing [Lyn Collins](#) original "[Think](#)," so only had to pay publisher
 - If a record doesn't make any noise, people usually don't care, but people make value judgments
- Is the music industry a singles business now like in the 1950s?
 - Weinger: artists can now do a lot on their own, but labels distribute internationally
 - Weinger: unless you're getting 2 million downloads, no one at a record company will look at you
 - In A&R, did exercise where looked at artists who didn't break through on 1st album
 - Took Springsteen 3rd album; took Earth, Wind, & Fire 6 albums
 - Record companies like to do work in house, such as trading
 - Lady Gaga shifted from labels within Universal
 - Sheryl Crow's 1st album was tossed; released her 2nd as her 1st; she'll never release 1st
 - Weinger, like us, is pissed at Netflix for raising fee
 - Now, son will go to BitTorrent to get free movies in its place
 - Like record industry: People who illegally download often wouldn't pay the \$14.99, but it eventually becomes enough that it impacts industry

The Burden of Black Culture: The Jazz and Social Criticism of Amiri Baraka [Gerald Early]

7/15/11

- Using songs about city to distinguish music
 - [Petula Clark](#), “[Downtown](#)”
 - Used by multiple cities to attract visitors
 - Martha & the Vandellas, “Dancing in the Street”
 - Lou Rawls, “Tobacco Road”
 - Song about leaving country, but intro “rap” about cities
 - Wind in Chicago like “a giant razor blade”
 - Refers to now-gentrified South Street in Philly, where oldest black church in America is & was studied by [WEB DuBois](#) in [Philadelphia Negro: A Social Study](#)
 - 90% of African Americans in 1900 lived in rural areas
 - Black music is urban
 - Jazz refers to a story of cities, not of the country
 - Story of Pop music in US is a story of urbanization
 - Music connected to urban life
 - Motown inextricably tied to Detroit
 - Black revolt against urbanization
 - Booker T. Washington thought it was bad
 - [E. Franklin Frazier](#) said that urbanization caused many negative effects on black people
 - [Black Bourgeoisie](#) lays out treatise against black middle class
 - Assuming that someone who is black can automatically sing the Blues is tantamount to assuming Italians can sing opera
 - Need to learn it
 - Cities generate culture
 - 1964 & 1969 aren’t just different years; they’re different ages
 - Optimism in 1964; [Dirty Harry](#) in 1971 about how awful city is
 - Sea change between 1959 & 1975
 - Acceleration of social change that hadn’t hit the US since WWII
 - Why wars are frequently good because they create turbulence & change
 - Early: Korean told me Korean War was the best thing for the country; accelerated their change
 - Legalization of abortion a radical change
 - By 1975, we lost a war: This is the first clear period of decline for a lot of Americans
 - By 1975, facing epidemic of powder cocaine
 - Explains rise of Reagan
 - 1959-1964: positive; 1964-1969: nervous breakdown; by 1975, trying to recover from nervous breakdown
 - In 1959, if called a black person black, they would be offended; if in 1975, called them Negro, they would be offended (Early: “Ready to go upside your head”)
 - 1st decade of integration; for many blacks, meant you would lose who you are
 - Amiri Baraka: whites finally want to let you in as the ship is sinking (America in decline)

- Early remembered thinking that the US going down & we didn't last that long, as long as Rome; "How'd I get tied up in this group that's only going to get 2 paragraphs in some book"
 - Americans questioned what it means to be an American in the period
- The more successful Motown got, the more they were criticized for not being black enough
 - Seen as inauthentic
 - Seen as too Pop-ish
 - Lots of white people started buying it
 - Problem for Baraka: Why is it trying to appeal to white people?
 - Calls for re-ethnicization
 - Black people in period going through redefinition
 - Major identity shift, act of self-determination: stop calling selves Negro; start calling selves black
 - Lots of contradictions, e.g. want to sell blackness, but don't
 - People who read Baraka weren't sick; they thought it would make them well
 - That's the case for Early when he read it as a teen
 - Connection to African independence movements
 - MLK & Richard Wright went to celebrate Ghanaian independence
- "[The Lion Sleeps Tonight](#)" in 2 different languages
 - [The Tokens](#), "[The Lion Sleeps Tonight](#)"
 - [Miriam Makeba](#), "[The Lion Sleeps Tonight](#)"
 - Made Early cry when he heard it as a kid
 - Marketed for a white American market
 - White group singing backup
 - [Bill Lee](#), [Spike Lee](#)'s father sings bass
 - [Originally written as "Mbube"](#) by [Solomon Popoli Linda](#), South African Zulu
- Look at albums to see how people got their music in 1960s
 - Packaging very important
 - The Incredible Jimmy Smith, [Organ Grinder Swing](#)
 - Opened up like book with gatefold
 - People read all the liner notes
 - Early wanted to buy [Solo Monk](#) because it had an interesting cover
 - Early fascinated that Elvin Jones & [Richard Davis](#) seem to be smoking dope [Heavy Sounds](#)
 - [Jimmy Hendrix](#), [Axis: Great as Love](#) incredible fold-out
- Can't talk about music without metaphor
 - Amiri Baraka
 - In 1960, Amiri Baraka went to Cuba with young, black intellectuals
 - Went with [Robert F. Williams](#), who wrote [Negroes with Guns](#)
 - Wrote play [Dutchman](#), which launched him, but also wrote novels & poems
 - [Dutchman](#) was made into a movie
 - Wrote [Blues People](#), which was highly reviewed by many people across races, but hated by Ralph Ellison
 - When he moved to Harlem, became friends with [Maulani Ron Karenga](#)
 - Made black values system [The Kawaida](#) (Swahili for "tradition"), which has 7 principles
 - Principles are called *Nguzo Saba* and mean the "seven principles of blackness." For each principle, a candle is lit on each night of Kwanzaa. The first is *Umoja* or "unity"; the second is *Kujichagulia* or "self-determination"; the third principle

focuses on *Ujima* or “collective work and responsibility”; the fourth, *Ujamaa*, centers around cooperative economics; the fifth is *Nia* or “purpose”; the sixth principle, *Kuumba*, means creativity, often reflected by the use of *kente* or colorful African cloth; the final and seventh principle, *Imani*, means “faith.”

- From Kawaiida came Kwanzaa
- No black writer of this time was a bigger music critic than Baraka
- Used “New Black Music” to refer to Coltrane, Cecil Taylor, Ornette Coleman, Sun Ra, etc.
- Saw Black Music as about emotion seeking freedom
 - WEB DuBois, in talking about [Double Consciousness](#), says the problem is that black people are forced to see the world through white people’s eyes; need to see it through own eyes
 - Very similar to Baraka’s point of consciousness with moral claim of superiority of black art
 - Sees R&B on slightly lower level than New Black Music
 - Sees R&B & New Black Music fusing: [Wilson Pickett](#) + “Ascension”
 - Gave R&B at time a whole new mission; gave black readers a consciousness of R&B’s importance (it’s not just the inaccessible Ornette Coleman, but also the Black Music that many people listen to)
- [Art Ensemble of Chicago](#) came out of [AACM](#) collective
- Check out [Three Days of the Condor](#) (1975) to see CIA infiltration of literature

A Man Called Adam [1966]

7/15/11

- *A Man Called Adam* features [Sammy Davis, Jr.](#) as a Miles Davis-like trumpeter
 - [Cecily Tyson](#) is female lead & ends up marrying Miles Davis
 - Significant for a black actor to have such a dramatic role in mid-1960s
- Opens with Adam playing a birthday party at a club, white man rudely clinks spoon on glass, and interrupts concert; Adam flips out at him
 - Fellow musicians tell him it's a gig & the audience pays for their performance
 - Adam gets angry, verbally attacks blind band mate
 - Blinded him, but paid hospital bills & kept him on payroll
 - Adam: "Maybe I didn't pay you. Maybe I was just paying myself, huh?"
 - White agent calls musicians, "Children, you're all children"
 - Adam high & gets drunk when he gets back to his apartment
- Adam: "He who hesitates is lost" when waiting for Theo (his "cousin"), who is crazy hot
 - When he meets short-haired Claudia (Cecily Tyson), he needs to have her
 - She went to jail as a disciple of MLK
 - Adam, after forcing himself onto her: "Passive resistance, huh? A New Negro. Love your enemy. Thanks to you, I can buy a hot dog in any dime store in America."
 - Adam asks if she's a virgin (reference to [Roman Vestal Virgin](#))
- See white trumpeter Vincent ([Frank Sinatra, Jr.](#)) copying Adam record in Adam's apartment
- Adam playing cornet
- Adam's wife & kids killed in accident 10 years earlier
 - Blames himself
 - Cop in South: "I don't see no Mr. Johnson. All I see is a bunch of niggers."
 - Got blindly drunk, then drove
- Sweet Daddy, Claudia's grandfather, played by Louis Armstrong
- Adam: "Blow your soul" ("everyone's got a soul") when teaching Vincent
 - Adam uses "ofay" to refer to whites
 - Adam: "You sure you ain't colored?"
 - Vincent: "Maybe a little"
- Cop: "You don't impress me as a musician. We lock more of you people up"
 - Cop asks him to roll up sleeve, Adam resists, & get in fight
 - Mocking scene where Adam pulls out a fan of bills to pay \$50 to judge
 - Adam: "Haven't you heard? We've got 50 states now. You can buy yourself a new flag."
- Forces agent Manny ([Peter Lawford](#)) to crawl as he holds a broken bottle after he tells him he's booked for 6 weeks in the South
 - A bit of empathy
- Watching Sweet Daddy in club
 - When fight happens (including Adam slapping a woman who slaps Claudia), club owner plays it off, saying it was planned, just like a club gig would have a fight in the old days when Sweet Daddy played
- When [Mel Torme](#) singing, old white man dances very goofily
- Adam, drunk, gives \$50 to white bum, making him promise he'll buy wine with it
- Finds Manny in restaurant & crawls to him
- Adam & Vincent perform together on stage, hugging it out
 - 2 white guys in audience throw bottles, saying, "Hey, lovers"; taken out by cops

- Adam: "Tell Manny, 'I did my job. I had discipline. One of the audience didn't.'"
- Adam didn't do anything when Vincent gets beaten up
 - Claudia would rather him be a martyr than a bystander, but "He gave up his manhood for [her]" due to her lectures, trying to make him a less angry man
- Adam: "The reason Jazz came up on a boat? They wouldn't let those mothers up on a train."

Lucifer's Jazz as a Fallen Art: The Music of Miles Davis [Gerald Early]

7/18/11

- [Harry Belafonte](#) brought Miriam Makeba from South Africa to the US
 - Belafonte seen as singing commercialized, non-authentic [Calypso](#)
 - Makeba did songs in multiple languages & Broadway show tunes
 - Would be classified under Pop or Folk
- Folk revival in 1950s & 1960s (mostly 1958-1964)
 - Rediscovery of delta Blues musicians ([Country Blues](#))
 - [Mississippi John Hurt](#)
 - [Son House](#)
 - [Lightnin' Hopkins](#)
 - [Lead Belly](#)
 - [Sonny Terry](#) & [Brownie McGee](#)
 - As opposed to electrified Blues artists
 - [Howlin' Wolf](#)
 - [Bo Diddley](#)
 - [Muddy Waters](#)
 - [T-Bone Walker](#)
 - BB King
 - Protest/political Folk artists; some thought Folk would replace Rock & Roll
 - [Woody Guthrie](#)
 - [The Weavers](#)
 - [Pete Seeger](#)
 - [Joan Baez](#)
 - [Peter, Paul, & Mary](#)
 - Kingston Trio
 - [Chad Mitchell Trio](#)
 - [Judy Collins](#)
 - [Phil Ochs](#)
 - Bob Dylan
 - Seen as abandoning his followers when [he went electric in 1965](#)
 - Country Blues seen by some as insufficiently political & regressive
 - Fears of Folk revivalists
 - Commercialization & urbanization
 - Electrified instruments
 - However, used microphones to be heard by mass audiences
 - Problems of revivalists
 - Attempts to find a source of purity
 - Preservation
 - Both lead to an attempt to find stability
 - Era of "Rights & Roots"
 - Fantasy of Folk revival is that there's a stable source that's the bedrock for an art form
 - Go back to oral source that predates written folk story
 - 2 mistakes:
 - Art is stable & has original text

- Chess Records decided to put out albums to meet Folk demand
 - Albums called [Real Folk Blues](#)
 - With artists that were otherwise electrified
- In record stores, music divided into Classical & Popular
 - Space in store aligned to the market share, e.g. Classical got 10% of store space if 10% of market share
 - When Early worked in record store, [Billy Joel](#), [Journey](#), [Meat Loaf](#), etc. were in front of store
 - What's in popular?
 - Pop
 - Rock
 - R&B/Soul
 - Leroi Jones writes about spirituality of black music in 1966, when "soul" started to be used to describe it
 - [Original Cast Recordings](#)
 - [Original Soundtracks](#)
 - Jazz
 - Folk
 - [Easy Listening](#)
 - [Country & Western](#)
- Leroi Jones refers to white doo-woppers, rockers, & other artists as minstrels
 - [George L. White](#), head of Fisk Jubilee Singers, tempered black sound to make it palatable to a white audience
 - Black music always mediated by whites
 - Jones argues that problem with black music from its inception is that it's made to appeal to whites
 - Yet he thought black music was the most profound musical expression in world
 - Authenticity tied up with politics
 - Jones is modernist
 - Young black scholars today call him elitist
 - All about future of black music
 - Just like Sun Ra, Ornette Coleman ([The Shape of Jazz to Come](#)), or Miles Davis
 - Like [Howard Hughes](#) repeating "way of the future" at the end of [The Aviator](#)
- Miles Davis
 - Was selling 60,000 a record before *Bitches Brew*
 - That's a lot
 - Wants a young, black audience in late 1960s
 - Soul Jazz in 1960s
 - Herbie Hancock, "[Watermelon Man](#)"
 - Enormously popular
 - [Horace Silver](#), "[Song for My Father](#)"
 - [Mongo Santamaria](#), "[Afro Blue](#)"
 - Miles Davis in 1960s
 - "[ESP](#)"
 - Wayne Shorter on sax
 - Very different from Soul Jazz
 - Wanted to establish taste among young blacks, who were listening to music by artists who didn't have any musical training
 - What he saw as problem with Jazz

- Losing young people
 - Demographically, people with highest income between 45 & 65
 - But young people very passionate about music
 - Sales of Popular music going through roof in this time period
 - Jazz is instrumental music
 - Losing out to vocal music
- Public doesn't care about Jazz's aesthetic goals
 - Jazz had gotten tired & routine
 - Electric music was the sound of the future for kids
 - Early looking at watch when he saw [Modern Jazz Quintet](#)
 - [John Lennon](#) had same reaction
- Fewer venues for Jazz musicians to play
 - Clubs began to close or invite Rock bands because Jazz ceased to be economically viable
- Started to experiment with electric instruments
 - 1st was electric piano
 - Miles Davis, "[Mademoiselle Mabry](#)" (*Filles de Kilimanjaro*, 1968)
 - Did this for [Betty Mabry](#), who became his wife
 - Parallel chromatic 3-chord figure in Jimi Hendrix's "[The Wind Cries Mary](#)"
 - Drummer [Tony Williams](#) key to carrying texture of opening
 - Wanted to change audience expectations by not introducing theme in intro, then just launching into very controlled solo with spacing
 - Miles Davis, "[Shhh/Peaceful](#)" (*In a Silent Way*, 1969)
 - [Teo Macero](#) cut up & edited multiple sections to make solo the theme
 - 2 electric organs
 - British guitarist John McLaughlin
 - Popular, especially with kids
 - Sounds different than what fathers listened to
 - Miles plays very melodically
- Amiri Baraka felt Miles Davis was a great musician, but was turned into something commercial by Columbia Records
- Quincy Jones told Early that Miles Davis frequently mistreated women
 - Took on veneer of pimp when it came to women
 - Once tore off clothes of wife [Frances](#) & threw her on the street; she called Quincy Jones to get her
- Considered going to Motown, but Motown never would have done a good job of selling him
 - [Sammy Davis, Jr. made a record with Motown](#); complete flop

Holy Noise: Jazz and Religion [Gerald Early]

7/19/11

- Miles Davis goes electric
 - After electric piano, goes to electric bass, which alters the entire sound of his band
 - Starts referring to albums as “Directions in Music by Miles Davis”
 - After 1975, started [covering](#) Pop tunes, like [Cyndi Lauper](#)’s “[Time After Time](#)”
- Miles Davis’ personal issues
 - Calcium deposits in ankles growing up
 - Repeatedly dealt with drug addiction
 - Went home to Alton, IL to kick habit
 - Macho attitude
 - Didn’t deal with injuries, like hip
 - Took boxing lessons; crazy to do as trumpeter
 - Car accident really messed him up
 - Came back too soon
 - Used cocaine as a sort of pain killer
 - Made, but also spent, a lot of money
 - *Esquire* named him 1 of the 10 best dressed men in late 1950s
 - He was cool & gruff
 - People knew about him even if they didn’t know his music
 - Cool to own [On the Corner](#) even if never played it
 - Very unpleasant man to deal with; persona of turning back on audience
 - Appealed to audience; wanted angry black man
 - Didn’t like talk shows, but appeared on a lot toward end of life
 - Couldn’t demonstrate vibrato on [Dick Cavett](#)’s show
 - [Died at age 65 in 1991](#)
- *A Man Called Adam* that places Louis Armstrong in a Jazz tradition
 - While respecting Louis’ trumpet playing, Miles hated his smile; called him a “clown”
 - [Stanley Crouch](#) wrote an essay about Miles Davis
 - Said that up until *Bitches Brew*, it was some of the best music in American history; then he became a sellout
 - Crouch called him a “clown”
 - [Wynton Marsalis](#) said the same thing
 - Early: “And I should know. In the early part of my career, I copied his music.”
- Miles Davis made it clear that he had complete control over who was in his band
 - Bill Evans was piano player in *Kind of Blue*
 - He wrote the liner notes
 - People asked, “Why do you have this white guy in your band?”
 - He told people Bill Evans gave him the sound he wanted; it’s his band
 - [Gil Evans](#) arranged Miles’ [Porgy and Bess](#), [Miles Ahead](#), [Sketches of Spain](#)
 - Felt they were kindred spirits
 - Faced the same criticism that he’s using to criticize Jimi Hendrix that he put white people in his band
 - Jimi Hendrix, “[Manic Depression](#)” ([Are You Experienced](#), 1967)
 - Jimi Hendrix, “[Who Knows](#)” ([Band of Gypsies](#), 1970)
 - Bassier sound

- After disbanding group with 2 white English players, continued playing with them after [Band of Gypsies disbanded](#)
 - Bassist [Noel Redding](#) and drummer [Mitch Mitchell](#)
- Miles took huge chances in constantly changing style
 - Almost all other artists afraid of alienating audience
 - But Miles often got new audiences
 - Very few musicians even got a recording, let alone heard, let alone become successful
 - Most musicians would do anything to appeal to an audience
 - Early; “Sex is the least people would give up to get a hit record”
 - Miles was radical & taking a huge chance by junking past style
 - Never made a record like *Kind of Blue* again; unique in its modal innovations
 - Louis Armstrong represented past that Miles rejected
 - Louis would have rejected notion of him being an Uncle Tom; saw himself as an entertainer
 - Bebop musicians specifically rejected Louis
 - Partially a black political stance
 - Partially an artistic stance of, “I’ll play what I want to play”
 - Felt Louis represented a connection with minstrelsy
 - Coltrane became an emblem of that change
 - Miles didn’t want to become a relic & get trapped in repertoire
 - Part of it was about money
 - Went into [Clive Davis](#)’ office & told him, “I sold 60,000 albums”; Davis would respond, “[Barbra Streisand](#) sold 700,000”
 - Wants validation for art from black people, especially the crucial audience of young black people
- Rock had the same problem as Jazz or R&B: if you get too popular, were seen as sellout
 - Surprising, but brilliant that [Michael Jackson](#) called himself “King of Pop”
- In 1970s, get 3 clear classes of people:
 - Revivalists
 - Soul & Folk music
 - Commercialists
 - Berry Gordy
 - Modernists
 - Miles Davis & John Coltrane
- Early: “Don’t think about music in terms of whether you like it...don’t mean doodly... Every day, I listen to music I don’t like... Consider why the artist thought there are people out there who *would* like it.”
- *Bitches Brew* (1970)
 - Miles Davis, “[Miles Runs the Voodoo Down](#)”
 - Band
 - Miles Davis on trumpet, Wayne Shorter on soprano saxophone, [Bennie Maupin](#) on bass clarinet, [Joe Zawinul](#) on electric piano (left), Chick Corea on electric piano (right), John McLaughlin on electric guitar, [Dave Holland](#) on electric bass, [Harvey Brooks](#) on electric bass, [Don Alias](#) on drum set (left), [Jack DeJohnette](#) on drum set (right)
 - Went platinum
- [A Tribute to Jack Johnson](#) (1971)
 - Miles Davis, “[Right Off](#)”
 - Achieved marriage with Jazz & Rock
 - Made for [documentary](#) on [Jack Johnson](#)

- Splicing by Teo Macero in studio; showed Early how he did it for exchange between guitar & trumpet
 - Miles stops playing in unison with other horns; cushions music around his star solos
- Miles decided it sounded too much like white Rock, so wants to get funkier
- *On the Corner* (1972)
 - Miles Davis, "[Black Satin](#)"
 - As close as Miles got to Funk
 - Can't dance to it
 - As compared to Bootsy Collins' [Rubber Band](#)'s "[Blasters of the Universe](#)"
 - This would be played at parties, unlike Davis' "Funk"
 - Early: James Brown the godfather of Funk; started around mid-1960s
 - James Brown, "[Give It Up or Turnit a Loose](#)" (1969)
 - From *In a Silent Way*, he changes dramatically in 4 years (1969-1972)
 - People who didn't like *Bitches Brew* thought it was good compared to this
 - This is the record that college kids would buy to look hip, but never played
 - Early owned it; was undergrad at Penn at the time
- Miles Davis was particularly skeptical of Free Jazz
 - Ornette Coleman would play violin or trumpet at concerts even though he was only trained on alto sax
 - Miles felt that Coleman lowered the value of music for all of them; felt they were phonies
 - Miles never felt Free Jazz was the way of the future
 - When Coltrane died, Miles freed up his own music in meter, etc.
- In late 1960s, black artists begin to cover white music
 - [Steppenwolf](#), "[Magic Carpet Ride](#)" (1968)
 - Hammond B3
 - B-side was "[Sookie Sookie](#)"
 - [Billy Paul](#), "[Magic Carpet Ride](#)" (1971)
 - "Right between my funk machine" instead of "Right between my sound machine"
 - [Isley Brothers](#)' *[Givin' It Back](#)* (1971) was a series of covers of white Rock hits reimagined as R&B
- Early: "My classes are like reading a Samuel Beckett novel... We will all end up beautifully."
- Jazz & religion
 - Jazz was conceived as a secular music
 - Rise in number of Jazz musicians who converted to Islam in 1950s, before athletes did
 - [Ahmad Jamal](#) converted in 1952
 - [Yusef Lateef](#) converted in 1950
 - Conversion to Islam part of view of Christianity as a slave masters' religion
 - At 1st, slaveholders were hesitant to convert slaves to Christianity because would cause some cognitive dissonance to enslave fellow Christians
 - Found section of Bible to justify slavery
 - Some black converted to Judaism, others arguing they were the original Jews
 - Chances of finding a black person in the 1960s who converted to Islam pretty good; not so with Judaism
 - [W.D. Fard](#), a white man, started [Nation of Islam](#)
 - Eastern spirituality in Jazz (influenced by teachings of [Sri Chinmoy](#))
 - John Coltrane spiritual father of Jazz
 - Most people didn't know the other songs of *A Love Supreme*, though
 - Carlos Santana experienced religious conversion in 1970
 - Made album with Alice Contrane, [Illuminations](#)

- John McLaughlin converted & became Mahavishnu & started [Mahavishnu Orchestra](#)
 - Became successful as Jazz Rock band
- Santana & McLaughlin made [Love Devotion Surrender](#) together
- People went on spiritual trips to India
 - In movies, used sitar to sound spiritual
- [Hamza El Din](#) played [oud](#) (like a lute)

Sweet Love, Bitter [1967]

7/19/11

- [Sweet Love, Bitter](#) based on the book [Night Song](#) by [John A. Williams](#) & loosely based on the life of Charlie Parker
- [Dick Gregory](#), comedian & activist, plays Richie “Eagle” Stokes
- Starts out with white guy (David) saying, “He’s really stoned, man” & guy dead on bed
 - David pawns ring
- Richie, while taking shot with white guy: “To white folks, baby”
- David approached by prostitute: “You want make love?”
 - Demands he pay ahead of time, she counts it, & they do
- Richie: “Jazz...the only true American art...and how we did it.”
 - “We” likely refers to African American
 - Says something to David about not just picking up a horn & playing
- Keel has dream in movie theater when Candy asks, “When are you going to start making it?”
- David: “I grew up with a colored guy. There was no hostility there?”
 - Candy: “You sure?... They’ve heard that before.”
 - She later recounts how women watched her when she was with Keel in interracial relationship
 - People assume she’s easy because she’s with a black man
- Richie daydreaming about meeting professors at college
 - Dresses up in 3-piece suit with golf hat & pipe
 - When white professors ask him about Stravinsky, “militant Negroes,” & Cool Jazz, he passes around the pipe & they all get high
- Richie approached by cop; get in fight

An Actress with An Act: The Music of Abbey Lincoln [[Daphne Brooks](#)]

7/20/11

- Watched “Portrait of Abbey”
 - When Dizzy met Abbey, he told her, “If beauty was a disease, baby, you’d be fucked up” (recounted by Max Roach)
 - Wore a wig with straight hair in *Nothing But a Man* because there were no afros in the South
 - Stanley Crouch: “She wants to get to the power of the emotion”
 - [Michael Roemer](#): “As a singer, she has access to feelings that not every actor has access to...they are not unrelated.”
- Brooks saw Abbey Lincoln in 1997 at [Regatta Bar](#) in Cambridge, MA
- Lincoln a figure in “Jazz vocalizing as a radical, avant-garde form”
- Aesthetics of Jazz singing
 - Improvisation; unique treatment of consonants; highly interpretive; solo
 - A lot to do with style; expressive skills; “Don’t mean a thing if it ain’t got that swing”
 - Most conventional Jazz historians would say Louis Armstrong innovated this style, but it’s highly debatable
 - Impossible to say whether he sang like a horn or played like his voice
 - Linked the 2 together
 - Established that singing dealt with feel & personality
 - “Scat can mobilize syllabic fragments of language” to create new meanings, sometimes sardonic; opens up meaning of words
- Familial mythology of Jazz
 - Feminine Blues & masculine Ragtime
 - Vocal music marginalized & seen as low-brow, vernacular culture
 - Jazz distanced itself from body lyrics associated with African American singing
 - Leads to erasure of women vocal artists; Jazz historians focus on “vocal effects” by instruments rather than actual singing; bias toward instrumentalists
 - Preponderance of “great man histories”
 - [Buddy Bolden](#) seen as 1st great trumpeter
- Billie Holiday was the biggest influence on Abbey Lincoln’s aesthetics, but other women singers influenced her too
 - [Ethel Waters](#) influenced Holiday (along with Louis)
 - Ethel Waters, “[Stormy Weather](#)”
 - Had hit in 1925 with “[Shake That Thing](#)”
 - Brooks: “Learned early that there was power in the use of language”
 - Used sound as a form of resistance to sexual commodification
 - Sounding 1 way & looking another
 - As [Josephine Baker](#) sang “[Don’t Touch My Tomatoes](#)”
 - Lincoln has ties to black musical theater (through Waters) & Jazz & Blues (through Holiday)
 - Lincoln drew from both to cultivate “activist, intellectual, black womanist, avant-garde” sonic revolution
 - Lincoln would perform Holiday’s repertoire from her supper club days
 - Holiday modeled being a “jazz musician’s vocalist”
 - [If You Can’t Be Free, Be a Mystery](#) by [Farah Griffin](#)
 - Griffin calls Holiday first “truly modern singer”

- Read “[Sonny’s Blues](#)” by [James Baldwin](#)
- Think of Lincoln’s work as “life affirming futurity for black womanhood”
- Also influenced by Ella’s “phantasmagoric inventiveness”
 - Ella Fitzgerald, “[Flying Home](#)”
- [Dinah Washington](#) opened a door by mixing, shaking, swinging, & shuttling & bravery of vocals
 - Dinah Washington, “[Baby, You’ve Got What It Takes](#)”
- [Lena Horne](#)’s “performative impersona” & aloofness to zone out gaze of white audiences (resisted direct eye contact & challenged audience to listen rather than just looking)
 - Lena Horne, “[Stormy Weather](#)”
- [Eartha Kitt](#) took training from Harlem & Paris cabaret & played parodied characters to reveal them as constructions (e.g. black femme fatale)
 - Eartha Kitt, “[I Want to Be Evil](#)”
- Nina Simone a classically trained activist & civil rights activist
- Even though Lincoln jettisoned the supper club, the aesthetics of these women laid the groundwork
- Progressive black theater exploding in 1950s
 - [Lorraine Hansberry](#)’s “[Raisin in the Sun](#)”
 - [Adrienne Kennedy](#)’s “[Funnyhouse of a Negro](#)”
 - Lincoln actively participated in this intellectual moment
 - Nina Simone had conversations with Hansberry of Marx & Lenin
 - April 1965 at New School in New York to commemorate Hansberry’s recent death: “[The Negro Woman in African American Literature](#)”
 - Lincoln sat next to [Alex Childress](#) & [Paule Marshall](#)
 - [Lincoln delivered trenchant speech](#) on topic in academic context in Brooks’ mind
- Lincoln surprisingly in [The Girl Can’t Help It](#) (1956), a Jayne Mansfield film
 - Plays herself, singing on club stage in form-fitting red dress that mirrors Mansfield’s
 - Sings “[Spread the Word, Spread the Gospel](#)”
 - Dress worn by [Marilyn Monroe](#)
 - Entrenched in tradition of sexual commodification
- Sexuality of female singing
 - Horton Spillers: Agent, agency, act, scene, & purpose: all principle elements involved in human drama compressed in singer’s living body in which motor behavior creates object of song
 - Sexuality is physical expression for self: self-making experience
- Max Roach & Abbey Lincoln, “[Triptych: Prayer / Protest / Peace](#)” (*We Insist! – Freedom Now Suite*, 1960)
 - Considered by many as signature track
 - Perhaps strongest political statement made by Jazz artists at turn of decade
- Read her brilliant 1966 essay, “[Who Will Revere the Black Woman?](#)”
 - Featured in [History is a Weapon](#)

Lady Sings the Blues [1972]

7/20/11

- [Lady Sings the Blues](#) extremely loose adaptation of Billie Holiday's autobiography, but it's really nothing like her life
- Diana Ross was playing the Waldorf-Astoria, which she didn't like to play because they didn't pay her well
 - [Jay Weston](#) was considering multiple leads, but then heard Ross sing & wanted her
 - Asked Gordy, who initially turned him down
 - After saying yes, Gordy didn't like script
 - Had 2 Motown people rewrite script
 - Ross immersed herself in Billie Holiday's recordings, but didn't try to over-emulate Holiday's vocal style
 - Went over \$2 million budget from Paramount; Paramount refused
 - Paramount told Gordy, pick some scenes & put "the end"
 - Gordy bought out Paramount's \$2 million share & put in \$2 million more
 - Jazz critics ended up loving Diana Ross' performance
- Love interest between Diana Ross & [Billy Dee Williams](#) was of huge interest to black people
 - Rare to see actual love between 2 black people in movies
 - Resonated very well with black audiences
- [Soundtrack](#) highly successful; goes #1
 - Recorded soundtrack before filming
- Diana Ross nominated for an Oscar for her role
 - [Liza Minnelli](#) won for [Cabaret](#)
- On movie poster: "Diana Ross is Billie Holiday"
- Richard Pryor plays Piano Man
- Billie getting booked in prison, looking drunk, as film pauses periodically to show credits
 - Placed in sanitarium cell with padded walls
 - Zoom in Billie's face, then flashback to her cleaning as a 14-year-old kid in a Baltimore brothel
 - Billie called "Eleanora"
 - Man wants to have sex with her, but madam says no
 - Madam gives her a record, which she's very excited about
 - Mother is in NY
 - Sings along to "[Ain't Nobody's Business If I Do](#)," which became a Billie Holiday hit
 - Started as [8-bar vaudeville Blues song](#)
 - Keeps playing throughout beginning of movie
 - Man comes into her house & rapes her as record scratches
 - White cop to her mother: "You know she shouldn't be walking around by herself in this neighborhood. You know what I mean?"
 - Mother works as cook in white family's house
 - When working as cleaning lady in NY brothel, wanders into Harlem club
 - Club owner: "If you want to be a show girl, you have to have something to show"
 - Sees Louis (Billy Dee Williams) in club & melts (sliding down pillar in awe)
 - Buys mother hat; mother said she feels like "one of those fancy ladies up on Sugar Hill"
 - Takes Yellow Cab, Co. taxi
 - Did Gordy get them to pay for that?
 - Big Ben the Lover Man comes in to have sex with her; as he's talking about his skills, she quits
 - When gets job singing in club, watches woman grab tips between her legs as she sings

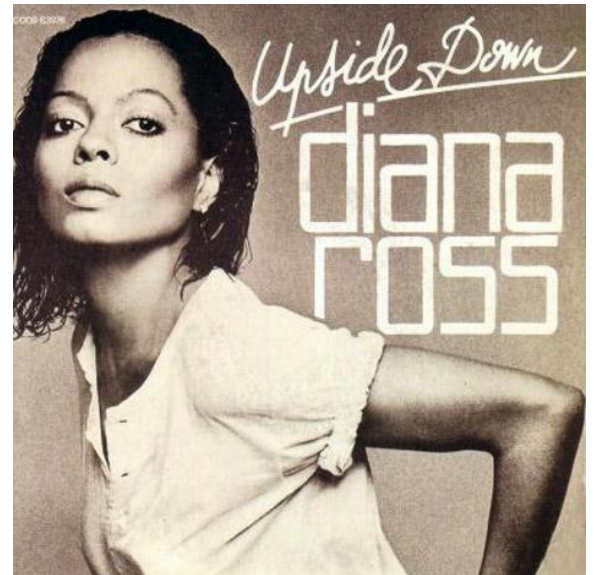
- She won't do it
 - Woman in audience: "Think you're too good to pick up money?"
 - Piano Man: "Want me to put my foot in your ass?"
 - Crowd boos
 - Louis hands her a \$20
 - People start handing her tips
- Billie: "I don't stand in no line for nobody" when she returns gift from Louis
- Interracial crowd
- Switches codes with Louis
 - Louis: "Pardon me, lady. I must have got you mixed up with someone who used to reside as Missus, um... what's her name?"
 - Billie: "If that's what you thought, nigger, why'd you give me them damn flowers? Why didn't you just give me some money?"
 - Louis: "I did."
- Louis & Billie have cute exchange in after hours club; she makes him speechless
- Happy on the road with the Reg Handley Band (all white except for her)
 - Harry, guy in band tries to convince her to do morphine
- Billie: "I'll be dead by next week"
- When frolicking up hill, Billie sees a black man hanging from a tree & his family mourning him
 - As she gets back on the bus, play, "[Strange Fruit](#)"
 - Later collapses on stage
 - Louis discovers her track marks after seeing her when she seems high on stage
- KKK rally goes by bus & band tries to hide Billie, but she gets up to scream at them & they jam an American flag through the window into her eye
- Perform radio show on stage in front of audience
 - White woman sings with band instead of Billie
 - Band knew ahead of time, but Sun Ray soap didn't want her & band fought to get her on, but lost
 - Billie: "I know. Sun Ray soap. Everybody knows we don't use it."
- When trying to get high, Billie beats Louis to get drugs
 - Louis: "You'd kill me for it, wouldn't you?" & gives them back to her
 - Louis drinks whisky from the decanter
- Reg to Billie in reference to "Ain't Nobody's Business": "It ain't true. You've got people who care about you."
- Regardless of what the credits say, Berry Gordy directed *Mahogany* (a correction from Early's initial statement)
 - British [kitchen sink](#) director started it, but then gave it over to Gordy, who was hovering
 - Has problems of what you would expect a movie made by a 1st time director to have
 - Produced by Motown for Paramount

The Art of the Diva: The Music of Diana Ross [[Ingrid Monson](#)]

7/21/11

- Monson: "I like to think of [Diana Ross] as the hardest working woman in show business"
- Billboard called Ross "Female Entertainer of the Century" by 1976
- Seen by many as not black enough or not enough of an artist
- Primettes came out of the Brewster-Douglass housing projects
 - 2 guys from Primes became part of Temptations
 - 1st lead singer was [Florence Ballard](#)
 - 1st break came after winning Windsor Freedom Festival
 - Former neighbor Smokey got her audition in front of Gordy
 - Impressed Gordy with their cover of "[There Goes My Baby](#)" by [The Drifters](#)
 - Ross was lead on it
 - Were told to wait until finished high school (were 15), but kept hanging around Hitsville USA
 - Became background singers with Blues act
 - Ross became a secretary; seen as a flirt
 - Ballard renamed them Supremes as Gordy said they needed a better name
 - Went on bus tour with other Motown groups
 - After white people left pool at Heart of the South hotel in SC when they got in, whites came back asking for autographs
 - "Her fame didn't make her snotty"; she was snotty in the projects
- After Ross scored only hit, Gordy decided in 1964 that she would sing all the vocals
 - Ballard had sung lead on such songs as "[Butter Popcorn](#)"
 - "[When the Lovelight Starts Shining Through His Eyes](#)" has a [3-2 clave](#) (3 syncopated claps, then 2 unsyncopated claps) rhythm
 - Clave a Latin rhythm, but Fats Domino & Bo Diddley used it
- Holland-Dozier-Holland wrote 5 consecutive #1 hits for them between 1964 & 1965
 - "Where Did Our Love Go"
 - Has unique intro beat & Ross sings alone to start, then anticipates chorus
 - They thought it sounded stupid at 1st
 - Lowered key in recording process; They felt it made Ross' voice sound sexier
 - When it was released, Supremes on tour with Dick Clark Cavalcade (Gordy begged Dick Clark) & Supremes weren't even mentioned, but when it climbed the charts, went from not being on billing of tour to being headliners
 - "[Baby Love](#)"
 - Heartbeat rhythm on drums & vibe opening with break when Ross enters
 - Mellifluous descending chromatic bass line that [James Jamerson](#) is playing
 - Monson a huge James Jamerson fan
 - Technology & aesthetic limited bass, but Jamerson innovates bass playing beyond time keeping & [ostinato patterns](#); makes it more melodic & syncopated; influences funk bass
 - Now live in a time with hip-hop when bass is supreme
 - Modulates key up toward end to create key tension
 - "[Come See About Me](#)"
 - "[Stop! In the Name of Love](#)"
 - Ross has coy eye flutter in middle

- [“Back in My Arms Again”](#)
- [“I Hear a Symphony”](#) also became #1 in 1965
- Stageship
 - Smartly dressed with long gowns & long gloves
 - Demure moves; classy stage presence
 - Choreography & stage presence as important to Motown’s crossover appeal
 - Maxine Powell’s finishing school made performers aware of their demeanor on & off the stage
 - Taught Ross to do less eye popping, not bend in all directions, or swallow the mic
 - Employed [Twiggy](#)’s use of heavy makeup & eyelashes
 - Seen as sellout & delusion by some for purposefully excluding sex-infused lyrics & screams
- Of the 20 #1 singles on Pop charts made by Motown between 1961 & 1968, Supremes had 12 (& 5 #1 singles on R&B charts)
- Ross not very good to her fellow group members
 - Emphasized exalted status to Mary Wilson & Ballard
 - Ross got special instruction from [John Robert Powers School](#), but kept it a secret
 - Diana would do interview 1st, then “the girls” would come out later
- To what extent does gender play a role in people thinking Diana Ross is less black than Marvin Gaye or Stevie Wonder?
 - When men are demanding & above band members, seen as powerful (e.g. James Brown)
 - When women are demanding & above band members, seen as a diva, narcissistic instead of visionary
- Diana Ross in the 1970s
 - Ballads
 - [“Touch Me in the Morning”](#) (1973)
 - [“Theme from Mahogany \(Do You Know Where You’re Going To\)”](#) (1975)
 - Disco
 - [“Love Hangover”](#) (1976)
 - [“Upside Down”](#) (1979)
 - Played Dorothy in [The Wiz](#) (1978)
 - Ross & Michael Jackson look, sound, & dance remarkably similarly in [“Ease on Down the Road”](#) TV special
 - Even though [Gladys Knight](#) brought Jackson 5 to Gordy’s attention, Jackson 5 were originally “Diana Ross presents the Jackson 5”
 - Michael Jackson lived with Diana Ross for a time in LA
 - Gordy wanted Michael Jackson to study her

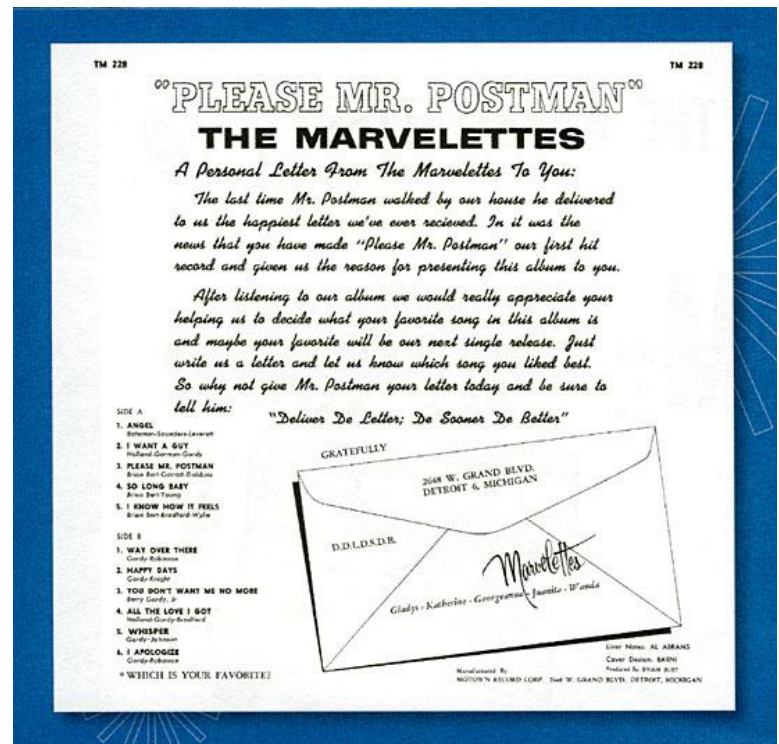


- Ross wanted to marry Gordy, who didn't want to marry her
 - Just before she got married to [Bob Silberstein](#), had child with Gordy, but raised daughter with Silberstein as father
 - Raised 5 children
- Ross struggled with [alcoholism](#)
- While African Americans comprise 13% of the population, Monson thinks they have impacted well over 60% of popular culture
 - Incredible considering that structures have been stacked against them in industry
 - [Teena Marie](#) a white woman accepted as an honorary "sister" because she sang so much like black R&B singers
 - Monson wrote essay "[The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse](#)"
 - Diana Ross had a politics of visibility
 - [Oprah](#) says that [she couldn't have happened if Diana Ross weren't a successful icon](#)
 - [Reverend Abernathy](#) told Ross at [Poor People's Campaign](#) that [she's helping the Movement just by being on stage & gaining a white audience](#)

The Other Women at Motown: Mary Wells, the Marvelettes, and Martha Reeves and the Vandellas [Gayle Wald]

7/21/11

- Early has been wearing Miles Davis ties all week
 - Based on his Miles' art work
- Wald writing a book on [Soul!](#), a TV show between 1968 & 1973
 - 1st show to give an hour to Stevie Wonder
 - Wrote [book on Sister Rosetta Tharpe](#), a forgotten Rock trailblazer
- Women of Motown could comprise many people
 - [Loucy Gordy](#)
 - [Esther](#), [Anna](#), & [Gwen Gordy](#)
 - [Kim Weston](#)
 - [Valerie Simpson](#)
 - [Tammi Terrell](#)
 - [The Andantes](#), a backup group
 - Secretaries & other women who worked there
- Mary Wells (1960-1964)
 - ["The One Who Really Loves You"](#) (1962)
 - ["You Beat Me to the Punch"](#) (1962)
 - ["Two Lovers"](#) (1962)
 - ["My Guy"](#) (1964)
 - On [Shindig](#), introduced as Beatles' favorite female singer
 - Her only #1 hit
 - Leaves Motown at 21-years-old by getting emancipation from her contract
 - Never able to reproduce "My Guy" success
- The Marvelettes (1961-1970)
 - ["Please, Mr. Postman"](#) (1961)
 - Ends with "Deliver de letta de sooner de betta"
 - Sounds like Calypso
 - Didn't use any vernacular throughout performance until this fadeout line
 - Beatles, ["Please, Mr. Postman"](#)
 - Replace pronouns like [Elvis](#) did when he performed [Big Mama Thornton's "Hound Dog"](#)
 - [Carpenters](#), ["Please, Mr. Postman"](#)
 - ["Beechwood, 4-5789"](#) (1962)
 - ["Don't Mess with Bill"](#) (1966)
 - ["The Hunter Gets Captured by the Game"](#) (1967)



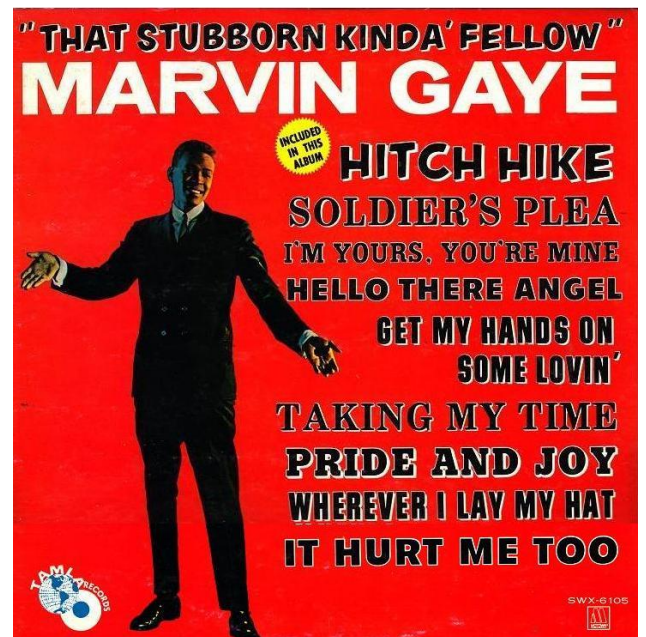
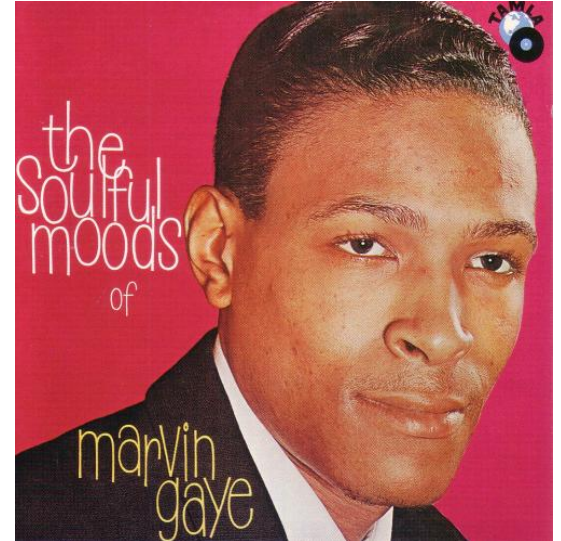
- [Martha \(Reeves\)](#) & the Vandellas (1962-1972)
 - [“Come and Get These Memories”](#) (1963)
 - [“\(Love is Like a\) Heat Wave”](#) (1963)
 - [“A Love Like Yours \(Don’t Come Knocking Every Day\)”](#) (1963)
 - “Dancing in the Street” (1964)
 - [Were performing it in 1964 when they found out Detroit was on fire in riot](#)
 - [“Nowhere to Run”](#) (1965)
 - [Recorded a commercial for Ford Mustang](#)
 - [“Jimmy Mack”](#) (1967)
 - Martha Reeves is most documented because she’s still alive
- Girl group aesthetics
 - Would go to Saks to buy dresses 2 sizes too big to hem them to fit girls
 - Relatable images to young girls at the time; could aspire to be them
 - No group got as much grooming as Supremes
 - Largely had to do with timing; other groups started before charm school
 - Largely responsible for buying/making own costumes, doing own makeup, etc.
 - Labor of glamour
 - Men often wore same suits multiple days in a row while women couldn’t
- Use the [Critical Listening Notes](#) to analyze music, especially to compare covers
- Phil Spector as Svengali of girl groups like [The Shirelles](#)
- Were black girl groups limited?
 - White [Shangri-Las’](#) [“Leader of the Pack”](#) was important because it moved from the traditional girl image to a “bad girl” image
- [Tony Kushner’s](#) [Caroline, or Change](#) uses appliances as Motown-esque girl group

Troubled Man: The Music of Marvin Gaye [Gayle Wald]

7/22/11

- Watch [Marvin Gaye documentary](#)
- What makes Marvin Gaye unique?
 - Reluctant Motown star
 - More comfortable in studio
 - Introduced by [Harvey Fuqua](#)
 - Had internal & external conflicts
 - Strong relationship with women at Motown
 - Married to a Gordy sister
 - Recorded with Kim Weston, Diana Ross, Mary Wells, &, most famously, Tammi Terrell
 - Believability of Gaye & Terrell as couple, but they often recorded separately & then had music spliced together
 - Gaye not sexually attracted to her, but their duets come off as most romantic
 - [Gaye inconsolable when Terrell died at age 24 in 1970](#)
 - Marvin Gaye & Tammi Terrell, "[Your Precious Love](#)"
 - Marvin Gaye & Tammi Terrell, "[Ain't No Mountain High Enough](#)"
 - At Montreal Expo
 - Image of heterosexual love between 2 black people encouraging to black audiences
 - No 1 at Motown, with the exception of Stevie Wonder, developed so much, but so slowly
 - Didn't have a #1 hit until 1968 with "[Heard It Through the Grapevine](#)"
 - Wanted to sing Pop standards; didn't see it as selling out
 - Loved [playing at the Copa Cabana](#)
 - Story embedded in his life story of technology
 - Started with 45s, which can hold about 3 ½ minutes of music
 - 1 of the Pop musicians who began experimenting with album as a different mode of creativity
 - Many other artists would just take the single & add filler
 - Ushers in idea of "concept album"; LP as work of art along with [Beach Boys](#), Beatles, etc.
 - Representations of black masculinity
 - Embodied suave crooner early on, then proto-quiet storm, romantic, soulful, sexualized singer
 - Had perfect pitch & a supple voice
 - Very seductive to women
- Grew up in Washington, D.C.
 - Grew up in Pentecostal household that combined Orthodox Judaism with fundamentalist Christianity
 - Mother expected to be subservient to father, who was a preacher
 - Celebrated Sabbath on Saturday
 - Didn't celebrate Christmas
 - Didn't have record player
 - You make a joyful noise in church, not in secular world
 - Attuned to hypocrisy
 - Deeply spiritual, but didn't put stock in institutional church
 - Unlike Al Green, he didn't put out an album of Gospel tunes, but produced a Broadway album & a tribute to Nat King Cole
 - Father famously ruthless
 - Shot Marvin in the end (exactly 1 week before I was born)

- Influenced by Doo-Wop
 - Cited [“God Only Knows”](#) by Capris as a musical breakthrough
- Born just 1 week after [Marian Anderson’s breakthrough concert at the Lincoln Memorial](#)
 - Obviously wasn’t there, but race front & center in nation’s capital
- Didn’t see D.C. as home in the same way that others would claim Detroit
 - Went to Chicago, where he met Fuqua
- Had a lot of agency at Motown
 - 1st album: [The Soulful Moods of Marvin Gaye](#)
 - In 1st albums for girl groups, they weren’t on cover, but he’s on cover looking like Nat King Cole
 - [Performed “Hitch Hike” on American Bandstand](#)
 - Clean shaven & dressed in suit with short hair
 - Odd hitchhiking dance move: “Do the hitchhike”
 - Clearly doesn’t like to dance
 - White kid not digging it
 - Interviewed by Dick Clark; handled it very well
 - But would drum all day at Motown & was janitor
 - [Performed “Pretty Little Baby” in tux on TV](#)
 - [Performed “You’re a Wonderful One” with crowd surrounding him on TV](#)
 - [Performed “Ain’t That Peculiar” in mod scene on TV](#)
 - Collaborated with groups, but never associated with group
- Added “e” to name so didn’t carry “gay” connotation
- 1970s shift
 - Gaye: “With the world exploding around me, how am I supposed to keep on writing love songs?”
 - Uses images of inner-city life in [“What’s Going On” video](#)
 - Graffiti, urban decay, picnics, black kids playing football and basketball
 - Gaye in tux on piano; very comfortable
 - James Jamerson on bass
 - Benefit for Jesse Jackson’s PUSH organization for Save the Children to remove violence in Chicago
 - After its success, signed new \$1 million contract with Motown, largest ever by black artist at the time



- Later life
 - Divorced Anna Gordy (who was 17 years his senior) & married [Janis Hunter](#) (17 years his senior) in 1977
 - Had 1 kid with 1st wife & 2 kids, including [Nona Gaye](#), with 2nd wife
 - Gaye Released [I Want You](#), inspired by his relationship with Hunter, before he divorced Anna Gordy
 - Marvin Gaye, [“I Want You”](#)
 - Overdubbing

- Album cover uses [Ernie Barnes' "Sugar Shack"](#)



- Very erotic
 - Released [Let's Get It On](#) in 1973
 - Marvin Gaye, "[Let's Get It On](#)"
 - Would do strip teases in later performances (didn't get totally naked)
 - "[Distant Lover](#)" includes women screaming
 - Often hated himself after these performances
 - Written with Gwen Gordy
 - "[Sexual Healing](#)" made when Gaye was in Belgium recovering from drug addiction & had a huge porn collection; [David Ritz](#) claimed he told Gaye he needed some "sexual healing" & to "write a poem"
- National Anthem performances
 - [1968 World Series](#) in [Detroit](#)
 - Less well known; sings it straight
 - [1979 Larry Holmes boxing match](#)
 - Kind of wilting tone
 - [1983 NBA All Star Game](#)
 - [Famously & soulfully sexes it up](#)
 - People were used to it being sung straight
 - Women screaming
 - Proof that rendition can overpower lyrics
 - Surprised everyone; came late & no one knew he was going to do it that way
 - People loved it
 - [2004 NBA All Star Game](#)

- Duet with daughter Nona a la Natalie & Nat King Cole
 - Giant TV of father's performance behind her
 - Lived abroad for several years in Senegal & Belgium
- Have students do oral histories of family members' childhood musical tastes & when & where & on what format they listened to the music

Jazz Fiction Hero and His Discontents: John A Williams, *Night Song* [Farah Jasmine Griffin]

7/22/11

- Charlie Parker & Dizzy Gillespie, "[Hot House](#)" (1952)
 - Architects of Bebop
- [Charlie Parker & Buddy Rich \(1950\)](#)
- 3 figures who have inspired most Jazz literary writing
 - Charlie Parker, Billie Holiday, & John Coltrane
 - Coltrane largely in poems
 - Parker in novels
 - Parker & Holiday come to epitomize Jazz genius
 - Parker dies in 1955 & Holiday dies in 1959
 - Both take on mythological tendencies
 - Happens very quickly for Bird
- During lifetime, Dizzy was the face of Bebop & Bird wasn't known by wide audience during lifetime
 - When Bird dies as age 34, the stories of him become myths & he becomes instantly popular legend, like James Dean or Tupac
 - Beat writers, such as Kerouac, write about Bird as an artist who goes against grain of society to create transcendent art
 - Black writers take a different tack from 1961 on; see him as part of a collective history
 - Black anger & thwarted aspirations
- *Night Song* published in 1961 for John A. Williams
 - Williams underappreciated; most known for [Man Who Cried I Am](#)
 - Story of "Eagle" based on story of Bird, but there to tell you more about other figures like white protagonist & Keel, a black man & Eagle's caregiver
 - Enormously talented people who are unable to take care of themselves
 - Novels end up being more about these caregivers
 - Even at worst, Eagle has humanity & can help transform white character
 - Keel highly educated; hates the way black musicians are treated
 - Keel is the hero
 - Keel a Christian; educated at Harvard Divinity School
 - Williams saw book as intervention in how black artists were represented
 - How central race was to his artistry
 - 2 black women in novel & they're both prostitutes, but that's not what the book is about
 - Spatial relationships between Harlem & the Village
- James Baldwin's [Another Country](#) (1962) also about a Jazz musician, but includes black woman with white man, which was unique at the time
 - Black woman would often otherwise be slighted
 - If can find, also read [A Drop of Patience by William Melvin Kelley](#) (1965)
 - Early wrote preface in a copy
- Don't get Bird selling luxury goods like Miles did; people aspired to his genius, but not to be him or worship him like Coltrane
- [Clint Eastwood is a huge Jazz fan](#) ([as was Robert Redford](#) on the West Coast) & made [Bird](#) (1988) starring [Forrest Whitaker](#) as Charlie Parker
 - [Stanley Crouch hated it](#)

- In the vein of Ralph Ellison
 - [Ellison said Amiri Baraka's *Blues People* was "enough to give the blues the blues"](#)
 - Eastwood involved in the *Sweet Love, Bitter* re-release
- By 1970s, get emerging voices of black women writers
 - See how black women treat the "Jazz hero"
 - Usually leave Jazz to the men
 - Will use Blues vocalists as heroines
 - [Sherley Anne Williams](#) wrote a series of poems in the voice of [Bessie Smith](#)
 - A few Jazz works by women
 - [Toni Cade Bambari](#) edited [The Black Woman](#)
 - In [Medley](#), Larry a bass player who looks even more so than Mingus "couldn't play for shit"
 - Shows writing about Jazz isn't just masculine
 - Sweet Pea & Larry perform song in shower
 - Woman (Sweet Pea) takes off
 - Musical conversation in shower that you would expect on the bandstand; very virtuosic in dialogue
 - Negotiate terms of their romance & its end
 - He provides rhythm; she gives melody (kind of scatting)
 - She pulls away from melody in avant-garde as he tries to pull her back; brings it back to Blues to acknowledge his pain; ends with "[Brown Baby](#)" by [Oscar Brown](#) (she chooses child & has the mobility)
 - Sherley Anne Williams' [Tell Martha Not to Moan](#) (1968)
 - Year of [Moynihan Report](#)
 - Woman sitting in avant-garde Jazz club
 - Jazz artist: "You are going to be my black queen?"
 - Heroine: "Who you callin' black? I ain't black. I'm dark skinned."
 - He teaches her about black consciousness
 - Have child
 - He abandons her
 - Author is asking the question, "Who do these heroes leave behind?"
- Poem
 - "[Yardbird Skull: For Charlie Parker](#)" (1946) by [Owen Dodson](#)
- Billie Holiday always had the reputation out of all other vocalists of being *the artist*
- Griffin invited Abbey Lincoln to Columbia
 - 5 minutes before she was supposed to take the stage, she decided not to, saying, "at least they waited until Billie died"
 - Lincoln felt that if Jazz artists were praised during their lifetimes, they wouldn't die so young
 - Praised during lifetime in Europe

Funky but True: Blue Note Records in the 1960s and '70s [[Ashley Kahn](#)]

7/25/11

- From bio: Kahn has served as a music editor at VH1, the primary editor of *Rolling Stone: The Seventies* (Little, Brown), a deejay on a variety of radio stations, and – for a ten-year stint – tour manager for a multitude of music groups, including: Paul Simon, [Peter Gabriel](#), [Ladysmith Black Mambazo](#), [Debbie Harry](#) & the [Jazz Passengers](#) and [Britney Spears](#). He is currently working on a 70-year history of the well-known Blue Note jazz label, titled *Somethin' Else: The Story of Blue Note Records and the Birth of Modern Jazz*.
 - On Grammy committee “that I can’t really talk about”
 - To get on Classical charts, colleague told him, you only have to sell in the 10s
- It’s all about “groove”
 - Gets away from 4/4 swing
 - Groove is mojo, essence, style, swagger, hip, up-to-date
 - Groove rhythm accents the 1
 - Guys at Motown & Stacks were listening to Blue Note
- Kahn wrote a book about Miles Davis & he still gets from his family, “Miles is the guy with the trumpet, right?”
 - Shows his passion for music, but relates specific nerdiness to a wider audience by telling story
- Throughout world, go to Jazz clubs & see photos of Blue Note’s [Frank Wolff](#)
- Use BBC’s [Soul Deep](#), which also digs into social & political aspects of music
 - [Watch it free at OVGuide](#)
- Music business is frontline/catalogs
 - Most big labels make 5-15% on catalog, but reputation often rests on catalog
 - Like Coca-Cola still making same product, but selling name
 - Blue Note makes 25-35% of revenue on catalog
 - Blue Note’s biggest star of past 10 years was [Norah Jones](#) & put Blue Note back on map as frontline goes
 - Within 6-9 months, she was considered catalog
 - When Kahn was in college, [Dark Side of the Moon](#) stayed in frontline LP charts for 3-4 years
- Kahn saw [Amy Winehouse](#) live in her [1st American performance at Joe’s Pub in NY](#) & she was so nervous (Kahn was sitting next to stage)
 - Got it together by end
 - Crazy skinny with 5-6 inch heels
 - Brought frontline & catalog together
- 4 big record companies left
 - Sony
 - Warner Brothers
 - Universal
 - EMI
 - Blue Note part of EMI
- Charts
 - Billboard very skinny compared to what it used to be; all about charts
 - [Cake](#) just had distinction of being [#1 on Pop charts while selling least amount of records \(44,000\)](#)
- 3 pillars for an artist
 - Appearances
 - Everything from concerts to *Glee* to tweets
 - Music sales
 - Publishing

- Idea is to make team around artists to exploit 3 pillars & have them own publishing so they can own their own music
 - Artists control a lot more nowadays
 - When [Justin Bieber](#) hit big, mom had to work with professionals because she didn't know anything about music business
- Blue Note is almost 75 years old (will be in 2014)
 - Characteristics
 - Artistic integrity
 - Musical consistency – having a certain sound
 - Largely had to do with engineering, but [Rudy Van Gelder](#) was engineer for multiple labels
 - Kahn asked him why; Van Gelder said, “Alfred”
 - Look
 - Hip/cool factor
 - Other labels, like Columbia didn't have this
 - Like Impulse! spent 15 years on cutting edge
 - Late 1940s to mid-1960s
- Blue Note in 1939
 - [Sidney Bechet](#), “[Summertime](#)”
 - 1st Blue Note hit
 - This music is old by 1939
 - [Alfred Lion](#) & Frank Wolff
 - Wolff was on 1 of last boats out of Germany after it invaded Poland
 - [Lorraine Gordon](#) part of whole scene at beginning; can still find her in Village Vanguard any time you go in
- Blue Note in 1947
 - Turned to modern Jazz ahead of other labels, but almost missed the bus on Bebop
 - Go to young, unproven talent, e.g. Miles Davis & Wayne Shorter
 - Thelonious Monk, “[In Walked Bud](#)”
 - Reference to [Bud Powell](#)
 - Monk was barely known; all advisers said to record Bud Powell instead of Monk, but Lion went with Monk
 - Lion saw a trend before it happened
 - Provided food & supported music
 - No other label did this; concerned about bottom line
 - Paid for rehearsals; also unheard of
- Blue Note, 1954-1958
 - Became defining label for Hard Bop
 - Jazz went from big bands to solos, quartets, quintets, etc.
 - Any self-respecting Jazz club still plays that sound today
 - Reason critic called it “hard” is because it's harder than “Cool Jazz”
 - Freedoms of Bebop infused with the feel of Blues & Gospel
 - Horace Silver, “[Preacher](#)”
 - Stayed with Blue Note into 1980s
 - Art Blakey, “[Moanin](#)”
 - Blakey developed on Blue Note

- “Art was like Alfred’s brother”
- John Coltrane, “Blue Train”
- [Lou Donaldson](#), “[Blues Walk](#)”
- Jimmy Smith helps make Blue Note a commercial enterprise
 - Jimmy Smith, “[The Champ](#)”
 - Coltrane was tenor player with Jimmy Smith in Philly; Coltrane would wake up in middle of night with “huge chords screaming at me” like a nightmare & it was Jimmy Smith
 - Party albums of black America in 1950s
 - Jimmy Smith famous for titles like [Back at the Chicken Shack](#) & [Home Cookin’](#)
 - When he left for Verve, the sound of electric organs remained at Blue Note
- Watched [Blue Note: The Story of Modern Jazz](#)
 - “There was no A&R man, no art department, no shipping department. There was just Al & Frank.”
 - “No financial consideration” in music he developed; some just happened to make money
 - Herbie Hancock recorded 1st album before he realized he was ready; was going to use filler, but Lion told him to write 6 original tunes (unheard of)
 - Recorded “Watermelon Man” on that album
 - Alfred loved the music, but if beat was on 2 & 4, he’d snap on 1 & 3; wanted swing, everything to groove
 - “The band must shwing”
 - In 1954, Columbia introduced 12 inch LP, which could record 20 minutes instead of 12; stores started adopting new format
 - Lion considered giving up, but introduced Art Blakey & the Jazz Messengers & the Horace Silver Quartet
 - Silver wanted to get involved in packaging; Lion taught him
 - Difference between 78s & LPs is cover art
 - Became more expensive
 - [Reid Miles](#) made [very artistic LP covers](#)
 - Wasn’t into Jazz; traded his own albums for Classical records
 - Worked for Esquire
 - Gay
 - Close with Andy Warhol
 - [Bauhaus](#) influenced
 - Other labels started to copy Blue Note
 - His wife [Ruth](#), a black woman, said Lion was black inside, had a black soul
 - Lion sold Blue Note in 1966 to Liberty Records; label reborn in 1986
 - Ruth pushed for it since his health was deteriorating
- Blue Note in the 1960s
 - [Kenny Burrell](#), “[Chitlins con Carne](#)” ([Midnight Blue](#), 1963)
 - [Stevie Ray Vaughan](#) has a [good version](#)
 - Lee Morgan, “[Sidewinder](#)” ([Sidewinder](#), 1964)
 - Lou Donaldson, “[Alligator Bogaloo](#)” ([Alligator Bogaloo](#), 1967)
 - Trumpeter [Donald Byrd](#) most forward-looking artist as Blue Note
 - Taught at Howard University & listened to what students brought him
 - 2 of his students become writers at Motown & 1 became a member of The Corporation at Motown
 - Donald Byrd, “[Slow Drag](#)” ([Slow Drag](#), 1967)
 - Donald Byrd, “[Fancy Free](#)” ([Fancy Free](#), 1969)

- Donald Byrd, [Electric Byrd](#) (1970)
 - Frank Wolff in charge until he dies of heart attack
- Donald Byrd, “[Black Byrd](#)” ([Black Byrd](#), 1972)
 - Blue Note’s highest selling album
 - Revenue from album pushes Blue Note for years into when [United Artists](#) became parent company
- Herbie Hancock, “[Canteloupe Island](#)” ([Empyrean Isles](#), 1964)
 - [Us3](#) used it for “[Canteloop](#)” in 1993
 - On Blue Note label
 - Kahn: Jazz is fresh with reverence for the past
- [Bobby McFerrin](#) recorded on Blue Note
- Kahn will sketch topic out, then show documentary with experts that agree with him
- Have kids create musical scrapbook [Kelsey]

Jazz and Race: The Major White Artists from Bill Evans to Keith Jarrett [Gerald Early]

7/26/11

- Black music
 - Whites created *persona* of Negro through blackface minstrelsy
 - Couldn't do this role as white; had to *act* black in order to act that way
- [Antonin Dvorak](#) comes to American in 1892 & gets paid \$15,000/year (huge sum of money; 25x what he got in Prague) to be director of NY's National Music Conservatory
 - Did not want only white students; wouldn't recognize racial segregation
 - Had multiple black students, including [Harry T. Burleigh](#) & [Will Marion Cook](#)
 - Burleigh composed sophisticated arrangements using spirituals
 - Dvorak said Folk music is important & America's 2 most important were Native American music & African American music
 - Told black composers that they should elevate African American music to become an art music
 - Once music got to notated, it could travel; could take [Beethoven](#)'s 9th & other groups could perform it
 - Having a score made music a property
 - Black composers had 2 goals in scoring black music:
 - Professionalizing music
 - Creating race property
- If black people create great art, they can't be inferior
 - James Weldon Johnson in preface to *Book of American Negro Poetry* (1922): "A people may be great through many means, but there is one by which its greatness is recognized and acknowledged. The final measure of the greatness of all peoples is the amount and standard of the literature and art they produced. The world does not know that a people is great until that people produces great literature and art. No people that has produced great literature and art has ever been looked upon by the world as distinctly inferior."
- At same time, white band leader known as [Paul Whiteman](#), called "King of Jazz"
 - Franchised out Paul Whiteman Orchestra like McDonald's
 - Very successful & interested in Jazz
 - 1st recording of Jazz was "[Livery Stable Blues](#)" by white [Original Dixieland Jass Band](#) in 1917
 - Wanted to elevate Jazz to art status
 - In 1924, Whiteman gave concert that would be like a history of Jazz
 - Ended with new piece of music written by George Gershwin
 - Asked for the future of Jazz – married to European Art music; had 5 weeks
 - Gershwin didn't write it all down & improvised piano part, which he could do since he was a tremendous piano player
 - Gershwin wrote & performed "[Rhapsody in Blue](#)" (he was going to call it "American Rhapsody," but his brother convinced him otherwise)
 - This is exactly what the black musicians wanted to do in Jazz
 - Clarinet opening was initially a joke in rehearsal; Gershwin told him to stick with it
 - Whiteman said it "made a lady of Jazz"
 - Blunted Jazz's "Negro elements"

- From beginning, there was white Jazz & black Jazz
 - Wasn't always the case that people thought Jazz was black music
 - White people played something like Jazz since its beginning; many noted white Jazz musicians; white audiences
 - Black Jazz came out of creoles & blacks in New Orleans (disputed by some whites in New Orleans)
 - Went on trajectory of Armstrong, Ellington, etc.
 - White Jazz went on trajectory of Whiteman, [Bix Beiderbecke](#), etc.
 - Bix influenced [Hoagy Carmichael](#), [Benny Goodman](#), & [Austin High School Gang](#) that included [Gene Krupa](#)
 - [Carmichael in Flintstones episode](#)
 - [According to Ian Fleming, James Bond is supposed to look like Carmichael](#)
 - If country is racially segregated & coding music black & white, you couldn't but have black & white Jazz
 - Big deal to even have white & black musicians on bandstand together
 - In 1930s, more white Swing bands than black Swing bands (makes sense given population)
- How was the category of black music meant to function?
 - To sell black music – “Race Music” was a marketing strategy
 - To elevate white music & marginalize black music
 - When Ragtime 1st appeared, seen as plague
 - Would say it was “Africanizing” or “niggerizing” American music
 - Quincy Jones told Early that, when Jones was going to write movie score, he was told “between you and me, I don't think black people can write for strings”
 - To exploit black artists
 - To reflect segregation
 - To carry same stigma that black people carried
 - Slumming – had to go uptown to get records; marketed largely to black people; put you on the outside
 - Lots of literature at turn of century that condemned white bourgeoisie; listening to Race Music also represented an anti-bourgeois identity; it was hip
 - To be a social identity
 - If you see that Baraka is saying that black music is a form of social identity, can understand all his writing
 - People form & often need to rehabilitate their identity; music is a large part of that
 - When kids like a music their parents don't like, that makes it even better
 - To recognize black people as a taste community
 - Also means that white people were a distinct taste community
- Is this white music?
 - [Everly Brothers](#), “[Til I Kissed You](#)” (1961)
 - Metaphors that people use to describe music may be more a reflection of one's own cultural conditioning than the music itself
- Reaction against black composers trying to make black music an art music
 - Some black people felt it was inauthentic
 - Said it would no longer be palatable to original taste community
 - Composers felt they were making music more authentic
 - Assumptions by some early white musicians that black people were better at playing Jazz; assumed it's natural to black people & authentically theirs

- Alternatively, others felt that there's nothing inherent in Jazz that makes it black people & they could even play it better
- 1940s & 1950s
 - Out of white Swing, get very important [Stan Kenton](#)
 - Experimented with music as radically as Sun Ra
 - If can sit through "[City of Glass](#)," it will put hair on your chest; very demanding
 - Kenton called it "Creative World of Stan Kenton" (like Miles Davis)
 - It's a love it or hate it music
 - Teacher in [Blackboard Jungle](#) proclaims greatness of Stan Kenton; in the end, kids break up teacher's Jazz records
 - Also get [George Shearing](#), Dave Brubeck, Chet Baker, [Lennie Tristano](#), [Bud Shank](#), & Bill Evans
 - Mostly associated with Cool or experimental music; interested in improvisation to produce composition
 - Cool Jazz mostly associated with West Coast
 - Bill Evans, "[Peace Piece](#)"
 - Used Debussy voicings
 - As opposed to [Fats Waller](#), "[This Joint is Jumpin](#)"
 - Stride piano
 - Art Tatum, "[Yesterdays](#)"
 - Oscar Peterson, "[Willow Weep for Me](#)"
 - Unbelievable technique
 - Elements of stride with elements of classical
 - Early swears that smoke came off of piano when he was at Peterson concert
 - Influenced Chick Corea
 - New Age people love "Peace Piece" even though Bill Evans was no one's New Age pianist
 - If it doesn't swing, is it Jazz?
 - Chet Baker, "[The Night We Called It a Day](#)"
 - [Chet Baker on trumpet](#)
 - Sounds like Miles Davis
 - Slow & romantic
 - Very good looking guy; terribly drug addicted; got all his teeth knocked out in a bad drug deal & it ruined his trumpet playing
 - Lennie Tristano loved Bebop & Charlie Parker
 - Was a pall bearer at Parker's funeral
 - Very experimental
 - Lennie Tristano, "[Line Up](#)"
 - Lennie Tristano, [Turkish Mambo](#) (1956)
 - Stan Kenton, "[Crazy Rhythm](#)" (1953)
 - Interested in having a wide palette of colors to push limits of Big Band music
 - To complicate understanding: [Chico Hamilton](#)'s Quintet, "[Topsy](#)"
 - West Coast black player with integrated band
 - Cello, guitar, bass, drums, & clarinet
 - In [Sweet Smell of Success](#) (1957)
 - George Shearing, "[Lullaby of Birdland](#)"

- Baraka accused Shearing & others like him of playing “businessman’s bounce”
 - New sensibility in 1960s
 - Many like Rock & want to use it
 - Of the 1940s & ‘50s, only Dave Brubeck & Bill Evans remain cutting edge
 - Gabor Szabo, Chick Corea, [Larry Coryell](#), Stan Getz, John McLaughlin, [Gary Burton](#), & Keith Jarrett big-time white Jazz artists in 1960s
 - Larry Coryell, “[Stiffneck](#)” (1968)
 - Claimed Jimi Hendrix did everything Coryell was doing, but Hendrix became famous
 - Larry Coryell, “[Lady Coryell](#)” (1969)
 - Written for wife; popular tune; hip if you listened to it
 - Openly borrowing Rock & applying it to Jazz
 - Gary Burton, “[Handbags and Gladrags](#)”
 - Cover of song made famous by Rod Stewart
 - Now covering Rock as opposed to Gershwin; opening up repertoire & relating to new audience
 - Plays all instruments on track, but he’s primarily a vibe player
 - Started group with Larry Coryell in late 1960s
 - Keith Jarrett from Allentown, PA who played with [Charles Lloyd](#)’s band (Lloyd had pushed the rock element in Chico Hamilton’s band)
 - Lloyd’s band 1 of 1st Jazz bands to play Filmore East
 - Acoustic band, but got Rock following
 - Jarrett into pure improvisation; start with nothing
 - Would do solo piano concerts that were completely improvised
 - [Keith Jarrett in Lousanne in 1973](#)
 - Became enormously popular
 - Notoriously intolerant of audience noise, including coughing
 - Wrote for multiple groups
 - Wrote stuff that had Rock or Ornette Coleman-esque sounds
 - Jarrett felt his improvisation & acoustic instruments were a reformation from electric, Rock-infused Jazz; expropriate Classical music in rhythmic way without swinging
- Some black musicians felt that white musicians tried to whitewash Jazz
 - Jazz is a case study of white music vs. black music in America
 - Jazz is a theory of how music is supposed to work
 - Jazz is a taste community with idiomatic expressions that bind community together
 - Felt like taking the swing out Jazz makes it not Jazz
 - Felt like Jarrett’s work is interesting, but it’s a cul-de-sac & reactionary
 - Even white Jazz artist Joe Zawinul felt it was reactionary
 - Some people felt that white movement in Jazz was to erase Jazz

Papa's Brand New Bag: Black Artists Group, St. Louis's version of the Black Arts Movement [[Benjamin Looker](#)]

7/26/11

- Early: "You survived up to this point without knowing that" (his mother used to say this)
- Black Artists Group a good model for students on what teenagers can do
- Watched July 11, 1969 NBC News report on the poor state of public housing in St. Louis
 - "Welfare cases"; woman has \$65/month payment, but won't/can't pay it – rent striking
- [Pruitt-Igoe projects](#) was poster child of what was wrong with projects
 - BAG descended on Pruitt-Igoe in June 1969 to use as showplace for black consciousness drama
 - [Malinke Elliott](#) leader
 - Used "[Poem for a Revolutionary Night](#)" as their framework
- BAG existed from 1968 to 1972
 - Best known for music
 - [Oliver Lake](#) & [Julius Hemphill](#) shaped modern Jazz
 - 1 of Midwest's most significant exemplars of Black Arts Movement
 - Looked to AACM in Chicago as a model
 - In St. Louis, musicians were friends with artists, poets, etc., unlike in Chicago
 - Used staging of [Jean Genet](#)'s "[The Blacks](#)" in July 1968 to spark genesis of group & then a concert
 - When listeners left concert, younger listeners filled their seats & gave them a standing ovation; would happen again & again
 - Polarized local Jazz scenes, but eventually won over skeptics
 - "Experiment in socioeconomic liberation"
 - Ran arts training school for low-income youths
 - Malinke Elliott: "Our concept was that black arts in the black community should be about multiple disciplines but a singular expression"
 - Might have a band with a poet & ballet dancer, for example
 - Linked black aesthetic expression with urban politics
 - Western aesthetic kept them separate
 - Invested in language of egalitarianism
 - Performative politics
 - Art as a means to reclaim black history
 - Similar ideas throughout country, e.g. [Chicago's Wall of Respect](#)
 - FBI wanted to drive wedge between [Katherine Dunham](#) & BAG
 - FBI wrote fake article by a "young artist" attacking Dunham
- BAG music
 - Played instruments in ways that hadn't been before
 - Argued that [various forms were all part of black music that was artificially divided by record companies](#)
 - Julius Hemphill, "[The Hard Blues](#)" (St. Louis, 1972)
 - BAG Quintet, "OLCSJBFLBC" (Paris, 1973)
 - [Human Arts Ensemble](#), "Hazrat, the Sufi" (St. Louis, 1973)
- End of BAG
 - Hard time developing audience base
 - Daily press virtually ignores bag; weekly African American press mock BAG
 - Were getting over \$100,000 from [Danforth Foundation](#) (supported by the [Rockefeller Foundation](#)), but strip them since they felt BAG was more focused on social reform than arts & exacerbated race relations

- Many liberal groups felt that problems of poverty were more issues of cultural psychology passed down through generations that could be fixed through cultural arts programs
- In 1970s, many former BAG members become part of NY loft Jazz scene
 - Others formed [World Saxophone Quartet](#)
 - Oliver Lake, "Zaki" (NY, 1976)

Standing in the Shadows of Motown [2002]

7/27/11

- [Standing in the Shadows of Motown](#) about the Funk Brothers
 - Check out their biographies [here](#)
- Makes argument that they are the greatest hit machine in Pop music
 - Performers from Detroit Jazz & Blues scene
 - Keyboardist [Joe Hunter](#): “As the years go by, we wonder if anyone will know who we are or what we did”
 - Ask people in record store who played instruments on Motown songs & none know of Funk Brothers
 - People didn’t think he had any talent, but could play like Art Tatum & [Rachmaninoff](#)
- Set scene with black performers who originated much Popular music like [Louis Jordan](#) & Jackie Wilson on margins of Pop as artists like Elvis succeeded
- Said anyone could sing over their music
- Reunion concert & rehearsals
 - [Joan Osborne](#) (“[One of Us](#)”) sings on “[Heat Wave](#)” & “[What Becomes of the Broken Hearted](#)”
 - [Meshell Ndegeocello](#) (“[Wild Night](#)”) sings on “[You Really Got a Hold on Me](#)” & “[Cloud Nine](#)” (version with [Dennis Coffey](#) & friends)
 - Bootsy Collins on “[Do You Love Me?](#)” & “[Cool Jerk](#)”
 - When [Contours](#) recorded “Do You Love Me?” they were like little kids with ice cream thanking the Funk Brothers, who were convinced it wouldn’t be a hit
 - [Gerald Levert](#) (father in the [O’Jays](#)) sings on “[Shotgun](#)”
 - [Ben Harper](#) on “[Ain’t Too Proud to Beg](#)” & “[Heard It Through the Grapevine](#)”
 - Funk Brothers display each performer by coming in 1 at a time
 - Play “[Heard It Through the Grapevine](#)” with Joan Osborne on diner counter
 - [Chaka Khan](#) sings on “[What’s Going On](#)” & on “[Ain’t No Mountain High Enough](#)” (version with Joan Osborne & [Sam Moore](#)) with [Montell Jordan](#)
 - If couldn’t play Jamerson’s bass line on “What’s Going On” like [Bob Babbitt](#), couldn’t get a gig in Detroit
 - Marvin called Jamerson back up; Jamerson was drunk after playing club & couldn’t sit up, so laid down & played it
 - Babbitt would listen to Race Music on radio when parents went to sleep & played his bass to it
 - Song became a rallying cry for Funk Brothers when they were reeling from Benny’s death & fears of Jamerson going down same path
 - 1st record that Motown gave musicians credit for
- Most Funk Brothers came from the South to work in auto industry
- Drummer [Benny “Papa Zita” Benjamin](#), who originated the Motown drum beat, had already met Berry Gordy
 - Benny liked coin liquor; passed out while performing on Marvin’s “Hitch Hike”; A&R man shook him & he gets right back into drumming, saying, “papa zita papa zita,” so got nickname “Papa Zita”
 - Had famous pick-ups
 - Benny gave them the nickname “Funk Brothers”
 - Benny had drug problem & disappeared for a couple of weeks; he had died
- Bassist James Jamerson would sneak into school before it started to play the piano & a vacant house that had a bass

- Jamerson: “If you don’t feel it, don’t play it”
 - Jamerson put the boom-da-boom beat to a woman’s booty walking down the street
 - Said the dirt on a bass keeps the funk
 - Changed “the course of bass”
 - Often came in 1st on songs
- Referred to Hitsville USA Studio A as “the snake pit”
 - Martha Reeves: Smokey would come with a song he dreamed up & Funk Brothers would perfect it
- Percussionist [Jack Ashford](#) met Marvin Gaye in Boston
 - Ashford, cocky Jazz player: “If he don’t play Jazz, I don’t know him”
 - Ashford: “All Jazz players were cocky. They wanted to be like Miles Davis.”
 - Never wanted to play tambourine; made him, but he liked it
- “The only thing that changed was the changes”
- In 1st tour after coming back when Jackie Wilson was too weak from a gunshot wound to perform more than twice a week, Marvin Gaye was drummer (“He was a better singer than drummer”)
 - Jamerson puts on pajamas in back seat of car, starts eating pig’s feet, & lights a cigar
 - Kick him out of car in winter
- New keyboardist didn’t know what to play when they 1st brought him into studio; Joe Hunter told him, “Play what you want to play”
- [Lottie the Body](#): “I was the best exotic dancer in the world”
 - Drummer says you had to hit a certain beat depending which cheek she moved
 - Did all the stuff they did later in Motown with Lottie
 - Funk Brothers would perform at the Chit Chat, then use it the next day in the studio
 - When it was time to get paid, owner would pull out gun & say that Benny over-tabbed & drank into their money; Benny pulled out his gun & said he had to feed family; everyone pulled out a gun & then eventually got paid
- Keyboardist [Earl Van Dyke](#) brought raw power in the later 1960s as sonic clarity improved; called style “guerrilla piano”
 - Called him “Big Funk”
 - Had to really retune piano after he played
 - When he died, Stevie Wonder said, “He was 1 of the 1st ones to teach me piano”
 - Said about a year later, he didn’t need Earl anymore (same with Benny): Stevie could play better than them on piano & drums
- Guitarist [Eddie Willis](#) said they would moonlight while on exclusive contract & Motown would send spies around
 - Offered \$100 for someone to be a spy
 - Eddie Willis made his own guitar as a kid with a broomstick & wire
- 1965 Tamla/Motown Revue in Europe was the last tour they went on before becoming entirely studio-bound
 - British people even knew instrumentalists: little British people greeted them as the “James Jamerson Appreciation Fan Club” even when Jamerson had left
- Would hide out & drink in funeral parlor when were recording 7 days a week
- Guitarist [Joe Messina](#) was on [The Soupy Sales Show](#), but listened to Jazz horn players like Miles Davis when they came by
 - Called “Oreo guitar section” because Messina sat between Eddie Willis & [Robert White](#) (who came up with “My Girl” guitar lick)
- [Eddie “Bongo” Brown](#) kept people loose; reading nudie magazine as he played bongos
- Guitarist Dennis Coffey was brought in as music world got funkier; used wah-wah pedal on “Cloud Nine”
- July 23, 1968, Detroit was on fire when Funk Brothers left studio

- Mission to get people home safe; would take bullets for each other
- Soon after “What’s Going On,” got to studio & saw sign that Motown was moving to LA
 - Most Funk Brothers went back to performing in clubs, but some followed
 - They were lost on the West Coast
 - Jamerson went out with them, but floundered
 - Motown left with no warning; most thought it would never end
- In 1983, Jamerson scalped a ticket & watched Motown 25 from a balcony; died a few months later

A Love Supreme: Jazz Poetry, 1959-1975 [Gerald Early]

7/28/11

- Poetry
 - [Bedouin Hornbook](#) by [Nathaniel Mackey](#) prose of Jazz
 - Much Jazz poetry tied to Beat writers, but can even find [TS Eliot](#) poems of Ragtime
 - During Harlem Renaissance, Jazz poetry really only associated with [Langston Hughes](#) & [Sterling Brown](#)
 - [Alain Locke](#), [Claude McKay](#), & [Zora Neale Hurston](#) wrote very briefly about it
 - Later,
 - Then, black music consciously associated with Black Arts Movement
 - “[Black Dada Nihilismus](#)” by Amiri Baraka
 - Actors [Mantan Moreland](#) & Tom Russ
 - Is this a Jazz poem?
 - “[Am/Trak](#)” by Amiri Baraka is definitely intended as a Jazz poem
 - “Archangel” by Al is for Chet Baker
 - Elegaic
 - Baker died when he fell out of a building when he was high on drugs
 - In interviews, he said he loved drugs
- Tying up loose ends: institution-building
 - A major story of African Americans since they were freed is institution-building
 - Became racialized; whites defined their institutions as white, so black people didn’t have access to them
 - Attacked this in 2 ways:
 - De-racialize white institutions
 - Civil Rights Movement aimed to do this
 - Create your own institutions
 - Compare Motown to BAG: commerce vs. education
 - Motown is a for-profit business
 - Gordy wanted to sell Jazz, but it failed, so he realized he needed to sell what people want
 - Wanted to build institution in the market, so had to sell product: “I gotta make the nut”
 - Job was to give people what they like & want
 - All Gordy has to do to survive is get customers
 - BAG had different problem
 - Never sold any music because made music people didn’t want; it’s stridently non-commercial
 - Make “a whole lot of enemies from jump street” when you go down this path; just like academics felt African American Literature in the 1970s was fraudulent: “You can’t be serious about this. Black people don’t have a literature... Where’s their [Moby-Dick](#)? They’re not even as good as [Sinclair Lewis](#)’ ... I’m not making this up... Traditionalists hate your guts.”
 - Felt like they were liberating art form; 1960s are zeitgeist moment of liberation; ambitions were that music could be so much more than it is; to liberate it is to elevate it ([John Dewey](#) language)
 - “Black is a cosmos”
 - Thought of music as educational

- Tried to transform people's tastes so you can see other things in black music than what you have seen; important for legacy of music
 - Job was to change perception
- Had no choice but to be a non-profit; survive through philanthropy
 - Have a mission for the public good
 - Money comes with strings
 - Trick is for donors, through your political, managerial, & rhetorical skills to think that their vision is your vision
 - This is how Booker T. Washington did it
 - During Jim Crow, Tuskegee was biggest & richest school in Alabama
 - BAG couldn't go to universities, which are often a major factor in philanthropy
 - White avant-garde composers [Elliot Carter](#) & [Milton Babbitt](#) were at universities
 - Into the 1960s, not even a black university taught Jazz
 - Lose out on the legitimacy that a university gives
 - AACM lasted because their Art Ensemble of Chicago wing got them a lot of notice
- Early: "It's hard as hell to start something, but it's even harder to keep it going. As my mother said, 'All things do fail, but some things fail sooner than others.'... Sustainability is extremely important."
- Early: "Every day, you live in a world where there's a Protestant Reformation... It's about orthodoxy... Catholic Church knows schism only leads to more schism."
- The music may change, but the paradigm remains the same in terms of what choices artists make
 - Commerce vs. education
 - Do you owe some type of allegiance in your work to the larger community? What is your relationship to the black community if you're a black artist?
- Erin: "The search for liberation turned out to be not that liberating"
 - Early: "'Liberated to what?' turned out to be a much more difficult question [than 'Liberated from what?']"
 - Once you reduce music to noise? What's left? Silence? John Cage?
- Early's response to what black music is in time period: Despite all the tensions, black music was something attached to spirituality, the commercial success of Motown, & the optimistic message of Motown & even avant-garde music (people left avant-garde concert feeling uplifted)
- Calling Jazz "American music" may be fine, but a problem since different people & groups of people have different concepts of what "American" means
 - These songs aren't compatible:
 - [Black Power: Music of a Revolution](#) (Early wrote liner notes)
 - Early: can't get rich by writing liner notes, but get a lot of free albums
 - [Dyke & the Blazers](#), "[We Got More Soul](#)"
 - [Don McLean](#), "[American Pie](#)"
 - Difference is this: In Memphis, TN, there is a statue of [Nathan Bedford Forrest](#), a great Confederate general & founder of the KKK who murdered black people; he's not seen as a hero by black people, just as those 2 songs are different accounts of America
- In 1970s, Jazz had a consolidation & a revisiting of older forms
 - Keith Jarrett, "[Fort Yawuh](#)" ([Fort Yawuh](#), 1974)

- *Fort Yawuh* is anagram of [Fourth Way](#), a book by [PD Ouspensky](#) that's a series of dialogues between author & [Gurdjieff](#), a philosopher & composer (Jarrett later performed his work)
 - Idea of awakening & "[self-remembering](#)"; you're asleep, going around with self awareness; need to affirm who you are & what you're doing so you're actually alive
 - Jarrett named his label "Kundalini Music," a Sanskrit word that means "coiled" & [kundalini](#) is a way of the coil in your lower back being released up to your head; way of liberating
- Eastern sound in opening, but it was cut from album
- Influenced by control, but not as out there as Coltrane's stuff; quite lyrical

Teacher Presentations and Wrap-Up

7/29/11

- Artistic Group
 - Carrie Brandon: Connections to Curriculum
 - Connection to evolution of Jazz; crossover & commercialism → social agency of artists as they gained broader audiences
 - Teaching of cultural identity through atrocities (minstrel shows; Vietnam War), then self identity (Abbey Lincoln; evolution of Stevie Wonder's music), then immigration (Blue Note founders from Germany), then utopia & dystopia (John Coltrane; Sun Ra)
 - Wants to create musical showcase in library
 - Rose Mary Brown: Black Arts Movement (& other stuff)
 - Kids in arts program at school want to go to sleep in Social Studies
 - Alain Locke: "The position of the Negro in American culture is indeed a paradox. It almost passes understanding how and why a group of people can be socially despised, yet at the same time artistically esteemed and culturally influential, can be both an oppressed minority and a dominant cultural force."
 - Black women not much of a part of larger movement, but there were feminists in BAM
 - Jazz & Motown both forms of black soul music; audience is taste community
 - Roy Fraction: The Urban Canvas
 - Has us play role of neighborhood to approve a mural, "The Urban Canvas"; black nationalism movement to help youth today; Motown to uplift community; had influence on electing 1st black president; address social justice
 - Was Navy poster effective? Maybe
 - Gil Scott-Heron: real revolution will take place in your head
 - Murals throughout country on walls, garbage trucks, etc.; gives youths jobs, can go into classroom
 - Andronike Giannopoulos: Protest Songs
 - 1st protest songs in spirituals
 - Protest songs about child labor, etc. during industrialization; took songs from vernacular to connect with audience & learn it quickly
 - Songs in the wake of Kent State massacre on May 4, 1970 when National Guard shot into crowd
 - Crosby, Stills, Nash, & Young felt guilty about making money on "Ohio"
 - Against Me!, "White People for Peace"
 - Ben Gracey: Artistic Impact of Vietnam Conflict on Jazz & Motown
 - Between 1959 & 1964, Americans thought everything would be OK & then the country suffered a nervous breakdown
 - Ben argues that the shift is primarily due to escalation in Vietnam
 - MLK's Riverside Church Speech (April 4, 1967)
 - Poor people & African Americans disproportionately affected by Vietnam

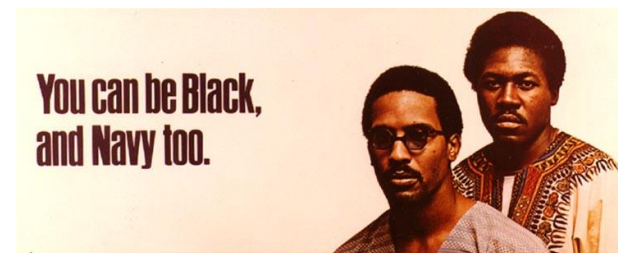


Photo # NH 76528-KN Recruiting Poster, 1972

- Connection between colonialism in Africa & American presence in Vietnam
- “It’s in there”: Play music & ask kids to find Vietnam in it
 - Stevie Wonder, “[Heaven Help Us All](#)” (1970)
 - Edwin Starr, “[War](#)” (1970) & “[Stop the War Now](#)” (1970)
 - The Temptations, “[Ball of Confusion](#)” (1970)
 - Marvin Gaye, “What’s Going On” (1971)
 - Dave Brubeck, “[Truth is Fallen](#)” (1971)
 - Revolutionary Ensemble, “[Vietnam 1 & 2](#)” (1972)
- Karen Helseth: Segregation & Protest Music
 - Official MS state film from 1960 (in first 6 minutes of [Soundtrack for a Revolution](#) (Netflix link; must be signed in)); “45% of MS is colored. This situation has brought problems”; segregation as a solution to that problem
 - Look at irony of “Mississippi Goddam,” in which lyrics don’t match aesthetic
 - Thought of Motown as effervescent, but discovered its depth
- Eric Lucas: Soul Jazz
 - Fantastic “Institute Overview” video that starts with “Let’s get dangerous”
 - What is black music? Feel or soul or groove (don’t necessarily notate)
 - Music & spirit of church
 - Gladys was 8 when started Gladys Knight & the Pips in church; Ray Charles, et al explaining their Gospel roots
 - Charles Mingus, “[Wednesday Night Prayer Meeting](#)” ([Blues & Roots](#), 1960)
 - Jimmy Smith, “[The Sermon](#)”
- Loren Preuss: Simplicity, Liberation, & Authenticity
 - Questions are simple; answers complex or nonexistent
 - Use questions like “What is politics?” in class
 - “It’s all about liberation from the status quo” was liberating to him; could make meaning of avant-garde
 - Asking “What is authentic” is like asking “What is real?”
 - Authenticity exists between both the artist & audience as they engage in dialogue
- David Robinson: “What I Learned,” a Jazz Piece
 - Said “Let’s get dangerous” in Swedish
 - Formed presentation as Jazz piece, introducing & restating A section
 - A lens goes both ways; can see audience as well
 - Writing “[Ode to the Pied Piper of Motown](#)” (early version of his still-developing poem)
 - Played Abbey Lincoln’s version of “[Strange Fruit](#)”
- Sharee Seal: Gospel
 - Sang Gospel “[Nobody Knows the Trouble I’ve Seen](#)”
 - Gospel music she comes from as a black woman
 - Black music timeless & is liberating, powerful experience that touches the souls of people that hear it; it is the heartbeat
- David Severin: Switchin’ It Up, DJ Style
 - Charles Mingus, “[So Long, Eric](#)”
 - [Oscar Brown, Jr.](#), “[40 Acres & a Mule](#)”
 - Inspired Spike Lee, Kanye West, & Jay-Z
 - Aretha Franklin, “RESPECT”
 - Ray Scott, “[Prayer for the Governor](#)” (written by Rick Fox)

- In response to Governor [George Wallace](#)'s segregation declaration in 1963
 - Here's the [text of the poem](#)
 - Gil Scott-Heron, "[The Revolution Will Not Be Televised](#)"
 - Bob Marley, "[Get Up, Stand Up](#)"
 - O'Jays, "[Give the People What They Want](#)"
 - Earth, Wind, & Fire, "[September](#)"
 - James Brown, "Say It Loud"
 - [Funkadelic](#), "[One Nation Under a Groove](#)"
 - [Art Blakey & the Jazz Messengers](#) are sampled on "[Rebirth of Slick](#)" by Digable Planets
- Commerce Group
 - Kat Breitbach: My Summer in Photos
 - Had everyone talk with someone else who they hadn't spoke with much about what they learned
 - Amiri Baraka, "[Somebody Blew Up America](#)"
 - Showed album art, Funk Brothers, Abbey Lincoln, Stevie Wonder (as compared to Justin Bieber)
 - Laura Butterfield: Collective Improv
 - [John Coltrane's Giant Steps](#) by Chris Raschka
 - Shared her art & poetry
 - Ashleigh Lalley: Bring in BAG
 - Motown's iconic status; learned about reach of artists & songwriters (e.g. Marvin Gaye playing drums)
 - Sound of Motown became the genre
 - Most lasting impact on her BAM
 - Info not included in most textbooks; lost movement
 - PowerPoint effect: integrates BAG & Motown photos
 - Charles Rosentel: 7 Lessons
 - Black music in popular culture has been defined in relation to a dominant white culture and modulated for white audiences since the days of minstrelsy and the Fisk Jubilee Singers
 - African Americans, while disproportionately accountable for creating popular culture, have been decidedly ambiguous about it
 - The music industry has historically exploited artists regardless of race, but has really screwed black artists
 - Some artists have asserted their own power and, when they fight for it, even own their music
 - Not all music has to be explicitly political to be political, and some music that seems political is deeply personal
 - Some brilliantly political music and thought have been forgotten, but some songs that were too dangerous for airplay in their day have still left an imprint on popular culture
 - The music may change, but the paradigm stays the same
 - Steve Schwartz: Radio DJs
 - [Jack the Rapper](#)
 - [Georgie Woods](#) "The Guy with the Goods" in Philly
 - Chicago station started by Chess Brothers called [WVON](#) for "Voice of the Negro"
 - In LA, [Magnificent Montague](#) claimed it was his birth name
 - Because he said "Burn, Baby! Burn!" on radio, was scapegoated for Watts Riot even though he urged restraint
 - Many poor families, especially in the South, but they owned radio

- Steve claims radio was the central institution of the movement, the “grapevine”
- King, Martin Luther, Jr. "Transforming a Neighborhood into a Brotherhood, Address delivered at the Annual Convention of the National Association of Radio Announcers." 8/11/67. Atlanta, GA



- Had given same [speech to real estate agents in San Francisco](#) the day before
- Kelsey Snyder: Degrees of Inspiration
 - Plays 6 Degrees of Separation with students using [Prezi](#)
 - Kids are 2 degrees away from Bill Clinton since Kelsey met Clinton & they're 3 degrees from JFK since Clinton met JFK
 - People of our generation experience Motown through Michael Jackson
 - Kids get to Michael through Usher, Neyo, Beyonce, etc.
 - Read [Moon Walk](#) by Michael Jackson
 - Michael [introduced Billie Jean at Motown 25](#)
 - Came up with dance night before in his kitchen
 - Moves came from the ones he did as a little boy
- Al Stith: More Questions Than Answers
 - How do we portray our identity through the arts?
 - Are we dishonest when we play someone else's music?
 - Is [Yo-Yo Ma](#) less Asian when he plays [Bach](#) on the cello? Musicians just love music
 - What happens when someone else takes our creation & claims it as their words
 - How do we know an artist's true intentions?
 - If music isn't commercially successful, is it worth preserving
 - [Mendelssohn](#) rediscovered Bach
 - What pieces will be rediscovered down the road?
 - Adults are the curators of *their* culture; youths will always embrace an element of the forbidden
- Critical Group
 - Danielle Asay: Crossover Artists
 - Supremes 1st Motown group to go to England; loved in England
 - When they transitioned from R&B, English fans were disappointed & wanted black music
 - “Baby Love” (1964) vs. “[Love Child](#)” (1968)
 - Integration at concerts didn't always carry over



- Paired Temptations with Supremes to bring black audience with Temptations together with white audience of Supremes in *TCB* show
- Anissa Barron: Listening with a Discerning Ear
 - Struck by differences growing up black & growing up white
 - “I’m amazed by what y’all don’t know”
 - Told friends that there were people here who never heard of *The Wiz*
 - Anissa said, “Who were the Carpenters?”
 - Didn’t know Abbey Lincoln
 - Even her mom didn’t know her, but just heard of her name
 - “Triptych” moved her the most
 - Embarrassed by movies that portray black people as drug addicts, but they were revolutionary roles
 - Louis Armstrong wasn’t a parody of himself, but himself
 - Anissa’s turn to expose her own children to various music just as she learned a lot about music from her mom
 - Feels like she could be a professor now; inspired
- Jesse Klausz: Identity & Jazz in the Cold War
 - Likes last name, but people get confused
 - Explains by saying he’s Hungarian even though he’s ½
 - Reinforces part of identity that’s a little bit different
 - Dad was refugee during [Hungarian Revolution in 1956](#)
 - Jazz played large role in Cold War
 - State Department sent a lot of Jazz musicians as Cultural Ambassadors, or “Secret Sonic Weapons,” to Soviet Union
 - Very successful & popular
 - “Voice of America USA” by [Willis Conover](#) produced in US, but broadcast in Europe, including in Soviet Union except when [Khrushchev](#) jammed it
 - Put on by State Department
 - Changed the way the world experienced Jazz
 - His Dad would have heard this program; only way to listen to Jazz
 - Conover: “[Jazz is a cross between total discipline and anarchy. The musicians agree on tempo, key, and chord structure but beyond this everyone is free to express himself. This is jazz. And this is America. That’s what gives this music validity. It’s a musical reflection of the way things happen in America. We’re not apt to recognize this over here but people in other countries can feel this element of freedom.](#)”
 - Conover: “[Jazz corrects the fiction that America is racist.](#)”
 - Brubeck & his wife produced [The Real Ambassadors](#)
 - Louis Armstrong: “They say I look like God.
Could God be black? My God!
If both are made in the image of thee,
Could thou perchance a zebra be?”
 - Brubeck intended it as satire, but Louis cried as he sang it
 - Whose voices get to be heard?

- Willis Conover gets a monopoly
- Frank Kovarik: Uncertainty is Liberating
 - Was here for New Negro Renaissance, 1919-1941
 - Theme was redefinition
 - Revelation was that 1959-1975 was redefinition part 2
 - Why do we have a question – “What is music?” – at the center of our Institute?
 - Because it’s recent & these issues are controversial
 - Liberating because it allows students to come up with own answers
 - Will teach hip-hop through question: “What is hip-hop?”
 - Popular culture matters because taste communities play a big part in people’s identities
 - Use of rappers in Bieber videos seem to sell him as authentic; What does that mean for his fans like Frank’s daughters?
- Anilise Lange: Balancing Individual & Society
 - Didn’t have the heart to tell mom that it’s not that impressive that she had all the moves down for “Stop! In the Name of Love”
 - Artists’ internal desires for self-expression vs. desires for commercial success
 - Her essential question for American Literature: “How does 1 balance the needs of the individual with the needs of society?”
- Angela Watson: How Do We React to Our Times?
 - Early said, “Pop music matters”
 - Marvin Gaye inspired by Bob Marley to have his music spark social change
 - Given set of keys to city of Washington, DC
 - Marvin: “I’ve often wondered what it will do when you get handed the keys to a city. I wonder if I can show it to a police officer when he stops me.” (Paraphrase)
 - PUSH Expo in 1972 organized around “What’s Going On?”
 - James Brown
 - Watched *The Night James Brown Saved Boston*
 - Brown maintained peace through televised concert night after MLK’s assassination
 - Brown: “In Augusta, Georgia, I used to shine shoes on the steps of the radio station WRDW. I think we started at three cents and then went up to five and six, never did get to a dime. But today I own that radio station. You know what that is? That’s black power.”
 - [U2](#)
 - “[Pride in the Name of Love](#)” a tribute to MLK
 - “[Sunday Bloody Sunday](#)” & “[Miss Sarajevo](#)”
 - [One Campaign](#)
- Gerald Early
 - Don’t make the mistake of [presentism](#) in history
 - Just because you live through a time, don’t assume you own it
 - In order to be fully human, “I have to be able to hear what you say”
 - Living through it is no guarantee that I understood what I lived through
 - Very important to always tell old people that everything must change
 - If not told that, will always want to live in past