

Music

Overview

Origins of more natural techniques in both music and dance, and the evolution of musical styles that we hear today. Oral tradition and social commentary: from the West African Griot to Rap and Calypso.

Identity Theme

Different generations express their identity in different ways and how we find out about our past.

Key Concepts

Music

- 1.2 a understanding the part music plays in culture
- 1.2 b exploring how ideas, experiences and emotions are conveyed
- 1.3 a analysing music, developing views and justifying opinions
- 1.3 b drawing on experience of a wide range of musical contexts and styles
- 1.5 a exploring expression in music

Citizenship

- 1.1 d exploring the roles of citizens and parliament
- 1.3 b exploring diversity in the UK
- 1.3 c considering interconnections between the UK and the rest of the world

English

- 1.1 b using range of texts
- 1.4 b connecting ideas, themes and issues
- 1.4 d analysing language to explore impact on audience

History

- 1.3 a explaining change and continuity.
- 1.6 b understanding why different interpretations exist

Section at a glance

Plantation music and dance such as The Ring Shout.

Features of secular and spiritual music – call and response and improvisation in particular.

Instruments: The fiddle from European folk; the fashioning of instruments; the banjo; the steel pan.

The Griot and oral tradition: how this continues in Rap and Calypso in particular.

The development of various musical genres that have the above features explored.

Music as rebellion.

Resources

- 30. Music Essay in 2 parts
- 31. Plantation music references
- 32. Hip Hop.
- 33. Jazz references
- 34. Programme cover for Blackbirds 1927

1. Music Essay Part 1 (resource 30) puts this aspect of heritage in context and could be used as an introduction.
2. Pupils can use the references on resource 31 (Plantation Music) to research the **Ring Shout**. This gives the opportunity to look at/discuss:
 - Features of the movement in the Ring Shout: movement was in a counter-clockwise direction and the crossing of legs was not allowed as considered unholy.
 - How music and dance were very much part of everyday life in the cultures from which the enslaved came, and how there was no such thing initially as secular music.
 - How Christianity was promoted to the enslaved and traditional worship and Islam were discouraged.
3. Looking at Ring Shout and other plantation music also introduces the different features that we now consider a common part of music today: use of **call and response; improvisation; vocal and instrumental slurs, cries, bends, the blues scale, falsetto, poly-rhythms and syncopation.**

Pupils can get more of a flavour of the time and the sounds (resource 31) and an understanding of how these features existed by:

- Reading about Congo Square, where the enslaved met to sing and dance on a Sunday. Pupils can read Cable's colourful account of the variety and description of the various instruments highlighting two points for exploration:
 - The fashioning of home made instruments;
 - The interchange of cultures: the popularity of the violin/fiddle with roots in European folk music.
- Discussing how fear of messages being passed through drums led to them being banned (as Cable mentions) and how the enslaved then just used their bodies, claps etc: Pattin Juba (<http://www.streetswing.com> provides description of this and related dances). This practice and the drums are considered to have been how syncopation and polyrhythms became more prevalent before crossing into European culture.

Development:

- How field hollers became work songs and, in later years, prison songs. Same thing also used in army songs: using call and response to **promote unity; rhythm to help work**. To listen to a work song go to: <http://historymatters.gmu.edu/d/5758>
- Pupils can then consider how the tradition of worship continued in the spirituals, also considered as deriving from field hollers, using call and response. How spirituals:
 - Were passed down orally, as slaves were not allowed to read or write. They were also not allowed to gather.
 - Were sung less at the end of slavery because they were associated with it.
 - Were considered to have **coded messages** about escape or meetings. (Some researchers dispute the idea that some songs contained escape messages because they believe the severe restrictions on the enslaved would have made this impossible.

4. Oral Tradition.

Pupils can:

- Research Griot/Griottes also known as Jali, Jeli, Gewel, Geserun (some West Africans do not like the name Griot because it does not appear in their language).
 - Their role as historians, advisors, genealogists, spokespeople-spreading the rulers' word, counsellors and mediators.
 - <http://www.timsheppard.co.uk/story/dir/traditions/africa.html>
 - Their profession usually passes through the family and particular surnames are associated with the profession.
 - Their instruments: Balafon, Kora and Ngoni. The Ngoni is considered to be the forerunner of the banjo. <http://www.coraconnection.com>
- Look at how the Griot's role is covered in British society today.
 - How do we find out about our history or preserve history through family trees, photographs?
 - Who acts as spokespeople for our rulers?
 - Who advises, counsels and mediates? Pupils can consider the roles of Relate, CAB, Think Tanks etc.
- Consider the meaning and skill in oral tradition; how rhythm can help us retain information.

5. Move on from the above to talk about lyrics with the class. Cable talks about the Calinda, how it mocked and commented. Styles that today particularly provide social and satirical comment:

Kaiso to Calypso: Pupils can research the origins of calypso, www.calypsoworld.org is a good introductory website. <http://cnx.org/content/ml1688/latest> has a module that goes through various elements.

- Instruments: the use of bamboo sticks, which were then also banned. The fashioning of everyday items into instruments, and the introduction of the steel pan in particular.
- Characters who brought Calypso to the attention of a wider audience in the UK such as Edric Connor (see General Resources for biog), Lance Percival, a Scottish comedian who sang the news in Calypso for 'That Was The Week That Was' and Cy Grant (see General resources) who used to open the Today programme, a news affairs programme in the 70's, with a Calypso song. www.cygrant.com.

Rap: Using resources 30 (Essay Part 2) & 32 (Rap), pupils can look at how rap has developed, looking at lyric subject matter and styles and also consider:

- Use of call and response with the audience.
- Territorial differences in styles.
- **Other musical forms** that have developed such as Grime etc.

6. **Other musical routes** for pupils to explore features, social comment, resistance/ rebellion, folkloric elements in music and relate them to their own tastes:

Mento to Ska to Reggae – www.mento.com

The Blues/Ragtime/Jazz see resource 33 as starter for research. The ragtime article talks about how the syncopated beat was considered exciting by the youth and threatening for polite society because it 'evoked a strong connotation to the 'low class' Negro music found in brothels and saloons' From: Library of Congress 'History of Ragtime'

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200035811/default.html>

Pupils can also look at Florence Mills (General Resources biog) who came to the UK and became a star with the production Blackbirds (see resource 34).

Gospel: Pupils can explore the evolution of gospel and compare with Spirituals:

- Gospel more subjective than spirituals, which were more group orientated and had more biblical content.
- The Spiritual is acapella.
- Gospel is more related to blues, although the spiritual does use bent tones occasionally.

Rock 'n' Roll: How more affluence, the spread of Jukeboxes and radio (in cars also), and the desire of young people to distance themselves from previous generations taste made Rock 'n' Roll a hit.

One of the most significant aspects of this slave trade was its lasting impact on the music forms of the United States (and by extension, the whole Western musical canon) in the twentieth century.

The roots of much of what is designated 'Popular music' in the Western world – Pop, Rock, R 'n' B (Rhythm and Blues), Hip Hop, Soul, Reggae in it's myriad forms – can be traced back through the twentieth century to the songs and rhythms of the slaves and further back to the musical forms of the West coast of Africa.

The Blues are probably the most significant link between the field songs of the slaves working the plantations and the modern musical styles already mentioned (including Jazz). The musical DNA of the 'call and response' style songs slaves would sing, whilst working the fields, is to be found in African 'work songs': fused with the harmonics of European music and sang over instruments such as the Diddley-bow (a one-stringed instrument) and the banjo (both instruments with an African heritage) they gave birth to the Blues. ('Blues' refers both to a sadness or melancholy and also the singing or playing of a note slightly lower in pitch than that of the major scale for expressive purposes – a style common in both African and English folk music). Another influence on the Blues' development were 'spirituals' – a choral style born of traditional church Hymns sung by slaves at religious meetings and whilst working.

The history of the Blues as a fully-fledged musical style can be traced at least to the beginning of the twentieth century (in 1912 Hart Wand's 'Dallas Blues' became the first copyrighted Blues composition). Along with Ragtime (originally a dance style from the Red-light districts of cities like St.Louis with it's roots in 'jigs', Marching music and the polyrhythms of African music) the Blues went on to help inform the creation of Jazz. Artists like the legendary Jelly Roll Morton (a native of New Orleans and one of the originators of Jazz) played both Ragtime and Jazz and helped promote both styles by moving from the South to Chicago and then to New York.

The Blues went on to influence most modern genres of music, notably R 'n' B and Rock and Roll and in turn these led to the creation of modern genres such as Hip Hop (many of the 'breaks' – the instrumental passages in records that were jammed together through 'cutting and scratching' - used by DJ's like DJ Kool Herc and Grandmaster Flash in their sets were from 'Rock' records).

Whilst the roots of Rap can also be found in the 'call and response' of slaves in the plantation fields it also has an antecedent in the oral tradition of African griots. The griots were (and still are) the original wandering poets of West Africa, entrusted with knowing the songs and stories of their people. Although popularly known as 'praise singers' they are also capable of extemporizing on any number of subjects, from gossip to current events and their wit can be devastating. From the Sugarhill Gang's 'Rapper's Delight' to Jay Z's '99 Problems' there are traces of the griots' art. 'Rapper's Delight' may have been the first Rap record to make the charts (though that distinctive style is also to be found on the earlier 'King Tim III (Personality Jock)' by the funk band The Fatback Band) but a proto form of Rap had been heard on the streets of Harlem, Brooklyn and the Bronx since the late 1960's: the Last Poets were a groundbreaking group of singers and musicians – formed in 1968 -who recorded their self titled debut album in 1970. As critic Jason Ankeny has noted: "With their politically charged raps, taut rhythms and dedication to raising African-American consciousness, the Last Poets almost single-handedly laid the ground work for the emergence of hip-hop." Latterly the remaining Poets and their distinctive vocal stylings have cropped up on records from Common and (the Wu-Tang Clan affiliated group) Black Market Militia - and more recently on Nas' controversial 'Untitled' album. (It's interesting to note that whilst the Last Poets debut album in 1970 contained songs such as 'Run, Nigger', 'Niggers Are Scared of Revolution' and 'Wake Up, Niggers', Nas was forced to concede to Record Company pressure and change the name of his album from 'Nigger' to 'Untitled': 143 years after the Abolition of Slavery in the United States and the scars left by the slave trade are still an un-resolved issue in America.)

The links that bind slavery and the development of music in the post-African diaspora communities of the Americas have clearly defined the soundscape of the modern world in the twentieth century and continue to into the twenty-first. The roll call of genres, Blues, Jazz, R 'n' B, Hip-Hop, Reggae, Soul, Rock and the names of each genres finest exponents, Jelly Roll Morton, Duke Ellington, Louis Armstrong, Charlie Parker, Miles Davis, Wynton Marsalis, Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Dinah Washington, Nina Simone, Aretha Franklin, Diana Ross, Whitney Houston, Mary J. Blige, Beyonce, Robert Johnson, Howlin' Wolf, Muddy Waters, Bo Diddley (who took his name from the Diddley-Bow), B.B. King, John Lee Hooker, Jimi Hendrix, Marvin Gaye, Otis Redding, Gil Scott Heron, Last Poets, DJ Kool Herc (who introduced the Jamaican DJ style of talking over records to the New York area), Afrika Bambaataa, Run DMC, Grandmaster Flash, KRS 1, Nas, Missy Elliot, Jay Z, Lee Scratch Perry, Coxsono Dodd, Bob Marley, John Holt, Burning Spear, Sizzla – the list is as endless as it is great – influenced and inspired generations of budding musicians – both black and white. Without Robert Johnson – no Led Zeppelin; without Last Poets – no Eminem. Without Ike Turner and a thousand others – no Elvis Presley, no Beatles, Rolling Stones, Kings of Leon or White Stripes. At the end of this chain of connections one is left with an over-riding question: what would the World sound like if there had been no Slave trade?

Plantation Music

THE RING SHOUT

Former slave Silvia King recalling how she and other slaves on a Texas plantation used to sneak to attend church in the woods describing the ring shout:

Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938

<http://lcweb2.loc.gov/ammem/snhtml/snhome.html>

Search for Silvia King (Ex slave stories, Texas)

Northern teacher, missionary, and planter writing about the Ringshout:

The black man of the South, and the Rebels: or, The characteristics of the former, and the recent outrages of the latter. By Charles Stearns, an eye-witness of many of the scenes described.

Author: Stearns, Charles W. (Charles Woodward), 1818-1887.

Collection: **Making of America Books**

<http://quod.lib.umich.edu/m/moa>

Search for black man of the South and go to pages indicated: Page 370B has image of dancers, Pages 371 & 372 he writes about 'shouting'.

Listen to a ringshout

<http://historymatters.gmu.edu/d/5759>

A modern site which has description of how to do the Ringshout:

www.ringshout.org

CONGO SQUARE

This article describes eloquently the different instruments e.g. jaws of animals etc., the atmosphere, as well of some of the dances: Pattin' Juba, Bamboula and the Calinda.

Extract:

'THE booming of African drums and blast of huge wooden horns called to the gathering. It was these notes of invitation, reaching beyond those of other outlandish instruments, that caught the Ethiopian ear, put alacrity into the dark foot, and brought their owners, male and female, trooping from all quarters.'

Creole Slave Dances: The Dance in Place Congo, by George W. Cable: pp. 517-532. The Century; a popular quarterly. Volume 31, Issue 4 The Century Company Feb 1886

Cornell University Library website in Making of America collection.

(MOA) <http://cdl.library.cornell.edu>

THE BANJO

'If the fiddle was the primary contribution to American music from northern Europe, the banjo was the primary contribution from Africa.' From: [http://](http://www.pbs.org/americanrootsmusic/pbs_arm_ii_banjo.html)

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TEN SONGS THAT CHART THE DEVELOPMENT OF RAP FROM STREET CORNER POLITICS TO BLOCK PARTY JAMS TO WORLD WIDE SUCCESS:

'When The Revolution Comes' The Last Poets

Taken from their eponymous 1970 debut album this track – along with the rest of the album – sees The Last Poets take their street poetry, taut syncopated rhythms and radical political stance into the US Top Ten. Almost unequivocally the birth place of modern Hip Hop.

'The Revolution Will Not Be Televised' Gil Scott Heron

Originally a B-side (to Gil's first single 'Home Is where The Hatred Is', 1971), this indictment of both Black and White America highlights a growing dis-enchantment with the American Dream following the Vietnam war, the end of the Hippie era, the assassination of Martin Luther King and the subsequent riots in the USA. Much like The Last Poets this is a stepping stone in the evolution of a proto-Rap style. Radical and brilliant with it.

'Rappers Delight' The Sugarhill Gang

The first true Rap hit (though 'King Tim 111 (Personality Jock)' by the Fatback Band features the first rap on Record and does pre-date 'Rapper's Delight' by some months). A Top 40 hit in the US, the first accredited Rap record to go Gold, 8 Million copies sold world-wide... 'Rapper's Delight' took Rap from the street corners and Block parties of the Bronx and Harlem and exported it to the World. A genre is born...

The New Rap Language Spoonie Gee and The Treacherous Three

Released in 1980 on the influential Enjoy label this record has it all and is really one of the best examples of the 'old school' featuring many rappers who would go onto make a name for themselves, Spoonie Gee, Kool Moe Dee, Special K and Pumpkin. Just simply a joyous example of the art of rap in its early days.

The Message Grandmaster Flash and The Furious Five

Released in 1982 on the legendary Sugar Hill Records label (who also released 'Rappers Delight' by The Sugarhill Gang in 1979 – the record that put rap on the map). Perhaps the record that changed the face of Hip Hop with it's slow beat and it's incisive Rap – courtesy of Melle Mel – that highlights the reality of life in the ghetto.

Sound of Da Police KRS One

KRS One is one of the most respected rappers of his generation being both political and powerful on the mic. This song draws a line from the 'overseers' of Slaves in the plantations and the 'Officers' of the modern day Police force in the 'ghetto'.

Hard Times Run DMC

Run DMC are undoubtedly legends in the Hip Hop world and this 1983 release catches them at their Old School finest. Their look alone – shell-toe Adidas, tracksuits, Cazal sunglasses and leather jackets – helped Rap style go Global.

Fight The Power Public Enemy

Public Enemy were the first Hip Hop group to have a political and cultural stance that was central to their act. Innovative production techniques, brilliant delivery and an incisive, no-hold barred delivery make Public Enemy immortals of Hip Hop. Just listen to the lyrics on this song...

Say No Go De La Soul

De La Soul added a touch of wit and surrealism to what, in 1988, was becoming a stagnant Hip Hop scene. Intelligent and weird - this paved the way for the emergence of more left-field Rap sub-genres and Jazz-rap. A great cut from the an album universally lauded as a masterpiece, '3 Feet High and Rising'.

Microphone Fiend Eric B & Rakim

Rakim is the Rappers Rapper and along with DJ Eric B produced some of Hip Hop's classic cuts - including 'I Know You've Got Soul'. Rakim probably represents a turning point in the development of the 'flow' (the delivery of a rap) within Hip Hop - something that would become extremely important as the genre evolved from basic 'Party' lyrics to a far more conscious approach (in some of it's strands).

TEN CLASSIC HIP HOP CUTS (IN NO PARTICULAR ORDER)

Top Billin'	Audio Two
La Di Da Di	Doug E Fresh and Slick Rick
Electric Relaxation	A Tribe Called Quest
Gossip Folks	Missy Elliott (feat. Ludacris)
Strictly Business	EPMD
Lighters Up	Lil' Kim
Runnin'	The Pharcyde
Flava In Ya Ear	Craig Mack
Through The Wire	Kanye West
Straight Outta Compton	NWA
It Ain't Hard To Tell	Nas
Feelin' It	Jay-Z
Stan	Eminem

- 1897** Storyville, New Orleans, French Quarter Buddy Bolden, George Brunies Basin Street Frankie Dusen
- 1912** Original Creole Orchestra, Freddie Keppard, Bill Johnson, Sidney Bechet. Creole Jazz Band, Chicago Joe Oliver Louis Armstrong San Francisco Kid Ory, Jelly Roll Morton
- 1917** Original Dixieland Jazz Band
- 1920ish** Blues, Blind Lemon Jefferson, Leadbelly, T-Bone Walker
- 1923** King Oliver's Creole Jazz Band, Jimmy Noone, Earl Hines, Louis Armstrong. Wolverine Orchestra, Bix Beiderbecke and Hoagy Carmichael, "Riverboat shuffle", Blues singers Ma Rainey with Tommy Dorsey. Chicago, "Zulu Ball", Louis Armstrong.
- 1923** Doc Cook and his Dreamland Orchestra, Freddie Keppard, Johnny St Cyr.
- 1924** Recording sessions, Louis Armstrong and Mrs. LA.
- 1925** Hot Fire recordings, St Cyr and Johnny Dodds, Red Hot Peppers Band, Jelly Roll Morton.
- 1926** "Someday Sweetheart", J R M.
- 1927** Recording: "Cootie Stomp" Jimmie Blythe, The Sunset Café, L Armstrong bandleader Fletcher Henderson Orchestra, Jimmy Harrison, Cotton Club, New York, Duke Ellington, "Mood Indigo", "Creole Love Call"
- 1928** Paul Whiteman Band, Bix Dorsey.
- 1929** "Nobody knows you when you're Down and out", "I shall not be moved", Bennie Moten Band, Count Basie.
- 1930** The Swing era
- 1931** Paul Whiteman Orchestra, Mildred Bailey, Jack Teagarden "Beale Street Blues"
- 1934** Harlem, Ella Fitzgerald
- 1935** "Ain't Misbehavin'", "Honeysuckle Rose", Fats Waller.
- 1936** Benny Goodman Band, Swing, Lionel Hampton
- 1940** Carnegie Hall, Louis Armstrong with Billie Holiday.
- 1941** Goodman's first mixed band, Big bands begin to play, Dizzy Gillespie, Cab Calloway, Bebop began, Charlie Parker, Thelonious Monk, Sarah Vaughan.
- 1949** Blues, B B King, "Woke up this morning", "Whole Lot of love".
- 1950'ish** Progressive, Cool jazz, Stan Kenton, Woody Herman, Dave Brubeck.

UK:

Leslie 'Hutch' Hutchinson, Winifred Atwell ('Black And White Rag', the signature tune of BBC's 'Pot Black' snooker programme for several decades). Edmunda Ross Band's 'The Manchester United Calypso' (inspired by their 1955/56 championship win), Gary Williams, Emille Ford.

THE MAGAZINE-PROGRAMME

No 603

TITLE REGISTERED

Tuesday Matinee

14 Sept 1926



LONDON PAVILION.

PROPRIETORS: THE LONDON PAVILION, LTD.
MANAGER: FRANK GLENISTER

CHARLES B. COCHRAN

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FLORENCE MILLS

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LEW LESLIE'S

"BLACK BIRDS"

with

JOHNNY HUDGINS

And an *All Star Cast of Colored Artists*

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PROGRAMME

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4^{D.}

Programme for Black Birds 1927