Uses of Music
Religious
Patriotic
Ritual (graduation, parades, football games, etc.)
Entertainment (dances, movies, TV, ballet, opera, concerts, etc.)
Courtship - music plays a part, ritualistic or not, of courtship in most cultures
Medicinal - Music Therapy

Cultural aspects
*Popular music* (rock, rap, country, pop, etc.) - any type of music that is sold to the public as a commodity and is meant to appeal to the largest possible segment of society

*Folk music* - created largely by untrained musicians; reflects culture through use of traditional scales, rhythms, lyrical content. American folk music contains elements of mother country - Irish, African, French (Cajun), Mexican.

*Art Music, Classical Music, Serious Music* - music that reflects an historical tradition, composed and performed by highly trained musicians. Art music of other countries sounds strange to our ears because we can not relate to its basic use of instruments, scales, etc. or its historical and cultural traditions.

Perception of Music
We appreciate music on different levels.
Cultural Conditioning - We appreciate what we have been taught to appreciate. Major influences are parents, later peers.

*Sensory Level* - reaches us through sense of hearing, appeals to *kinesthetic sense* (the sense of movement)

*Associative Level* - imagination and memories, film and television scores. Associative level appeal is utilized by advertisers. Personal symbolism - sad or happy memories are associated with songs.

“*Musical” or Intellectual Level* - few people reach this level. Requires knowledge of music in analytical terms.

*Program music* - instrumental music with a literary or pictorial idea attached to it
*Absolute (Abstract) music* - instrumental music with no meaning attached to it
ELEMENTS OF MUSIC

Pitch
Standard tuning pitch - A-440
Lowest, highest audible pitch perceived by humans 12 - 20,000 Hz
Softest sound - limited by bodily noise   Loudest sound - 150 db
Notation - Guido d’Arezzo invented staff, do-re-mi syllables
Melody - a series of individual notes heard as a coherent unit
Chord - group of notes sounding simultaneously, heard as a unity
    Triad - 3-note chord
Arpeggio - a chord played as individual notes
Harmony - a logical series of chords
Scales - major, minor
Diatonic scales have 2 types of intervals - half steps and whole steps. the major scale is a diatonic scale
    1 1 ½ 1 1 1 ½ - the pattern of whole steps and half steps in a major scale
Music that revolves around a central pitch or chord is called *Tonal Music*

Duration
pulse or beat - the basic rhythmic unit
tempo - the rate of the pulse
meter - the grouping of beats into groups of 2, 3, 4 or other units
rhythm - the division or combination of beats into individual notes

Timbre - the type of sound used to convey a musical event
Complex sounds are made up of many simple sounds in different ratios which change over time
Instruments
    Woodwind (flute - the highest pitched woodwind, oboe, clarinet, bassoon - the lowest pitched woodwind, saxophone)
    Brass (French horn, trumpet - the highest pitched brass, trombone, tuba - the lowest pitched brass)
    Percussion (snare drum, tympani, xylophone, vibraphone, cymbals, gong)
    Strings (violin, viola, cello, bass)
    Keyboards (harpsichord, piano, organ, synthesizer)
    Harp
    Fretted instruments (guitar, electric guitar, electric bass, banjo, ukulele)
**Dynamics** - the volume level of a musical event
Italian is generally considered to be the international language of music.

- $p$ - piano - soft
- $f$ - forte - loud
- $mp$ - mezzo piano - medium soft

* crescendo - to gradually grow louder; *decrescendo* - to gradually grow softer

**Texture**
Monophonic (monophony) - a single, unaccompanied melodic line. Gregorian chant is an example of monophony.

Heterophonic (heterophony) - several versions of the same melody performed simultaneously. Many ethnic and primitive musics are heterophonic.

Homophonic (homophony) - a primary melody with secondary accompaniment. Most popular music utilizes a homophonic texture.

Polyphonic (polyphony) - two or more interdependent melodies sounding simultaneously. Most music composed between 1400-1750 is polyphonic.

**Form** - the structure of a musical work
We try to perceive patterns in our world
Music in which we cannot discern patterns is strange to our aesthetic sense. Repetition and return to the familiar makes music coherent.

Repetition is basic element of pop music. Inexact repetition is basic element of classical music until the 1900’s. Classical music is built upon manipulation of patterns within patterns.

Common forms:
Theme and Variations
Song - a distinct musical form in which a poem is set to music
- Strophic Song AAA
- Modified Strophic Song AABA (commonly used in popular music)
- Through-composed

Rondo form - ABACA, ABACABA
Sonata form - used in piano sonatas, symphonies, string quartets, other works from 1750-present
- Multiple movements - Fast, Slow, Minuet (3/4 time, medium tempo), Fast
  The first movement is said to be in *sonata allegro form.*
TEST 2

MUSICAL ERAS

Medieval 900-1400
Renaissance 1400-1600
Baroque 1600-1750
Classical 1750-1800
Romantic 1800-1900
20th Century Pre-War 1900-1950
Contemporary 1950-present

ANCIENT MUSIC
All music before 900 AD is referred to as Ancient Music.
Jubal is the first musician mentioned in the Bible. He is named as the Great-great-great-great grandson of Cain and the “father of all such as handle the harp and pipe.”
The oldest surviving notated music is the Hurran Cult Song from ancient Ugarit (called the Hittites in the Bible) - 1400 BC
The book of Psalms are the texts to pieces sung in the temple in Jerusalem.
There are several examples of music from ancient Greece and very few examples from Ancient Rome
Pythagoras – Ancient Greek mathematician and music theorist who described the Greek modes
Examples:
Hittite Hurran Cult Song from Ancient Ugarit (1400 B.C.)
Greek First Delphic Hymn to Apollo (130 B. C.)

MEDIEVAL ERA (900-1400)
Theocentric (God-centered) world view
Medieval music developed from existing Jewish chant
Earliest composers of “notated” music were generally anonymous monks
Guido d’Arezzo - 11th century theorist, teacher - invented staff, Guidonian hand, Do-Re-Mi syllables
Vocal music predominates - Music used in celebration of the Mass is some of the earliest notated music in Medieval era. Gregorian Chant is style of music found in the mass
The Mass: Ordinary - text which is the same in all Masses
Proper - text which changes for each Mass
Monophony - a single, unaccompanied melodic line, is found in the first half of the Medieval era
Polyphony - addition of a second or third melodic line
Composers included Leonin, Perotin, Machaut
Secular Music includes troubadour songs
Examples:
Anonymous Gregorian Chant: Mass for Christmas Day - *Kyrie*
Pérotin (1190-1225) 3-voice Polyphony: *Alleluia, Nativitas*

**RENAISSANCE ERA (1400-1600)**
Renaissance means “rebirth”
Anthropocentric (man-centered) rather than Theocentric (God-centered) world view
Power shifted from church to courts
Ancient Greece & Rome looked at as models
Opportunities for music - marriages, court chapels
Art glorified man in perfect form, without blemishes
Harmony - triad established as basic sound
Polyphony becomes most used texture

Growth of instrumental music
- Lute (guitar-like instrument played with quill or fingernails), harpsichord, organ
- Indoor (soft) and outdoor (loud) instruments - the “racket” was an outdoor instrument

Renaissance secular vocal music included the madrigal, carol and the ballet, which used “nonsense” syllables

Examples:
Josquin des Prez (1440-1521)  *Absalon, fili mi*
Thomas Morley (1557-1602)  *Ballett: Sing We and Chant It*
Giovanni Gabrieli (1553-1612)  *In ecclesiis*

**BAROQUE ERA (1600-1750)**
*Kapellmeister* court conductor, town music director

Rhythm - push towards first beat
*Tonal system* replaces modal system
Modern system of tuning becomes standard

Baroque forms
Opera ("works") - originated in Florence, c. 1600 under Vincenzo Galilei
- Aria - song-like melodic style used to exhibit singer’s skills and/or to develop character
- Recititative - declamatory melodic style used to develop plot and/or present dialogue

Cantata - religious music featuring soloists, chorus, instrumentals; important in German Lutheran services
Oratorio - similar to opera, but no costumes or staging
Concerto grosso - a work for small group of soloists and orchestra in 3 movements (fast-slow-fast)
Fugue - an instrumental work in which a theme is passed from instrument to instrument

ANTONIO VIVALDI (1678-1741), Italy
Music director at Ospitale della Pietà (a girls’ orphanage) for 36 years
Highly prolific composer

GEORG FREDERIC HANDEL (1685-1759), Germany
Forced into law by barber father. Switched to music after father's death. Played violin in opera orchestra, later harpsichordist (conductor)
Worked for King George I of England
Well-traveled, cosmopolitan composer who wrote in every form in the Baroque Era, including 40 operas, 25 oratorios

JOHANN SEBASTIAN BACH (1685-1750), Germany
Raised by older brother after being orphaned. Trained as church organist.
Had 20 children, many died in infancy.
Kapellmeister at Church of St. Thomas in Leipzig
Great consolidator, not innovator
Works for harpsichord, organ, solo strings, orchestra, cantatas (over 200), two Passion settings, B minor Mass, Art of Fugue, Musical Offering, Well-Tempered Clavier

Examples:
Antonio Vivaldi
Georg Frederic Handel
Johann Sebastian Bach
Concerto for 2 Trumpets and Strings in C Major
“For Unto Us” from Messiah
Brandenburg Concerto #5 in D, Movt. 1

CLASSICAL ERA (1750-1800)
American Revolution, French Revolution, Industrial Revolution led to rise of middle class
“Age of Enlightenment” - Scientific “rational” thought in economics, physics, etc.

Interest of Greek ideal of democracy resulted in Greek revival in architecture, Greek meter and style of poetry, expository instead of sentimental prose, middle class subjects in novels, Greek and Roman themes in paintings

The primary emphasis is placed on structure and form rather than on the development of a personal style.
Music starts to move out of courts.
Middle class formed new audience; construction of concert halls, opera houses
New instruments - piano (pianoforte), clarinet
Mannheim orchestra set standard for players in Europe
Use of a conductor becomes standard
Standard classical orchestra includes woodwinds, horns, strings

Texture - melody supported by harmony (homophonic); polyphony avoided
Melody - more memorable, “motivic”, symmetrical
Harmony - tonic/dominant, used structurally
Piano replaces harpsichord as main keyboard instrument

Classical Forms
Symphony - 4 movement work for orchestra in sonata form
Concerto - work for soloist and orchestra in sonata form
Solo sonata
String quartet - work for 2 violins, viola, cello in sonata form

JOSEF HAYDN (1732-1809), Austria
Kapellmeister at Esterhazy court in Eisenstadt, near Vienna
Widely published and performed (including New York), honorary degree by Oxford University.
104 symphonies, over 80 string quartets, operas

WOLFGANG AMADEUS MOZART (1756-1791), Austria
As a child, he toured Europe with his sister
Could play a work after hearing it once
Composed over 600 compositions in all forms

Examples:
Josef Haydn Symphony #104 in D Major, Movt. 1
Wolfgang Mozart Piano Concerto #23 in A Major, Movt. 1
Queen of the Night Aria from The Magic Flute
TEST 3

ROMANTIC ERA (1800-1900)
Freedom of expression dominates form
Interest in fantasy, exotic locales
Growth of orchestra (20-60/Classical, 100+/Romantic)
Development of virtuoso techniques, esp. Piano and Violin
Tempo - pulse is obscured through use of *rubato* - the speeding up and slowing down of pulse
Freelance composers

Romantic forms - symphony, program symphony, overture, incidental music, symphonic poem, art song, song cycle
New instruments - English horn, contrabassoon, valved brass instruments, percussion section

LUDWIG VAN BEETHOVEN (1770-1827), Germany
Alcoholic father, mother died of syphilis, one of 7 children, four died early
Father wanted him to be the next Mozart
Studied with Haydn, Salieri
Transitional figure between Classical and Romantic Eras
Compositions include 9 symphonies, 11 overtures, incidental music for plays, violin concertos, 5 piano concertos, 30 piano sonatas
Beethoven’s music reflects his personality, his thoughts on his philosophy of life, his reactions to his deafness - started when he was 28, total by 1820.

ROBERT SCHUMANN (1810-1856), Germany
Wanted to be piano virtuoso until he ruined finger.
Married Clara Wieck (daughter of his piano teacher) - met when he 18, she 9
Nervous breakdown 4 years after marriage.
14 years later, attempted suicide by throwing himself into Rhine, self-committed to asylum.
Died 2 years later. Clara survived him 40 years.

FRANZ LISZT (1811-1886), Hungary
Considered to be the greatest pianist of his day.
At age 36 he quit performing to be composer, court conductor for Grand Duke at Weimar.
In 1861 he left Weimar to go to Rome for religious studies (age 50)
In 1865 he became a monk
RICHARD WAGNER (1813-1883), Germany
One of the most controversial composers in history. His operas and artistic philosophy influenced musicians, poets, playwrights, painters.
Was sure of his place in history. Ruthless. Strongly German nationalist, anti-Jewish.
Designed opera house in Bayreuth, funded by King Ludwig of Bavaria and donations from Wagner fan clubs.
Thought that all arts (music, drama, dance, painting) should be combined, controlled by one individual

CLAUDE DEBUSSY (1862-1918), France
*Impressionist* composer
Studied at Paris Conservatory
Influenced by oriental music
Attempted suicide of mistress and first wife
Descriptive titles of music, but usually no program
Stress on tone color, atmosphere, improvisatory quality

Examples:
- Ludwig von Beethoven: Symphony #9, Movt. 4
- Robert Schumann: *Frauenliebe und Leben*, #4, 5
- Franz Liszt: *Six Grand Etudes after Paganini*, #3: “La Campanella”
- Claude Debussy: *Prelude to “The Afternoon of a Faun”*

20TH CENTURY PRE-WAR (1900-1950)
Radical changes in science, politics, art: Darwin, Freud, Einstein, Marx, photography, phonograph, Picasso (distortion), Kandinsky (abstract)
New approaches to pitch, rhythm, timbres
Each new work embodies a new system of organization. In past, composers relied upon listener’s awareness - conscious or not - of general principles. 20th century music sets up new rules for each composition, sometimes within a single composition.
Different composers sometimes seem to use different languages
New timbres - growth of percussion section, vibraphone, xylophone, marimba, exotic instruments; melodic brass, use of mutes, glissando, sul ponticello, fluttuotongue, harmonics, typewriters, sirens, automobile brake drums, Theremin
New chord structures - two or more chords at once, chords built on structures other than triads
The phonograph is the most important technological development in history of music. Changed society from a culture of music producers to a culture of music consumers.
IGOR STRAVINSKY (1882-1971), Russia
Most influential composer of 20th century; created works that were instantly added to the standard repertoire.
Born in small town near St. Petersburg, Russia. Father was opera singer.
Studied law at University of St. Petersburg
Commissioned by Sergei Diaghilev, director of Ballet Russe to write ballet
May 29, 1913 - La Sacre du Printemps (The Rite of Spring) premiered in Paris, riot followed

ARNOLD SCHOENBERG (1874-1951), Austria
1908 abandoned tonality, emancipation of dissonance
1921 invented 12-tone system. - mathematical manipulation of pitches. Moved to U.S., taught at UCLA, lived few blocks from Stravinsky.
Sprechstimme (speech-voice)
Expressionism - Reaction against French Impressionism.
Whereas Impressionism depicts outward appearances, Expressionism depicts inner feelings of human psyche. Rejected “prettiness”, preoccupied with death, anguish, conscious attempt to shock audience

BÉLA BARTÓK (1881-1945), Hungary.
Father died when Béla was 7, mother was itinerant schoolteacher, taught him piano.
1907-1934 taught piano at alma mater, Budapest Academy of Music.
More popular as pianist than composer in his lifetime.
Authority on peasant music of Magyars, Rumanians, Slovaks, Turks, Arabs of North Africa.
Strongly influenced by folk music. Felt that scales used for folk melodies as well as changes of meter could be adapted to create a contemporary style. Bartók felt that folk music originated in, and was, the ultimate expression of the “soul” of a people.

AARON COPLAND (1900-1990), Born in Brooklyn of Russian-Jewish parents.
Discovered music by self, not pushed by parents.
Studied with Nadia Boulanger in Paris.
Early 1930’s wrote serious, highly dissonant works
Great Depression brought on change of style. Anti-elitist, more accessible. Simplified style, used jazz, cowboy songs, folk tunes in order to reach wider, “common” audience
Texture is transparent, simplified harmonies, tonal, percussive orchestration.

Examples:
Igor Stravinsky
Arnold Schoenberg
Bela Bartok
Aaron Copland

Le Sacre du Printemps, Part 1, Excerpt
Pierrot Lunaire, #1
Music for Strings, Percussion and Celeste, Movt. 3
Fanfare for the Common Man
CONTEMPORARY (1950-PRESENT)

World War II, advances in technology, and rejection of the past led to redefinition of music

Major developments:

1) Use of the element of chance in the composition and performance of music.
2) Use of technology led to the development of electronic music.
3) Increased use of twelve-tone system, including the extension of techniques into the organization of other dimensions of music - serialism.
4) Composition of music in which tone color, texture, dynamics and rhythm are as important as pitch - liberation of sound.
5) Use of mixed-media, theatrical elements.
6) Return to tonality in Minimalist and Neo-Romantic music.
7) Computer music.
8) Postmodernism – a mixture of musical styles and cultures.

Composers move from style to style, sometimes within a work - influence of Ives. Freedom of rhythm, pitch, led to developments of new notation, graphic scores, proportional notation.

Use of new pitch resources (microtones, new scales, tone clusters)

Unconventional instruments and techniques.

Serialism - the extension of 12-tone techniques to all elements of music. Total serialism leads to random sounding music, but each note, tone color, rhythm tightly organized.

PIERRE BOULEZ (1925- ), France
Director of New York Philharmonic in 1970’s after Leonard Bernstein; well-recorded conductor. Winner of 26 Grammys
One of first serialist composers
Former Director of IRCAM, Paris
Highly complex, “intellectual” music
Boulez feels that a work is never complete; constantly revises works

KRYSZTOF PENDERECKI (1933- ), Poland
Late 1950’s avant-garde emerged in Poland after revolt against Stalinism. Serialism, electronic music, etc. possible.
Studied music privately, then at University of Cracow, graduated in 1958.
1959 won first, second and third tie in composition contest sponsored by Polish Union of Composers
Early music explores sonic capabilities of traditional instruments
Later works are in Neo-Romantic style
JOHN ADAMS (1947-)

Minimalism - Attempt to capture audience. Reaction against “elitist” serial music. Serial music was too complex for listener, unpopular with many musicians, difficult to perform w/expression, cold.

Simplification of harmonic, melodic concepts, return to tonality, return to feeling of pulse.

Trance, hypnotic, related to transcendental meditation. New Age, pop music influenced by minimalist music. Terry Riley, Steve Reich, Philip Glass, John Adams

Examples:
Pierre Boulez
Krzysztof Penderecki
John Adams

Anthemes II
De Natura Sonoris No. 1
Credo
Phrygian Gates
AMERICAN POPULAR MUSIC INFLUENCES

Tin Pan Alley/Broadway
African-American
English/Irish

TIN PAN ALLEY/BROADWAY
Minstrel shows (1840’s) used set performers; included a middle section (olio) which used rotating acts
1843 - Virginia Minstrels (NY) included Dan Emmett - composed Dixie
Christy’s Minstrels featured Stephen Foster songs
After Civil War, black troupes started; with performers continuing tradition of performing in blackface
Phonograph - 1877 Thomas Edison
Operettas - short comic opera meant to appeal to popular audience; used opera singing style
American music publishing centered at Tin Pan Alley in theatre district of New York
Music publishers were originally salesman - Marks sold buttons; Fiest sold corsets; Witmark sold water filters
T.B. Harms (1880’s) solicited vaudeville performers to sing works he published; “Song Stooge” planted in audience to encourage familiarity with new songs
Vaudeville - variety of acts rotating nightly; developed from olio section of Minstrel shows
Cabarets - similar to vaudeville, but no stage; more intimate setting than vaudeville
Belter/crooner, use of microphone; Jolson/belter, Crosby/crooner
Tin Pan Alley began to fade out in 1950s due to the increasing popularity of rock & roll.

Tin Pan Alley composers included Irving Berlin (1888-1989 - lived to be 101) - White Christmas, God Bless America; George Gershwin - Summertime; Cole Porter, Harold Arlen - Over the Rainbow

Jerome Kern 1885-1945; trained in NY & Europe; first works produced in London; moved to Hollywood in 1930’s; Showboat - 1927 (w/Oscar Hammerstein II) first true musical - serious drama concerning racism, gambling addiction, marital problems; Old Man River, Can’t Help Lovin’ dat Man

Famous Broadway Musical collaborators
Music
George Gershwin
Richard Rodgers
Leonard Bernstein
Lyrics
Ira Gershwin
Oscar Hammerstein II, Lorenz Hart
Stephen Sondheim (also a composer)
First rock oriented musical - *Bye, Bye Birdie*
Rock operas - following the Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*, other concept albums were created, including *Tommy* (The Who) and *Jesus Christ, Superstar* (Andrew Lloyd Webber)

**Examples:**

- *Camptown Races*  
  Stephen Foster  
  1860’s Popular music
- *Swanee*  
  George Gershwin, performed by Al Jolson  
  Tin Pan Alley song
- *Ol’ Man River from Showboat*  
  Jerome Kern, Oscar Hammerstein II, performed by William Warfield  
  from the first Broadway Musical

**AFRICAN-AMERICAN INFLUENCES**
Slaves brought from West Africa - Gold Coast, Ivory Coast

**Elements of African Music**
Communalism
Music has goal besides entertainment (birth, puberty rites, hunting trips)
Dance & music tied - body used as instrument
Call & response
Improvisation
Additive rhythm
“Dirty” tone - rattles (bottle tops on drums), buzz, growls

Coast of GA & SC retained African culture more strongly than inland
Latin - Catholics (Spanish & French) imported slaves; slaves identified saints w/multiple deities of African religion
Protestant (British) were slave owners; originally converted slaves to Christianity, taught to read
19th century - slaves forbidden from church, African instruments outlawed
“Field Holler” - music sung in fields

**African Music Characteristics**
Blue notes
Tone production
Motor rhythm
Syncopation
Swing feel (related to ritual music in 5/4? - speed up 5 and you get 3+2 swing feel)
Improvisation
Heterophony
RAGTIME
First rags were vocal, grew out of minstrel tradition
Piano rags developed in saloons, bordellos. Later were alternative to middle-class home piano music
Player piano helped to popularize ragtime
Scott Joplin (1868-1917) Texarkana, TX. Formal training, wrote rags, operetta
Ragtime died with Scott Joplin - the same year the first jazz recording was made

Example:
Maple Leaf Rag
Scott Joplin

BLUES
Epic ballads imported from Britain; African-Americans copied, but substituted legendary heroes, villains and events from black culture (John Henry, Frankie and Johnny)
Blues had AAB form

Lyrics had sexual double entendre
1890’s folklore scholars witness blues in workplace and in bars in Deep South, also TX and LA

Mississippi Delta Blues (Rural Blues)
After Civil War blacks outnumbered whites in Delta 7:1; forestry, levee construction, cotton provided employment
David Evans, Paul Oliver and others trace Delta blues to Dockery’s Plantation in Sunflower County, MS
Charley Patton is thought to be the “father of Delta blues”; born 1881 near Jackson; worked at Dockery’s Plantation 1897-1928/29; recorded when he was 40; “bottleneck” guitar; taught Robert Johnson, Howlin’ Wolf

Record companies were based in North
Birmingham, Montgomery had blues tradition, but were ignored northern companies
Atlanta - Charlie Lincoln, Blind Willie McTell; Dallas - Blind Lemon Jefferson, Lonnie Johnson, both originally from Louisiana
Louisville, KY - jug band (later Memphis); jug, kazoo, washboard, Jew’s harp, harmonica
Memphis - Beale Street - W.C. Handy; TOBA (Theater Owner’s Booking Agency), owned by Anselmo Barrasso, booked blacks into theaters catering to black patrons; underpaid, squalid working conditions, but only employment in many cases; Sam Phillips recording studio “Race Records” - originally a blues label, later a generic term for rhythm and blues recordings
Chicago - World War I caused booming industry, partly due to reduction of European immigrants; blacks moved North to Chicago (also Detroit, Cleveland, Philadelphia, New York) for employment; urban blues develops

1940 - Billboard changes “race record” category to “rhythm and blues”
Phil and Leonard Chess (bar owners) start Chess Records and Checker Records - Muddy Waters, Chuck Berry other important blues artists
Examples:

Louisiana/Field Song from Senegal    Henry Ratcliff/Bakari-Badjji
                                          Rural Blues/Traditional African music

Thrill Me Baby    Lil’ Son Jackson
                                          Rural Blues

Hoochie Coochie Man    Muddy Waters (McKinley Morganfield)
                                          Urban Blues

JAZZ
Creole and black elements of New Orleans culture
Synthesis of jazz - black/white elements
  texture; improvisation; scales; harmony; instrumentation; notation; rhythm
Spread of jazz to other areas
National and regional bands
Live music on radio

Paul Whiteman – called the “King of Jazz”; had high society dance band in 1920s-30s
William “Count” Basie 1904-1984 - took over Bennie Mouten’s band
Benny Goodman 1919-1986 - integrated band (Teddy Wilson, piano and Lionel Hampton, vibes); small group
Duke Ellington 1899-1975 - NAACP scholarship to Pratt Institute of Art; Cotton Club (Harlem)
  - extended forms; wrote for specific members; Billy Strayhorn
Glenn Miller 1904-1944 - Chattanooga Choo-Choo - first million seller

Causes of decline of big bands
ASCAP and BMI double rates
AFM strikes
Non-union performers signed
Players drafted
Musical taste of players, audience diverge

Bebop - Dizzy Gillespie (1917-1992); Charlie Parker (1920-1955); based on solos against Tin Pan Alley tunes, chord changes; Harlem, also 52nd Street, NY
Miles Davis (1926-1991) - Fusion
  “Light jazz” - George Benson, Kenny G

Examples:

Heebie Jeebies    Louis Armstrong and The Hot Fives - 1926
                                          Early Jazz

Dardanella    Paul Whiteman
                                          1920’s Dance music

Take the “A” Train    Duke Ellington
                                          1940’s Big Band Swing

In The Mood    Glenn Miller
                                          1940’s Big Band Swing

I’ve Got You Under My Skin    Frank Sinatra, written by Cole Porter
                                          1940’s Swing Vocalist, Tin Pan Alley song
**COUNTRY MUSIC**

Anglo-American, male, working class/poor South
Potato famine in Ireland - 1.6 million immigrants to US, Europe; indentured servants
Ballad - narrative song that tells a story.
“Child ballad” - Francis James Child (1825-96) published 305 English and Scottish ballads
(based on oral tradition) in 10 volumes - 1882-1898
Broadside ballad - printed on large single sheets
Instruments - same as delta blues - fiddle, bagpipe, banjo (African), guitar (Spanish)
Atlanta was first center of country music (WSB, March, 1922 was first radio station in South)
Ralph Peer recorded John Carson, fiddler, for General Phonograph Co. (Okeh label) because of
success of black blues vocalist

**Grand Ole Opry**
1922  WBAP, Fort Worth - “Barn Dance”
1924  WLS, Chicago - “National Barn Dance”; George Hay, announcer, heard folk music at a
funeral in Arkansas
1945  National Life & Accident Insurance Co. started similar show on WSM, Nashville, hired
Hay to announce
Hay was “The Solemn Old Judge”, featured locals playing “for the thrill of being on the radio”;
NBC picks up feed from Nashville, puts show following Metropolitan Opera broadcast;
in parody, Hay calls his show the “Grand Ole Opry”; Ryman Auditorium; moved to
Opryland, USA in 1975; now back at renovated Ryman
Carter family (A.P., Sara, Maybelle)
Western Swing - Bob Willis, Bill Boyd
Hank Williams (yodel), Chet Atkins, Les Paul (solid body guitar, talk box, multitrack recorder)
Bakersfield, CA; competed with Nashville in 1960’s; Merle Haggard, Buck Owens; Academy of
Country Music

Austin - 1970s “outlaw country”; Wayland Jennings, Willie Nelson (1933, Fort Worth) originally
known as songwriter (Funny How Times Slips Away, Crazy)
Crossover - 1970s - melding of country and rock - Eagles

Examples:
*Strathsprey & Reel*  
Fiddle Sticks  
Traditional Irish music

*Sweet Fern*  
The Carter Family - 2/14/29  
Early Country music

*Jig*  
Bill Boyd & His Cowboy Ramblers - 4/9/38  
Western Swing
THE ORIGINS AND DEVELOPMENT OF EARLY ROCK
Developed from merger of Western Swing and Rhythm & Blues
Big Joe Turner, Chicago
Sam Philips - Memphis
Rocket 88 - Jackie Brenston & Ike Turner’s Kings of Rhythm (Turner from Clarksdale, MS)

Alan Freed, Cleveland - first person to apply the term “Rock and Roll” to a style of music; convicted of receiving payola
Bill Haley - Detroit; Western Swing Band, Bill Haley and the Comets in 1951; 1954 Shake, Rattle & Roll; 1954 Rock Around the Clock
New Orleans - Cosimo Matassa; Antoine “Fats” Domino; Little Richard (Richard Penniman)
1953 Elvis Presley records with Sun Records

Atlantic Records, R&B label founded in 1948 by sons of Turkish diplomat (Ahmet Ertegun)
Jerry Leiber and Mike Stoller signed as songwriters--Coasters, Drifters, Willie May “Big Mama” Thornton Hound Dog covered by Elvis also Jailhouse Rock, other Elvis tunes
Phil Specter - created own sound; “wall of sound”

Examples:
How High the Moon - Les Paul & Mary Ford - 3/51
1950’s Pop
Rocket 88 - Jackie Brenston & Ike Turner’s Kings of Rhythm - 3/51
First Rock and Roll song
Rock Around the Clock - Bill Haley - 1954
1950’s Rock and Roll
Hound Dog - Elvis Presley - 8/56, written by Leiber, Stoller
1950’s Rock and Roll

The British Invasion
1964 - American rock ruled by major record companies

Beatles formed by John Lennon (1941) in 1956 as Blackjacks, later Quarry Men (skiffle group), Paul McCartney (1942) added in 1957, Stu Sutcliffe (bassist), George Harrison added later. Ringo Starr joined when Pete Best fired. Toured Hamburg, played Cavern Club
Brian Epstein (record store owner) cleaned up image
Signed to EMI/Parlophone in 1962; Love Me Do/P.S. I Love You recorded in September
I Want to Hold Your Hand released in America in January, 1964 (Capitol didn’t want to release)
Appeared on Ed Sullivan in February, 1964

Other groups
Rolling Stones, Kinks, Animals (Eric Burdon), Who (Tommy), Dave Clark Five, Yardbirds
(Jimmy Page, Eric Clapton, Jeff Beck)
Examples:
*I Want to Hold Your Hand*  
Beatles - 10/63, released in US 1/64  
1960’s British Invasion Rock

*Sgt. Pepper/A Day in the Life*  
Beatles - 1967  
from “Sgt. Pepper’s Lonely Heart’s Club Band”

Beatnik/Hippie cultures emerged in 50’s and 60’s San Francisco  
Psychedelic music - Jimi Hendrix, Jefferson Airplane; electronic music influence  
*Manic Depression*  
Jimi Hendrix  
1960’s Psychedelic Rock

**Motown**  
Started in Detroit by Berry Gordy Jr. - first African-American owned major label  
*My Girl*  
The Temptations, written by Smokey Robinson  
1960’s Motown

**Los Angeles**  
Beach Boys, Byrds, Eagles

1970s - DIVERSE STYLES EMERGE  
**Southern Rock**  
Allman Brothers, Lynard Skynard (Ian Evans)

**Folk Rock**  
Bob Dylan, Joan Baez, Joanie Mitchell, James Taylor

**Heavy Metal**  
Black Sabbath, Led Zeppelin

**Art Rock**  
Emerson Lake & Palmer, Genesis, Moody Blues, Yes

**Disco**  
Donna Summer, KC and the Sunshine Band, Bee Gees

1980s - NEW WAVE, RAP  
*Shout*  
Tears for Fears  
New Wave (1984)

*Rapper’s Delight*  
Sugerhill Gang  
First successful rap hit (1979)

1990s - ALTERNATIVE, ACOUSTIC ROCK, GRUNGE