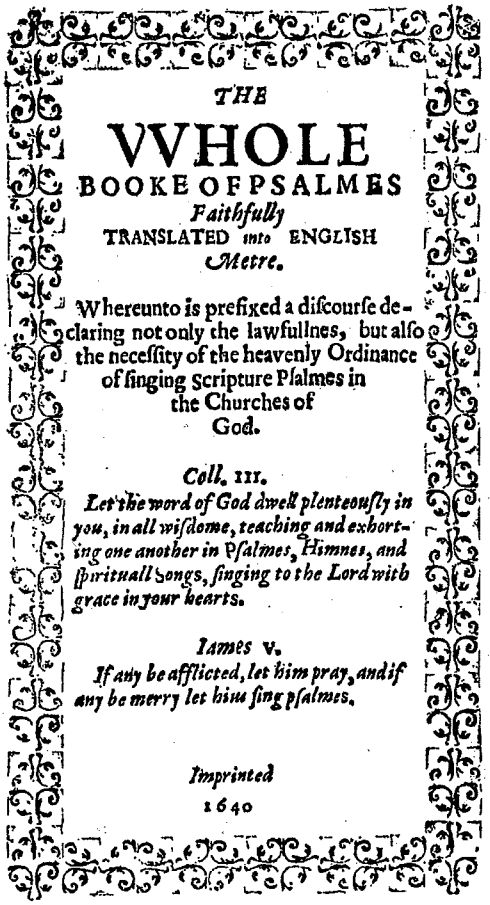
Early American Psalm Singing

Although Europeans had made earlier attempts to settle in North America, the first substantial permanent settlement was founded in 1620 when the Pilgrims, coming from Holland and England, landed in Massachusetts Bay on Plymouth Rock. As independent spirits of devout faith, they had come seeking religious freedom from the Catholic Church and the official Church of England (Anglican/Episcopal). Rejecting the beliefs and "high church" ceremonies of these institutions, the Pilgrims instead practiced an unadorned faith close to that of the Calvinists and Presbyterians of today. All music was of a simple religious type: psalms sung from a **Psalter** (Book of Psalms) brought with them from Europe. They neither had, nor wanted, musical instruments, trained singers, or professional choirs. Although their music was exclusively religious, it was "popular" music because everyone in the community had a hand in its creation.

Within twenty years of arriving in the New World, the settlers had grown from a few hundred to 20,000 and had established a printing press in Cambridge, Massachusetts, where they published their own translation of the Psalter. The elaborately titled *The Whole Booke of Psalmes Faithfully Translated into English Metre* (Fig. 33.1)—better known by its nickname, the ***Bay Psalm Book*** (1640)—contained all 150 psalms, translated into English with meter and rhyme. But it had no music. The Pilgrims knew the tunes by heart. Indeed, only a dozen or so were needed because one tune could be used for an entire group of psalms, as long as all within the group had a common structure and meter. To remind the congregation how the tune went, a leader would sing each line of the psalm, and the full congregation would immediately repeat that line, a simple process called "**lining out**." By the end of the seventeenth century, however, musical notation for the tunes began to appear in new editions of the *Bay Psalm Book*.


THE
VVHOLE
BOOKE OF PSALMES
Faithfully
TRANSLATED *into* ENGLISH
Metre.

Whereunto is prefixed a diſcourſe declaring not only the lawfullnes, but alſo the neceſſity of the heavenly Ordinance of ſinging Scripture Pſalmes in the Churches of God.

Coll. III.
Let the word of God dwell plenteouſly in you, in all wiſdome, teaching and exhorting one another in Pſalmes, Himnes, and ſpirituall ſongs, ſinging to the Lord with grace in your hearts.

Iames V.
If any be afflicted, let him pray, and if any be merry let him ſing pſalmes.

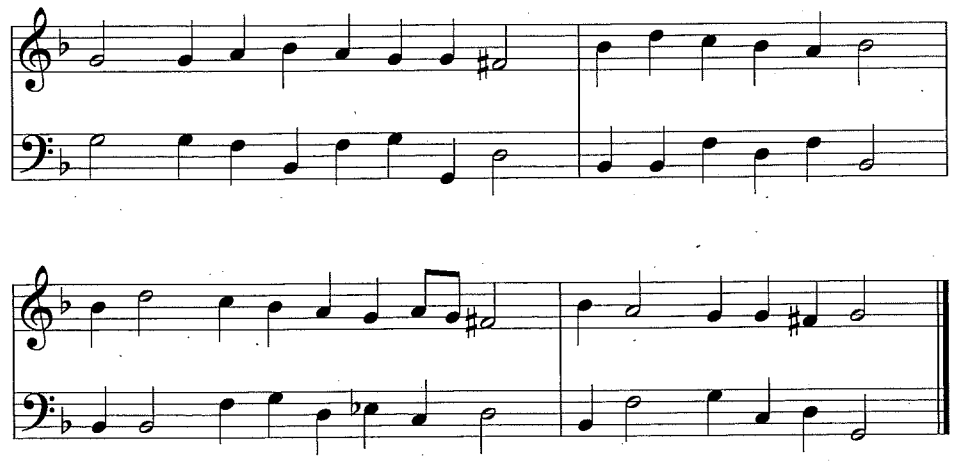
Imprinted
1640

MPI/Getty Images

Figure 33.1

The title page of the original *Bay Psalm Book* (1640), which contained all 150 psalms, but no music. The tunes with bass line were added in the ninth edition of 1698.

EXAMPLE 33.1



Adding notated music to the *Bay Psalm Book* allowed for several modes of performance. Not only could the psalm be lined out, but because a bass as well as a melody was provided, the music could also be sung in two-part harmony. Example 33.1 gives the melody and bass for "Windsor," one of a dozen or so common tunes. Moreover, the Pilgrims could build upon these two lines to produce three- and four-part harmony, for they were deeply steeped in the ancient Anglo-Irish tradition of singing improvised harmony against a given tune. (The "glees" still sung today are a written

manifestation of this venerable oral practice.) Finally, by the mid-eighteenth century another ancient custom was applied to the psalm tune: singing it as a short canon or round. When performed in this fashion, the tune was called a **fuguing tune**, because the imitative process resembled the beginning of a fugue (see Ch. 10, "Fugue"). In the following performance of "I Love the Lord" (Protestant Psalm 116), all three modes of execution are applied to the tune "Windsor": lining out, improvised four-part harmony, and fuguing. To re-create in your mind's eye the context in which "I Love the Lord" was originally sung, imagine an unpainted, unadorned New England church filled with practical farmers of both genders.

Listening Guide

"I Love the Lord," Psalm 116 sung to the tune "Windsor"


1

Genre: American psalm tune

Form: Strophic

WHAT TO LISTEN FOR: The three modes of execution—lining out, improvised harmony, and fuguing. Note that the performers do not sing the rhythms exactly as notated in Example 33.1—eventually, many slightly different versions of the tune "Windsor" were published, reflecting many different regions of the country, north and south.

Strophe 1

0:00 ■ 1	Leader begins by lining out as congregation responds to each phrase.	I love the Lord because He doth, my voice and prayer hear. And in my days will call because He bows to me his ear.

Strophe 1 repeated

0:25	Congregation sings tune monophonically.	I love the Lord because He doth, my voice and prayer hear. And in my days will call because He bows to me his ear.

Strophe 2

0:37	Congregation improvises four-part harmony.	The pangs of death on every side about beset me round. The pains of hell get hold of me, distress and grief I found.

Strophe 3

0:50	Congregation improvises four-part harmony.	Upon Jehovah's name therefore I called, and He did say: Deliver thou my soul, O Lord, I do thee humbly pray.

Strophe 4

1:04	Congregation improvises four-part harmony.	Gracious the Lord and just our God is merciful also: The Lord the simple keeps, and He saved me when I was low.

Strophe 5

1:22	Congregation sings "Windsor" as fuguing tune.	O thou my soul do thou return unto thy quiet rest: Because the Lord to thee himself has bounteously expressed.

Strophe 6

1:56	Congregation improvises four-part harmony.	For thou has freed my soul from death mine eyes from tears, from fall my feet. Before the Lord i'th land of living walk I shall.

Strophe 1 repeated

2:10	Congregation improvises four-part harmony.	I love the Lord because He doth, my voice and prayer hear. And in my days will call because He bows to me his ear.

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By the early nineteenth century, the old psalm tunes and traditional modes of psalm singing were gradually replaced, at least in New England, by newer hymns accompanied by church organs. But the traditional styles of psalm singing did not disappear. During the eighteenth and nineteenth centuries, they migrated south and west along a route that more or less followed the Appalachian Trail. Along the way, new tunes, such as "Amazing Grace," first published in *The Virginia Harmony* in 1831, were added to the repertoire. Prior to the American Civil War (1861–1865), these tunes were sung by white and African American religious communities, providing a springboard for later "gospel" and "spiritual" music. Today, melodies such as "Windsor" are still sung in improvised harmony and fuguing style by conservative Baptist communities from Pennsylvania to Alabama.

Hear an example of this style of music, preserved today in special "shape note" notation in a book called *The Sacred Harp*, in the YouTube playlist at CourseMate for this text.

Folk Music and Country Music

Folk music typically springs from rural communities and is passed along by oral transmission, one singer learning the tune from another. Because folk songs are usually remembered by ear and not written down in musical notation, the music and text continually evolve from generation to generation. For example, more than a dozen slightly different versions of "Amazing Grace" exist, and we don't know who wrote this centuries-old melody. True folk music, therefore, is the product not of just one individual, but rather of an entire group, whether it be Anglo-Irish settlers or West African slaves. Country music, for example, was originally created by anonymous members of a community, a collective repertoire developed by inhabitants of the American rural South. But times have changed: Today, country stars like Taylor Swift, Brad Paisley, Garth Brooks, and Carrie Underwood are anything but anonymous. These household names not only take credit for the songs they create, but fiercely protect their property through copyright laws.

Country music can be defined as a repertoire of songs for solo singer, male or female, with lyrics treating the subjects of love and life's disappointments, and accompanied primarily by one or more guitars. Country music grew out of the songs sung by Anglo-Irish settlers in the Appalachian region—in Virginia, North Carolina, and Tennessee. Their melodies were mostly **ballads**, narrative songs in strophic form that told a (usually sad) tale in an unemotional way. Appalachian ballads were at first sung by voice alone or voice accompanied by a **fiddle** (an inexpensive violin played without much vibrato). Sometimes a mountain dulcimer or an autoharp might also be

used, and sometimes a **banjo**, a four-string plucked instrument of African American origin. Eventually, all of these were replaced by one or more guitars, an instrument with greater resonance and range.

The style of country music usually involves a vibrato-less voice, which imparts a "lonesome" quality. The singer often slides between pitches, a musical gesture that seems congruous with the many diphthongs (two sounds on one vowel) of a typical southern drawl. Harmonies are uncomplicated in the extreme, usually consisting of only two (I and V) or three (I, IV, and V) chords. This harmonic simplicity likely derived from the rudimentary skills of early country singers, who could strum only these chords on the banjo or guitar.

From rural roots in the Appalachian Mountains, country music has grown into a mega-industry. There are country music stars, country radio stations, and a country music city (Nashville) with a Country Music Hall of Fame there. While CD sales of almost all genres of music—pop as well as classical—have steadily declined in recent years (in favor of digital downloads), those of country music have actually increased. Garth Brooks, for example, has sold 220 million albums. Each week, according to a recent survey, more than 77 million adults tune in to a country music station.

Whatever one's response to country music—people seem either to love it or to hate it—the explosion of the genre has had one undeniable consequence: It has elevated the female vocalist to a position of primacy as a recording artist. The process began with Sara Carter (1898–1979), the lead singer of the influential Carter Family, and continued with June Carter Cash (1929–2003; wife of Johnny Cash), Loretta Lynn (1935–), Dolly Parton (1945–), Reba McEntire (1955–), Shania Twain (1965–), Carrie Underwood (1983–), and Taylor Swift (1989–). Over the past three decades, however, the style of accompaniment that supports these country vocalists has changed. Drums and an electric bass now pound out a heavy beat, and Nashville recording studio techniques, such as overdubbing and echo effects, create resonating textures. While the artist, male or female, may dress "country," the music has very much come under the sway of electropop.

Blues

Why, where, and how the blues originated is a story that will probably never be fully told. We cannot even hazard a guess as to who named this style of singing the "blues," though the expression "the blue devils" had been used to describe a melancholy mood since Shakespeare's time. All that can be said with certainty is that the **blues** is a form of black folk song that originated in the South sometime during the 1880s and 1890s. Like all true folk music, the blues was passed along by oral tradition, with one performer learning directly from another without benefit of written notation. Comparisons with other forms of folk music suggest that the blues had two immediate ancestors. First, and most important, was the African work song and field holler (or cry) of the black laborers, which bequeathed to the blues a wailing vocal style, a particular scale (see Ex. 33.2), and a body of subjects or topics for singing the blues. The second was the Anglo American folk ballad, which imparted the regular, predictable pattern of chord changes that characterizes the blues. Blues was first printed as sheet music in 1912 ("The Memphis Blues" and "The Dallas Blues"), and the first blues recordings, most made by black artists, were cut in 1920.

A singer sings the blues to relieve a melancholy soul, to give vent to feelings of pain and anger. Poverty, loneliness, oppression, family troubles, infidelity, and separation are typical subjects of the blues. The lyrics are arranged in a succession of stanzas (usually three to six in a song), and each stanza is made up of three lines. The second line normally repeats the first, and the third rounds off the idea and concludes with a rhyme. At the end of each line, an instrument inserts a short response, called

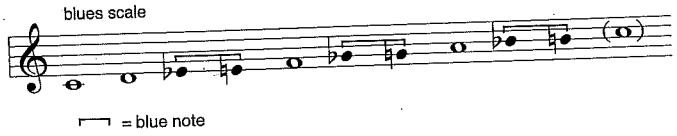
an **instrumental break**, as a way of replying to the cry of the voice. Thus, the blues perpetuates the age-old African performing style of **call and response**, the form of which is shown in the following stanza from the "Preaching Blues":

Call	Response
The blues is a lowdown, achin' heart disease,	(instrumental break)
The blues is a lowdown, achin' heart disease,	(instrumental break)
It's like consumption, killin' you by degrees.	(instrumental break)

By the 1920s, the guitar had become the accompanying instrument favored by blues singers. It could supply not only a solid harmonic support but also an expressive "second voice" to answer the previous call of the singer. "Bending" the guitar strings at the frets produced a moaning, mournful sound in keeping with the general feeling of the blues.

The object of the blues is not so much to tell a story, as in the white folk ballad of country music, as to express pure emotion. The voice sometimes moans and sometimes shouts, it is often hoarse and raspy, and it always twists and bends the pitch. Instead of hitting a tone directly, the singer usually approaches it by sliding from above or below. In addition, a particular scale, called the **blues scale**, is used in place of a major or minor scale. The blues scale has seven notes, but the third, fifth, and seventh are sometimes flat, sometimes natural, and sometimes in between. The three "in-between" tones are called **blue notes**. The blues scale is an integral part of virtually all African American folk music, including the work song and spiritual, as well as the blues.

EXAMPLE 33.2



Good blues singers indulge in much spontaneous expression, adding and removing text and improvising around the basic melody as the spirit moves them. Such liberties are possible because these mournful songs are usually built above the bedrock of the twelve-bar blues harmonic pattern that repeats, over and over, one statement for each stanza of text. Singing the blues most often involves singing in a slow $\frac{4}{4}$ above this simple I–IV–I–V–I chord progression in the following manner:

Vocal Lines:	**Line 1**			**Break**		**Line 2**		**Break**		**Line 3**		**Break**	
Chord:	I					IV		I		V		I	
Measure:	1	2	3	4	5	6	7	8	9	10	11	12	

Sometimes additional chords are inserted between the basic ones for greater harmonic interest. Yet the simplicity of the pattern is its greatest strength. Thousands of tunes have been constructed over this basic harmonic progression, by solo singers, solo pianists, New Orleans–style jazz combos, and rock and roll bands.

Bessie Smith (1894–1937)

Although there have been and are many great blues singers—Blind Lemon Jefferson, Lead Belly, Muddy Waters, and B. B. King, to name just a few—perhaps the greatest of them all was Bessie Smith (Fig. 33.2), called the "Empress of the Blues." A native of Chattanooga, Tennessee, Smith was "discovered" singing in a bar in Selma, Alabama, and brought to New York to record for Columbia Records.

CORBIS

Figure 33.2

Bessie Smith, the "Empress of the Blues," was a physically powerful woman with an exceptionally flexible, expressive voice.

The blues recordings she made between 1924 and 1927 catapulted her to the top of the popular music world. In her first full year as a recording artist, her disks sold more than 2 million copies, and she became the highest-paid black artist, male or female, of the day. In fact, all of the great blues singers who achieved recording success during the 1920s were women, perhaps because so many of the blues texts have to do with male–female relations and are written from the woman's perspective. Tragically, Smith's career was cut short by a fatal automobile accident in 1937.

"Lost Your Head Blues," recorded in 1926 in New York, reveals the huge, sweeping voice of Bessie Smith. She was capable of great power, even harshness, one moment, and then in the next breath could deliver a phrase of tender beauty. She could hit a note right on the head if she wanted to, or bend, dip, and glide into the pitch, as she does, for example, on the words "days," "long," and "nights" in the last stanza of "Lost Your Head Blues." In this recording, Bessie Smith is backed by Fletcher Henderson (piano) and Joe Smith (trumpet). The piece begins with a four-bar introduction, after which the voice enters and the twelve-bar blues harmony starts up, one full statement of the pattern for each of the five stanzas of text. Smith continually varies her melody above the repeating bass by means of vocal inflections and off-key shadings. Her expressive vocal line, the soulful, improvised responses played by the trumpet, and the repeating twelve-bar harmony carried by the piano are the essence of the blues.

Listening Guide

"Lost Your Head Blues"

Sung by Bessie Smith (recorded 1926)

2

Genre: Twelve-bar blues

Form: Strophic

WHAT TO LISTEN FOR: As jazz musicians say, "follow the chord changes," which is possible here because the blues harmony changes slowly and in a regular pattern.

0:00	2	Four-bar introduction
0:11		Line 1: I was with you baby when you did not have a dime. (trumpet)
		Chords: I _____
0:22		Line 2: I was with you baby when you did not have a dime. (trumpet)
		Chords: IV _____ I _____
0:32		Line 3: Now since you got plenty money you have throw'd your good gal down. (trumpet)
		Chords: V _____ I _____

For the next three stanzas, the chord changes and instrumental breaks continue as above; in the last stanza, the breaks come in the middle of the lines as well as at the end.

0:44	Once ain't for always, two ain't for twice.
	Once ain't for always, two ain't for twice.
	When you get a good gal, you better treat her nice.

1:16	When you were lonesome, I tried to treat you kind. When you were lonesome, I tried to treat you kind. But since you've got money, it's done changed your mind.
1:49	I'm gonna leave baby, ain't gonna say goodbye. I'm gonna leave baby, ain't gonna say goodbye. But I'll write you and tell you the reason why.
2:20	Days* are lonesome, nights are long*. Days are lonesome, nights* are so long. I'm a good* ol' gal, but I've just been treated wrong.

*Notice the vocal "slides" here.

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Take online Listening Exercise 33.1 and receive feedback at CourseMate or in the eBook.

To say that the blues has had a great impact on popular music is tantamount to saying the ocean is large. Besides blues specialists, such as Robert Johnson (1911–1938) and B. B. King (1925–), virtually every pop singer has embraced or borrowed the conventions of the genre at one time or another. So, too, have all the jazz greats from Louis Armstrong ("Gut Bucket Blues") at the beginning of the twentieth century to Wynton Marsalis (*Marsalis and Clapton Play the Blues*) at the beginning of the twenty-first. Equally important, it was from the blues and its offspring, rhythm and blues, that rock and roll was born.

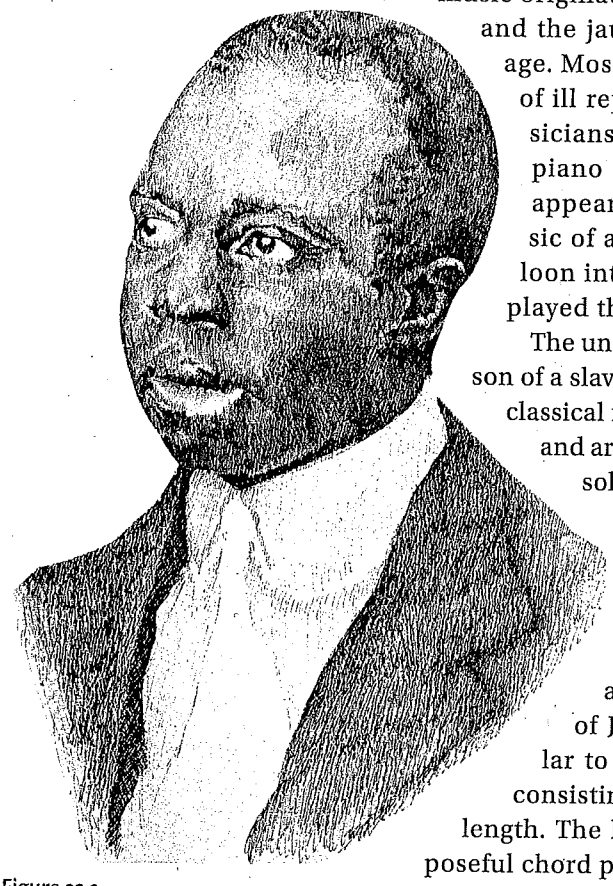
Early Jazz

Jazz has been called "America's classical music." Like America itself, jazz is an amalgam, a mixture of many different influences. Foremost among these, of course, are the traditional musical practices of Africa, as manifested in the spirituals and blues of African Americans in the South. But jazz also contains European elements: marches and hymns, in addition to fiddle tunes and dances from the British Isles, as preserved in the folk music of white Appalachia. The complex rhythms, percussive sounds, and bending vocal style of African American music merged with the four-square phrasing and strong, regular harmonies of the Anglo American tradition to produce a dynamic new sound.

Jazz is a lively, energetic music with pulsating rhythms and scintillating syncopations, usually played by either a small instrumental ensemble (a combo) or a larger group (a big band). Jazz originated as, and maintains elements of, popular music; it is passed along mainly by oral tradition (not written notation), involves spontaneous improvisation, and was traditionally performed in entertainment spots. But during the twentieth century, jazz also came to demand great technical virtuosity and developed its own body of music theory and historical criticism—both hallmarks of an art in a mature "classical stage." Today jazz is just as likely to be heard uptown at New York's Lincoln Center (a traditional bastion of classical music) as it is downtown at the Blue Note Café. What began about 1910 as alternative-culture music produced by minority outsiders has, a century later, solidified into a mainstream cultural tradition, albeit with conventions all its own.

Ragtime: A Precursor of Jazz

Ragtime music was an immediate precursor of jazz and shares with it many of the same rhythmic features. For black musicians, "to rag" meant to play or sing music in a heavily syncopated, jazzy style—with "ragged time." Ragtime



Bettmann/CORBIS

Figure 33.3

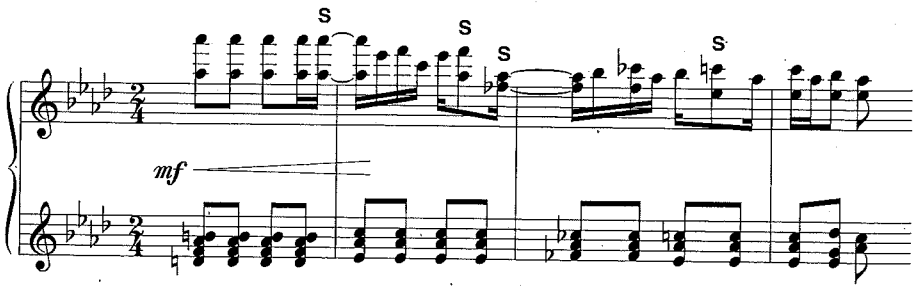
One of the few surviving images of ragtime composer Scott Joplin

music originated in brothels, saloons, and dance halls during the 1890s, and the jaunty, upbeat sound of ragtime captured the spirit of that age. Most rags were written by black pianists who played in houses of ill repute because it was difficult in those years for black musicians to find employment elsewhere. First published in 1897, piano rags took America by storm, with more than 2,000 titles appearing in print by the end of World War I. Sold as sheet music of a thin page or two, piano rags moved quickly from the saloon into middle-class homes, where musically literate amateurs played them on the parlor piano.

The undisputed "King of Ragtime" was Scott Joplin (1868–1917). The son of a slave, Joplin managed to acquire for himself a solid grounding in classical music while he earned a living playing in honky-tonk bars in and around St. Louis. In 1899, he published "Maple Leaf Rag," which sold an astonishing 1 million copies. Though he went on to write other immensely popular rags, such as "The Entertainer" and "Peacherine Rag," Joplin gradually shed the image of barroom pianist and moved to New York to compose rag-oriented opera.

The "Maple Leaf Rag," which was immensely popular at the turn of the twentieth century, is typical of the style of Joplin and his fellow ragtime composers. Its form is similar to that of an American military march of those same years, consisting of a succession of phrases (strains), each sixteen bars in length. The harmony, however, is distinctly European, moving in purposeful chord progressions with slight chromatic inflections—Joplin knew his Schubert and Chopin! Yet what makes ragtime so infectious is its bouncy, syncopated rhythm. Syncopation, of course, is the momentary displacement of an accent from on the beat to off the beat. In piano ragtime, the left hand keeps a regular "um-pah, um-pah" beat, usually in $\frac{2}{4}$ meter, while the right hand lays on syncopations against it. In the following example from the "Maple Leaf Rag," syncopation (S) occurs when long notes (either an eighth note or two sixteenth notes tied together) sound off (between) the steady eighth-note beats of the bass.

EXAMPLE 33.3



As you follow the Listening Guide, you may be interested to know that the "Maple Leaf Rag" is performed here by composer Scott Joplin himself. This recording was originally made in 1916 not on a vinyl record, but on a mechanical piano roll, and only later transferred to vinyl and ultimately to digital format. You will likely be surprised by the slow tempo, but as Joplin warned in one of his publications, "Never play ragtime fast."

Listening Guide

Scott Joplin, "Maple Leaf Rag" (1899)

Genre: Ragtime

Form: **AABBACCDD**

WHAT TO LISTEN FOR: A listening experience on two planes: hear the march-like regularity of the left hand as opposed to the syncopated abandon of the right.

0:00	3	**A** stated and repeated
0:44		**B** stated and repeated
1:29		**A** returns.
1:50		**C** stated and repeated
2:34		**D** stated and repeated

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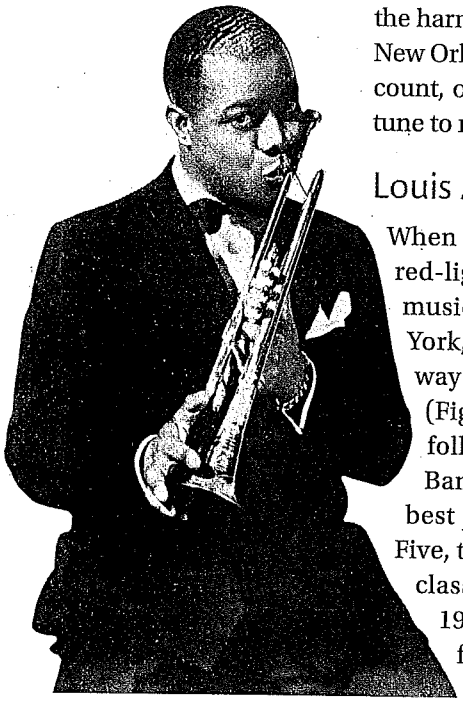
New Orleans Jazz

Although jazz sprang up almost simultaneously in towns up and down the Mississippi River, its focal point and probable place of origin was New Orleans. This city was the home of many early jazz greats—King Oliver (1885–1938), Jelly Roll Morton (1890–1941), and Louis Armstrong (1901–1971)—and it also boasted an exceptionally dynamic and varied musical life that encouraged the development of new musical styles. Culturally, New Orleans looked more toward France and the Caribbean than it did to the Anglo American North. The city air was filled not only with opera tunes, marches, and ballroom dances from imperial France but also with African American blues and ragtime, as well as Cuban dance rhythms. The end of the Spanish-American War (1898) brought a flood of used military band instruments into secondhand shops in New Orleans (then the closest American city to Cuba) at prices that were affordable even to impoverished blacks. Musicians, black and white alike, found ready employment in ballrooms of the well-to-do, in the bars and brothels of Storyville (a thirty-eight-square-block red-light district in the center of the city), and at parades, picnics, weddings, and funerals associated with the many New Orleans societies and fraternal orders. Music was everywhere. And so today, whether in the middle of the street, in jazz clubs, or in Preservation Hall, New Orleans–style jazz remains ubiquitous.

What marks the sound of **New Orleans jazz**? Syncopation combined with a free treatment of melody. A given march, rag, blues, or popular melody is played with off-beat accents and a spontaneous sliding into and around the pitches of the tune. The rag had strains of sixteen bars; many popular songs of the period had four four-bar phrases; and the traditional blues, as we have seen, consisted of a steady stream of twelve-bar units. Within the square, formal confines of these four-, eight-, twelve-, and sixteen-bar patterns, the New Orleans jazz combo found a security that allowed solo instruments the greatest sort of freedom of expression. The melody was usually played in some jazzed-up way by a cornet or trumpet; a clarinet supported this lead instrument and further embellished the tune; a trombone added counterpoint against the melody in a lower range; down below, a tuba set the harmonies if the group was marching, but if it did not, that job was handed over to a string bass, piano, banjo, and/or guitar. These same instruments (tuba, string bass, piano, banjo, and guitar), along with the drums, formed the **rhythm section** because they not only set



Hulton Archive/Getty Images

Figure 33.4

Louis "Satchmo" Armstrong

the harmony but also helped the drums give out the beat in a steady fashion. Finally, New Orleans–style bands, then and now, rarely play from written music. Instead, they count, or feel, when the chords must change, and they improvise and refashion the tune to make it fit those changes.

Louis Armstrong (1901–1971)

When the U.S. government closed the brothels and gambling houses of the red-light district of New Orleans in 1917, many places of employment for jazz musicians disappeared. Performers began to look elsewhere for work—in New York, Chicago, and even Los Angeles. One of those who eventually made his way to Chicago was Louis "Satchmo" (short for "Satchelmouth") Armstrong (Fig. 33.4). Armstrong was born in New Orleans in 1901, and in 1923, he followed his mentor, King Oliver, to Chicago to join the latter's Creole Jazz Band. By this time, Armstrong was already recognized by his peers as the best jazz trumpeter alive. He soon formed his own band in Chicago, the Hot Five, to make what became a series of landmark recordings. When the vogue of classic New Orleans–style jazz gave way to the sound of the swing band about 1930, Armstrong moved to New York, where he "fronted" (that is, played as featured soloist in) a number of large bands. He was an early practitioner of "scat singing"—singing nonsense syllables in jazz style—and eventually became known as much for the gravelly sound of his voice, in songs such as "Hello Dolly" and "Mack the Knife," as for his trumpet playing. His last years were spent in almost continual travel, sent around the world by the U.S. State Department as "Ambassador Satchmo." He died at his home in Queens, New York, in 1971.

Although cut in Chicago, Armstrong's early disks are classics of New Orleans–style jazz. The tune "Willie the Weeper" was recorded by Armstrong's expanded band, the Hot Seven, in 1927 in Chicago. We'll never know who "composed" the piece. Like much folk music, and African American music in particular, "Willie the Weeper" was worked out by the entire group, following two basic chord progressions—the first in a major key, the second in a minor one. Certainly, none of "Willie the Weeper" was ever written down in musical notation. As Armstrong's drummer, Baby Dodds, said, "We weren't a bunch of fellows to write down anything." Instead, they relied on "head arrangements," a combination of aural memory (remembering the tune and the harmony) and spontaneous improvisation, in which each member of the group took his turn as soloist. Here the tune in major is sixteen bars long, while the contrasting one in minor lasts eight bars. In a jazz piece of this sort, each presentation of the tune is called a **chorus** (different from a chorus in a song), whether played by a soloist or the entire ensemble. The underlying chord progressions and the outline of the melody provide a framework for the spontaneous improvisations of the players during each chorus. Call it what you will—precision abandon, bonded independence, controlled chaos—the joyful exuberance of these extraordinary musicians cannot be denied.

Listening Guide

"Willie the Weeper"

Performed by Louis Armstrong and His Hot Seven (recorded 1927)

intro

8

Genre: New Orleans jazz

WHAT TO LISTEN FOR: How these skilled instrumentalists play with precise spontaneity, their free improvisations kept in check by the rigid structure of eight- or sixteen-bar phrases

0:00	8	Four-bar introduction
0:05		Chorus 1 (16 bars): Full ensemble; trumpet (Armstrong) and trombone play the tune.
0:25		Chorus 2: Armstrong varies tune.
0:46		Minor chorus 1 (8 bars): Trombone and tuba play tune.
0:57		Minor chorus 2: Trombone and tuba repeat tune.
1:07		Chorus 3: Trombone solo
1:28		Chorus 4: Extraordinary clarinet solo
1:49		Minor chorus 3: Trumpet solo
1:59		Minor chorus 4: Piano solo
2:09		Chorus 5: Guitar solo
2:29		Chorus 6: Armstrong carries tune.
2:49		Chorus 7: Trumpet, trombone, and clarinet improvise around tune with wild abandon.

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

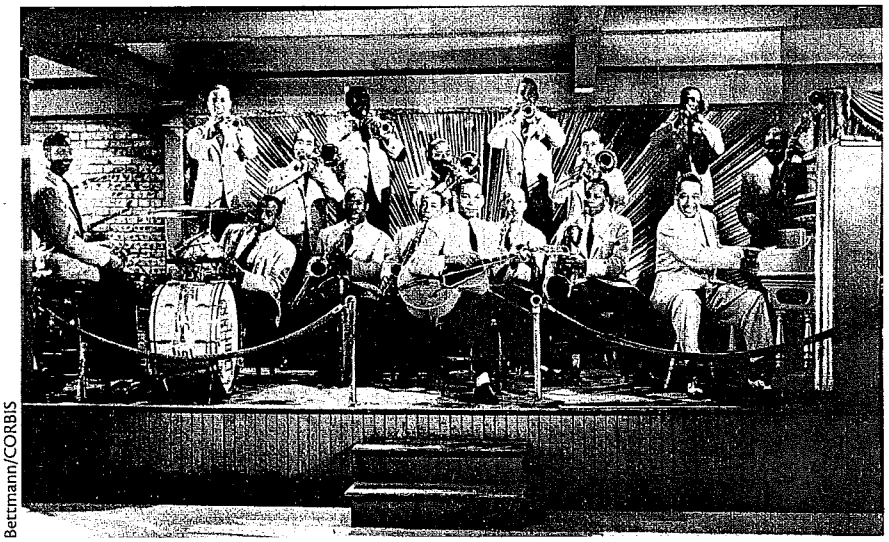
Big Bands and Swing

The recordings of Louis Armstrong and His Hot Seven sold as fast as they could be pressed. Jazz became the rage of the 1920s, just as ragtime had been the craze at the turn of the century. It was, in the words of novelist F. Scott Fitzgerald, the "Jazz Age." So popular had jazz become that it was now performed in ballrooms, large dance halls, and movie theaters, in addition to the smaller bars and supper clubs where New Orleans–style jazz had its home. And just as the small supper club gradually gave way to the ballroom, so, too, did the small jazz combo cede pride of place to the big band—to be heard above the stomping and swaying of many hundreds of pairs of feet, an ensemble larger than the traditional New Orleans combo of five or seven players was needed. Thus was born the big-band era—the glory days of the bands of Duke Ellington (1889–1974), Benny Goodman (1909–1986), Count Basie (1904–1984), and Glenn Miller (1904–1944).

Though not "big" by the standard of today's marching band, the **big band** of the 1930s and 1940s was at least double the size of the New Orleans–style jazz combo. In 1943, for example, Duke Ellington's orchestra consisted of four trumpets, three trombones, five reed players (men who played both clarinet and saxophone), plus a rhythm section of piano, string bass, guitar, and drums—a total of sixteen players (Fig. 33.5). Most big-band compositions were worked out ahead of time and set down in written arrangements called "charts." The fact that jazz musicians now for the first time had to play from written notation suggests a desire for a more disciplined, polished, orchestral sound. The addition of a quintet of saxophones gave the ensemble a more smooth, blended quality. The new sound has little of the sharp bite and wild syncopation of the earlier New Orleans–style jazz. Rather, the music is mellow, bouncy, and flowing. In a word, it "swings." **Swing**, then, can be defined as a popular style of jazz played by a big band in the 1930s and 1940s (Fig. 33.6). The recent revival of "swing dancing" shows that an elegant yet distinctly jazzy dance style can enjoy enduring popularity.

See Ellington's big band play his classic "Take the A Train" in 1939 in the YouTube playlist at CourseMate for this text.

See Benny Goodman's big band playing swing music in 1937 in the YouTube playlist at CourseMate for this text.



Bettmann/CORBIS

Rex Hardy Jr./Time Life Pictures/Getty Images

Figures 33.5 and 33.6

(above left) Duke Ellington (seated at the piano) and his big band in 1943. Unlike other band leaders of this time, Ellington was as much a composer and arranger as he was a performer. (above right) Benny Goodman, the "King of Swing," during a radio broadcast in the early 1940s.

A Jazz and Folk Synthesis: George Gershwin's *Porgy and Bess* (1935)

Jazz, classical, opera, Broadway, folk—George Gershwin (1898–1937) could compose it all. Gershwin (Fig. 33.7) was born to Jewish immigrant parents, Rose and Morris Gershovitz, in New York on September 26, 1898. His mother did what many upwardly mobile middle-class matrons then did in America: She bought her family an upright piano on an installment plan. But of all the family members, only young George could play the instrument, picking out every sort of rag, march, and show tune by ear. Soon he was taking formal lessons in classical music, studying Mozart, Chopin, and Debussy. By the age of fifteen, music had become Gershwin's life, so he quit high school and took a job as a song plugger in Tin Pan Alley (see Ch. 35, "Tin Pan Alley"), earning fifteen dollars a week. In 1919, Gershwin stopped plugging the music of others and began to promote his own. With his hit song "Swanee," he became both rich and famous at the age of twenty-one.

Figure 33.7

George Gershwin

Lebrecht/ColouriserAL

But mother Gershovitz had not wasted her money on classical piano lessons, for during the 1920s, son George increasingly turned his attention to traditionally classical genres. In three large-scale orchestral compositions (*Rhapsody in Blue*, 1924; Piano Concerto in F, 1925; and *An American in Paris*, 1928), he created something called **symphonic jazz**, a fusion of jazz idioms with the textures and forms of the classical symphony. Later, in 1935, he extended this fusion of jazz and classical to the genre of opera with *Porgy and Bess* (revived on Broadway in 2011), best known for its signature song "Summertime."

Porgy and Bess revolves around aspects of African American life in a fictitious section of Charleston, South Carolina, called "Catfish Row." Throughout the opera, "Summertime" functions as a musical *idée fixe* (see Ch. 21)—a tune that just won't go away. It sounds first and most memorably as a lullaby that Clara sings to her child, then as a counterpoint during the explosive craps game; and it is reprised in Acts II and III. Folk elements include the suggestion of a pentatonic scale (here, A, C, D, E, G), the absence of a leading tone (a leading tone gives music a Western "classical" sound), and perhaps the minor mode as well. To the extent that an element of jazz is audible, it depends on the performance, on how much liberty the singer and players take with the rhythm and with sliding between the pitches—that is, on how much they jazz it up.

Listening Guide

George Gershwin, "Summertime" (1935)

Performed by Lena Horne

Genre: Opera aria

Form: Strophic

Situation: As the opera opens, the stage is set for a summer evening in "Catfish Row." Clara, a fisherman's wife, sings a lullaby to her infant. "Summertime" has been interpreted many ways by many singers; here, Lena Horne belts out a Broadway sound backed by a big band featuring muted trumpet.

0:00	4	Instrumental introduction
Strophe 1		
0:12		Summertime . . .
Strophe 2		
1:03		One of these mornings . . .
1:54		Variation of Strophe 2 added by performers in jazz style

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Key Words

Psalter (385)
Bay Psalm Book (385)
lining out (385)
fuguing tune (386)
folk music (387)
country music (387)
ballad (387)
fiddle (387)
banjo (388)
blues (388)
instrumental break (389)
call and response (389)
blues scale (389)
blue note (389)
jazz (391)
ragtime (391)
New Orleans jazz (393)
rhythm section (393)
chorus (394)
big band (395)
swing (395)
symphonic jazz (396)

For a complete review of this chapter, see the Main Points, Chapter Quiz, Flashcards, and Glossary in CourseMate.

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For the United States of America, the first half of the twentieth century was an "age of anxiety" marked by two world wars and the Great Depression. By contrast, the second half of the century was an "age of prosperity" in which the income of most Americans greatly increased. For jazz, however, the opposite held true. The popular big bands of the 1930s thrived during the Great Depression and at the beginning of World War II, but when the war ended and America's GIs returned home to their families, they gradually turned to another kind of music: rock and roll. Jazz musicians, too, headed in a different direction, creating a new style called "bebop." Ironically, bebop was popular music that wasn't all that popular. It was intended instead for a "niche audience" of connoisseurs.

Bebop

By the end of the Swing Era, about 1945, many of the best young performers felt that playing from written big-band charts limited their creativity. They wanted to return to a style in which improvisation was more important than composition and in which the performer, not the composer or arranger, was king. Choosing their playing partners carefully, they "jammed" in small, select groups in nightclubs in midtown New York and in Harlem, and in so doing created a new, virtuosic style of jazz.

Bebop, or "bop," is angular, hard-driving jazz played by a small combo without written music. Although no one is quite sure of the origin of this term, it probably derives from the syllables scat singers would have used to vocalize the fast, snappy melodies that characterize the style. (If you want to try your hand at scatting, just say the title of the next musical selection, "Salt Peanuts," to the beat of "bop, bebop; bop, bebop.")

A typical bebop ensemble consists of a quintet of trumpet, saxophone, piano, double bass, and drums—many fewer players than in a big band. The founding practitioners of this style often took preexisting melodies and embellished them to a point where the original tune became unrecognizable. The best soloists, among them saxophonist Charlie Parker (1920–1955) and trumpeter Dizzy Gillespie (1917–1993), had astonishing technique and played at breakneck speed. The harmonies under their frenetic melodies were also altered, resulting in complex and sometimes obscure and dissonant chord changes. Bebop thus required virtuosic technical skill and a keen musical ear to recognize such chord changes. Not all big-band musicians had the ability or the interest to play this new style. Bebop was for an elite few, and its small audience was less interested in *what* was being played and more interested in *how* it was played. The man who played like none who had come before—the icon of bebop—was Charlie Parker.

Charlie "Bird" Parker (1920–1955)

Perhaps the most gifted of the bebop artists was Charlie "Yardbird" or "Bird" Parker (Fig. 34.1), the subject of Clint Eastwood's film *Bird* (1988). Parker was a tragic figure, a drug-addicted, alcoholic, antisocial man whose skills as an improviser and performer were nonetheless greater than those of any other jazz musician, save Louis Armstrong. Indeed, the lives of Armstrong and Parker make an interesting comparison. Both were born into the extreme poverty of the ghetto—Armstrong in New Orleans and Parker in Kansas City—and both rose to the top of their profession through extraordinary talent and hard work. But Armstrong, an extrovert, viewed himself as a public entertainer as much as an artist. Parker, in contrast, didn't care whether people liked his music, and he

Frank Driggs Collection/Getty Images

Figure 34.1

Charlie "Bird" Parker (left) and Dizzy Gillespie

managed to alienate everyone around him, including, finally, his longtime friend and playing partner Dizzy Gillespie. He would die of the effects of his many excesses, alone and broke, at the age of thirty-four. Parker's personal life may have been a mess, but his inventive style of playing irrevocably changed the history of jazz.

In the mid-1940s, Parker teamed up with another bebop icon, Dizzy Gillespie, to create what would become most of bebop's early standards. A **standard** is a tune so influential that it inspires other musicians to record their own interpretations of it, each new version being what is called a **cover**. It is not uncommon for a standard to be recorded by more than 100 different artists. By creating and recording what became a string of standards, Parker and Gillespie solidified bebop as a legitimate form of jazz, and soon they ranked with Armstrong and Ellington as the era's most influential jazz artists.

One standard created by Parker and Gillespie is "Salt Peanuts," which exhibits many characteristics typical of the bebop style, including a frenetic pace, complex melodic lines, and a focus on improvisation. Both Parker and Gillespie display their virtuosity and brilliant sound in their respective solos, which feature abundant notes and little space between them.

Listening Guide

"Salt Peanuts"

5

Written by Dizzy Gillespie and Kenny Clarke

Performed by Dizzy Gillespie and His All Stars: Dizzy Gillespie, trumpet and vocal; Charlie Parker, alto saxophone; Al Haig, piano; Curly Russell, bass; Sidney Catlett, drums (recorded 1945)

Genre: Bebop

Form: Strophic, each strophe having **AABA** form

WHAT TO LISTEN FOR: How the tune ("Salt Peanuts" or "bop, bebop") provides only an initial motive, which can then be expanded in brilliant solos played at an impossibly fast tempo

0:00	5	**Intro**	Incorporating the "Salt Peanuts" motive
0:12		**A**	Melody with "Salt Peanuts" motive
0:19		**A**	Repeat of **A** melody
0:25		**B**	Contrasting melody
0:32		**A**	Repeat of **A** melody
0:38			Eight-bar interlude
0:45		**AABA**	Parker on sax plays melody while Dizzy sings "Salt Peanuts"; alto sax solos over **B** section.
1:11			Sixteen-bar interlude
1:24		**AABA**	Piano solo
1:48		**AABA**	Parker plays alto sax solo.
2:14			Ten-bar interlude, last two bars played by solo trumpet
2:22		**AABA**	Gillespie plays trumpet solo.

See Parker and Gillespie play bebop together in 1952 in the YouTube playlist at CourseMate for this text.

2:47		Sixteen-bar drum solo
3:05	**Coda**	Same as intro

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Cool Jazz

By 1950, jazz was no longer young; indeed, it had been around nearly fifty years. Moreover, by midcentury, one could no longer speak of "jazz" and mean one specific style. The general term *jazz* might refer to one of three subgenres: New Orleans–style jazz, swing, or bebop. Bebop was at the forefront, but it was not loved by all—with its fast tempos and biting attacks, bop was almost too hot to handle. An immediate reaction appeared in the form of "cool jazz," which sought to soften bebop's hard-driving sound with a more relaxed feel and less frenzied solos. Musicians would continue to experiment, and soon other jazz styles would be developed and gain stature as valid forms, including "modal jazz" (which used scales other than the major and minor) in the 1950s, "free jazz" (marked by unpredictable improvisations) in the 1960s, and "fusion" (a combination of jazz and rock elements) in the late 1960s and 1970s. The pioneer of three of these styles (cool, modal, and fusion) was trumpeter Miles Davis.

Miles Davis (1926–1991)

Miles Davis was born in St. Louis, the son of a well-to-do dentist. He took up the trumpet at age thirteen and two years later was already playing professionally. In 1944, he moved to New York to be near his idols, Charlie Parker and Dizzy Gillespie (on both, see above). Naturally, Davis at first emulated their intense, angular style of bebop. But Davis's own, more mellow voice became audible in a series of recordings he made in New York in 1949–1950, later gathered into an album called *Birth of the Cool* (Fig. 34.2). In brief, **cool jazz** rejects the aggressive style of bebop. Instead, it emphasizes lyricism, lower instrumental registers, moderate tempos, and quieter dynamic levels. Davis was not the only exponent of cool jazz—Gerry Mulligan (1927–2002) and Dave Brubeck (1920–) were among the many others—but he was by far the most influential.

To hear the essence of "cool" in jazz, we turn to the track "Jeru" from Davis's album *Birth of the Cool.* Instead of a small jazz combo, which might typically consist of five players, Davis assembled for *Birth of the Cool* a nonet. Tuba and French horn, unusual instruments for jazz, add sonic weight to the texture, giving the group a sound less like a handful of frenetic beboppers and more like a reserved big-band orchestra. Moreover, the solos are distinctly less "hot"—less rapid, less intense. Instead of the high-pitched alto saxophone of Charlie Parker, we hear the deeper, smoother baritone saxophone of Gerry Mulligan. Similarly, instead of the flighty buzzing of Dizzy Gillespie's trumpet, we hear Miles Davis's lower, mellower tones. Davis preferred the "cooler" aesthetic of the instrument's lower registers. He knew he would not be able to compete with fellow trumpeter Dizzy Gillespie's brilliant sound and virtuosic lines, so he developed a softer tone and played with fewer notes and more space, thereby giving the music a more relaxed, airy feel. While many fans will claim a preference for Gillespie's or Davis's playing, it is impossible to say whether one of these great trumpeters was better than the other.

Figure 34.2

Miles Davis at a recording session for his seminal album *Birth of the Cool*

Hulton-Deutsch Collection/CORBIS

Listening Guide

"Jeru"

Written and arranged by Gerry Mulligan

Performed by Miles Davis and His Orchestra: Miles Davis, trumpet, and Gerry Mulligan, saxophone (recorded 1949)

Genre: Cool jazz

Form: Strophic, each strophe having **AABA** form

WHAT TO LISTEN FOR: The predominately mellow sound of the saxophones, generally lower pitch of the trumpet, and more moderate tempo; yet the melody instruments still play plenty of jazzy syncopation against the highly regular pulse provided by the double bass.

0:00 ■ 6	**A**	Melody begins in homophonic style, but horns soon split into melody and accompaniment.
0:10	**A**	Melody line repeated
0:21	**B**	Accented figures punctuated by entire ensemble; short baritone saxophone solo leads into next **A**.
0:36	**A**	Melody line repeated
0:47	**AABA**	Miles Davis plays trumpet solo with intermittent background figures played by horns.
1:30	**A**	Band plays homophonic figures in different meter (they are temporarily not playing with four beats to bar); short baritone saxophone solo finishes section in four beats to bar.
1:41	**A**	Repeat of homophonic figures and baritone sax solo
1:51	**BA**	Gerry Mulligan plays baritone sax solo.
2:13	**A**	Melody, but dramatically altered
2:24	**A**	Repeat of altered melody
2:34	**B**	Repeat of first **B** section, but with trumpet solo instead of baritone sax solo
2:50	**A**	Repeat of altered melody with altered ending
3:01	**Coda**	

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Fusion and Beyond

In the late 1960s, Miles Davis became influenced by the music of Sly and the Family Stone, and released two albums that incorporated rock elements. This new music was originally referred to as jazz-rock but was later more commonly called **fusion**. As younger musicians, inspired by the intricacies of jazz but weaned on the rock and roll of Chuck Berry and The Beatles, embraced this new music, fusion became cemented as a new style of jazz.

Today many styles of jazz can still be heard regularly. New Orleans jazz, also called traditional jazz or Dixieland, remains a trademark of the city where it originated. Schools across the country have jazz programs that feature big bands. Bebop continues to draw listeners into the nightclubs of New York City, and cool and fusion are still featured on jazz radio stations. Current jazz artists, such as singer–pianist Diana Krall (1964–), trumpeter Chris Botti (1962–), and saxophonist Boney James (1961–), enjoy both critical and popular acclaim despite competing against the juggernaut that is pop music. Certainly, however, the most influential and most recognized jazz musician of recent years is Wynton Marsalis (1961–).

Wynton Marsalis (1961–): Spokesperson for Jazz Today

Hear Wynton Marsalis play Duke Ellington's composition *Portrait of Louis Armstrong* in the YouTube playlist at CourseMate for this text.

Our discussion of jazz began in New Orleans, and it ends there as well. Today, our best-known jazz musician is Wynton Marsalis (Fig. 34.3), a native of New Orleans, the birthplace of traditional jazz. He is the son of pianist Ellis Marsalis and the younger brother of saxophonist Branford Marsalis. Being part of a musical family, Marsalis received his first trumpet at the young age of six. To build a virtuosic technique and to "know what makes music great," he studied the classical repertoire, enrolling at the Juilliard School in New York City in 1979. In 1984, Marsalis became the only person to win Grammys for classical performance (for his recording of a Haydn trumpet concerto, see 2/14, 2 1/17, the streaming music on CourseMate, or the downloads accompanying this text) and jazz performance (for his album *Think of One*) in the same year. In all, he has garnered nine Grammys, including one for his jazz oratorio *Blood on the Fields,* which also won a Pulitzer Prize in 1997.

Since 2006, Marsalis has been director of Jazz at Lincoln Center, a New York City performance venue that preserves jazz's past while promoting its future. Here Marsalis has recently put the spotlight on jazz-fusion, collaborating with diverse artists like Eric Clapton (2011) and Paul Simon (2012). From his perch at Lincoln Center and through books such as *Moving to Higher Ground: How Jazz Can Change Your Life* (2008), Marsalis serves as the voice—and ambassador—for jazz today. His wonderful cover of the 1920 ballad "In the Afterglow" showcases his exceptional and expressive artistry. As you listen, ask yourself: Is Marsalis's playing here in the "hot" bebop style of Parker and Gillespie or the "cool" style of Miles Davis?

Figure 34.3
Wynton Marsalis

David Redfern/Redferns/Getty Images

Listening Guide

"In the Afterglow"

7

Performed by Wynton Marsalis, trumpet; Marcus Roberts, piano; Robert Hurst, bass; and Jeff Watts, drums (recorded 1986)

Genre: Ballad for jazz quartet

Form: Ternary (**ABA**)

WHAT TO LISTEN FOR: The softer, and certainly slower, side of jazz. Sometimes making music is like riding a bicycle—if you don't maintain a certain speed, you fall apart or fall over; notice how the performers come perilously close to the tipping point on this beautifully slow waltz.

0:00 7	**A**	Phrase **a**
0:32		Phrase **b**
1:00	**B**	Phrase **c**
1:31		Phrase **d**
1:59	**A**	Phrase **a**

(*continued*)

2:30		Phrase **b**
3:01		Transition
3:14	**CODA**	Coda

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

Key Words

bebop (399)
standard (400)
cover (400)
cool jazz (401)
fusion (402)

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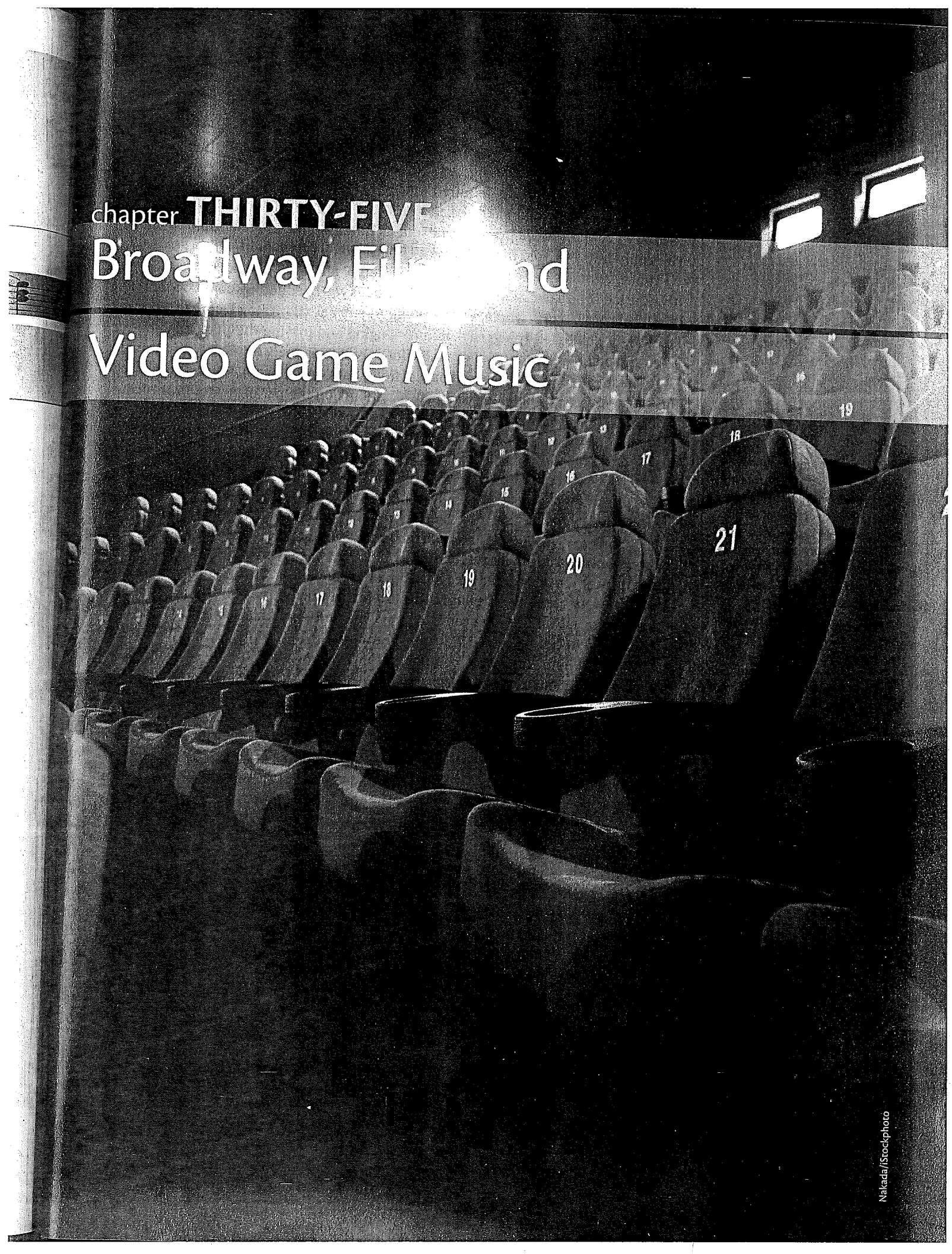

chapter THIRTY-FIVE

Broadway, Film, and Video Game Music

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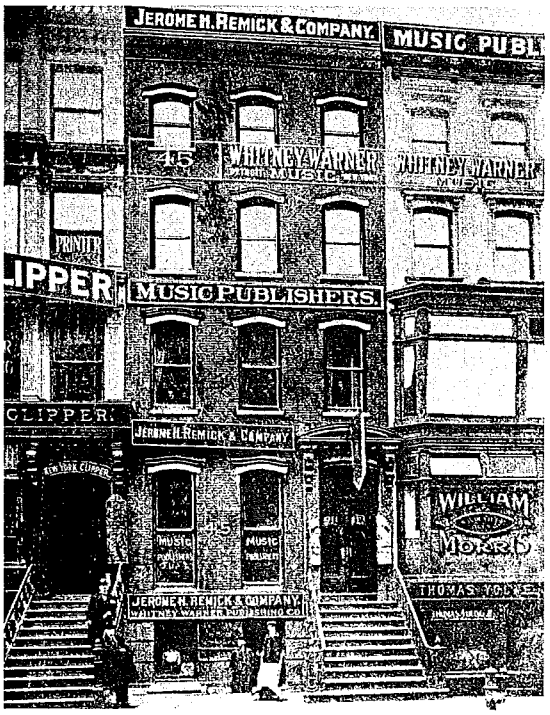
The previous two chapters explored genres of American popular music in which oral transmission played a predominant role. Country music and blues, with their origins in folk traditions, were initially conveyed from one generation to the next with almost no use of notated music. A significant proportion of jazz, too, was and is unwritten—spontaneous improvisation, so central to jazz's essence, by definition excludes the use of notation. But some popular music, in contrast, required musical notation. The parlor song and piano rag, for example, which captured the fancy of mainstream America in the early twentieth century, were printed and sold as notated, sheet music. This was music you could buy and hold in your hands.

Imagine music before the phonograph, radio, and MP3 player. How would you hear the latest popular songs and choose the ones you liked? Songs could be sampled at a local music store, where a **song plugger**, such as the young George Gershwin (see Ch. 33), peddled (plugged) them by singing and playing the piano. Scored for voice and piano, each song was available for purchase as sheet music, usually a single large sheet folded to produce four pages (front, back, front, back). Having purchased the song, you could then sing and play it at home on the parlor piano. In this way, middle-class Americans at the turn of the twentieth century were able to enjoy the latest popular music in their homes, before the advent of the recording industry.



Hulton Archive/Getty Images

Figure 35.1

The origins of the music business in America can be seen in this early twentieth-century photo of Tin Pan Alley. George Gershwin got his first job at Jerome H. Remick & Company (top center). At the bottom right can be seen a sign for "William Morris," established in 1898 to publish music and to book acts on what was to become Broadway. Today, the William Morris Entertainment Endeavor represents actors such as Tom Hanks and Julia Roberts, as well as musicians including Sean "Diddy" Combs, Eminem, Fatboy Slim, Britney Spears, and Taylor Swift. The company is currently estimated to be worth half a billion dollars.

Tin Pan Alley: Precursor of Broadway

During these years, the largest cluster of music stores in the United States could be found in New York City, in an area near Broadway and West 28th Street. So numerous and noisy were the song pluggers in this locale that they sounded like a crowd banging on tin cans; thus this area came to be nicknamed **Tin Pan Alley** (Fig. 35.1). Here was born the fledgling "music industry" in America. Many of the larger stores in Tin Pan Alley had both "in-house" composers to write new songs on the spot and publishers to print them as sheet music. Copyright laws had recently been strengthened, and some songs became huge financial successes. Charles Harris's "After the Ball Is Over" (1892) earned its publisher $25,000; Harry Von Tilzer's "Only a Bird in a Gilded Cage" (1900) sold 2 million copies in its first year; and George Gershwin's "Swanee" (1919) paid the then-unknown composer $10,000 in royalties in its first year—this when the average annual family income was little more than $1,000. The most successful turn-of-the-century songsmith was Irving Berlin, who composed some 3,000 songs, including "God Bless America," "White Christmas" (which sold 40 million records when recorded by Bing Crosby in 1942, the largest-selling single of all time), and "There's No Business Like Show Business." Indeed, the Tin Pan Alley song was linked geographically and commercially to the "show business" district of New York, which was then establishing itself just a few blocks up Broadway at 42nd Street.

The Broadway Musical

The Broadway **musical** (also known as the musical comedy) is a form of American popular musical theater that emerged shortly after 1900. A musical is based on a "book" (the libretto) that contains the lyrics (the rhyming verse used in the songs). Most of the dialogue in a musical is spoken, but the emotional high points are sung. The earliest Broadway musicals were written by native-born Americans—most notably, George M. Cohan (*Little Johnny Jones,* 1906, which included "Give My Regards to Broadway") and Jerome Kern (*Showboat,* 1927). The oft-revived *Showboat,* with its signature

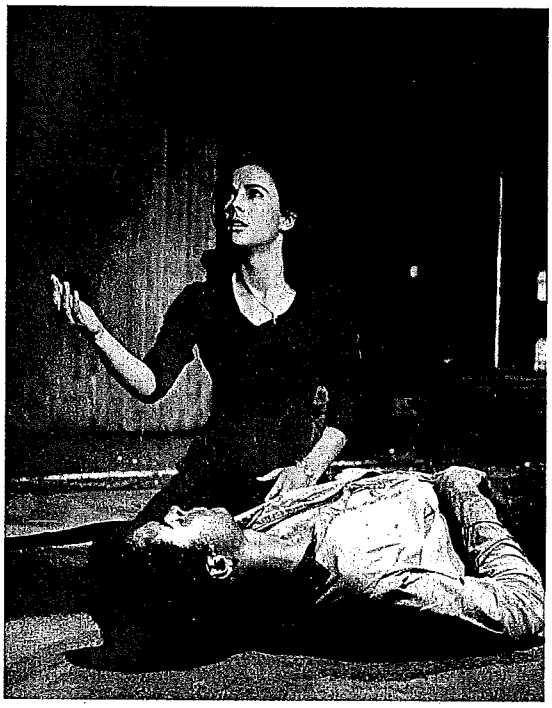
song "Ol' Man River," is especially noteworthy in that it includes strains of uniquely American music: specifically, blues, jazz, and the Negro spiritual.

The collaboration between composer Richard Rodgers (1902–1979) and lyricist Oscar Hammerstein (1895–1960) marked the beginning of a golden era for American musical theater. In a span of less than two decades, this gifted team produced a succession of blockbuster musicals, beginning with *Oklahoma!* (1943); continuing with *Carousel* (1945), *South Pacific* (1949), and *The King and I* (1951); and concluding with *The Sound of Music* (1959). Their success was then unparalleled: *Oklahoma!* originally ran for 2,248 performances and *The King and I* for 4,625. Rodgers and Hammerstein struck gold by blending tasteful (if sentimental) lyrics with uplifting (if square-cut) melodies. "Broadway songbooks" (printed collections of musical theater standards) are filled with such hits as "Oh, What a Beautiful Mornin'" (*Oklahoma!*), "You'll Never Walk Alone" (*Carousel*), "Some Enchanted Evening" (*South Pacific*), "Getting to Know You" (*The King and I*), and "Climb Ev'ry Mountain" (*The Sound of Music*)—all Rodgers and Hammerstein creations.

Around the turn of the twenty-first century, Broadway was dominated by the megahits of Englishman Andrew Lloyd Webber (*Evita, Cats,* and *Phantom of the Opera*), which showcased not only sweeping melodies but also dazzling scenic effects—Broadway as spectacle. Today diversity seems to be the watchword on Broadway. It offers revivals of earlier American musicals (Cole Porter's *Anything Goes* and Gershwin's *Porgy and Bess*); long-running works in the traditional mold (*Chicago* and *Wicked*); adaptations of popular movies (*Sister Act, The Lion King,* and *Mary Poppins*); musicals built from earlier pop music (*Jersey Boys, Memphis,* and *Mamma Mia!*); and even musicals with religious themes (*Book of Mormon* and *Leap of Faith*). To get to the core of the Broadway musical, let's examine three of the most critically acclaimed and financially successful shows of the second half of the twentieth century: three Broadway classics.

Leonard Bernstein (1918–1990)

Bernstein, educated at Harvard and at the Curtis Institute in Philadelphia, was one of the great composer–conductor–interpreters of the twentieth century. As a composer, the protean Bernstein created symphonies and ballets, as well as a film score and four musicals. As a conductor, he was affiliated with the acclaimed New York Philharmonic for nearly half a century. And as a virtuoso pianist, educator, and advocate for the arts, he even exercised influence on presidents, especially John F. Kennedy. America has never enjoyed a more dynamic musical leader than the lion-like Bernstein.



Mirisch-7 Arts/United Artists/The Kobal Collection

Figure 35.2

Natalie Wood in the role of Maria in the film version (1961) of Leonard Bernstein's *West Side Story*

WEST SIDE STORY (1957)

When Bernstein's *West Side Story* premiered on Broadway in 1957, it became the musical sensation of the decade. The show succeeds by mixing old and new: Standard Broadway numbers are infused with Modernist music, and an ancient tale gets a modern, urban setting. In Bernstein's telling of the Romeo and Juliet story, the feuding Montagues and Capulets are replaced by New York street gangs—the "all-American" "Jets" and Puerto Rican "Sharks." The star-crossed lovers are Tony, former leader of the Jets, and Maria (Fig. 35.2), sister of the Sharks' leader. They meet at a dance held in a high school gym. Afterward, they rendezvous on Maria's fire escape (Juliet's balcony) and sing the show-stopping duet "Tonight." In the lyrics of "Tonight," the past, present, and future all seem to converge in a world made suddenly beautiful by the presence of the beloved. The heartbeats of the young couple are transformed into music; the tempo continually fluctuates, as slower, lyrical phrases rapidly quicken with intense emotion and then slow down again. At times, the melodies are underscored by punchy, syncopated accompaniment in the brass and strings, evoking Latin musical styles in a

1:41	Chorus, dissonant and percussive	Swing your razor wide!
		Strophe 3
2:02	Divided among members of cast	His needs were few . . .
2:24	Chorus grows in intensity, dissonance, and rhythmic disjunction.	Inconspicuous Sweeney . . .
		Strophe 4
2:58	Loud ostinato gradually diminishes, leading to quiet, and then percussive end.	Attend the tale ...

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

A portion of "The Ballad of Sweeney Todd" from a 2009 Broadway revival can be seen in the YouTube playlist at CourseMate for this text.

The Economics of Broadway and the Listening Experience Today

"Want to do a show? Bring some dough!" That's the mantra of Broadway. To get a show up and running, of course, a theater has to be rented and performers engaged. But before the show can go on, that theater must be specially equipped and the production must be advertised. The initial advertising budget for a Broadway musical ranges from $15,000 to $100,000 per week. And the total bill for mounting a technically difficult production such as *Spider-Man: Turn Off the Dark* can reach $75,000,000. To cover such expenses, a producer forms a consortium of investors, and shares of the musical are sold. If the show does well, the investors divide the profits; if not, they get nothing back. First reviews can be crucial. But even if the show passes the critical test, weekly production costs must be met, and they range from $350,000 for a mid-size show such as *Mamma Mia!* to nearly $600,000 for a large production like *Phantom of the Opera.* A highly successful show can easily recoup its costs. *Phantom* brings in $1.5 million in a good week, and *The Lion King* earns even more, about $2 million, simply because its ticket prices are among the highest on Broadway. (The average seat at *Phantom* costs $98, but *The Lion King* will set you back $150.) Even these high prices, however, don't guarantee success for the producers: Only about 30 percent of musicals ever show a profit.

But how to bring in more revenue and increase your chances of success? Get rid of the musicians and make room for more paying customers! A recent development at Broadway theaters is to remove the musicians from the pit that separates the stage from the audience and fill it with additional seats. The orchestra is still "live"—the musicians' union contract requires it—but the performers are located in a separate room two or three floors above the theater, and the electronic sound is pumped through speakers into the theater below. Instead of seeing the conductor's hand in the pit before them, on-stage performers see the conductor on a TV monitor. This "off-site" approach maximizes ticket revenue, but theatergoers are left wondering whether the music is live or simply prerecorded.

JTB Photo/SuperStock

Outside the Majestic Theater in New York, where *Phantom* has been playing continuously since 1988. Note the mask, which has become something of a cultural icon.

Andrew Lloyd Webber (1948–): *Phantom of the Opera* (1986)

No discussion of Broadway would be complete without at least a mention of Andrew Lloyd Webber, the most successful of all musical-theater composers, at least in terms of profit and public recognition. The list of blockbuster musicals by Lloyd Webber is even lengthier than that of Rogers and Hammerstein: among them *Jesus Christ Superstar* (1970), *Evita* (1976), *Cats* (1981), *Starlight Express* (1984), and *Phantom of the Opera* (1986). Like Leonard Bernstein and Stephen Sondheim, Lloyd Webber was classically trained in music, attending Oxford University and the Royal Academy of Music in London. But unlike his American competitors, who incorporate elements of Modernism in their scores, Lloyd Webber brings essentially a Romantic sound to his musicals. We all remember "Don't Cry for Me Argentina" (*Evita*), "Memory" (*Cats*), and "The Music of the Night" (*Phantom*) because Lloyd Webber gives us what most of us want to hear: beautiful, aria-like tunes, and lush, Romantic orchestrations with powerful brasses and surging strings. Combine these with spectacular stage effects created by director Tim Rice and one has a formula for success.

Indeed, the *Phantom of the Opera* has achieved a success unrivaled in the history of musical theater, making its composer a billionaire. Premiering in 1986 in London and then in 1988 in New York, *Phantom* is by far the longest running of all Broadway musicals, having enjoyed more than 10,000 consecutive performances before 14.5 million people in New York alone. Indeed, with show-stopping songs such as "Music of the Night," "Think of Me," and "All I Ask of You," the production has lost none of its popular appeal: 2011 was its most lucrative year in New York to date, with gross revenue of $44.8 million. Worldwide, the musical has been performed in 145 cities in 27 countries and grossed $5.6 billion.

Worldwide may be the key word here. Originally, the Broadway musical focused on the problems of the proverbial American man in the street and his "gal," both of whom just happened to live in New York. Today, the musical has gone global. It is conceived with an eye toward general themes appealing to an international market, and is thus another manifestation of the shrinking and homogenization of our musical world.

In the unlikely event that you've missed them, several signature songs from *Phantom* are available at YouTube, including "The Music of the Night," sung by Michael Crawford, the original Phantom, in the YouTube playlist at CourseMate for this text.

Film Music

Make a film version of a Broadway musical? Or make a Broadway musical out of a film? The frequency with which the two genres are transposed today suggests that they have many commonalities, not the least of which is the capacity of music to enhance drama. Although we may not realize it, a film's music can affect our emotions even more than the images do. For instance, one need only hear the ominous-sounding theme in the low strings in John Williams's score for *Jaws* (1975) to know that something terrible is about to happen. Or consider Bernard Herrmann's shrieking, stabbing string passage from the famous shower scene in *Psycho* (1960). These archetypal movie themes have become musical symbols of impending doom in popular culture.

But film music does more than simply stir the emotions. Music can also be the creative inspiration behind a film, as evidenced in Aimee Mann's songs for Paul Thomas Anderson's *Magnolia* (1999) or Kevin Rennick's "Up in the Air" for a George Clooney film of that same name (2009). In fact, music can contribute as much to a film as key elements like cinematography, acting, and editing. Before examining in greater detail how one composer (John Williams) underscores the images and completes the soundtrack, let's look at a few of the different ways music has been used in film since the birth of cinema in the late nineteenth century.

Classical Music as Film Music

Artistic precedents for film music go back to the choruses of the ancient Greeks, but perhaps the closest relative to film music is opera. Overtures and other operatic scenes often served as the "score" for silent films. For instance, the orchestral score

for D. W. Griffith's silent epic *Birth of a Nation* (1915) included, among other pieces, Carl Maria von Weber's Overture to *Der Freischütz* and Richard Wagner's "Ride of the Valkyries" from *Die Walküre* (see Ch. 24). But only the biggest theaters in the biggest cities could afford to pay a full orchestra to play while the silent motion picture ran; most theaters used a tone-color–rich, multistop organ to supply the music.

Classical music continued to provide the bulk of some film scores even decades after the "talking" motion picture had arrived. Sometimes it complemented a new, originally composed score, as, for example, in the use of Rachmaninoff's music in David Lean's *Brief Encounter* (1945) and the startling placement of Brahms's *Violin Concerto* (5 4/19–21 and 2 2/13–15, as well as streaming in CourseMate Ch. 26 and in this text's downloads) in Paul Thomas Anderson's *There Will Be Blood* (2007). Several of Stanley Kubrick's films—*2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *The Shining* (1980), and *Eyes Wide Shut* (1999)—have scores based entirely on preexisting music. *2001: A Space Odyssey,* the most famous of these films, contains one of the best combinations of film narrative with preexisting classical music in cinema. Here, Kubrick reintroduced the powerful opening tones of Richard Strauss's *Also Sprach Zarathustra* (intro/2, as well as streaming in CourseMate Ch.1 and in this text's downloads) to a new audience while conveying the central theme of Friedrich Nietzsche's novel (see end of Ch. 1): the progression of prehistoric man, to man, and ultimately to a sort of "superman." Milos Forman used nothing but the music of Mozart to enhance a fictionalized story of Mozart and Salieri in *Amadeus* (1984). And, most recently, the slow movement of Beethoven's Symphony No. 7 carried the day at the climactic moment in *The King's Speech* (2010).

Contemporary Eclecticism

For film music, the pendulum swings between "serious" and popular styles, just as it has for generations in the other arts. Beginning in the 1980s, the older "serious" symphonic approach to film music, which involved using a large, string-dominated orchestra to play classical music or newly composed scores in a classical style, often yielded to a far simpler idea: scoring the entire film with existing pop music. Most successful film composers today, however, seek a middle ground. Danny Elfman, Thomas Newman, Howard Shore, and others have effected a balance between traditional orchestral writing and pop sensibilities. The success of their films—*Batman* (1989), *The Shawshank Redemption* (1994), the trilogy *Lord of the Rings* (2001–2003)—in fusing these two important musical idioms suggests that the future of film music lies in a harmonious mix of classical, pop, and, increasingly, electronic sounds.

Figure 35.4

Yoda instructs Luke in the fine points of the Force, in *The Empire Strikes Back.*

LucasFilm/20th Century Fox/The Kobal Collection

John Williams (1932–): *The Empire Strikes Back* (1980)

Now let's examine in closer detail how the musical score works with the visual component and dialogue in a film, using the work of John Williams, arguably the most popular and critically acclaimed film composer of all time. Beginning with *Jaws* (1975), and continuing with *Close Encounters of the Third Kind* (1977), the *Star Wars* trilogy (1977, 1980, 1983) and its prequels, *E.T.* (1982), and *War Horse* (2011), Williams combined a host of influences, including the classical styles of Stravinsky and Copland, to reenergize the tradition of the symphonic film score. In so doing, Williams laid the groundwork for a new kind of symphonic film music that endures to the present day, as evidenced in his work in the now-iconic *Harry Potter* series.

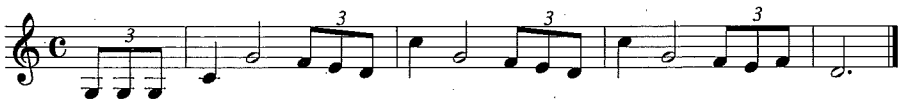
Williams employs a full orchestral sound but carefully selects certain instruments to underscore the subtle nuances of the dialogue. Similarly, Williams creates striking themes and uses them to represent elemental forces important to the drama. Much like Richard Wagner working with his leitmotifs (see Ch. 24), Williams

alters his salient themes to reflect the ebb and flow of the action. In *The Empire Strikes Back,* we witness how Williams magically energizes one of the most crucial scenes in the trilogy (Fig. 35.4): Yoda teaches Luke to know the Force, emphasizing that the power to wield it depends on mental—rather than physical—acuity.

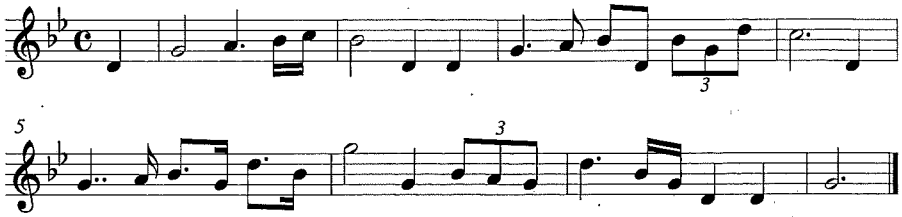
Williams uses three important themes throughout this scene: the "Luke," "Force," and "Yoda" themes (Ex. 35.1). As you're watching or listening, pay close attention to how Williams incorporates each of the themes, and how the contour of the "Yoda" theme, always rising to a climax at the end, is particularly appropriate, given the event that transpires (Yoda raising Luke's ship from the bog). In addition, note how Williams uses the full range of the orchestra—from the delicate sounds of celesta and harp, to the brilliant orchestral climax—as Yoda demonstrates for Luke the power of the Force.

EXAMPLE 35.1

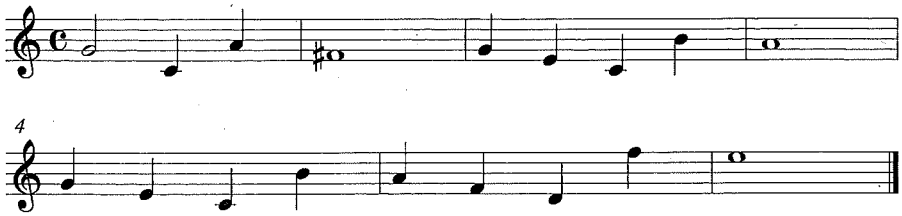
"Luke" theme



"Force" theme



"Yoda" theme



Listening Guide

John Williams, "Yoda and the Force," from *The Empire Strikes Back* (1980)

10

Genre: Film music

Situation: The X-Wing Fighter has slipped into a bog, and Luke prepares to lift the ship; Yoda chides Luke for his lack of confidence and suggests that moving heavy objects, whether stones or ships, requires the same understanding of the Force.

0:00 10 To the sounds of celesta, harp, and strings playing a sustained tremolo in their middle-upper register, Luke attempts unsuccessfully to raise ship.

0:22 Solo horn sounds altered version of "Luke" theme, as dejected Luke ponders his failure; sustained string chord (0:52) underscores Yoda's advice that size is immaterial as long as one allies oneself with the Force.

(*continued*)

1:00	Flute plays "Force" theme, then picked up by other winds and strings; material develops until Luke rebuffs Yoda, stating, "You want the impossible"; descending lament for strings (1:42), which does not fully resolve.
2:08	Yoda begins to raise the ship accompanied by same sustained tremolo.
2:19	Altered version of "Yoda" theme enters in horn and is answered with opening motive of theme in oboe; as ship emerges from swamp, "Yoda" theme sounds again, gradually growing in power as winds (2:35) offer lilting countersubject above.
2:48	As Yoda brings ship from water to land, "Yoda" theme sounds in rising melodic sequences, then spreads through entire orchestra before brilliant brass fanfare at climactic moment (3:02).
3:12	As Luke, in utter disbelief, touches ship, softer reprise of "Yoda" theme sounds in strings and winds; (3:41) scene changes to outer space as brasses boldly sound Imperial theme.

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

See this portion of the original film in the YouTube playlist at CourseMate for this text.

Video Game Music

Broadway and film are not the only places where popular culture and symphonic music come together. Video games, boasting increasingly elaborate visual and aural effects, have in recent years become a major forum for both classically trained composers and popular bands. While the soundtracks of many games continue to draw from classical and popular favorites (a famous Puccini aria in Grand Theft Auto, for example), original music is now highlighted more than ever. Pop stars can use video games to share new music with their fans, as well as create publicity for their old work—in this way, video games that use pop music are increasingly taking on the functions of other media outlets (rapper 50 Cent, for example, released some of his music exclusively in the game 50 Cent: Bulletproof, 2005). For the more continuous instrumental video game music, composers such as Koji Kondo (responsible for such classics as Super Mario Bros., 1985, and The Legend of Zelda, 1987), Nobuo Uematsu (creator of the music for much of the *Final Fantasy* series, 1987–2010), and Martin O'Donnell (best known for his contributions to the *Halo* series, 2001–2010) have the opportunity to work within exciting and unusual parameters they could not explore in any other medium. Like composers of film music, they must create a specific mood for a specific "scene." But because video games are highly dynamic systems, constantly responding to the actions of an individual player, their music must be repetitive but variable—highly adaptable to the visual features of the game and to the player's choices.

Hear the soundtrack from Halo 3 in the YouTube playlist at CourseMate for this text.

Over the past several years, video games have also begun to intersect more directly with musical culture. Some teach the player a specialized skill that enables him or her to create actual music (Taiko Drum Master, 2001; Guitar Hero, 2005; and Rock Band, 2007, for example). Dance, Dance, Revolution (1998) instructs the player in real movement skills ("dance") that correspond to the rhythm of the game's music. Video game music has also begun to spill outside the confines of the games into

larger musical arenas, such as concert halls. Live concerts of video game music began in small venues in Japan in the late 1980s, and since 2003 they have become fashionable with major symphony orchestras around the world—a good way to lure a desperately needed younger audience to the concert hall.

Key Words

song plugger (406) Tin Pan Alley (406) musical (406)

For a complete review of this chapter, see the Main Points, Chapter Quiz, Flashcards, and Glossary in CourseMate.

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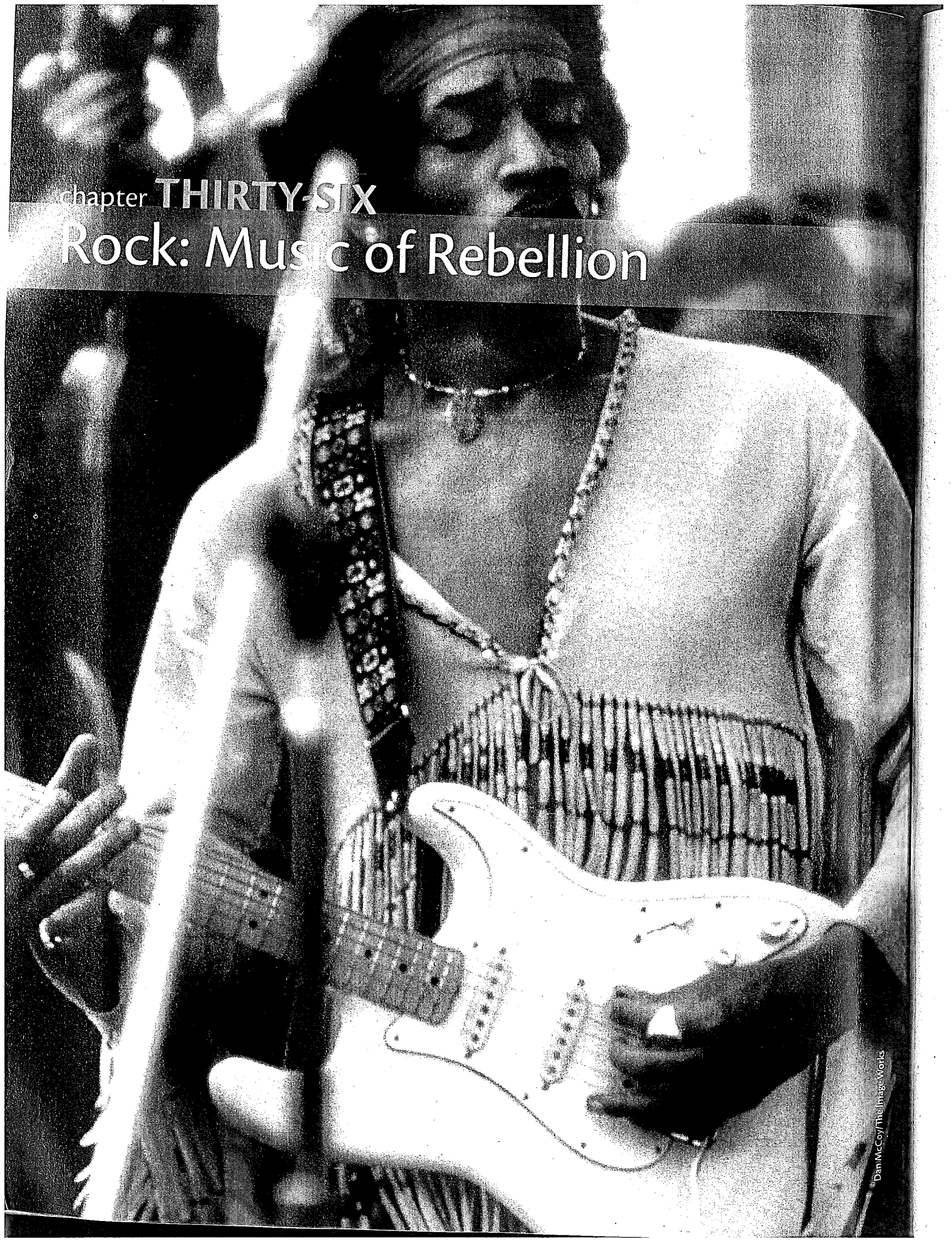
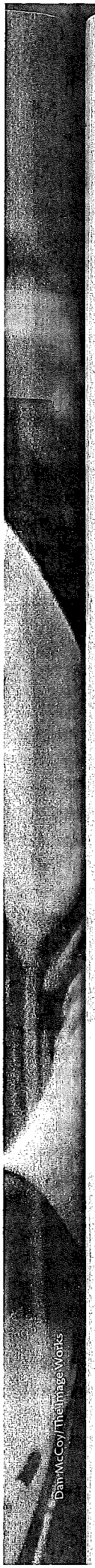
chapter THIRTY-SIX

Rock: Music of Rebellion



Dan McCoy/The Image Works



Now that you're near the end of this book, you know quite a bit about musical style and the types of composers and compositions that Western history has deemed worthy of study. You now know that although J. S. Bach toiled in obscurity for much of his career, he ultimately became one of the most revered and studied artists in the classical tradition. You've discovered that Rossini's tuneful operas—rather than Beethoven's now-iconic symphonies—most captivated audiences in the early nineteenth century. And you've learned that Stravinsky's *Le Sacre du printemps* (*The Rite of Spring*), while shocking enough to provoke a riot at its premiere, was quickly folded into the musical mainstream and, within a few decades, studied in every music appreciation class around the world.

As we trace the history of today's popular music, we experience a good number of the same cultural and aesthetic dynamics: Many of the countless substyles of rock music, originating from a culture of rebellion, have nevertheless contributed to the pop mainstream. The study of rock music is complicated by the diversity of the genre, as well as by the sheer number of rock composers and musicians who have produced recordings worth a listen. Of course, rock music possesses a brief history in comparison to that of the Western art tradition. Nonetheless, it forces us to consider a large and astonishingly varied body of artists and recorded works. Although we can see the sweep of music history as a wide river, we should also understand that numerous stylistic streams feed that river. Recognizing this, we begin our voyage into the music known as "rock."

Antecedents of Rock

In post-World War II America, two new musical styles grew out of African American swing music. One was that highly improvisatory, rhythmically frenetic jazz called bebop (see Ch. 34). The other, **rhythm and blues (R&B)**, descended from a laid-back, riff-based, bluesy swing (see Ch. 33). In both styles, a small rhythm section of piano, guitar, bass, and drums accompanied a few saxophones and other "horns" (a general term given by jazz musicians to any sort of brass instrument). However, unlike the instrumentally complex bebop, rhythm and blues (initially called "race music" or "jump blues") was song and dance based. Works in this style characteristically featured a solo vocalist singing about love—or lack thereof—in an unambiguous duple meter: a 4/4 bass pattern that sometimes emphasized the weaker beats (often called "backbeat"). The harmonic formula was frequently a twelve-bar blues performed over a walking bass of a style called **boogie-woogie** (driving music in which the bass plays the harmony not as chords, but as a succession of fast pitches of equal length). This easygoing, popular sound developed in African American musical circles and was first marketed to black audiences. However, in the early 1940s, many of the popular "jump blues" songs of bandleader Louis Jordan began to cross over from the "Harlem Hit Parade" or "race" charts to the overall U.S. market, and by early 1945 Jordan was producing commercially successful hits like "Caldonia" (1945) and "Choo Choo Ch'Boogie" (1946). Unlike the esoteric bebop, rhythm and blues became wildly popular, particularly among rebellious American youth. Songs like Roy Brown's "Good Rockin' Tonight" (1947) and Jimmy Preston's "Rock the Joint" (1949) pointed the way to a raucous style that was lyrically explicit and instrumentally simple, accentuating repeated riffs and call-and-response patterns.

In 1951, Ike Turner's Kings of Rhythm (recorded as Jackie Brenston and His Delta Cats) laid down the track "Rocket 88" in a small Memphis studio owned by Sam Philips. The song, released on the Chess label, showcased Brenston's loose vocal phrasing framed by Turner's hammering triplets and syncopated right-hand figures on the piano. The definitive feature of this recording, however, is the walking bass pattern, played on a distinctly fuzzy-sounding electric guitar connected to what turned out to be a damaged amplifier. The booming bass created the first recording that in timbral concept diverged from "horn-band accompanied by rhythm section" to "rhythm section accompanied by horns." And that has made all the difference.

Hear early rhythm and blues songs "Choo Choo Ch'Boogie" and "Rocket 88" in the YouTube playlist at CourseMate for this text.

Rock and Roll

In the early 1950s, the emerging style of rhythm and blues was rechristened **rock and roll** by pioneering radio disk jockey Alan Freed (1921–1965), partially to liberate it from its earlier association with African Americans. Freed disseminated this music through radio broadcasts, first in Cleveland and later in New York, and through concerts and dances that fostered racial integration. The demand for rock and roll was unprecedented, and as other stations incorporated the music into their formats, its records became songs of defiance for the baby boom generation. Furthermore, Freed's transmissions were rebroadcast in Europe, extending rock and roll's popularity to Great Britain and beyond.

Rock and roll was not a new term. The words are found in popular songs as early as the 1920s. Its roots are older still. *Rocking* and *rolling*, old nautical terms referring to the motion of boats, had been used in black English to describe bodily spasms not only experienced during religious ecstasy but also during dance (of course, with sexual connotations).

The first great exponent of rock and roll was Elvis Presley (1935–1977). Presley began his career performing "hillbilly music," singing gospel music in his Pentecostal church, and listening to blues and jazz in the black neighborhood of Memphis. In his sound, Elvis authentically combined genres of indigenous American black and rural white music. Proof of this lies in his first record, from July 1954. On one side is a cover of a traditional bluegrass song, "Blue Moon of Kentucky," but on the other is the explosive "That's All Right," written by Arthur "Big Boy" Crudup, a black Mississippi Delta blues singer and guitarist. All told, Elvis had 149 songs appear on *Billboard's* "Hot 100 Pop Chart." He reached iconic status around the globe not only through the unmistakable sound of his voice but also through the projection of his image on television and in over thirty feature films. John Lennon's oft-quoted statement "Before Elvis, there was nothing" is an exaggeration, of course, but in the world's consciousness of rock and roll, these words still ring true.

Presley's image was cemented in popular consciousness in 1956 with his recording and subsequent TV performances of "Hound Dog." The complicated history of this song is instructive, for it tells us much about how a transformative song might come to be. The composition was written in New York by Jerry Lieber and Mike Stoller, and first recorded by Big Mama Thornton in 1952. The Thornton version falls clearly on the R&B side of the fence. Three years later, Freddie Bell and the Bellboys, a local group from Philadelphia, recorded a cover of the song, changing Lieber's lyrics sufficiently to render them innocuous. Instead of pertaining to a "dog" as a metaphor for a persistent, yet unfaithful male suitor, the song now seemed to be about a canine and only faintly about a romantic interest. The earthy words of R&B had been tidied up! First released on Teen Records in 1955, Bell's record enjoyed only limited distribution in the Philadelphia area. Presley heard the Bellboys' rendition of the song during one of their stage shows in Las Vegas and received permission from Bell to adapt and record this variation. In Presley's unique interpretation, "Hound Dog" went on to achieve phenomenal sales, making Presley's career.

But how did Presley change the original song? Mainly by combining subtle features of both the Thornton and the Bell versions. To the AAB text pattern he adds some "uh" sounds, a glottal "crah-in," and assorted "well" and "yeah" calls, thereby roughing up the rhythm. He removes the horns, taking the ensemble away from the early jump sound and pushing it clearly into the rock and roll category. More radical than Presley's music, however, was his mode of performance. Delivered on live television before a predominantly older, white audience, Presley's actions were downright scandalous. With tremulous hands, slip-sliding feet, knees twisting from side to side, and—famously—gyrating hips, Presley elicited screams, giggles, and embarrassed laughter from the audience.

The mature style of rock and roll, personified by the music and performances of Elvis Presley, was an amalgam of black R&B and a broad array of urban and rural influences, some African American, some white. Although we might think that the artists themselves wrote the songs of rock and roll, as often as not, the tunes were composed

Figure 36.1

"The King is dead, long live the King." The hysteria surrounding Elvis has diminished only slightly since his death in 1977. His retrospective album *Elvis 30 #1 Hits*, released in 2002 on the twenty-fifth anniversary of his death, sold a million copies in the first month. Elvis's estate has generated more income than that of any deceased celebrity ($60 million) except for Michael Jackson ($275 million).

Bettmann/CORBIS

by professional songsmiths working in the music industry. One composer-performer who both directly and indirectly influenced later musical generations was Buddy Holly (and the Crickets). Holly's unique vocal styling and his iconic look set a standard for originality. A song like "Peggy Sue" (1957) betrays none of its African American roots. Essentially a twelve-bar blues, the melody utilizes the major triads and the major scale without blue notes. This, along with the twangy Fender-guitar strumming and the snareless, locomotive drumming, renders the idiom unrecognizable. Many of the other entertainers who emerged during this first era, however, lacked Holly's originality; these artists, such as Pat Boone, spread the popularity of rock and roll through bland but commercially appealing versions of authentic songs composed and first recorded by inspired musicians like "Fats" Domino and "Little Richard" Penniman.

Hear early rock and roll songs "That's All Right" and "Peggy Sue" in the YouTube playlist at CourseMate for this text.

Rock

With the arrival of The Beatles in the United States from England, and their appearance on *The Ed Sullivan Show* on February 9, 1964, the full potential of "teen" music was realized. John Lennon (1940–1980), Paul McCartney (1942–), George Harrison (1943–2001), and Ringo Starr (1940–) had a profound effect on the music and culture of the world. Named after Buddy Holly's "Crickets" and influenced by American rock and roll and R&B, The Beatles began by playing and recording **covers**, or interpretations of songs already recorded by others. However, they developed an unprecedented ability to create original, fresh sounds. As inventive as their early work is, it clearly bears the stamp of their stylistic forebears. Soon, however, these four musicians, pushed in part by their classically trained producer George Martin, moved toward radical experimentation in both songwriting and studio recording.

First influenced by the folk music revival and the introspective and politically aware Bob Dylan, then by marijuana and LSD, the songwriting of McCartney and Lennon moved away from the early poppish boy-loves-girl topics and guitar-bass-drums sound, and matured into deeper, musically complex, and verbally intricate poetic expression. By 1966, after several years of playing their music live, the growing intricacies of their songs forced them to withdraw to the studio. Limited neither by the constraints of the performance space nor by the ups and downs of a live show, here The Beatles could avail themselves of the full range of acoustic and electronic recording techniques, including the electronic manipulation of audio tape. They also began to experiment with short promotional films for individual songs. The albums that they fashioned were immediately perceived as masterpieces, marginalizing the three-minute tune and the two-sided single that previously dominated the recording industry.

In 1967, for example, The Beatles put together the psychedelic "Strawberry Fields Forever," a song that incorporated astoundingly innovative instrumentation and Postmodern *musique concrète* (see Ch. 32, "Electronic Music"). They also released a surreal film for the work that is considered the first modern music video. Assembling the album *Sgt. Pepper's Lonely Hearts Club Band* during the same year, The Beatles brought to fruition the thematically unified **concept album**. The lyrics were to be regarded as serious poetry, and the album art provided a sophisticated visual accompaniment to electronic studio recording techniques. "A Day in the Life," the final song on side B of *Sgt.*

Bob Thomas/Getty Images

Figure 36.2

Although they were together for only a few short years (1960–1970), no pop group has ever equaled The Beatles' musical originality and stylistic variety. Each No. 1 tune was fresh and wildly different from the last.

Hear The Beatles' "Strawberry Fields Forever," "A Day in the Life," and "Sgt. Pepper's Lonely Hearts Club Band" in the YouTube playlist at CourseMate for this text.

Pepper's, is physically connected to the previous song, "Sgt. Pepper's Lonely Hearts Club Band (Reprise)" much like the third and fourth movements of Beethoven's Symphony No. 5 are linked. The Beatles had significantly raised the "creativity bar" for rock and roll. Subsequent artists were expected to compose the songs that they performed and to release unified albums rather than singles. The Beatles had created sound worlds that were not only new but also widely disparate. Consequently, the sophisticated, varied styles that had emerged from rock and roll required a new name, one called simply **rock.**

In the late 1960s, rock came into its own, and it did so in the form of the so-called British Invasion, spearheaded by bands from the United Kingdom, such as The Rolling Stones, Cream, and Led Zeppelin. They gave the style initiated by The Beatles a harder edge and lengthy instrumental improvisations, bringing the sound of the solo electric guitar to the forefront of rock. They also used the **guitar riff** (an improvisatory flourish that becomes a motive) and the rhythmic ostinato to hold works together. In the Stones' "I Can't Get No Satisfaction" (1965), for example, we hear an incessant pounding of a guitar riff that is strung through a vaguely bluesy strophic form pivoting around a tonic hub. We also find in rock examples of straight twelve-bar blues, as in "Crossroads" (1969) by Cream, in which guitarist Eric Clapton adapts an old Robert Johnson blues number, structuring it around an identifying riff.

Perhaps the greatest figure of this era was guitarist, singer, and songwriter Jimi Hendrix (1942–1970), who, like his contemporaries, The Beatles, changed forever the creative potential for the rock artist. An icon of late-60s fashion (see chapter opener), he remains unparalleled in the popular imagination for his unique performance antics, including setting fire to his guitar. Hendrix was arguably the most original guitarist in rock history. He utilized a harmonic vocabulary that ranged from simple blues to complex chords and unusual intervals. His songwriting style extended from the crudely straightforward, riff-based "Fire," in which a surplus of sonic space brings the drums to the fore, to poetic ballads like "Little Wing" (both 1967), which features a uniquely schizophrenic guitar accompaniment. Hendrix's most enduring legacy, however, was his genius in expanding the range of the amplified guitar. Instead of using the instrument solely as a melodic and harmonic device, he re-imagined it as one that could produce an assortment of noises, vocal effects, and electronic sounds, such as those immortalized in his performance of "The Star-Spangled Banner" at the Woodstock Music and Art Fair in 1969 (see chapter opener). Hendrix's performance can been construed as his commentary on a country torn asunder by race and by the Vietnam War.

Hear "I Can't Get No Satisfaction" and Jimi Hendrix's version of "The Star-Spangled Banner" in the YouTube playlist at CourseMate for this text.

Soul, Motown, and Funk

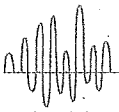
Despite rock's dependence on traditional African American music for its roots and foundation, political, social, and economic circumstances served to isolate much black music during the 1950s and 1960s. Although people of color and female artists have had a significant voice in rock, their influence has sometimes been assessed as peripheral. However, numerous types of music created by these "marginal" artists were important as both commercial and artistic forces, for they repollinated rock with vigorous new ideas.

Late-50s R&B and doo-wop (see Ch. 2) grew increasingly sophisticated, thanks to the success of record labels like Stax, in Memphis, and Motown Records, in Detroit. **Motown**, through the accomplishments of founder Berry Gordy, organized, polished and marketed not only music but also popular acts. For example, Gordy transformed the earlier girl groups into well coiffed, costumed, and choreographed ensembles such as Martha and the Vandellas, whose soulful "Dancing in the Street" (1964) projects over a pulsating backbeat of percussion. The most popular of these Motown ensembles were The Supremes, a vocal trio that scored ten number 1 hits from 1964 to 1967. Led by Diana Ross, this group appeared countless times on television variety shows. Ross's softly breathy voice and seductive innocence would serve as a model for many pop singers to come. Motown also nurtured the male counterparts like the

Temptations and the Four Tops, whose success was mostly limited to the R&B charts, but who nonetheless laid the groundwork for the "boy bands" of subsequent decades.

Soul, the gospel-rooted style of the 1950s and 1960s, saw its popularity confined mainly to African American communities, but many artists broke through to the mainstream. A high level of musical complexity can be found in the arrangements and musicianship among these artists. Unlike the more popular but carefully choreographed Motown act, soul music relied on spontaneity and improvisation in live performance. Among the earliest of these artists to achieve acclaim is Ray Charles, whose "I Got a Woman" (1954) drew directly on gospel songs and whose Latin-tinged "What'd I Say" (1958) entered the mainstream.

The most important figure of the soul movement, however, was James Brown (1933–2006), the self-proclaimed "Godfather of Soul" and "the hardest working man in show business." Brown was the inventor of **funk** (a blend of soul, jazz, and R&B) as well as the musical and choreographic inspiration for future artists like Michael Jackson. First appearing on the R&B charts in 1956, Brown spent a decade honing his stage act before he broke through to a wider audience. In a way similar to Ray Charles, Brown brought black preaching, shouting, and a free conversational manner to the realm of pop, with great dramatic effect. In a song like "It's a Man's Man's World" (1966), we hear Brown's full range as a singer, including his use of the voice as a percussive instrument. His now classic funk tune "Get Up (I Feel Like Being a) Sex Machine" (1970), conveys a sense of the choreographic energy that Brown bequeathed to Jackson, who as a boy often watched him from backstage.



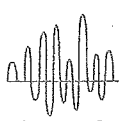
Hear Ray Charles's "I Got a Woman" and "What'd I Say," as well as James Brown's "It's a Man's Man's World" and "Get Up," in the YouTube playlist at CourseMate for this text.

Punk and New Wave

A highly politicized **punk rock** slithered onto the scene in the mid-1970s, a fast, hard-edged music with short, simple songs and few instruments besides guitars and drums. Punk's self-destructive and nihilistic approach offered a welcome alternative, for example, to the mechanistic music and manufactured fabrics of the 1970s disco craze. Instead of using music as a form of escapism, the lyrics of these songs often pointed out the boredom of idle youth and the desperation of the urban poor. Pressed bellbottoms gave way to torn jeans. Concept albums, extended tracks, and instrumental virtuosity became relics of the past. Like the pre-Beatles artists, if you couldn't say what you wanted in less than three minutes, then it wasn't worth saying.

The downtown New York City club music of the Ramones (1976) shaped British derivations like the Sex Pistols (1977) and the more sophisticated music of the Clash, who in 1979 combined their punk aesthetics with the Jamaican music that had been bubbling under the surface in both the United Kingdom and America. These three bands produced seminal albums during the second half of the decade. The crude amplified sounds, fast driving rhythms, unassuming timbres, and simple harmonies helped to renovate rock, propelling it back to its working-class, garage-band roots. They brought back the basic verse-and-chorus form of earlier pop songs, generally built around tonic, dominant, and subdominant harmonic relationships (see Ch. 2).

This rudimentary sound of punk did not capture the interest of the general public. Nevertheless, punk, along with an eclectic brew of rockabilly, ska, and reggae, went on to inspire the more literate and reflective **New Wave** sound (a more electronic and experimental form of punk) of the late 1970s and early 1980s, exemplified by such bands as Elvis Costello and the Attractions, the Police, and the Talking Heads.



Metal

The Kinks' "You Really Got Me" and "All the Day and All of the Night" (both 1964) marked the likely first appearances in popular music of the **power chord** (a "triad" lacking the major or minor third, thus a simple dyad chord of a fifth, 1–5, instead of usual

triadic 1–3–5). The guitarist often slides these chords along the neck of the instrument in parallel motion. Used in "heavier" compositions by many of the guitar-bass-drum trios—the so-called power trios—of the late 1960s, this gesture became an integral feature of the louder, chordal sound of the very early 1970s. With the rise of Deep Purple and Black Sabbath, high-volume trios often fronted by a coarse-voiced singer began to shift away from the tonic-subdominant-dominant harmonies and pentatonic blues influences of the past. The lyrics of the new songs incorporated surrealistic themes, paranoid delusions, and dark, dreary subjects, plumbing the depths of adolescent angst. By the late1980s, the freshest rock sounds were emanating from Metallica and other heavy metal bands that performed energetic, powerful laments in somber, minor modes.

Thriller (1982) and Music Videos

The greatest-selling original album in the United States and by far the largest seller worldwide was the brainchild of a former Motown boy-band prodigy and an arranger twenty-five years his senior. Michael Jackson (1958–2009) began his career at the age of five, singing in a band with his four brothers, The Jackson 5. The group's songs first charted in late 1969, inconsequential hits that were juvenile, pleasant bubblegum music, performed in a soft funk style. However, the infectious melodies sung by young Michael were well crafted and delivered with the proportional intensity of a diminutive James Brown. The brothers performed Motown-type choreography while their amazingly cute lead singer projected much of their charisma. Soon the young Michael took off on his own, but after four solo albums of little success, he paired with Quincy Jones, an experienced jazz musician, film music arranger, producer, and record executive, to create the highly acclaimed album *Off the Wall* (1979). Cuts from the album generally took the music pop/R&B/disco approach, with added percussive vocal accents from the James Brown tradition. Several composers contributed to the compilation, most notably Stevie Wonder and Paul McCartney.

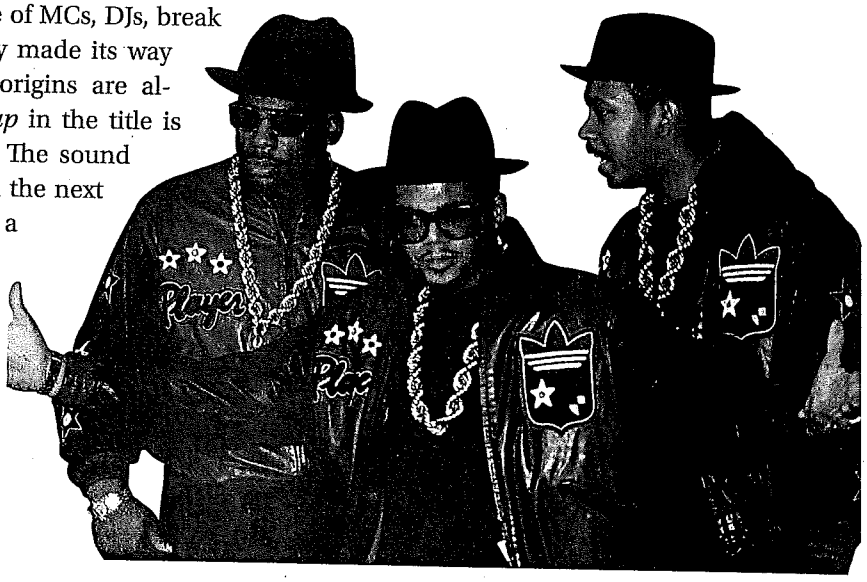
Three years later, Jackson released *Thriller*. The album, which presented a carefully chosen medley of genres—from disco, to R&B, to pop ballad, and to rock—rivals The Beatles albums in its stylistic variety. *Thriller* was consciously fabricated as a crossover tour-de-force possessing something to appeal to virtually all ages and all tastes (one track is a synthed-up, cornball duet with McCartney). The three videos released were especially innovative, unlike many early videos, actually conforming to their lyrical storylines. The title track overwhelmed all expectations by being realized as a fourteen-minute film, and Jackson became the first African American to have his videos aired on MTV. His appearance on the Motown 25th Anniversary special on March 25, 1983, featuring a breathtaking performance of "Billie Jean" with the famous "moon walk," reintroduced a dynamic, physically transformed, and fully mature Michael to a national audience.

Watch Michael Jackson's live performance of "Billie Jean" in the YouTube playlist at CourseMate for this text.

Rap

Rap music originated as an African American style in the early 1970s in New York's South Bronx when DJ Kool Herc (Jamaican-born Clive Campbell) developed an imitation of the Jamaican practice of using "sound systems"—that is, mobile stereo equipment—to play music at local parties. Herc would play some of James Brown's early funk records and, using two turntables, discovered that he was able to isolate choice portions of the tracks (called the "break"), and loop and extend them while the crowd danced ("break dancing"). Digging deep into black oral traditions, earlier Jamaican DJs would play R&B hits while also "toasting," calling out or metrically chanting for the crowd. Herc served as a toaster or MC (Master of Ceremonies)

as well as the DJ. Thus began the hip hop culture of MCs, DJs, break dancers, and attendant graffiti artists that slowly made its way into the consciousness of America. Although origins are always fuzzy, the first recording with the word *rap* in the title is The Sugarhill Gang's "Rapper's Delight" (1979). The sound exploded in African American communities, and the next year Blondie, a New Wave band, incorporated a rapped section in their song "Rapture." During the decade that followed, rap became a major cultural force.



Hulton Archive/Getty Images

Figure 36.3
Run DMC

The Queens, New York, group Run DMC (Fig. 36.3)—Joseph "Run" Simmons (1964–), Darryl "D.M.C." McDaniels (1964–), and Jason "Jam Master Jay" Mizell (1965–2002)—were the first rap artists to achieve major commercial success. Largely thanks to Run's brother, promoter and producer Russell, this group broke genre barriers in their first album with the high-profile inclusion of an electric guitar in "Rock Box" (1984), the video of which was the first of the type to be aired on MTV. Two years later, their collaboration with members of the band Aerosmith on "Walk This Way" brought Run DMC's sound into heavy rotation on radio and TV. The video demonstrated that, although black and white forms of popular music sometimes seem to have nothing in common, in the end, they are stylistic cousins. Like jazz, rhythm and blues, and other earlier music, the innovation of marginalized African Americans once again was adopted by mainstream America to produce a novel and authentic sound whose broad appeal crossed racial and social boundaries.

Watch Run DMC and Aerosmith perform "Walk This Way" in the YouTube playlist at CourseMate for this text.

Grunge

Members of Generation X, those born around 1975 of baby-boom parents, became dissatisfied with the aesthetics of the music scene. In and around the city of Seattle and linked to the Sub Pop label, a movement arose that produced the dark, introspective songs of **grunge** (a type of alternative rock inspired by punk). Once again, it fell to a new, still ever-brooding, adolescent population to revitalize the noises and poetics of rock, echoing and redefining its raw essence. Grunge rejected its stylistic parents and grandparents, dumping all the superfluities that 1960s rock propagated: coiffed hair, stage makeup, costumes, ostentatious stage spectacles, synth sounds, self-indulgent sexuality, virtuosity for its own sake—and that was just for starters.

The greatest figure to come out of the movement was Kurt Cobain. In 1991, his band, Nirvana, produced the classic *Nevermind* (1991). Steeped in a wide assortment of influences, the album is a brilliant mix, containing everything from straight garage-band rock, to metal and punk, to soft acoustic. The mood is sometimes angry, but more often simply annoyed, and now and then merely playful. The absurdist lyrics are occasionally ironic and sometimes quote other songs. Cobain's guitar playing is nonvirtuosic but highly original, even idiosyncratic. In fact, Cobain was adamantly opposed to studio recording "tricks" in general and was once cajoled into adding an extra vocal track only after the producer told him, "John Lennon did it." By eschewing artifice, Cobain was reverting to an unpretentious folk aesthetic, albeit a more irritated and apolitical one. The band's signature song, "Smells Like Teen Spirit," was, according to Cobain, a "teen revolutionary theme," but a single, definitive message is more difficult to pin down. Like most ingenious works, an absolute meaning of the text at its moment of creation is lost to time, and it is therefore the reader who brings significance to the hodgepodge of lyrics.

Hear "Smells Like Teen Spirit" in the YouTube playlist at CourseMate for this text.

Epilogue

When rock was young, there were a few artists, about twenty labels screening and developing the talent, and several performance media in which the public could experience music (live, radio, vinyl, and television). For the first twenty or thirty years of its existence, one could name any rock or pop performers, and it was likely that any teen or young adult would have at least heard of them. However, technological and economic factors over the past twenty years have led to an explosion in the number of aspiring artists. Sound generators and mixing programs are cheap and ubiquitous, allowing tens of thousands of unsigned music makers to record their own material at home. Individual tracks are made readily available for the public to "taste test," to stream on myriad devices, and to download (for money or not). The thirteen-song album seems to have become passé, now that one can immediately acquire individual tracks online. Today, if a poll of "favorite artists" were taken in a classroom, the chances are good that many students would name artists unknown to many others. And maybe, if the class is small, no responses would be duplicated. More than likely, this chapter has snubbed your favorite song, band, and stylistic preference. It is impossible, of course, to include all of the various types of rock and pop that have arisen over the past fifty years and to laud all of the heroes. Merely compiling a list, a handful of songs, and a few influential artists, as we have done here, leaves out hundreds of people and concepts important to the advancement of popular music in America.

About popular music, Sting has said, "At its best, it's subversive." Truly, youth music, as part of a general adolescent and postadolescent rebellion, will forever be slippery in style, difficult to label, and rapidly evolving—that is the essence of creativity. And even though rock music has begun to take its place next to earlier varieties of music such as jazz and classical, appealing to an older demographic, it seems capable of perpetual regeneration. As one group of artists comes of age, another waits in the wings with its own ideas—and ways of expressing them through music.

Key Words

rhythm and blues (R&B) (417)
boogie-woogie (417)
rock and roll (418)
cover (419)
concept album (419)
rock (420)
guitar riff (420)
Motown (420)
soul (421)
funk (421)
punk rock (421)
New Wave (421)
power chord (421)
rap (422)
grunge (423)

For a complete review of this chapter, see the Main Points, Chapter Quiz, Flashcards, and Glossary in CourseMate.

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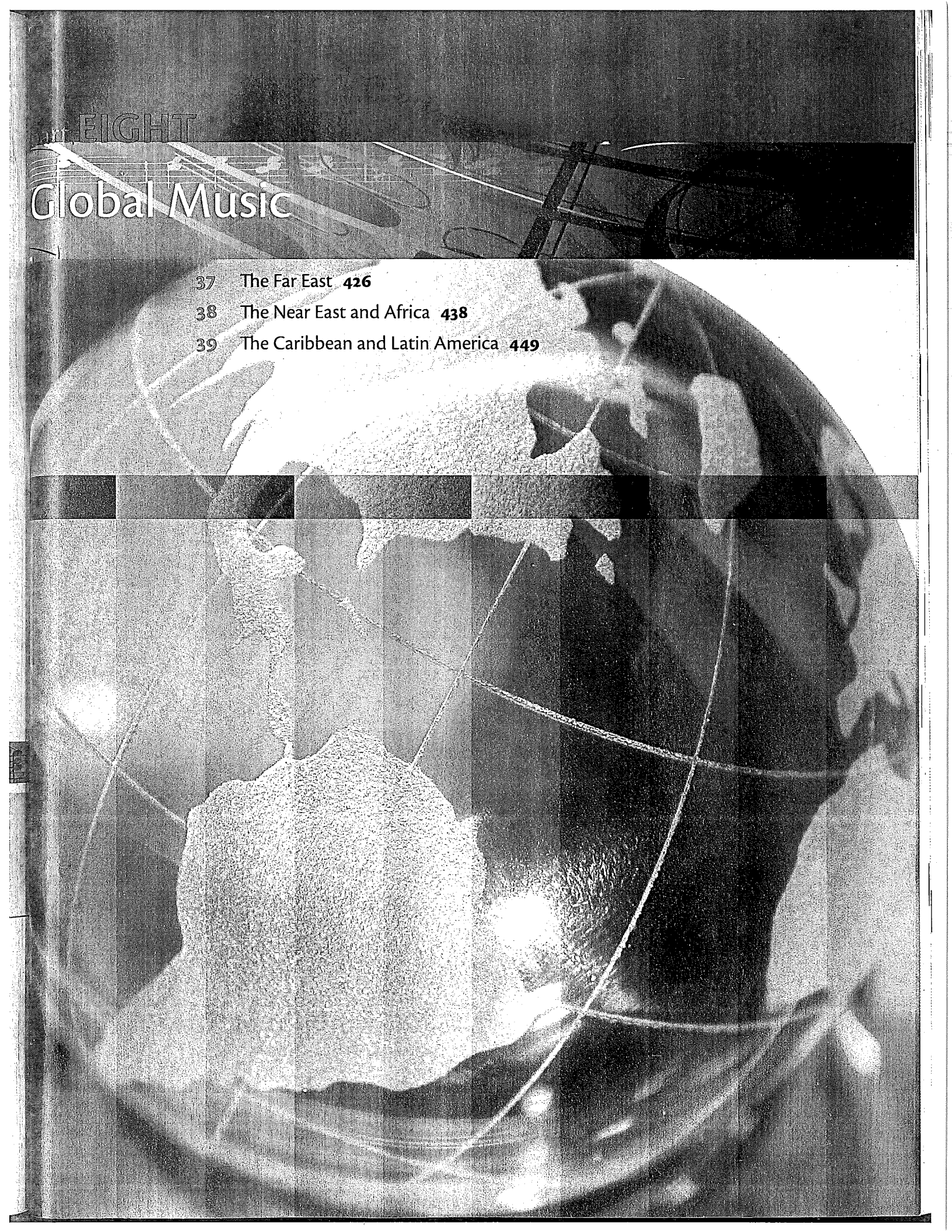


PART EIGHT
Global Music

37 The Far East **426**

38 The Near East and Africa **438**

39 The Caribbean and Latin America **449**

chapter THIRTY-SEVEN

Radu Razvan/iStockphoto.com

The following brief musical tour of Japan, China, India, and Indonesia is intended both to introduce and to inspire further interest in the ancient, rich, and varied musical cultures of these lands (Fig. 37.1). As we will see, it is possible to gain insight into the special character and values of a people simply by studying their music. And as we do so, we will come to understand more fully—by comparison and contrast—the unique practices of our own Western musical culture.

Japan's Musical Traditions

Japan is a densely inhabited country with its 127 million citizens—the world's tenth-largest population—occupying an area about the size of Montana. The nation's capital, Tokyo, is among the most expensive cities on the planet, with a cost of living considerably higher than anywhere in America. As Japan's center of communication and technology, Tokyo is a modern cultural Mecca. It is possible, therefore, for visitors to overlook the strong traditions and history that are still very much a part of this ancient nation while they are exploring the city's contemporary facade. Live music is omnipresent, with numerous venues providing diverse performances. Nightclubs named after American counterparts (such as the Blue Note, the Cotton Club, and Birdland) offer jazz, rock, hip hop, and Hawaiian music. The British-influenced Abbey Road and Cavern Club house The Beatles tribute bands. Western operas, ballets, symphonic works, and chamber music are also well represented. Yet, at the same time, traditional theater arts of kabuki, noh, and bunraku (puppet theater) are regularly performed. In Tokyo's recital halls, one can see taiko drumming or hear traditional instruments such as the koto and shakuhachi. Japanese music is old; it is new; it is indigenous; and it is imported—but, mostly, Japanese music is everywhere.

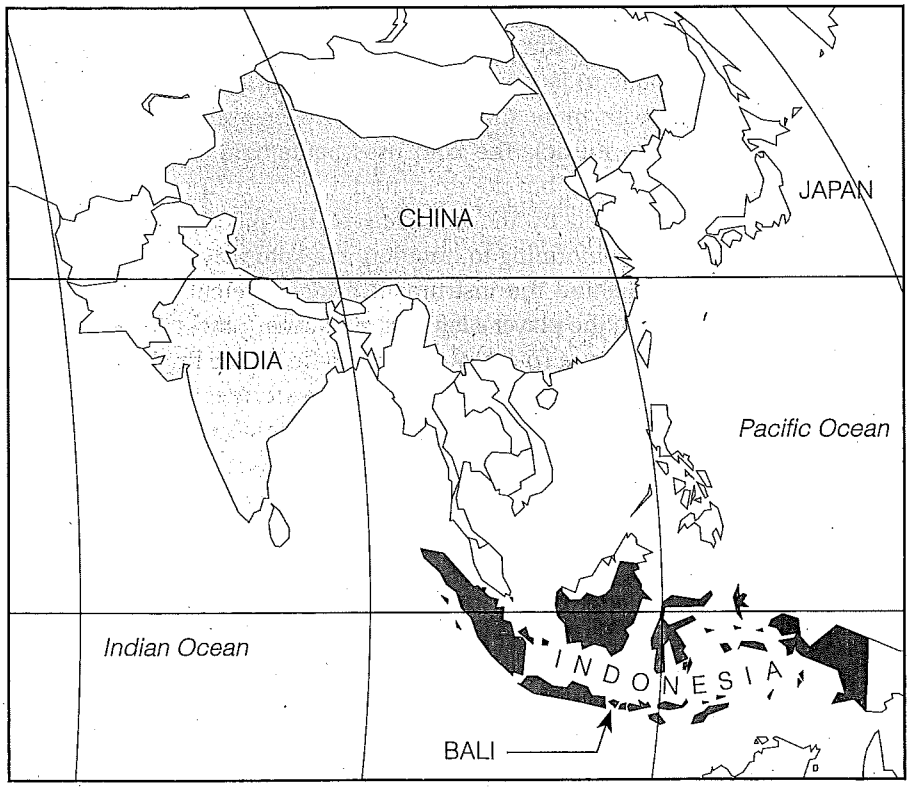


Figure 37.1

The Far East—the subcontinent of Asia, Southeast Asia, and the Pacific Rim

Elements of Traditional Japanese Music

One of the essential elements of traditional Japanese music is called *ma*. ***Ma*** has various translations, including "space," "rest," and "timing." In busy, noisy, modern Japan, *ma* is very important. Indeed, *ma* represents a major concept in all Japanese arts, from the spare brushstrokes of ink wash painting (*sumi-e*) to the minimalist verses of haiku. In architecture, it suggests the importance of space and lack of clutter; in philosophy, it represents silence, meditation, and introspection; in music, it constitutes the space between sounds, reserved for contemplation and anticipation. The Japanese believe—much like Western Postmodernist John Cage (see Ch. 32)—that music occurs even during silences and that rests are as musical as notes. During these musical silences, audiences reflect on the performance. They interpret what they have heard and seen, for the visual element is important as well, and they anticipate what is to come. Japanese performances unfold slowly; the listener's acceptance of the unknown future gives the experience its spirituality and the performer his or her ability to move the audience.

Ma is not the only characteristic that distinguishes Japanese music from other traditions. Japanese traditional music also tends to be slow and nonmetric (there is no perceptible beat), similar in this respect to Western Gregorian chant (see Ch. 5). Players strive for an unrefined sound, allowing the instruments' characteristic "noises"—such as the loud bursts of air that often begin phrases in shakuhachi performances (see below)—to become part of the presentation. The traditional repertoire is highly valued, and innovation is resisted. And because the visual contribution to the performance is important, live performances are much more vital than recorded ones.

Two Traditional Japanese Instruments

Japanese musical instruments are exceptionally diverse. In America, we are accustomed to seeing the same instruments used in an orchestra one night, in an opera pit or a jazz performance the next, and in a religious service after that. In Japan, however, different occasions for music-making require different instruments, and certain instruments appear only in the context of specific ceremonies or events, and nowhere else.

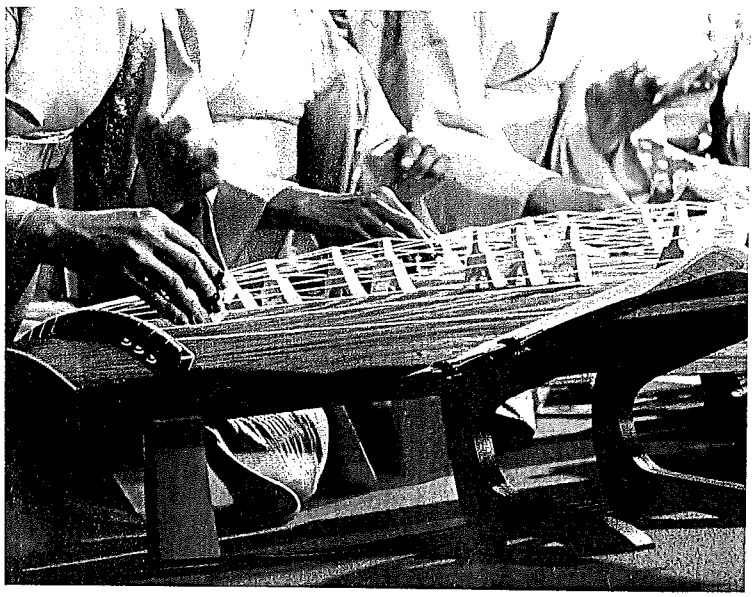
See koto virtuoso Kazue Sawai, who has been compared to American guitar virtuoso Jimi Hendrix, in the YouTube playlist at CourseMate for this text.

THE KOTO

The **koto** (Fig. 37.2) is a type of zither, which, along with virtually all other Japanese traditional instruments, came to Japan by way of China. It traditionally has thirteen strings, although models with more strings have also been produced (mostly due to the demands of Western music). The koto uses pentatonic tuning (a five-note scale), but the exact tuning of the strings is flexible, governed by the demands of the piece being performed. Conforming to tradition, the koto player sits on the floor behind the instrument, which stretches out lengthwise to the player's left. The performer plucks the strings with plectra (picks) worn on the first three fingers of the right hand. To bend pitches, the performer uses the left hand to press down on the strings behind the bridge. The koto began as part of the court orchestra, as long ago as 700 CE, but eventually became common in middle-class homes as a symbol of sophistication and education. It was particularly popular with young girls. During the latter half of the twentieth century, the piano began to take the koto's place as the preferred household instrument, a sure sign of Western influence. Today the koto can be heard equally often as a solo instrument or as part of an ensemble, most notably with the shamisen (a fretless lute) and the shakuhachi.

Figure 37.2

The koto, the favored traditional instrument of the Japanese home. Notice the plectra, or picks, on the fingers of each performer's right hand.



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THE SHAKUHACHI

The **shakuhachi** is a vertically held bamboo flute with four holes in the front and a thumb hole in the back. The spread and growth of shakuhachi music must be credited to the *komuso*, wandering priests (Fig. 37.3) who used the shakuhachi in the Zen practice of *suizen* (blowing meditation). As more people were introduced to the rich sound of the shakuhachi, interest grew, and many *komuso* began teaching villagers their art. The shakuhachi soon was regarded as an instrument more secular than sacred. In the hands of a master, the shakuhachi is capable of staggering variances in dynamics, tone quality, pitch, and expression. Today the shakuhachi can be heard solo, as part of an ensemble with the shamisen and koto, and sometimes even in the context of Western jazz.

The piece "Yamato-joshi" for solo shakuhachi, performed by Kifu Mitsuhashi, exemplifies many of the traditional characteristics of Japanese music. At first, the piece existed as oral/aural music, passed down from master to pupil without musical notation. In this fashion, the composer Tani Kyochiku (1882–1950) learned it under the title "Darani." But through years of performing, subtle changes rendered the work unrecognizable even to Kyochiku's teacher. Because traditional Japanese music has often resisted such changes, Kyochiku decided to rename the piece, in effect calling it a new work. The title "Yamato-joshi" honors the area in which the original piece first appeared, Yamato in western Japan.

As you follow the Listening Guide, notice all the subtle details of the performance. The piece is characteristically slow and nonmetric. The length of the silences (*ma*) that separate the phrases varies throughout the piece. This adds to the anticipation felt by the audience, as the exact beginning of each phrase is unpredictable. These lengths will change from performance to performance as the instrumentalist gauges his or her audience and determines the duration of silence that will produce maximum effect.

Lebrecht Music & Arts

Figure 37.3

Shakuhachi flutes being played by *komuso*, wandering priests. *Komuso* traditionally wore woven straw hats that completely covered the head, supposedly removing the ego.

Listening Guide

Tani Kyochiku, "Yamato-joshi"

Performed by Kifu Mitsuhashi (recorded 2002)

Genre: Traditional solo shakuhachi music

11

WHAT TO LISTEN FOR: A new world of sound in which harmony and rhythm have no place; here beauty is expressed not merely by the pitches but also by what happens *between* them; not merely by sound but by silence (*ma*) as well

0:00	11	Short phrases introduced by characteristic bursts of air; long tones bent slightly "out of tune," and phrases separated by *ma*
0:18		Phrases become longer with less separation as piece grows in intensity.
0:48		Long tone ornamented with vibrato that begins slowly but then increases in frequency
1:17		Swell (crescendo followed by diminuendo) is heard, demonstrating dynamic contrasts possible on shakuhachi.
1:28		Long tone twice bent dramatically for tonal effect; this inflection leads into vibrato; notice frequent dynamic changes throughout passage.
2:10		Characteristic bursts of air, vibrato, and dynamic changes all used more frequently as piece reaches climax

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

See "Yamato-joshi" performed on a shakuhachi (flute) in the YouTube playlist at CourseMate for this text.

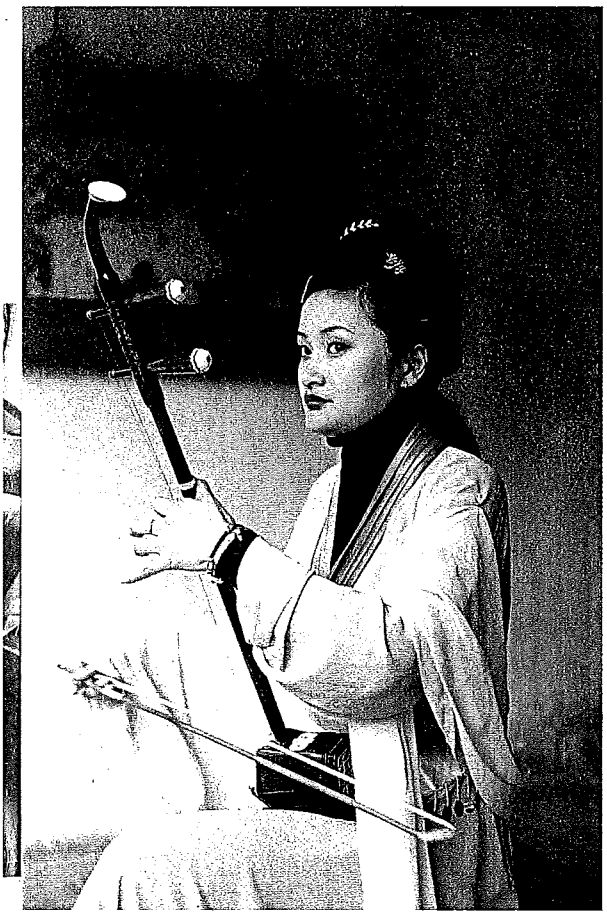
A Chinese Melody for the Erhu

China is now the world's second-greatest economic power, a dominant force in global markets. But China is also arguably the world's oldest and richest continuing civilization. Many inventions that altered the course of Western history—gunpowder, printing, paper, silk, the nautical compass, and the dictionary, for example—first appeared in China. China also has a musical history that extends back thousands of years. A mathematical theory for the generation of all musical pitches was known in the third century BCE; orchestras with twenty and more performers played at court during the Tang dynasty (618–907); and full-fledged opera developed during the Yuan period (1271–1368), centuries earlier than in the West.

Traditional Chinese music places far more emphasis on melody than on harmony. In China, the melodies are subtle and involve microtones not possible on our modern keyboard. In general, the Chinese instruments that play these melodies are more "natural" than those in the West, meaning that the materials from which they are made are readily found in nature. The Chinese flute, for example, usually consists of a section of bamboo with air holes (as opposed to the Western flute made of metal and supplied with an elaborate key mechanism). Most distinctive among Chinese melodic instruments is the **erhu** (pronounced "ARR-who"; Fig. 37.4). The player of the erhu passes the bow between the two fixed strings while twisting the instrument. A sound box, covered with snakeskin, helps the erhu to resonate with a vibrato-rich sound, a strange, veiled tone of great beauty.

The special quality of Chinese melody can be heard in *The Butterfly Lovers Concerto*, in which the erhu plays the role of narrative soloist. An example of non-Western program music, the work brings to life an ancient tale, the Chinese equivalent of the Western story of Romeo and Juliet. The gist of it is this:

Figure 37.4
Erhu



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> A young, intellectually gifted woman, Zhu Yingtai, convinces her wealthy father to allow her to attend a prestigious, far-off school to further her education, and this she does disguised as a boy with short-cropped hair. At school, Yingtai finds a soul mate in the bookish Liang Shanbo, and the two profess eternal allegiance. Sometime thereafter, Yingtai is called back home, and Shanbo accompanies her for part of the trip, at which time Yingtai in vain drops hints that she is a woman. Shanbo ultimately discovers his friend's gender and asks for her hand in marriage. When Yingtai's father rejects the proposal—Yingtai is promised to another, far wealthier suitor—Shanbo dies of a broken heart. On the day of her marriage, Yingtai's wedding train passes Shanbo's grave. Suddenly winds swirl and the ground opens to swallow her: Yingtai and Shanbo, star-crossed lovers, have been united in death, and their transformed souls now grace the earth as butterflies.

As with the story of Romeo and Juliet in the West, the Chinese legend of the Butterfly Lovers has been retold in Chinese culture many ways over the centuries, most recently in two films (1953 and 1994), a full-length animated cartoon (2004), and a long-running TV drama (2007). In 1959, a musical version of *The Butterfly Lovers* was created by two students at the Shanghai Conservatory, Chen Gang (1935–) and He Zhanhao (1933–). Drawing on the traditional melodic gestures associated with the Chinese erhu as well as the sonorities of the late-Romantic Western symphony orchestra, they fashioned an amalgam of the most pleasing aspects of Eastern and Western music. At the work's premiere on May 27, 1959, the

audience warmly applauded the composers. Five years later, nearly everyone associated with the premiere was in prison; they had run afoul of Chairman Mao Zedong's Cultural Revolution, an initiative of the Communist Party intending to eradicate traditional values and Western influences. Eventually, with the passing of the Revolution in the late 1970s, the composers were "rehabilitated" and today are honored figures in the world of Chinese classical music.

Finally, consider this: Two artists composed this concerto. Did Haydn write a symphony with his friend Mozart, or Debussy a concerto with his colleague Ravel? No. But a tradition of the single creator working in isolation is stronger in the West than in China, where the production of a cultural artifact is more often attributed to a group, a team, even an entire community. Officially, China has been a Communist country since 1949, and the concept of artistic teamwork is not inharmonious with the ideals of Chinese society. Yet, although a collaboration, this lovely work sounds as a seamless unity.

Listening Guide

Chen Gang and He Zhanhao, *The Butterfly Lovers Concerto* (1959)

12

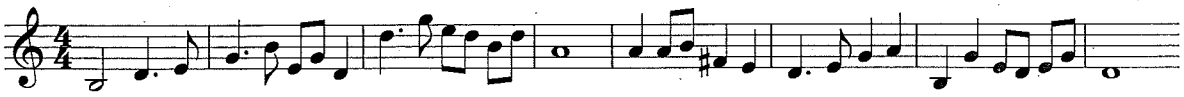
First movement

Genre: A three-movement concerto with programmatic intent

Performing force: The work can be performed by solo violin and Western-style orchestra, by solo erhu and traditional Chinese instruments, or by a mixture of the two; on this recording a solo erhu is accompanied by a Western-style orchestra.

WHAT TO LISTEN FOR: The resonance of the erhu, representing the actions and emotions of Yingtai, which has a richer and more pulsating vibrato than its Western counterpart, the violin.

0:00	12	Timpani roll and harp pizzicato
0:18		Flute with trills introduces descending pentatonic scale D, B, A, G, E.
0:57		Romantic melody based on major scale played by oboe
1:25		Erhu enters with pentatonic melody.



2:11	Erhu elaborates on pentatonic melody.
3:04	Cellos assume new melody in dialogue with erhu.
3:40	Full, surging violins play pentatonic melody.
4:22	Flutes, bassoons, and oboes return with reminiscences of melody.
4:41	Solo erhu cadenza
5:36	Ends with accompanying arpeggio

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

Watch a performance of *The Butterfly Lovers Concerto* with erhu solo in the YouTube playlist at CourseMate for this text.

See Ravi Shankar giving a sitar lesson to Beatle George Harrison, as well as hear the music of Anoushka Shankar accompanying her sister, Norah Jones, in the YouTube playlist at CourseMate for this text.

An Indian Raga for the Sitar

In June 1967, during the "Summer of Love," the Monterey International Pop Music Festival took place over three consecutive days in Monterey, California. Scheduled to appear were, among others, The Who, Jimi Hendrix, The Grateful Dead, Janis Joplin, and the North Indian sitarist Ravi Shankar (Fig. 37.5). The producers of the festival were not sure how Shankar's music would be received. They scheduled him for Sunday afternoon, leaving the more popular evening slots for the more mainstream bands. Nobody knew what to expect.

When Shankar took the stage, he explained the spirituality of his music and asked that no one take pictures or smoke during his three-hour performance. He then began to perform with his trio. One reporter at the event later wrote: "For three hours they played music, and after the first strangeness, it was not Indian music, but music, a particular realization of what music could be."

The late 1960s were a time when interest in all things Indian reached a fever pitch in the United States. Just twenty years after Mohandas Gandhi's peaceful protests helped India gain its independence from Great Britain, Ravi Shankar was a surprise hit at Monterey Pop, captivating both the audience and the other superstars in attendance. The tranquility, natural beauty, and spirituality of Shankar's performance mesmerized Westerners, and Indian music concerts subsequently enjoyed a newfound popularity.

Today, with over 1.2 billion people living within its boundaries, India boasts the world's second-largest population. (China has about 1.35 billion.) To put India's population in perspective, a country about one-third the size of the United States is home to almost four times the number of people, and thus has nearly twelve times the density. India's most significant social, economic, and environmental problems (portrayed vividly in the 2008 film *Slumdog Millionaire*) are caused by its explosive population growth. In this rapidly industrializing nation, 30 percent of the people remain illiterate, and 35 percent live below the poverty line. Although these data paint a bleak picture of Indian life, rich cultural traditions—including religion, art, and music—provide an enduring source of pride and optimism, as suggested in the 2012 film *Best Exotic Marigold Hotel.*

Characteristics of Indian Music

India, like the West, has a strong tradition of classical, folk, and popular music. As in the West, as well, India's classical music is the oldest and most revered. India is home to many ethnic and religious groups, with Muslims strong in the north and Hindus dominating the south. Indian music, too, is divided somewhat along regional lines. What is called **Hindustani-style music** is heard in the north, while **Karnatak-style music** prevails in the south. The styles have similarities as well as differences. One of the most important similarities is the use of a remarkably complex, yet subtle, type of melody, called a rag or raga. Perhaps more than any other musical culture, Indian music relies exclusively on melody for musical expression. This music has no contrapuntal lines and no harmony other than a constant drone on the tonic and, most often, the dominant notes of the melody. For an Indian musician, chords are thought to create too much sound at

Bettmann/CORBIS

Figure 37.5

Ravi Shankar performing on the sitar. Shankar's daughters are Grammy Award–winning pop singer Norah Jones and sitarist Anoushka Shankar. This younger Shankar creates hybrids with Indian sitar music, blending it sometimes with rock and sometimes with Spanish flamenco. You can hear her crossover sounds on YouTube.

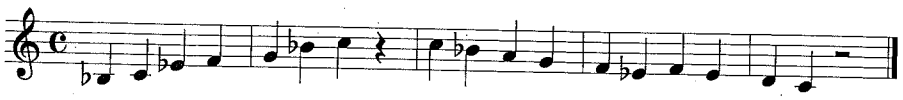
once and thus detract from what is truly important: the expressive nuances of the melody and the intricate rhythmic patterns of the accompanying drummer.

Every melody in Indian classical music makes use of a raga. Like our Western scale, the **raga** is a basic pattern of pitches. But the raga has a more complicated and deeply nuanced role than its Western counterpart. Playing conventions of ragas sometimes require that different pitches be featured during the ascent than the descent. For example, *Raga Bhimpalasi* (see Listening Guide and Ex. 37.1) is as follows:

Ascent:	B♭, C, E♭, F, G, B♭, C	(five pitches = pentatonic scale)
Descent:	C, B♭, A, G, F, E♭, F, E♭, D, C	(seven pitches = heptatonic scale)

Note that the ascent begins and ends on different pitches and that more notes appear in the descent. Ragas express feeling—the mood of the piece—and are generally appropriate only at certain times of day. The raga has been called the "mystical expressive force" at the heart of every Indian composition.

EXAMPLE 37.1



Alan Hovhaness, the great American composer and student of Indian music, wrote of *Raga Bhimpalasi:* "It has a mood of tenderness; the suppressed longing of a lover, but serene, with dignity, and yet throbbing with deep emotion." *Raga Bhimpalasi* is an afternoon raga associated with the heat of the Indian midday, which made it a perfect choice for performance on that summer Sunday afternoon at Monterey.

A second important component of Indian classical music is the tala. Much as the raga is similar to the Western scale, the tala is similar to Western meter, but it, too, has an expanded role. Western meter indicates groupings of pulses—specifically, how many pulses are grouped together (three beats to a measure, four beats to a measure, and so on). **Tala** indicates not only *how many* pulses are grouped together but also *how* they are grouped together in long cycles (3 + 4 + 3 + 4 + 3 + 4, or 2 + 4 + 4 + 4, as in *Raga Bhimpalasi,* for example). The ever-recycling nature of tala, which has been compared to the Hindu concept of reincarnation, is also very important. The performers, however, will often purposely deemphasize this beat. For this reason, it is traditional in Karnatak-style (South Indian) classical music for the audience to participate in the keeping of the tala by clapping. While Karnatak-style music is almost always sung, Hindustani-style music frequently makes use of an instrument called the sitar. The highly flexible quality of Indian melody can best be heard on this string instrument.

The **sitar** is a large, lute-like instrument with as many as twenty strings, but only a handful of these are used to play the melody. The others either vibrate sympathetically with the melody strings, or provide a constant drone. The strings are plucked by a plectrum, or pick, made of twisted wire, worn on the right index finger of the performer. As you can see in Figure 37.5, the sitar is equipped with metal frets placed at right angles to the strings. The performer sets a pitch initially by pushing the string against the fret and can slightly alter that pitch by pulling the string sideways along the fret—something sometimes done on our Western guitar. At each end of the instrument is a large, semicircular gourd that serves as a resonator to amplify the sound of the strings. A performance on the sitar is typically accompanied by a **tabla**, a pair of tuned drums. The left-hand drum can produce almost any low pitch, depending on the amount of pressure the drummer applies. The right-hand drum is set to a fixed pitch, usually tonic or dominant, that is important in the sitar melody. The tabla articulates the rhythmic tala and often emphasizes its first pulse, called the ***sam***.

Listening Guide

Raga Bhimpalasi

Performed by Ravi Shankar, sitar, and Chatur Lal, tabla (recorded 1973)

14

Genre: Traditional North Indian (Hindustani-style) classical music

Form: The following excerpt includes a portion of the *alap* and the final climactic *jhala.*

WHAT TO LISTEN FOR: Once the *jhala* begins at 1:28, tap your foot with the tala of fourteen pulses—a complete cycle comes about every eleven seconds; this will provide a sense of the structure of the music.

0:00	14	Shankar explains structure of *Raga Bhimpalasi;* the tala consists of fourteen beats, arranged 2 + 4 + 4 + 4.
0:39		*Alap*—slow, meditative introduction to raga—begins; notice characteristic bending of certain pitches.
1:26		Quick cut to *jhala*
1:28		*Jhala*—climactic improvised interplay between sitar and tabla; sitar plays intricate pattern while tabla supplies simpler accompaniment.
1:38		*Sam* accented by tabla and sitar; tabla is now featured while sitar plays simple accompaniment.
1:49		*Sam* accented by tabla and sitar; interplay between sitar and tabla continues.
2:01		*Sam* accented by tabla and sitar; note use of both ascending and descending patterns.
2:13		*Sam* accented by tabla and sitar; during this tabla response, sitar plays many bent pitches.
2:25		*Sam not* accented by tabla; sitar plays note on *sam,* but because this note is in middle of passage, presence of *sam* is masked.
2:36		*Sam* accented by tabla as final note of an intricate passage
2:38		Pause for reflection before sitar begins its next improvised passage; here Shankar plays drone strings of sitar as tabla accompanies.
2:45		Shankar plays in sitar's low register; many breaks in melodic line, along with low register, clearly demonstrate characteristic interaction between melody and drone.
2:47		*Sam* accented by tabla
2:59		*Sam* accented by tabla
3:10		*Sam* accented by tabla and sitar
3:21		*Sam* accented by tabla and sitar
3:33		Final *sam*

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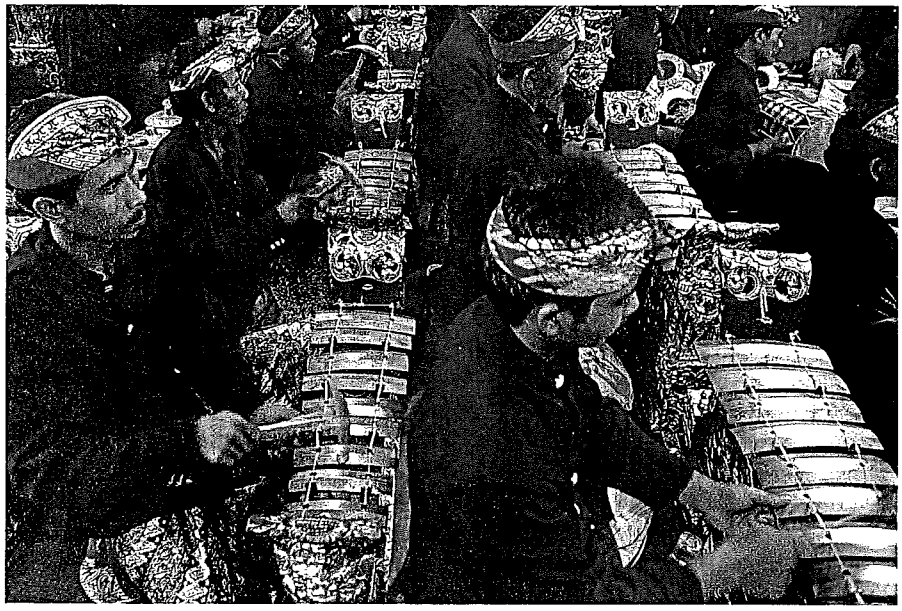
An Orchestra from Bali, Indonesia

Bali is a small island located just below the equator in the middle of the vast archipelago of Indonesia (see Fig. 37.1), the fourth-largest country in the world by population (approximately 245 million). For the more than 2 million inhabitants of the island of Bali, most of whom are Hindu, music is an integral part of daily life, intimately connected to religion and routine. The Hindu deities and local spirits of Bali are honored daily in the temple, the home, and the streets. This practice calls for artistic offerings that can be as small as an intricately carved banana leaf holding incense and a few small, colorful flowers, or as large as a



Sylvain Grandadam/Getty Images

Figure 37.6

A Balinese gamelan showing metallophones. The player strikes the metal "key" with a hammer in the right hand and then quickly dampens the sound of the key with the left.

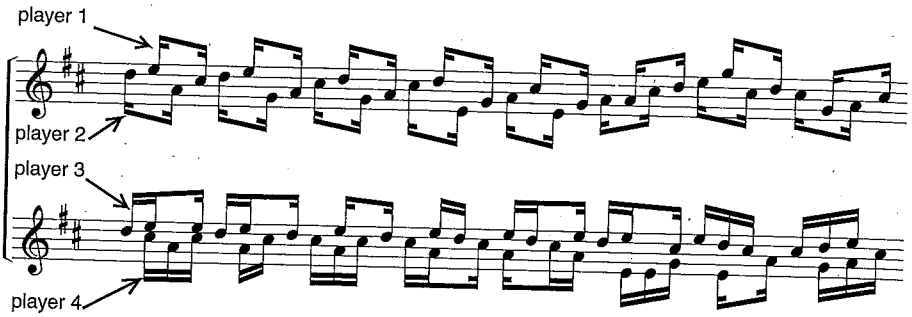
grand temple ritual, featuring dozens of dancers in ornate costumes and mounds of homemade food. Ceremonies and events of all kinds and sizes, from celebratory festivals to funereal cremations, are performed with the accompaniment of the gamelan.

A **gamelan** is an ensemble made up of different instruments that play together, much like an orchestra or a band. However, unlike the Western orchestra, which is dominated by strings and wind instruments, the gamelan is composed mainly of percussion instruments—more specifically, **metallophones** (xylophone-like instruments with bronze keys struck by hammers; see Fig. 37.6), tuned gongs, pitched gong-chimes, drums, and cymbals. Occasionally, flutes and voices are added.

Music for the gamelan is generated using an approach very different from that of Western classical music. In Western music, pieces are linear and goal oriented, as melodies built on underlying harmonic structures move toward emotional climaxes. Gamelan pieces are, in contrast, cyclically organized. They are structured around a single, core melody punctuated by a series of gong strikes. The core melody is played many times throughout a piece, creating rhythmic and melodic ostinatos that are repeated over and over. Listeners and performers can keep track of where they are in the cycle by listening to the pattern of gongs (hint for first-time listeners: the big, booming gong strikes only as a cycle ends or begins). The drummers form the gamelan's musical foundation: With complex patterns and cues, they signal tempo changes to the entire ensemble, communicate with the dancers, and indicate when it is time for the players to change from one indefinitely repeating cycle to another. In gamelan performance, drummers are like conductors, leading the ensemble and keeping everyone together. Performers have to listen very carefully to the drum signals.

Some melodic instruments do not play the core melody, but instead elaborate on it in complex ways. Most common is playing in **interlocking style**, in which the players of different instruments contribute snippets of music that combine to form composite musical lines. In this way, the music reinforces the common Balinese belief that everyone in this world both supports and relies on others. True cosmic and social balance is achieved not through individual display, as in the impressive solo passages of a Western concerto, but rather by everyone working together to create a beautiful whole. In Example 37.2, notice how the parts interlock.

EXAMPLE 37.2



Gamelan ensembles are abundant on all the islands of Indonesia. But not all gamelan music sounds the same. Each local gamelan has its own special sound, its own ceremonial function, and even its own repertoire of pieces (usually passed down aurally from teacher to student). Gamelan music from the Muslim island of Java, for example, sounds much more contemplative than the showier gamelan music from the Hindu island of Bali.

On the island of Bali, no style of gamelan is flashier than the **kebyar** gamelan. The fiery, dramatic, even virtuosic kebyar style is unusual in that it is a secular form of Balinese gamelan—that is, the music exists purely as music and not as an enhancement to a religious ceremony. A twentieth-century addition to traditional Indonesian gamelan music, kebyar-style music has inspired the Indonesian equivalent of pop music festivals. Gamelan groups from villages across the island meet annually to perform in an enormous competition. This "battle of the bands" draws thousands of spectators, who come to listen, watch, and cheer for their village's group. The ensembles are judged on precision, musicality, and visual presentation.

"Hujan Mas" ("Golden Rain") is a popular kebyar piece based on a melody from a Javanese piece of the same name. In the Balinese version, every section of instruments in the gamelan gets a chance to show what it can do. Typical of kebyar pieces, "Hujan Mas" opens with a complex, rhythmically irregular introduction that is played precisely in unison by the metallophones—a very difficult feat, and one accomplished only with much practice. After this opening salvo comes a transition, and then the core of the piece, a continuous eight-bar rhythmic-melodic cycle. As it repeats, the various sections of the gamelan showcase their skills, culminating in a grand finale for all.

Listening Guide

"Hujan Mas"

Genre: Kebyar gamelan music

15

WHAT TO LISTEN FOR: Try to differentiate the high-pitched, fast-moving metallophones from the lower-pitched, slower-moving, and more resonant "metronome" gongs; once the full cycle begins at 3:01, it repeats at seven- or eight-second intervals until the end.

Introduction

0:00 15 Introductory phrase, played by metallophones, which alternate monophonic, unison phrases with interlocking phrases; great gong sounds at 0:11 and 0:22.

Metallophones Only

0:54 Metallophones play collective solo rapidly, accompanied only by "metronome" gongs, which mark the beat, and drum, which subdivides it; after a few different patterns are played and repeated, phrases become increasingly fragmented.

Full Ensemble Transition Section

2:27	Entire ensemble enters for flashy, transitional passage.
2:37	Great gong sounds.

Tuned Gongs Only

2:39	Tuned gongs play collective solo.
2:59	Great gong sounds.

Full Cycles by Full Ensemble

3:01	Eight-beat gong cycle begins; remainder of piece will be based entirely on elaborations above this same cycle (drums added when the cycle first repeats at 3:08; cycle repeats again at 3:15).
3:22	The cycle continues to repeat to the end. Listen to the slower-moving "metronome" gongs, which set the cycle. The repeats of the cycle continue at 3:29, 3:37, 3:44, 3:52, 3:59, 4:07, 4:14, 4:22, and so on until the final (incomplete) statement at 6:30.

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See a gamelan composed of Canadian college students playing "Hujan Mas" with energy and precision in the YouTube playlist at CourseMate for this text.

Key Words

ma (428)
koto (428)
shakuhachi (429)
erhu (430)
Hindustani-style music (432)
Karnatak-style music (432)
raga (433)
tala (433)
sitar (433)
tabla (433)
sam (433)
gamelan (435)
metallophone (435)
interlocking style (435)
kebyar (436)

For a complete review of this chapter, see the Main Points, Chapter Quiz, Flashcards, and Glossary in CourseMate.

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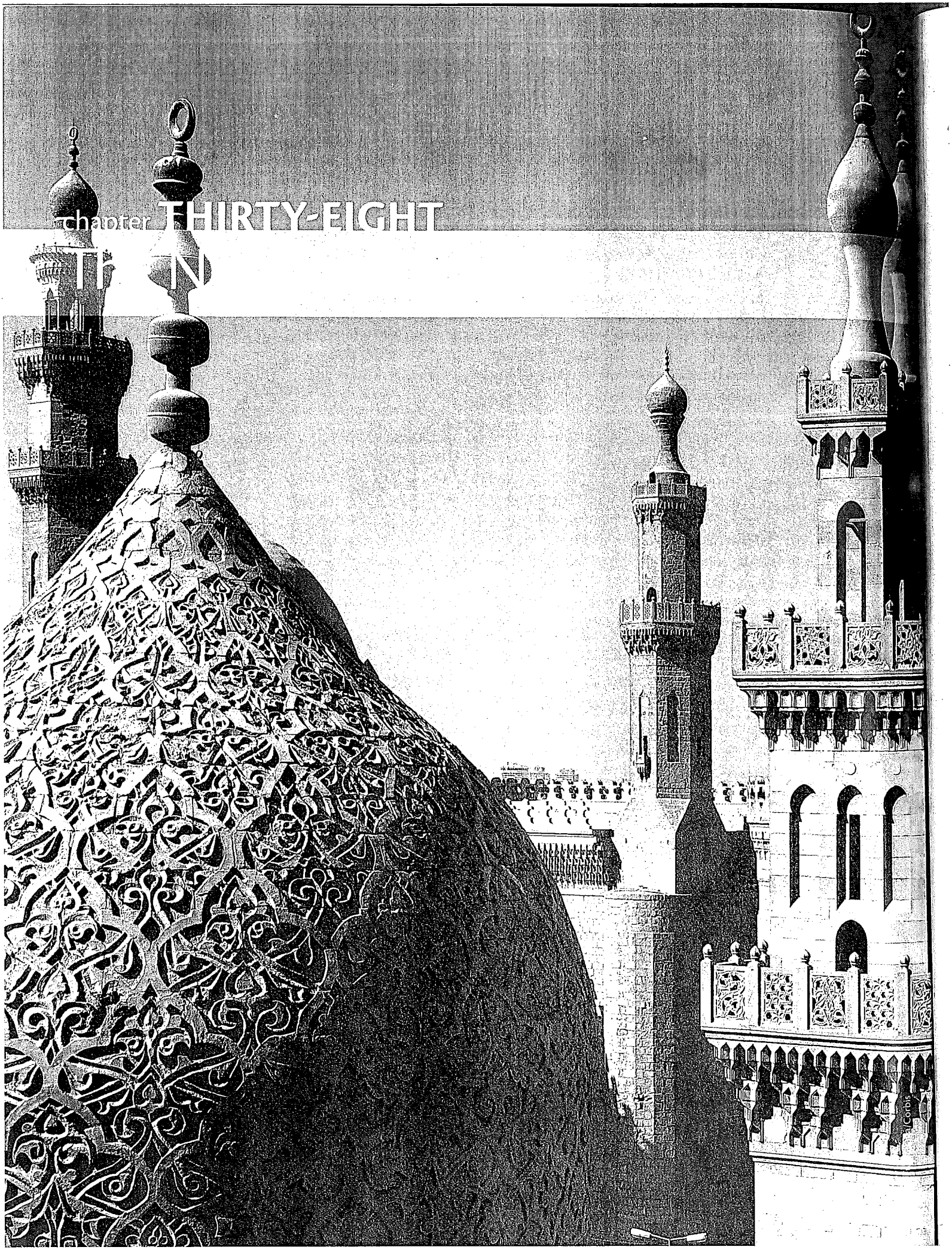
chapter THIRTY-EIGHT



As we move farther to the west in our musical tour of the world, to the Near East and Africa, we would expect these musical cultures to have increasingly more in common with the traditions of the West. But, in fact, the musical practices of the Near East and Africa are more akin to their Eastern, rather than Western, cousins. In matters of music, it appears, the West is really the "odd culture out."

An Islamic Call to Worship

Islam is the name that all Muslims give to their religion. It is based on the teachings of the prophet Mohammed (c. 570–632), born in Mecca (Saudi Arabia). The revelations of Mohammed, believed to have been sent from Allah (God) to the prophet in the year 610, are collected in the **Koran**. Written in Arabic but translated into many languages, the Koran provides Muslims with direction in religious and civic duties, just as the Torah and the New Testament guide Jews and Christians, respectively.

Within a century of the death of the prophet Mohammed (632), Islam had spread from North Africa to Spain and, following the silk trade route, as far east as China. The most populous Islamic countries today, moving roughly west to east, are Egypt, Saudi Arabia, Turkey, Iraq, Iran, Afghanistan, Pakistan, (northern) India, and Indonesia. Of the great world religions today, Islam ranks second in number of adherents, as the following approximate numbers suggest: Christians (2.1 billion), Muslims (1.5 billion), Hindus (0.9 billion), and Buddhists and Chinese folk religionists (0.8 billion).

Every devout Muslim is required to worship God five times each day: just before sunrise, at noon, before sunset, just after sunset, and just after the day has ended. (In medieval monasteries in the West, Benedictine monks and nuns gathered daily for eight hours of prayer plus Mass; see Ch. 5.) Muslims may pray alone or in a house of worship called a **mosque**. On Friday, the Muslim holy day, the noon service is set for the full community in the mosque. Men pray in rows, with women in rows behind them or in a separate area of the mosque. The service consists of exclamations and the recital of parts of the Koran, accompanied by prostrations of the body. No matter where in the world Muslim worshippers may be, they face in the direction of Mecca as they pray.

Christians around the world have historically summoned the faithful to church by means of bells. Muslims, however, call the faithful to each of the five times of prayer by chanting from the tall tower of the mosque, called the **minaret** (Fig. 38.1). The call to worship is named the **Adhan**. In large cities, the voice of a single cantor is linked by loudspeakers, and thus he chants the Adhan in synchronized fashion around the city. In nearly all Islamic countries, no matter what the native language, the call to worship is sung in Arabic, and the text (see Listening Guide) is always the same. The melody, however, can vary according to the singing style of the cantor.

The cantor, or principal singer, of the mosque is called the **muezzin**. Some muezzins know the entire Koran by memory, and the more famous of them have recorded it (all 6,236 verses) on CDs. Among these is Turkish muezzin Hafiz Huseyin Erek. On the recording included here, the voice of Erek can be heard calling all Muslims to worship, just as it sounds today live above the houses and mosques of Istanbul, Turkey. To listen to a variety of muezzins chant the Adhan, each in a distinctive, personal style, simply Google "video Adhan."

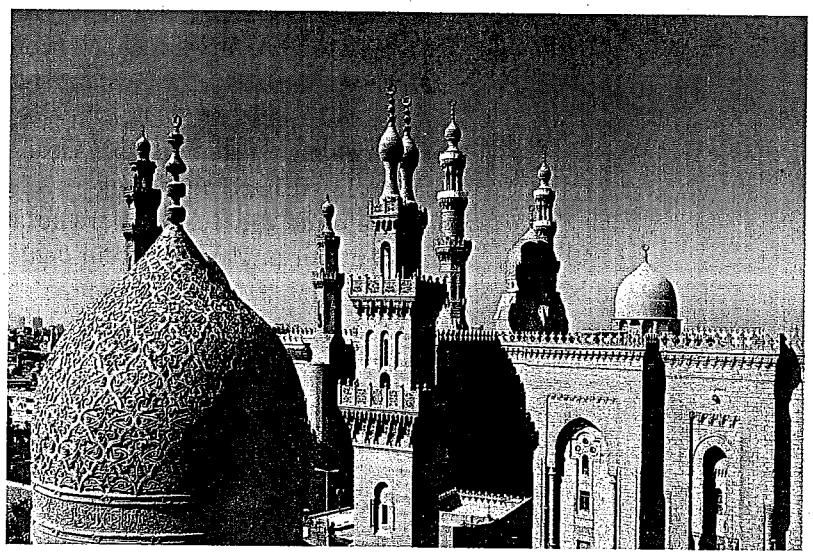


Figure 38.1

A mosque with ascending minaret in Cairo, Egypt

Jose Fuste Raga/Corbis

Listening Guide

Adhan (Islamic Call to Worship)

Sung by Hafiz Huseyin Erek

Genre: Islamic chant

16

WHAT TO LISTEN FOR: The highly controlled "microtones" spun by this muezzin between more "fixed" pitches

0:00	16	Phrase **a:** Chant rises from first note to fifth degree of scale.	Allahu Akbar. God is great.
0:06		Phrase **a** repeats with slight variation.	God is great.
0:12		Phrase **b:** Syllabic chant gives way to more melismatic singing in higher range.	I testify that there is no God but Allah.
0:30		Phrase **b:** Repeated with variation	I testify that Mohammed is his prophet.
0:53		Phrase **c:** Voice rises to higher level, concludes with melismatic singing.	Come to Prayer. Come to Prayer.
1:13		Phrase **c** repeats and is extended.	Come to Salvation. Come to Salvation.
1:33		Phrase **a** returns.	God is great.
1:39		End of phrase **b** returns.	There is no God but Allah.

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Although it would be unwise to draw too much from a single example, Islamic and Western Gregorian chant (see Ch. 5) can be instructively compared. Both are monophonic in texture, and both avoid regular rhythms and meters. Because of this, both musical styles also have a floating, undulating quality. Here, the word *arabesque* (meaning "Arab-like") can be used correctly, for the Muslim melody, like Gregorian chant, seems to twist and turn to form elaborate patterns.

One distinctive quality of the Adhan sung by Hafiz Huseyin Erek, however, marks much of non-Western music: The performer slides between pitches. In fact, most of the musical interest and beauty of this call to worship derives from what the performer is doing between pitches, rather than what he does on them. By way of comparison, most music in the West, perhaps influenced by fixed-pitch pianos and organs, moves from one discrete pitch to the next; only in the West do we find technologically complex fixed-pitch keyboard instruments such as these. Similarly, the Adhan is sung without notation; and only in the West do we rely on an intricate, precisely measured system for prescribing pitch and rhythm—the written musical score. The importance of technology and quantification in Western music suggests how it differs from the music of all other cultures around the world, where not only is rhythm treated more freely but all the really important sounds occur *between* pitches.

Jewish Klezmer Music

Every musical culture around the world, east to west, makes use of the octave. Its two similar-sounding pitches, one higher, the other lower, serve as poles at opposite ends of the scale. A natural acoustical reason accounts for this: One

string exactly half the size of another will produce a pitch an octave higher. Yet, as we have seen, Indian classical music sometimes has scales with only six pitches within the octave, while Chinese music often makes use of a pentatonic (five-note) scale. Western classical and popular music divides the octave into seven pitches (the eighth duplicates the first, so the interval is called an "octave"). Moreover, we in the West have two specific and unvarying patterns for those seven-note scales within the octave: the major and the minor mode (see Ch. 2). Other cultures make use of seven-note scales, but the patterns of these differ from the Western major and minor.

One such musical culture is that of klezmer music. **Klezmer music** is the traditional folk music of the Jews of Eastern Europe, some of which is now found in Israel as well. It dates back to at least the seventeenth century and originated in countries such as Poland, Romania, Russia, Lithuania, and the Ukraine. Usually, klezmer music is played by a small band (Fig. 38.2), drawing on a variety of instruments, including clarinet, trumpet, violin, accordion, and double bass, along with a singer. Some klezmer music is associated with Jewish religious rites, but most of it is heard at social events, particularly weddings. Although klezmer music, like the Jews themselves, was once threatened with extermination in Eastern Europe, it enjoyed a huge revival in the late twentieth century, particularly in Western Europe, Israel, and the United States. Klezmer music has managed to survive, and indeed flourish, by adopting elements of Western popular music—specifically, rock, funk, and jazz.

John R. Rifkin/Lebrecht Music & Arts

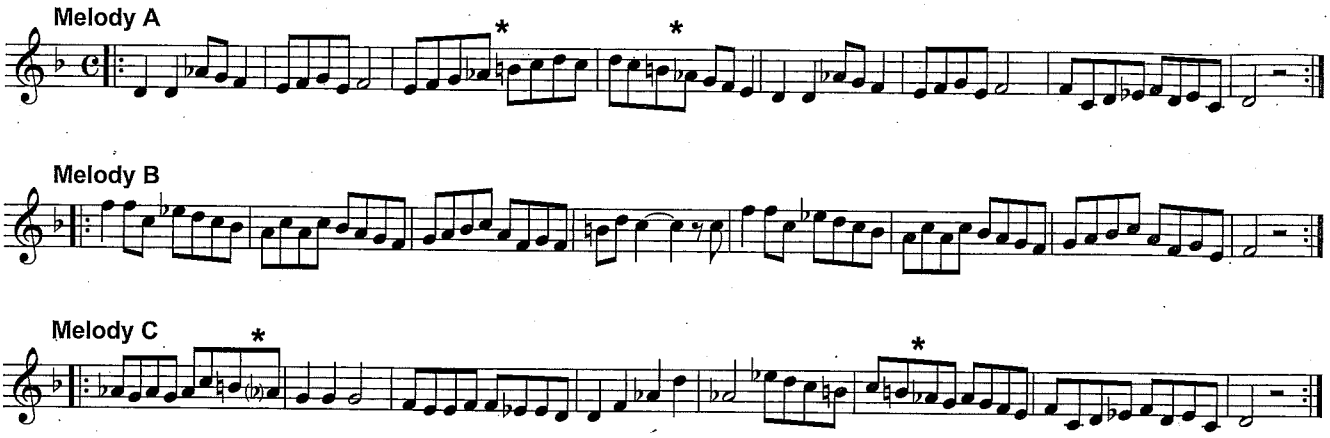
Figure 38.2

Gregory Shechter and his klezmer band playing at the Royal Academy Chagall Exhibition in front of paintings of klezmer music done in 1929 by Marc Chagall.

The lively sounds of klezmer music can be clearly heard in *Fun Taschlich*, a tune associated with the High Holy Days. On the Jewish New Year (Rosh Hashana), Jews walk to the nearest sea, lake, or stream and symbolically wash away their sins by casting bread on the water. This ceremony is called *Taschlich*. *Fun Taschlich* means "returning from the casting away of sin," for now it is time to dance and rejoice. This joyful tune is made up of three separate melodies (labeled **A**, **B**, and **C** in Ex. 38.1). Each is in duple meter, and each is repeated to extend the dance. Most important, each phrase has its own particular scale pattern, or mode. None of the three modes, however, exactly corresponds to our Western major or minor mode: Melody **A** is similar, but not identical, to our D minor scale; melody **B** has much in common with our F major scale; while melody **C** approximates a mixture of our F and D minor scales. As you listen to melodies **A** and **C**, you will hear a decidedly exotic, "eastern" sound. It is the augmented second (3 half steps or 1½ whole steps; see asterisks in Ex. 38.1), an interval that occurs in much Eastern European and Near Eastern music, but not in the two Western scales. The most striking moments of *Fun Taschlich* come at the shift between the minor-like **A** melody and the major-like **B** tune. Finally, note that this Eastern piece is a happy dance, yet it is written mainly in what sounds like our minor mode. While music in a minor key may sound sad to Western ears, to more Eastern ones, it can have happy connotations. The emotional responses of humans to music are conditioned not only by the physical properties of sound but also by each group's cultural traditions and musical habits. Music is both nature *and* nurture.

Melody **A**		
Scale	D E F G A♭ B C D	
Pattern	1 ½ 1 ½ 1½ ½ 1	steps
Melody **B**		
Scale	F G A B♭ C D E♭ F	
Pattern	1 1 ½ 1 1 ½ 1	steps
Melody **C**		
Scale	F G A♭ B C D E♭ F	
Pattern	1 ½ 1½ ½ 1 ½ 1	steps

EXAMPLE 38.1



Listening Guide

Fun Taschlich

Performed by the Klezmatics (1990)

17

Genre: Traditional klezmer tune

WHAT TO LISTEN FOR: Melodies, most of which sound like they come from the Near East, supported by a rhythm section (bass and drums) of the sort one would hear in a Western rock band

0:00	17	Introduction: Bass clarinet solo above North African–like drum pattern
0:42		Melody **A** played by bass clarinet
1:06		Melody **A** played by electric violin alternating with muted trumpet and bass clarinet
1:21		Sudden shift of mode for melody **B** played by bass clarinet, supported by electric violin and muted trumpet
1:38		Melody **C** played by electric violin and muted trumpet
1:54		Melody **A** played by all melodic instruments
2:10		Melody **B** played by bass clarinet, supported by electric violin and muted trumpet
2:26		Melody **C** played by electric violin and muted trumpet
2:44		Free improvisation around notes of modes 1 and 3 (melodies **A** and **C**)
4:21		Melody **A** played by all melodic instruments
4:35		Melody **B** played by bass clarinet, supported by electric violin and muted trumpet
4:51		Melody **C** played by electric violin and muted trumpet
5:07		Fade-out with opening motive

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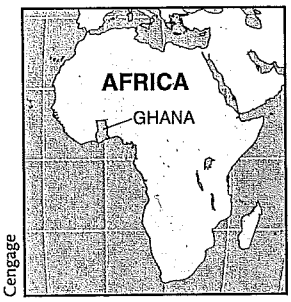
Watch classical violin virtuoso Itzhak Perlman "jam" with a klezmer band in the YouTube playlist at CourseMate for this text.

African Music

The blues, as we have seen (see Ch. 33, "Blues"), was greatly influenced by the experiences of African Americans in the rural South and reflects African musical practices. Most of the slaves arriving in the United States came from the western part of Sub-Saharan Africa—that is, from the western part of the continent below the Sahara Desert. Today, the countries of Sub-Saharan West Africa have names such as Senegal, Guinea, Ghana (Fig. 38.3), Benin, and Ivory Coast, though in fact the boundaries of most of these nations are more or less artificial lines drawn by nineteenth-century European rulers. Real unity and loyalty in Africa rest within the structure of the ethnic tribes, each of which possesses its own history, language, and music. It is the music of the West African tribes that was transported to the Americas and, over time, came to exert a powerful influence on the traditions of American popular music. But what are the characteristics of African music that left their mark on American popular music?



Cengage

Figure 38.3

The country of Ghana is situated in the western portion of Sub-Saharan Africa.

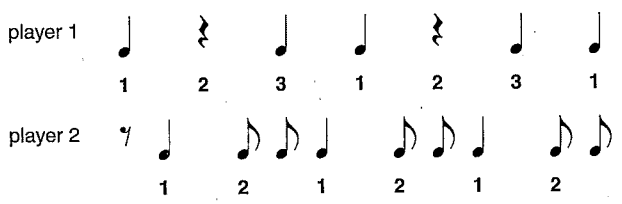
Music as Social Activity

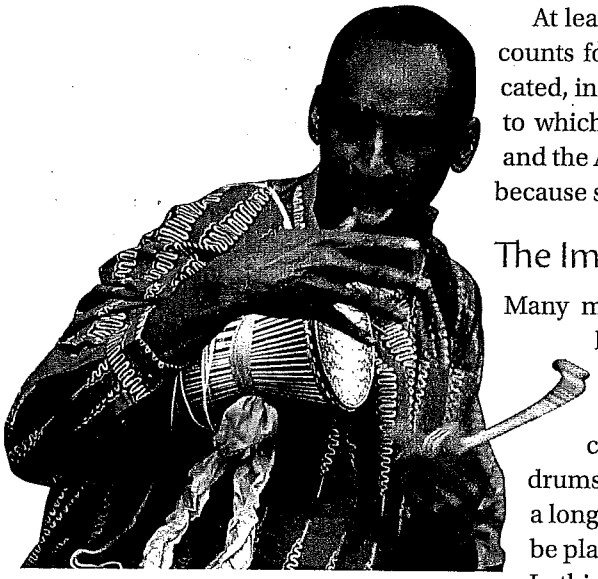
Music permeates every aspect of African life. Africans sing or play while chopping wood, pounding grain, paddling a canoe, harvesting crops, weeding fields, burying a chief, or stamping letters at the post office. Singing brings the workers together and makes their tasks go faster. When people perform classical music in the West, some play while others listen. Westerners have performers and an audience. In Africa, the audience and the performers are one and the same. No class of professional musicians exists; everyone participates. When transferred to the Americas, these traditions produced the field hollers of the cotton and tobacco pickers and the line songs of the railroad gangs, all characterized by a call of the leader and the response of the group. The name of the "composer" is not known, for usually, it is all the people.

The Importance of Rhythm

Complex harmonies distinguish Western classical music, and subtle melodic gradations characterize traditional Indian and Chinese music. The distinguishing quality of African music, however, is rhythm. Yet rhythm in African music is not like that in Western art music. Western performers invariably start together at a beginning point, an opening downbeat, and are guided by the regular recurrence of downbeats and upbeats. All musicians lock onto and play with or against this single, common, regulating pulse. In African music, by contrast, the individual parts are far more likely to start independently and to stay that way. There is usually no common downbeat around which the players gravitate. Each part has its own downbeat, pulse, and rhythm, and often its own meter. What results is polymeter, a complex of several layers of musical rhythms and meters. We have met polymeter before—specifically, in the music of the European avant-garde (see Ch. 29, "Polymeter"). The difference between the Western European and African use of polymeter, again, is the absence in African music of a shared downbeat, as can be seen in this musical example of two African drumming patterns sounding together, each with its own downbeat, rhythm, and meter.

EXAMPLE 38.2





Paul Tomlins/Lebrecht

Figure 38.4

The dondon is a talking drum, so called because the player can pull on the leather thongs connecting the two heads to raise the pitch, as we do in our speech.

At least two rhythms are always sounding in African music, which accounts for its complexity. We Westerners perceive the music as complicated, indeed are often baffled by it, because we can't find a unifying beat to which we may tap our feet. The African-influenced Latin pop music and the Afro-Cuban jazz of today (see Ch. 39) seem exciting and energetic because so many rhythms and meters are sounding at once.

The Importance of Drums

Many musical instruments are indigenous to Africa—flutes, whistles, harps, bells, even trumpets—but the drum is what we immediately associate with African culture. Drums are at the heart of almost all group music-making and all dances. African drums come in a staggering variety of shapes and sizes. There are hand drums, stick drums, water drums, slit drums (a hollowed-out log with a long slit on top), and talking drums. With **talking drums**, tension can be placed on the drumhead by tightening the skin around it (Fig. 38.4). In this way, the pitch of the drum can be changed, causing it to "speak." African drum makers sometimes place charms within the drum—pebbles from the yard of the village gossip to make the drum talk freely, or a bit of lion skin to make it roar. When slaves arrived in America, they were often forbidden to use these talking drums because their masters were afraid this secret musical language would be used to foment rebellion. Following the Civil War, African drums reappeared. Later, during the 1940s, the insertion of strong drumbeats and backbeats helped transform the blues into rhythm and blues (see discussion of rhythm and blues in the beginning of Ch. 36) and, ultimately, into rock and roll.

Bending the Pitch

Western classical music is one of the few musical cultures that places melody on a rigid grid of pitches: the unvarying notes of the major and minor scales. Western melodies move directly from one specific frequency to the next with no sliding in between. In large measure, this is because Western music, over the course of the centuries, has become heavily dependent on written notation and fixed-pitch instruments, such as the piano and organ, as we have seen. Other, non-Western musical cultures—those that rely on the oral rather than the written communication of music—are marked by melodies with subtler nuances of pitch. African music is among these orally communicated musics that allow for greater melodic flexibility or "bending of pitch." Here, too, the most exciting part of the music is often what happens *between* the pitches, not *on* them. African slaves brought their traditional modes of singing with them to antebellum America. The publication *Slave Songs of the United States* (1867) appeared shortly after the Civil War, and in the preface, the white editor remarked that black musicians "seem not infrequently to strike sounds that cannot be precisely represented by the gamut [scale]"—a suggestion that the bending blue notes of the blues scale (see Ex. 33.2) were already audible.

Call and Response

The structure of African music is governed in large measure by a principle of performance termed "call and response" (see Ch. 33, "Blues"). In **call and response** singing, a lead singer announces an opening phrase, and the chorus utters a short, simple reply. The soloist returns, extending and varying the call, to which the chorus responds again in simple, stable fashion. The soloist may enter and depart according to his or her whim. The chorus, however, responds at regular and predictable intervals. Instrumentalists can also engage in call and response. A master drummer, for example, can imitate a conversation with a chorus of subordinates—social media! Sometimes the performing forces are mixed: A vocal soloist might engender a

response from a chorus of drums. Today, call and response remains an important structural feature of African American spirituals, blues, gospel, and soul. When James Brown, the "Godfather of Soul," sings, "Get up," and we then hear a collective "Get on up," we have a classic example of African call and response.

A Praise-Song from Ghana

As a way of hearing what African music sounds like today—and what it might have sounded like before coming to America—let us examine a traditional drum-accompanied song from Ghana. Ghana is a country in western Sub-Saharan Africa (see Fig. 38.3), somewhat smaller in size than Texas, with a population of 25 million people. In its northeast corner lies a region called Dagomba, which supports a people called the Dagombas, who speak a language called Dagbani, one of the forty-four official languages of Ghana. The primary musical instruments of the Dagombas are drums, specifically, the dondon and the gongon. The **dondon** (also called the **lunga**; see Fig. 38.4) is a talking drum shaped like an hourglass, with heads at opposite ends. The **gongon** (Fig. 38.5) is a large, barrel-like drum that produces a deep tone. It can also create the rattle-like sound of a snare drum because a snare string is stretched across the upper part of its face. Both the dondon and the gongon can be struck with the hands or with a stick in a wrist-flicking motion. Five or six dondons and one or two gongons typically constitute the "orchestra" for dance music and praise-songs in this region of Ghana.

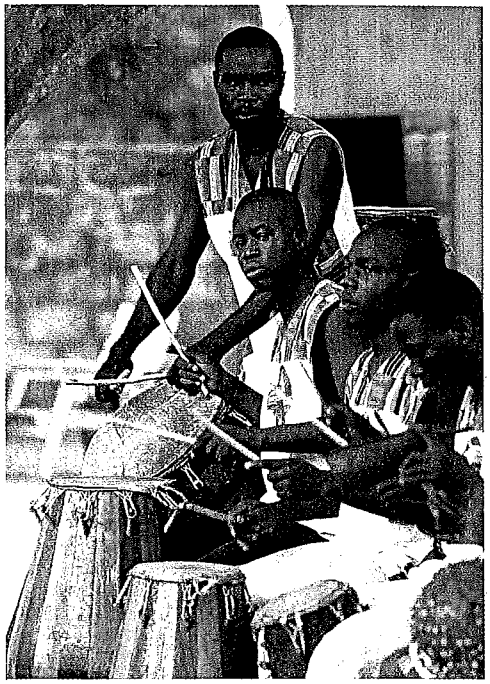


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Figure 38.5

Men performing at the Kopeyia drumming village in Ghana. The player standing in the back is playing the gongon.

Kasuan Kura is a praise-song of the Dagombas, a song that tells the history of an important member of the tribe. Its structure is call and response. The vocal soloist relates the history of the honored figure while the chorus repeats the name of this esteemed ancestor, "Kasuan Kura," throughout. The piece begins with dondon drummers manipulating their instruments to make them speak. Immediately thereafter (at 0:05), the gongons enter, recognizable by their snare rattle and deeper sound. The gongons play throughout the song, while the higher-pitched dondons come and go. Whenever dondons and gongons are heard together, complex polyrhythms and polymeters result. When gongons merely support the choral response, a rather simple rhythm in a clear duple meter emerges. Thus, two musical conversations develop: one between the solo singer and chorus, and a second between the complex dondon–gongon mixture and the simpler rhythmic texture of the gongons alone. In the course of this short piece, the soloist's calls become more elaborate and exuberant, just as the drumming on the dondons grows more excited.

Listening Guide

***Kasuan Kura* (field recording of 2002)**

18

Performed by the People of Dagomba, Ghana

Genre: Praise-song

WHAT TO LISTEN FOR: The dialogue between the dondons and gongons, and the call and response between leader and chorus

0:00	18	Dondons begin.
0:05		Gongons enter.
0:12		Solo vocal call accompanied by dondons and gongons
0:16		Choral response accompanied by gongons alone

(*continued*)

0:21	Solo call accompanied by dondons and gongons
0:25	Choral response accompanied by gongons alone
0:29	Call and response continues, accompanied as before.
1:25	Dondon and gongon patterns become more complex.
1:32	Call and response continues to the end.

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

See a video demonstration of the talking drum, the dondon (lunga), in the YouTube playlist at CourseMate for this text.

Conclusion: Western Music, The "Odd Culture Out"

Our brief exposure to seven musical cultures around the world has shown how much they have in common and how very different they are from Western music, especially Western classical music. Today, as talk of "multiculturalism" and "globalism" swirls around us, even a cursory study of non-Western music suggests why this experience is important. Not only do we learn something about the music of other people by seeing what "they" do, but we also see more clearly what "we" do.

- *The importance of melody and rhythm, and the absence of harmony.* Non-Western musics are marked by gradations and subtleties of pitch that are far more sophisticated than those in Western melodies, which tend to move directly from one well-defined pitch to the next. Rhythms, too, are generally more complex, and rhythmic interaction between the parts is more complicated. Yet at the same time, harmony as known to us in the West is virtually nonexistent. Of all the musical cultures of the world, only the West has emphasized the simultaneous sounding of several pitches. The harmony that results adds richness and depth to the sound, but often at the expense of melodic and rhythmic subtlety.

- *Improvisation.* Spontaneous improvisation is a musical practice that occurs, to varying degrees, in virtually all musical traditions except that of Western classical music. A singer of the Ashanti people in Ghana, Africa, is expected to vary a tribal song and add sections to it, just as the Indian sitar player is expected to ornament and extend a traditional raga, after years of patient study of the art of ornamentation. A performer's worth is measured in terms of his or her ability to create music that is new and imaginative within the confines of a traditional form. We in the West have a similar type of music, American jazz, but the strong emphasis on improvisation in jazz only serves to highlight that this style of music is African, not European, in its roots.

- *Oral teaching and learning.* Each of the seven musical cultures explored in these chapters relies exclusively on oral transmission, not written notation, as the means by which to communicate music. The Indian guru will teach the secrets of

the ragas to the young student by rote. The same is true of the master drummer of Ghana. The master explains and plays, and the student imitates and practices, year after year.

- *Composer and performer as one.* The reliance on musical notation in Western classical music has given extraordinary powers of control and authority to the composer. He or she, like an architect, can dictate every small detail in the musical blueprint (the score), and it is up to the carpenter (the performer) to execute them. In non-Western cultures, however, the composer and performer are usually one and the same person, as in the case of Ravi Shankar. A piece of music comes into being only at the time of performance. Similarly, there is no conductor in non-Western cultures, no one who directs but does not produce sound. Even in the large Balinese gamelan, in which many instrumental parts have to be coordinated, the leader is one of the performers, usually one of the drummers.

- *Music as community ritual.* We in the West speak of a composition as a "work of art." In other cultures, music is not a separate and distinct "object." Most African languages have no word for the concept of "music," although words exist for poetry, dance, and song. "Music" is thus inseparably bound up with poetry, dance, gesture, pantomime, and other means of expression. As such, it serves as a supporting medium to reaffirm the values of the community in daily work and play, and in special rituals. The music for one type of activity, just like the musical instruments for that activity, is almost never heard in the context of another. Religious music, for example, is played on sacred instruments as part of a religious rite. We in the West, by contrast, often take a sacred Mass of Palestrina, Bach, Mozart, or Beethoven, separate it from all religious associations, and perform it as an abstract "work of art" in a concert hall.

- *Concerts and audience response.* Public performance of music in non-Western cultures occurs in a freer, more relaxed environment. In Africa, it is not uncommon to see a group of accomplished musicians surrounded by people who join in by singing, clapping, playing rattles, and dancing along. In Indian Hindustani music, tradition dictates that the audience supply the tala (beat and meter) by quietly clapping. Interaction between the performers and the community is an important part of the music-making process. Prior to the nineteenth century, concerts in the West were similar to this freer, more interactive experience. Not until the Romantic era, when composers made musical compositions revered "works of art" and composers themselves became "geniuses," was the audience required to sit in respectful, meditative silence.

Ultimately, this comparison of Western music with other musics around the globe shows how various societies think differently and hold different values. We can see clearly that we in the West have become a society of musical spectators rather than participants. We divorce the individual performers from the group experience. We value a single creator, a composer, who determines all elements of the musical composition. We have turned away from improvisation and spontaneous creativity, preferring, instead, precise planning and faithful duplication at the moment of performance. The work of art is given an exalted position, fixed in notation, and unalterable. It does not grow and evolve to reflect the changing tastes and desires of the community. Finally, unlike many of the other cultures around the globe, we have transformed what is at heart an oral and physical means of expression into one of visual relationships through heavy reliance on musical notation. More recently, with the advent of the computer and digital downloads, we have replaced live music with MP3 files. Perhaps only when we sing and dance at a pop music concert do we engage in music-making as it occurs almost everywhere else around the globe.

Key Words

Koran (439)
mosque (439)
minaret (439)
Adhan (439)
muezzin (439)
klezmer music (441)
talking drum (444)
call and response (444)
dondon (lunga) (445)
gongon (445)

For a complete review of this chapter, see the Main Points, Chapter Quiz, Flashcards, and Glossary in CourseMate.

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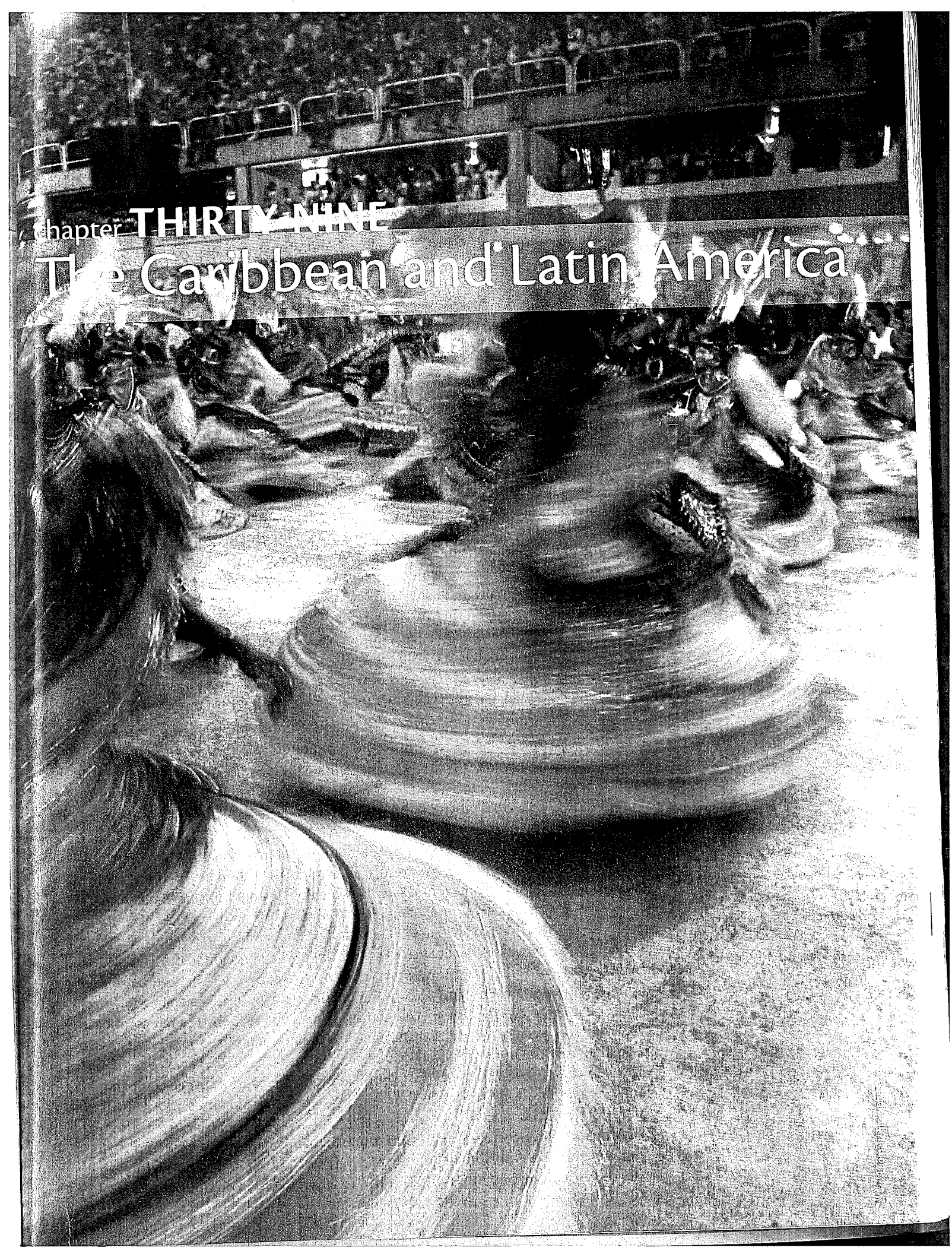


Chapter THIRTY-NINE

The Caribbean and Latin America

In this last chapter, we go south of the traditional terrain of Western music to visit the Caribbean and Latin America, where we hear a melding of Western and non-Western sounds. The challenge for the sensitive listener is to tease out which is which.

African Roots of Caribbean Music

The Caribbean is home to a variety of exuberant musicians and musical traditions. Many of these have influenced music in North America: the Latin-themed big bands that came to the United States at mid-twentieth century; the ska groups that enjoyed popularity in the 1980s and 1990s; and the reggae, rap, and hip hop artists of recent years. It is no exaggeration to say that much of today's popular music is built on the music of the Caribbean, but this Caribbean music, in turn, was built largely on the traditions of Africa.

Because the Caribbean islands are so numerous, and their individual histories so varied, it is difficult to make broad generalizations about the music of this region. But the history of the Caribbean has made it a uniquely fertile ground for certain kinds of modern musical developments. Beginning in the late fifteenth century, multiple waves of Europeans—from Spain, France, England, and Holland—migrated to the islands, each group bringing its own language and culture. Then, from the seventeenth to nineteenth centuries, the colonists imported slaves, mainly from the western coast of Africa, who brought with them their own musical traditions. These fused with the customs of the Europeans to create new genres, each shaped by the slaves' regional traditions and the degree to which the Europeans encouraged or suppressed these African practices. Finally, in the past century, as U.S. cultural and economic influence extended south of the border, American popular genres such as jazz and rock and roll moved into the Caribbean as well. But musically speaking, popular influence has moved mostly south to north—from the Caribbean to the United States and Canada, as we see in genres such as reggae, salsa, and samba. Although the islands may be geographically small, the appeal of their music is extraordinarily far reaching.

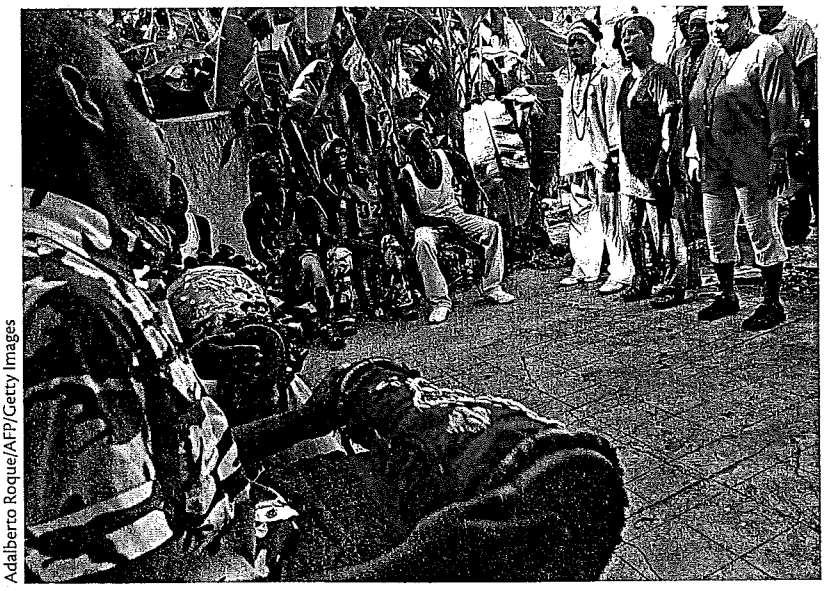
Cuba's Rich Musical Heritage

No Caribbean island better exemplifies the rich mixture of African and European musical elements than the island nation of Cuba. A mere ninety miles off the southern tip of Florida, Cuba has provided the global music scene with a wealth of material. One factor that accounts for this richness is the unusual profile of Cuba's population. Unlike many of its neighbors, Cuba has about equal numbers of whites, blacks, mulattos, and indigenous groups. As a result, many of its contributions to today's dance music have arisen from a fusion of equals, which likely could not have taken place elsewhere. But before we can understand how Cuban music has transformed contemporary dance music, we must look briefly at earlier Cuban music, to see how elements of different cultures were preserved and transformed when brought to the island.

The basis of Cuban music was provided by the early Spanish colonists, who brought with them dance forms such as the **bolero**, a slow, sultry dance in triple meter, best known today from the piece titled simply *Bolero* (1928) by French composer Maurice Ravel (see end of Ch. 27). The evocative duple-meter habanera (see Ch. 25) also came from Spain but received distinctive treatment in Cuba. As we've seen, the word *habanera* itself means "the thing from Havana"; an iconic example is the dance song Habanera from Bizet's opera *Carmen* (4/17; streaming music for Ch. 25 in CourseMate; and downloads).

African influences on today's Cuban music can most clearly be heard in the drumming of the Afro-Cuban **Santería** religion. Like many other religions that emerged in colonized countries, Santería is a syncretic or combinative one. Its

key feature is the fusion of elements of Roman Catholicism, brought over by the Spanish, with West African (Yoruba) culture that came with the importation of slaves. In the religious chanting of Santería, music plays an important role, one energized by **batá drumming**, a practice rooted in West African traditions. During Santería rituals (Fig. 39.1), three batá drums (high, middle, and low) interlock with each other in complex patterns intended to invoke the saint-gods. Each pattern is associated with a particular god.



Adalberto Roque/AFP/Getty Images

Figure 39.1

Cuban Yoruba community performing a *Santería* healing ceremony today, to the accompaniment of batá drumming

Cuban popular music has proved influential to such a great degree that one online encyclopedia calls it "the most popular form of world music since the introduction of recording technology." A mixture ("creolization") of Spanish elements (the guitar, chordal harmony, and musical notation) and African sources (batá drumming style, bongo and conga drums, and polyrhythmic overlays) provides the basis of the music. Add to this the syncopation and improvisatory freedom of American jazz, and all the ingredients for an exciting, pulsating music are in place.

The most common type of Cuban popular music is called ***son cubano***, meaning simply "Cuban sound." *Son cubano* is something of a catch-all phrase, for this music draws upon or has spawned a host of other related musical genres, such as mambo, rumba, *bolero son,* and even salsa. The core of *son cubano,* which might briefly be described as a hot Latin style in which the singer pushes the beat, was formed by musicians working in Havana in the 1940s and 1950s (before the Cuban Revolution of 1959). These included Ibrahim Ferrer and Compay Secundo (both featured in the wildly popular album *Buena Vista Social Club*), as well as Tito Puente and Cachao. Cachao (pronounced "kah-CHOW") is the stage name of Israel Lopez (1918–2008), a Grammy Award–winning composer and double bass player, whose diverse career ranged from playing in a symphony orchestra in Havana under the baton of Igor Stravinsky to being part of a backup band in Miami for Cuban pop singer Gloria Estefan. In his "Romántica Mujer," a *bolero son,* we hear a complex rhythmic overlay of conga drums and **claves** (two short, hard wooden sticks) and occasional jazz-style solo inserts by trumpet and flute, all set above a leisurely paced bolero-style bass line |♩. ♪𝄽 ♩|♩. ♪𝄽 ♩ |, played by Cachao himself.

See a haunting demonstration of batá drumming and chant in the YouTube playlist at CourseMate for this text.

Listening Guide

"Romántica Mujer" ("Romantic Woman," 1995)

19

Performed by Cachao, bass; Alfredo Amenteros, trumpet; Nestor Torres, flute; and Andy Garcia, vocals

Genre: Bolero son

Form: Theme and variations

WHAT TO LISTEN FOR: The superimposition of multiple layers of rhythm—including the syncopated bass line of Cachao, the drums and claves, and the solo interjections—all sharing a common downbeat.

0:00	19	Bolero rhythm played by double bass and by conga and claves
0:11		Trumpet enters with melody.

(*continued*)

0:48	Melody sung with full text	
	La sabia naturaleza . . .	Wise nature created very aromatic flowers,
	Para que tú . . .	To enrapture you, you romantic woman.
1:22	Trumpet plays variation of melody with saxophone and second trumpet accompaniment.	
1:58	Melody and text sung again with full orchestra gradually joining	
2:32	Two trumpets and orchestra play variation of melody.	
2:49	Melody and text return.	
3:06	Flute improvises variation of melody.	
3:21	Melody and text return.	
3:37	Solo flute improvises another variation of melody.	
3:54	Melody and text return.	

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

To understand why people get excited about *son cubano*, listen to "Buena Vista Social Club—Chan Chan" in the YouTube playlist at CourseMate for this text. The international sensation Buena Vista Social Club was founded by bassist Orlando "Cachiato" Lopez, nephew of Cachao.

Music from Brazil

Brazilian music represents a combination of Portuguese, African, and native cultures. Of the three, the native culture is the least pronounced because Portuguese missionaries intent on bringing Christianity to people in the New World suppressed most indigenous religious and cultural traditions. They were more tolerant, however, of the practices of the African slaves they imported, allowing them to keep their arts and, most important, their drums. Thus, we hear percussion much more prominently in music that evolved in Central and South America than in that of another less-tolerant former slave-holding territory, the United States.

Samba

Samba is the most popular traditional style of music in Brazil. Samba has no definitive origin, but major developments of the style took place in the *favelas* (working-class neighborhoods) of Rio. In 1928, the first *escola de samba* was formed. Although the term translates literally as "samba school," the *escolas de samba* are more analogous to social clubs; they are places where people gather to socialize, drink *cerveja*, and play samba.

Almost immediately following their creation, the *escolas* became involved in the festival of *Carnaval*, or Carnival. *Carnaval* is celebrated the week before the Christian season of Lent. It represents a last chance for excess before entering into slightly more than forty days and forty nights of fasting, self-denial, and piety. Although *Carnaval* is most famous in Rio de Janeiro, Brazil, it is celebrated all over the world. (The equivalent in the United States, of course, is called Mardi Gras.) The first major impact the *escolas* had on *Carnaval* was the incorporation of samba.

Today samba is the driving force behind the *Carnaval* parade in Rio (Fig. 39.2 and chapter-opening photo). Each *escola* performing in *Carnaval* practices all year to perfect its samba in the hope that it will be named that year's winner and granted the city's most coveted prize—bragging rights.

Marco Antonio Teixeira/O Globo via Getty Images

Figure 39.2

Drum section of Viradouro Samba School during the 2009 *Carnaval* parades in Rio de Janeiro

Elements of the Music

The two main parts of an *escola's* samba are the *enredo* and the *batucada*. The ***enredo*** is the song. During this part of the samba, one hears the melodic, harmonic, and formal traditions brought to Brazil by the Portuguese. The ***batucada*** is the drum feature. During this segment, the *bateria* (drum section) shows off its skill. All the members of the *bateria* (and there could be over 300!) must listen to one player, the *mestre de bateria*, who plays calls on his drum to which the others must respond. This demonstrates the Africans' gifts to Brazilian music: an emphasis on percussion and the element of call and response (see Ch. 33 and Ch. 38). Both the *enredo* and the *batucada* are marked by the two most important rhythmic elements of samba: an accent on the second beat (played by the low *surdo*, or bass drum) and interlocking syncopations.

Bossa Nova

Although the **bossa nova** developed from samba, it has become a distinct style with minimal similarity to its ancestor. The term *bossa* is slang for something that has distinction, so *bossa nova* translates roughly as "special new thing." Bossa nova gained popularity among the middle-class residents of Rio in the 1950s, in contrast to the fiery samba performed and danced by working-class residents. Bossa nova represents a cooling down of music that had become unequivocally hot. It is subtle, contemplative, and reserved while maintaining a highly rhythmic pulse. In the words of Brazilian composer and musician Antonio Carlos Jobim, "Bossa nova is serene, it is love and romance, but it is restless." The first time Frank Sinatra recorded an album composed entirely of the understated bossa nova, he reportedly exclaimed: "The last time I sang as softly as this, I had laryngitis!"

Watch the elite Viradouro Samba School in the YouTube playlist at CourseMate for this text. Hear a *batucada* followed by an *enredo*, in the YouTube playlist.

Antonio Carlos Jobim (1927–1994)

Antonio Carlos Brasileiro de Almeida Jobim (known as Tom to his friends) was born in Rio de Janeiro, where, as a young boy, he studied piano, harmony, composition, and orchestration. As a performer, composer, and artistic director for Odeon Records, Jobim helped make the bossa nova an international sensation. In interviews, Jobim could not recall how many compositions he had penned, but his biographers put the number at around 400. He wrote not only songs but also symphonies, tone poems, and soundtracks. Jobim credited Debussy, Ravel, Chopin, and, of course, samba as his major musical influences.

Jobim's most notable composition is "Garota de Ipanema" ("The Girl from Ipanema"). The song was recorded in 1963; in 1964, it hit number 5 on the U.S. Billboard pop chart and won a Grammy for Record of the Year. This recording launched the career of vocalist Astrud Gilberto. She was not scheduled to be on the original recording, but when accompanying saxophonist Stan Getz heard her sing, he immediately agreed that she should be a part of the project. Her uniquely "breathy" voice captures perfectly the sultry, "smoky" sound of bossa nova.

See and hear Jobim play another of his bossa nova hits in the YouTube playlist at CourseMate for this text.

Listening Guide

Antonio Carlos Jobim (lyrics by Vinicius de Moraes; English lyrics by Norman Gimbel), "The Girl from Ipanema" (1963)

20

Performed by Stan Getz, tenor saxophone; Joao Gilberto, guitar and vocal; Astrud Gilberto, vocal; Antonio Carlos Jobim, piano; Tommy Williams, bass; and Milton Banana, drums

Genre: Bossa nova

Form: Strophic (one strophe of text set to **AABA** music)

WHAT TO LISTEN FOR: The interplay between the always-changing syncopation and the consistently square shape of the song: 8 + 8 + 16 + 8 measures (= **AABA**)

0:00 20	**Intro**	Joao Gilberto sets up bossa nova rhythm with interplay of his guitar and vocal introduction.
0:07	**A**	Gilberto begins strophe in Portuguese, accompanied only by his guitar.
0:22	**A**	Rest of rhythm section enters.
0:37	**B**	Vocal and piano in call and response
1:07	**A**	
1:21		Astrud Gilberto sings English translation.
	A	Tall and tan . . .
	A	When she walks . . .
	B	Oh, but he watches . . .
	A	Tall and tan . . .
2:35	**AABA**	Tenor saxophone solo by Stan Getz, with drummer playing louder to give sax more support
3:48	**AA**	Piano solo by Jobim; drummer plays more softly to accompany soft piano.
4:18	**BA**	Astrud finishes verse as Getz plays in call and response with her vocal.
5:02	**Coda**	

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

A Mexican Mariachi Performance

The Spaniards first entered Mexico in 1517, discovering the remnants of the once-dominant Mayan culture and encountering the powerful Aztec empire. The eventual defeat of the Aztecs by Cortes in 1521 marked the beginning of New Spain. Soon missionaries began arriving in Mexico to convert the natives to Christianity. Over the next three centuries, the Roman Catholic Church grew to become Mexico's wealthiest and most influential organization. Mexico ultimately declared its independence from Spain on September 16, 1810.

Although much of Mexico's history has been marked by strife between the native people and the colonizing Spaniards, the influence of these diverse cultures is apparent in traditional and contemporary Mexican art, literature, and music. For centuries, Mexico has produced prominent composers, including Sister Juana Inés de la Cruz (1651–1695), whose essays, plays, sonnets, and songs brought her international notice; Carlos Chavez (1899–1978), an internationally renowned composer, conductor, lecturer, and author; Juan Gabriel (1950–), a six-time Grammy nominee; and Carlos Santana (1947–), voted by *Rolling Stone* number 15 among the 100 all-time great rock guitarists.

Mariachi

Mariachi music is an exuberant popular music that enjoys great favor today in Mexico and parts of the southwestern United States. It originated in the western Mexican state of Jalisco (also the birthplace of tequila) and then spread east to Mexico City and north to California, Arizona, New Mexico, and Texas. The first mariachi were itinerant performers who wandered from one hacienda (large ranch) to another as a group. The term *mariachi* thus denotes a performing ensemble—like the words *orchestra* in the West and *gamelan* in the East—but one that generates a particularly Mexican sound.

Mariachi music reflects the diverse musical history of Mexico. Some of its influences can be traced to Spanish music of the sixteenth century, but strains of indigenous Mexican folk music and even African music can be heard as well. The instrumental core of mariachi music is formed by string instruments brought to Mexico by the Spaniards: violins, guitars, and harp. During the early twentieth century, trumpets were added, and the harp was replaced, or supplemented, by the guitarrón. As a glance at the center of Figure 39.3 shows, the **guitarrón** is something of a "super guitar," one with long strings and on which the bass line sounds. The standard mariachi band of today thus includes as many as six to eight violins, two trumpets, and two or three guitars, including a guitarrón. Many pieces also require a singer, and sometimes the entire band will join in as a unison choir.

Two factors create the distinctive sound of mariachi music: the disposition of the instruments and the frequently clashing rhythms. The sweet-sounding violins, often playing in "close harmony" at the interval of a third, alternate with the brilliant-sounding trumpets in presenting the melody. The guitars provide the supporting accompaniment and, crucially, set the rhythms. Rhythm in mariachi music is both strong and disruptive. At first, the players set a clear meter, either duple or triple, only to upset it suddenly through heavy and continuous syncopation that temporarily sets up a conflicting meter. This metrical uncertainty creates the genre's exciting, infectious mood. Originally, mariachi music was not merely played and sung but also danced, with the dancers driving the heels of their shoes or boots into a wooden floor to emphasize the rhythmic patterns and metrical shifts.

A brief example of mariachi music can be heard in the traditional tune "El burro," an amusing piece in which the instruments occasionally mimic the sounds of a burro, or donkey. The primary beat here unfolds at a *very* fast tempo in triple meter. Often, however, this triple pattern is obscured by syncopation. Twice (at 1:21 and 1:46), the syncopation is consistently applied so that bars written in triple meter actually sound as a succession of measures in duple meter. When three bars of duple meter replace two bars of triple, as in Example 39.1, the phenomenon is known as **hemiola**. Hemiola is a constant feature of mariachi music and is occasionally heard in classical music as well.

EXAMPLE 39.1

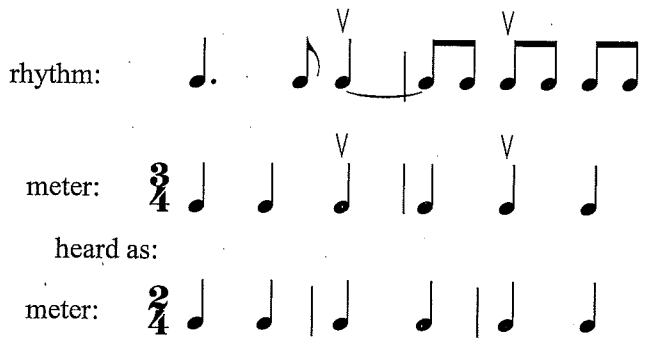


Figure 39.3

Mariachi Cobre. Although the group travels regularly throughout the United States, its performing base is at Walt Disney World Epcot Center, Mexican Pavilion.

Mariachi Cobre

The ensemble performing "El burro" is Mariachi Cobre (Fig. 39.3), which was first formed in Tucson, Arizona, in 1971, and continues to perform today from California to Florida. Although "El burro" was arranged and written down in the 1930s by Silvestre Vargas and Rubin Fuentes, it is a traditional song; its musical fabric is a patchwork of phrases widely found in unwritten Mexican popular music. No Bachs or Beethovens exist in the world of mariachi. This is folk music that derives from the heart of *all* people of Mexican origin. The spirited, exuberant cries—**gritos**—often heard in a performance form part of the experience.

Listening Guide

"El burro" (nineteenth-century traditional)

Arranged by Silvestre Vargas and Rubin Fuentes

Performed by Mariachi Cobre

21

Genre: Mariachi music

Form: **AABBCCDD** with coda

WHAT TO LISTEN FOR: The constant shifting between triple and duple meters, both moving along with an extremely fast beat.

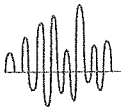
0:00 21	**A**	Violins carry tune in close harmony; guitars perform in rhythmic unison with violins; whistling contributes to excitement and informality of music; long tone in trumpet contrasts with rhythmic drive of violins and guitars.
0:11	**A**	Repeat of **A** section
0:22	**B**	Violin melody
0:33	**B**	Repeat of **B** section with trumpets playing melody and *gritos* (exuberant cries) heard in background
0:43		Extended ending of **B** section
0:48	**C**	Violin melody ending with braying sounds performed by scraping strings behind bridge of violin
1:05	**C**	Repeat of **C** section
1:21	**D**	Violin then trumpet melody with polymetric feel

1:45	**D**	Repeat of **D** section
2:00	**Coda**	

Listen to streaming music in an Active Listening Guide at CourseMate or in the eBook.

Enjoy Mariachi Cobre playing another tune full of hemiola in the YouTube playlist at CourseMate for this text.

Today mariachi music is performed at weddings, baptisms, birthdays, and various other social gatherings, wherever a good time is to be had. Equally important, in the southwestern United States, mariachi enjoys a growing place in the formal school curriculum, replacing chorus and marching band as a music elective. More than 500 public schools in this region now have classes in mariachi as a way of teaching the fundamentals of music, as well as maintaining an important part of the Mexican cultural heritage. The importance of mariachi in the lives of Mexican Americans is captured in the film *Mariachi High*, which opened the PBS Arts summer series in 2012.



Conclusion

The music of the Caribbean and Latin America possesses some characteristics of Western classical and pop music. For each of the three listening examples in this chapter, there is a known composer, a date of composition, and a copyright. The music not only exists in a real-time performance mode (as listening music) but also is "frozen" in written musical notation. The creator is not all the people, but a single composer with a single vision of the work, a musical "work of art." Finally, whether this music comes from the Caribbean or Latin America, the main melodic and accompanying instrument is the guitar, which had its origins in fifteenth-century Europe—specifically, Spain.

Yet a strong non-Western strain can also be heard in Caribbean and Latin music. Most audible is the rhythm. Compared to Western music, music from "south of the border" is hugely more complicated in this regard, possessing changing metrical patterns, polymeters, and polyrhythms with no common downbeat. Although all of the Latin dance styles—mambo, salsa, samba, rumba, tango, and others—are infectious and often sensual, they are sometimes so complex rhythmically that it is difficult to tap a constant beat, no matter how strong it might be. Your head spins as your body gyrates. The power of Latin rhythms, of course, results from the force of the percussion instruments, especially the drums. All of this rhythm, as we have learned, comes out of Africa.

"A guitar-based, percussive music with a strong beat, intended to be danced" is a good, quick description of much of today's pop music, and the music of the Caribbean and Latin America has greatly influenced its development. Names such as Bob Marley (Jamaica), Ricky Martin (Puerto Rico), Carlos Santana (Mexico), Shakira and Juanes (Colombia), and the American-born Christina Aguilera and Jennifer Lopez have shaped and continue to influence the development of pop music worldwide. Take Caribbean musician Bob Marley (1945–1981) and reggae, for example. His music, with roots in Africa, had a huge impact in America and especially Britain, and from there, British record companies pushed this African-derived music back into Africa as contemporary dance music with the name Afrobeat—from Africa, to the Caribbean, around the world, and back to Africa. And so music goes, round and round the globe.