

“LINER NOTES” FOR THE MUSIC VIDEOS

Part One

Introduction

Hey People: Let me begin by reminding you about what I had said, on the first day of class, about the presentation of audio-visual material in my classes. I had stated that there will be times when I will not tell you at the beginning why I am screening a particular documentary (or film) that, **on the surface, appears to have nothing to do with the content of the course.** The reason for this strategy, as I had explained, was to attempt to fire up your intellectual imaginations by getting you to scratch your noggins wondering why you are seeing the audio-visual material in question. This approach, I know from experience, makes a person more mentally active in the learning process. I will now proceed to recount, in no particular order of importance, the reasons for screening the music videos. By the way, some of the terms in these notes are defined in the Course Glossary. Do not skip the footnotes in this reading (or any other reading I assign you in this course for that matter!)¹ Question: what, by the way, are “liner notes”?

1.

I will begin by posing this question to you: What genre of music (or, similarly, what food) that you saw or heard would you consider as **authentically** U.S. American?² The short answer, of course, is that all and none. All the genres of music you heard and all the foods you saw are U.S. American *but they are also all foreign, in terms of origin.*

The reason for posing this question is that I want you to think about how we define U.S. Americans and U.S. American culture. For centuries, a U.S. American has been defined in narrow exclusionary terms: a male, wealthy, English-American person. If you did not fit this description then you were not a true U.S. American and therefore you could not be permitted to enjoy rights and privileges reserved for U.S. Americans. The practical consequence of this view for millions has ranged from denial of the right to vote, to exclusion from the opportunity to immigrate to the U.S., to outright dispossession and enslavement. Not surprisingly, the response of the excluded to such a narrow definition has been, at times, violently cataclysmic: consider the following: the War of Independence, the Civil War, The Civil Rights Movement, the Feminist Movements, and so on.

But how does the music video fit into this? Simple: they show us that just as we cannot identify a specific genre of music that we can call authentically U.S. American (excluding that of Native Americans), there are no authentic U.S. Americans (other than Native Americans or First U.S. Americans) who can be identified by a single definition. For instance, an “all American” boy or girl is not just a white, wealthy, good looking, blond person. Every person who calls this country home is “all American.” (This may not be true in a legal sense, of course. But then, one must be reminded of this fact: every “legal” U.S. American is descended from illegal immigrants—with the exception of Native Americans.) To pursue this point further: although we speak the language of a minority (English Americans), it does not imply that American language and culture can be defined only in terms of English and English-American culture. Everything that we define as American (people, culture, language, cuisine, music, etc., etc.) is, in reality, based on a **combination** of sources *grounded in diversity*: African-American, Chinese-American, English-American, French-American, German-American, Irish-American, Italian-American, Japanese-American, Jewish-American, Korean-American, Native-American, Polish-American, Russian-American, etc., etc.

I do not deny the fact that we continue to live under an “English cultural dictatorship,” today, but, both, cultural democracy, and the struggle to improve the quality of our lives (see below), demands that we strive to vanquish that dictatorship. In practical terms what does this mean? It means that you must accept, encourage and celebrate diversity *without, at the same time, disowning the fact that you are also American.* Lets take the example of language: we must make sure that everyone speaks fluent English in this country so that we can communicate with each other, but at the same time, we must also encourage people to master a second language: their own language. A person who speaks two languages fluently is, from any point of view, better than someone who speaks only one language. To define yourself as an American does not mean that you must reject—or even worse be ashamed of—the language and culture of your own people (whoever you may be: African, Arab, Chinese, East Indian, German, Irish, Hungarian, Italian, Native American, Polish, Russian, etc., etc.)

2.

It is not race but culture that makes us “different” (but what that means, of course, is that contrary to what racists claim, culture is a *learned* phenomenon, and not a biological artifact.) Culture refers to the different cumulative adaptive responses of human societies to the different physical (natural) environment they live in which is the product, in the first instance, of a **dialectic** between agency and structure (in this instance, *environmental* structures). Two points to note here about cultures: First, as I have explained many times, cultures are almost never entirely self-generated; they always include cross-cultural fertilizations through both deliberate and fortuitous cultural “border-crossings,” which I will define in a moment. And when it comes to “civilizations” (which are simply complex cultures) there is absolutely (repeat absolutely) no way that a civilization can arise without cross-cultural infusions or border-crossings (implication: no human diversity, no civilization). In other words, the idea of a “Western” civilization, to give one example, is not only a bogus idea, but it is also a racist idea! (Think about this: if we went far back in time when human societies were still forming, it is quite possible that we would find evidence of humans borrowing elements from animal “cultures”—e.g. cultures of apes—as they developed their own human cultures [now, how about them apples!]). Second, the fuzzy zone that marks off one culture from another can be termed as a cultural border or boundary. In a truly democratic society that usually encompasses many cultures among the objectives of democracy in such a society includes the twin-goals of *acceptance* (not

¹ This reading, like all other readings authored by me for this course, must be considered as an extension of class proceedings. I am sure you can figure out what that means from the perspective of tests/exams in this course.

² The term America refers to not just the U.S. but also includes a host of countries ranging from Canada to Venezuela. The question then arises as to who one means by “American.” Therefore, for the purposes of this document a person who is from the U.S. will be referred to as U.S. American. (See also the footnote to the entry “American” in the course glossary.)

just tolerance) of cultural borders and the simultaneous facilitation of border-crossings as essential to democracy, progress, and the quality of life. Two further points, but about border-crossings: where communities involved insist on maintaining strict boundaries in enforced hegemonic opposition to border-crossings then one should view it as symptomatic of racism/ethnicism and the like. Second, where there are deliberate border-crossings, even in the face of opposition, it does not always signify respect and acceptance of the culture of the **Other**. The same can also hold true for fortuitous border-crossings (arising for instance out of one or more of such avenues as conquest or colonization or trade and commerce). In such instances, that is border-crossings in the absence of respect and acceptance of other peoples' cultures, we can call these border-crossings as "appropriation" (sometimes also referred to as "going native," especially in the context of **settler colonialism**). Note, however, that appropriation is further characterized by a refusal to acknowledge that it is appropriation (in this sense appropriation is really theft). A good example from history is the appropriation of the contributions of the Egyptian civilization to the development of the Greek civilization by the West and which has been undertaken by Western historians in the service of a racist project: the denial of the historical contributions of people of color to the development of Western civilization via what I call the **East-to-West Diffusion** (akin to the **Columbian Exchange**). A contemporary example of appropriations and which you should be able to relate to easily is the appropriation of black music (such as hip-hop) by young whites. When young white kids listen to hip-hop music they are not necessarily engaged in a "democratic" border-crossing, but may instead be engaging in **exoticism** and/or using this music as a means of rebelling against their parents (but while at the same time sharing with their parents a racist view of black people in general³).

3. Continuing from the preceding point, democracy is grounded in diversity; but that is not the only reason for encouraging diversity: diversity is *essential* for the quality of our lives, (and, in fact, as nature has shown through the existence of numerous ecosystems, it is essential for the survival of all life forms on this planet). I will be even more emphatic: without cultural diversity civilizational progress is simply not possible (see the discussion concerning astronomy in relation to the Vangelis's *Mythodea* music video below.) To give you a more mundane example: Think how boring and nutritionally poor our diets would be today if we did not incorporate foods that, historically, originate from a variety of places; the following table provides some examples.

Select Food Origins (the East-to-West Diffusion plus the Columbian Exchange)

Selected Food and Food Sources	Countries and or regions of domestication	Notes
Almond	North Africa and Asia	
Apple*	Central Asia	
Apricot	China	
Asparagus	Eastern Mediterranean	Cultivated by the Muslims during the middle ages at a time when Europeans had lost familiarity with it.
Avocado	Central or South America	Introduced into Europe by the Spanish
Banana*	Malaysia	
Barley	Egypt or possibly China	
Basil	India	
Bay Leaf	Mediterranean Basin	
Beans	Central and South America (Mexico and Peru)	Spread throughout the world by the Spanish and the Portuguese
Beet	North Africa	
Brazil Nut	Brazil and Paraguay	
Broccoli*	Southern Italy	
Cabbage	Asia Minor	Brought into Europe around 600 B.C.
Carrot	Middle East and Central Asia	
Cashew	Brazil	In the 16th century the Portuguese took it to Africa and India, the main cashew producers today.
Cassava	Northeastern Brazil and Southwestern Mexico	Also goes by the names <i>yuca</i> and <i>manioc</i> .
Cauliflower	Asia Minor	
Cayenne Pepper (see Pepper)		
Celery	Mediterranean	
Cherry	Northeastern Asia	
Chestnut	Mediterranean Basin and Asia Minor	
Cilantro (see Coriander)		
Cinnamon*	Sri Lanka	Cinnamon was once more valuable than gold!
Chile Pepper (see Pepper)		
Clove*	Moluccas Islands (Indonesia)	

³ An extreme example of such behavior is when a neo-Nazi Skinhead listens to gangsta rap music. (See Yousman, Bill. "Blackophilia and Blackophobia: White Youth, the Consumption of Rap Music, and White Supremacy." *Communication Theory* 13 (no. 4): 366-91.)

Cocoa*	South America	Introduced into Europe by the Spanish
Coconut*	Southeast Asia and the Melanesian Islands in the South Pacific	
Coffee*	Africa	
Cola Nut	Africa	The source of cola drinks
Coriander	Southern Europe (Mediterranean)	Used as both an herb (leaves) and as a spice (seeds)
Corn*	Central America	Spread throughout the world through the agency of the Spanish and the Portuguese
Cucumber*	Southern Asia	
Cumin	Middle East and India	
Dates	Middle East and Central Asia	
Dill	Mediterranean Basin and Western Asia	
Eggplant	India	Muslims brought it to Africa and from there it was introduced by them into Europe via Italy in the 14th century
Fenugreek	Mediterranean Basin	Used as both an herb (leaves) and as a spice (seeds)
Garlic*	Central Asia	The Crusaders helped to spread the use of garlic throughout Europe
Ginger*	Southeast Asia	
Grapes*	Asia Minor or the Caspian Sea region	
Grapefruit*	Jamaica	
Hot Pepper*	South and Central America	Spread throughout the world by the Spanish and the Portuguese
Kiwi Fruit	China	
Leek	Central Asia (probable origin)	Introduced into Britain probably by the Romans
Lemon*	China or India	
Lettuce	Eastern Mediterranean and Western Asia	Columbus introduced lettuce to the Americas
Lime*	The region between India and Malaysia	Columbus introduced it into the Americas
Macadamia Nut	Australia	Eaten by the aboriginal people long before the arrival of the European settlers
Mango*	India	
Melon*	Central Asia	
Mint	Mediterranean Region	
Mustard	India	Used as both an herb (leaves) and as a spice (seeds)
Nectarine	China	
Nutmeg*	Moluccas Islands (Indonesia)	
Oats	Asia	
Okra	Africa	Introduced into Spain by the Muslims in the 8th century. It was brought to the U.S. by enslaved Africans
Onion*	Central Asia and Palestine	Columbus introduced onions to the Americas probably via his second voyage in 1493.
Orange*	Malay Archipelago	Introduced into Europe by the Muslims
<i>Organic</i>	Northern and Central Europe	
Papaya	Central America	
Parsley*	Southern Europe	
Peas	Central Asia and Middle East	
Peach*	China	
Peanut*	South America	Spread throughout the world by the Spanish and the Portuguese
Pear*	Central Asia	
Pecan	United States	Native Americans ate these nuts long before the arrival of European Settlers
Pepper (vegetable)	South/Central America	
Pepper (spice)*	East Indies	
Pineapple	Brazil	
Pistachio Nut	Asia Minor	
Plum*	China	
Potato* (see also Sweet Potato)	Andean regions of Peru and Bolivia	Not the same as sweet potato. Introduced into Europe by the Spanish, but does not gain popularity until the 18th century
Raspberry	East Asia	Introduced into Europe by the Crusaders
Rice*	Southeast Asia	Introduced by the Muslims into Spain; Introduced by the Crusaders into Europe; Introduced into the Americas by the Spanish

Saffron	Asia Minor	
Soybean	Eastern Asia (probably Manchuria)	Source of many food (and industrial) products, including tofu.
Spinach	Persia (Iran)	Introduced into Europe by the Muslims
Squash	Central America	Introduced into Europe by the Spanish
Strawberry*	Europe, North and South America	
Sugar Cane*	New Guinea	
Sunflower Seed	Mexico and Peru	Introduced into Europe by the Spanish
Sweet Pepper (see Pepper)		
Sweet Potato* (see also Potato)	Central America	Botanically not related to the potato or even the yam. It spread throughout the world through the agency of the Portuguese.
Tea*	Tibet, Western China and Northern India	
Terragon	Central Asia	
Tomato*	Mexico and Central America	Introduced into Europe by the Spanish
Vanilla*	Central America	Introduced into Europe by the Spanish
Walnut*	Northern India and the area around the Caspian Sea	Introduced into Europe by the Romans
Watermelon*	Africa	
Wheat*	Middle East	Columbus introduced it into the Americas
Yam	Africa and Asia	Not the same as sweet potatoes (however, in the U.S. sweet potatoes are also referred to as yams)
Yeast	Middle East (Egypt and Babylonia)	
Yuca (See Cassava)		Do not confuse with yucca (a primarily ornamental plant from the Americas)

*NOTE: In the table above, you only need to memorize items with asterisks.

In other words, peoples of different ethnicities and cultures from ancient times have bequeathed to us, today, foods of unimaginable variety and taste (often involving a suicidal gamble on the part of that first human being who dared to eat a hitherto unknown fruit or vegetable and lived to tell the tale)—and to that extent the quality of our lives is that much richer and healthier. We can apply this same reasoning to music: imagine if we had had access to only one genre of music; our musical life would be so dull! The music videos demonstrate to us that the quality of our lives is richer because different ethnicities have developed different styles of music, which in turn have influenced and/or given rise to other styles (see chart below). I like to give the example of rock music (whatever style: progressive, soft, hard, alternative, etc.): it has part of its roots in African-American music, which in turn has roots in Africa and Europe (see chart below).

Given the *macrohistorical* importance of Jazz, a brief history of its origins is in order. To begin with, the term jazz has its origins in the vernacular of the U.S. African American working class. Its first apparent public usage was in the Chicago Herald newspaper in the May 6th, 1916 issue where the word was first spelt jass (with quotation marks). Later it was transformed to the word jaz and then a year or so later to its current form (jazz). Jazz soon began to be used by musicians as a descriptive verbal signal to members in the band (as in the phrase “jazz-it”) telling them to increase the level of sound and tempo of the music. At one time the term also had a sexual connotation (as in “he jassed her”) which helps to explain, in part, why jazz initially had an unsavory reputation. The first recorded use of the term “jazz” as we understand it today was in 1902, at least that is what a New Orleans musician of the day going by the professional name of Jelly Roll Morton (real name: Joseph Ferdinand la Menthe [1885–1941]) would claim. He would assert that it is he who first used the term by applying it to his style of music to distinguish it from other contemporary musical styles, most especially the popular U.S. African American musical form of the day called ragtime (see below), thereby insisting that he was the original inventor of jazz. While many have hotly contested this claim, Sales (1984) suggests that an examination of Morton’s published musical work (coupled with other sources of information) lends credence to his claim but only in that he was the first to have, in Sales words, “injected crucial elements into ragtime that nudged it further along the road to jazz.” It would appear then that jazz, which was an essentially urban creation (but with rural folk roots as will be indicated in a moment), first surfaced in the entrepôt of New Orleans, Louisiana—though this apparent original home of the music should be not be construed to mean that various simpler versions were not being played elsewhere in the South—as a result of fortuitous circumstances (which need not detain us here), especially among the city’s black residents. Besides Morton, the other name that frequently appears in the literature on the origins of jazz in New Orleans is Charles Buddy Bolden (1868-1931). Bolden, an enterprising individual who owned a barber’s shop and published a scandal sheet (called the Cricket), was also an accomplished cornetist. In the 1890s he formed his own 5-7 person dance band, the Bolden Ragtime Band, that began to innovate with ragtime. In fact to this day, Bolden’s original proto-jazz band repertory continues to serve as the model for all jazz band repertoires: one, and later, two cornets; guitar; bass violin; one or two clarinets; valve trombone alternating with slide trombone; and drums. (Morton added the piano.)

Now, in indicating that jazz first emerged in New Orleans it does not imply, it should be cautioned, that the music simply emerged out of nowhere. Like all forms of music everywhere jazz was a product of a combination of serendipitous and deliberate musical influences, both contemporary and historical. In fact, the roots of jazz lay in the various ethnic forms of African rhythmic music brought over from Africa in the seventeenth century by enslaved Africans. Thousands of miles away from the rich sounds of their homeland, the enslaved Africans made music from the various implements and tools they had at their disposal. They also brought with them an oral tradition which emphasized vocal sounds over instrumental sounds. As Blassingame (1979: 22) points out “Group participation, improvisation, call and response, rhythmic complexity, and percussions are constant in traditional African music. Often hand clapping or stamping of the feet supply the percussion accompaniment to songs.” He further notes: “Perhaps the most distinctive feature of traditional African music is its rhythmic complexity. In this area the African is far superior to the European. While European music is based characteristically on one rhythm, African tunes often contain three or more patterns. (See also Schuller [1968], and Jones [1959] for more on this point.) The antecedents of jazz, therefore, are to be found in the earliest musical forms performed by enslaved Africans in the rural south: work songs (including field hollers and chants), folk ballads, and church music. Work songs and folk ballads were songs sung roughly during the period up to Emancipation by the enslaved Africans on plantations. Church music or “gospel music” was an outgrowth of the effort by plantation owners to use Christianity for the

pacification of the enslaved Africans where the converts improvised a new form of music around the melodies and rhythms of the hymns. The emergence of gospel music was crucial to the development of not only jazz, but even rock, as Werner (1989: 38), for example, points out: “Gospel music has given much of today’s rock music its very foundations. The elements found in gospel music can be found in all the components of rock, from the basic beat, structured upon the even eighth note pattern as the pulse, to the shouts and the drama exhibited by performers, including the dance steps which seem to be a derivative of the dances performed to the slaves’ gospel songs.”

A particularly important device that the Africans on the plantation retained from their West African musical heritage was the use of a clear and forceful musical ground beat (made by percussion instruments or even simply handclaps or foot stomping) running evenly, relentlessly and independently throughout their musical performance. This is a beat of the type that is common to military marching music in the European musical tradition, but not normally found in other European musical forms. (Incidentally, the beat in these other forms emerges out of the music itself.) On the foundations of this unceasing ground-beat, the Africans then piled up simulated counterrhythms of their musical heritage achieved by changing the rhythm in a melody in accordance with improvised time durations. Out of this simple traditional U.S. African American folk music, some of which, even as late as 1863, could be described in very basic terms, such as jug, tub, spasm and washboard band music—that is terms that pointed to the essence of the music as unadorned and melodically simple, and relying for obvious reasons on homemade instruments such as jugs, kettles, wooden boxes, string instruments (simple guitars, violins, banjos and fiddles made from wooden boxes), bells, whistles, kitchen utensils (spoons, forks, washboards, etc.) and other assorted domestic instruments—grew four principal musical forms that formed the precursors of jazz (besides gospel music): plantation music (blackface minstrelsy—a corruption of the traditional U.S. African American rural folk music by whites), spirituals (jubilee songs), blues and ragtime.

Blues grew out of the rural southern U.S. African American folk tradition (in which, as noted earlier, the African oral musical style plays a dominant role). In its early form the music represented the cry of the downtrodden and the oppressed; hence the music had an aura of melancholy and despair. The rural to urban migration of the formerly enslaved following Emancipation ensured that blues would have an impact on other forms of music as well, including the development of jazz. In fact, by 1910 blues as a formal term had firmly become part of the U.S. musical lexicon. Further, during the next two decades the music would spread from the Mississippi delta region, east to New Orleans and north to the urban settings of Chicago and New York, producing cross-fertilizations between blues and other forms that would become quite popular. Among the more well-known blues singers were Alberta Hunter, Ma Rainey, Clara Smith, Maggie Jones and Bessie Smith. (Incidentally, blues would, in time, influence even white rock musicians. For example songs such as the following are all rooted in the blues: “Can’t Buy Me Love” by the Beatles; “Hound Dog” by Elvis Presley; “Rock Around the Clock” by Bill Haley and the Comets; “Born Too Late” by Cream; and “Love in Vain” by the Rolling Stones.

Around 1895, one of the cross-fertilizations began to acquire a distinct shape in and around New Orleans. As the city’s Creole population and the new migrants from the countryside began to interact (mainly under the duress of the evolving Jim Crowism) they emerged with a style of music that was counterbalanced to the rhythms of each group producing a form of proto-jazz; it came to be called ragtime. The term denotes the ragged aspect of the counterbalancing where harmonies and rhythms from the black musical tradition (slave chants, minstrel tunes, jug music, gospel music, “coon songs,” plantation music, spirituals, blues, etc.) were counterpoised against those from Creolized European musical tradition (especially that represented by German and Italian marching band music, and to a lesser degree classical piano concert music), producing a sound that, on initial hearings, appeared thoroughly alien, but still fascinating, to the European musical ear. While primarily a piano music played by such illustrious musicians as Scott Joplin, James Scott, Eubie Blake, and Fats Waller, it was also played by small bands such as those led by Buddy Bolden, Bunk Johnson, Fletcher Henderson and Louis Armstrong. Initially, the emergence of ragtime on the national musical scene was greeted with considerable opposition from the white bourgeois and some of the U.S. African American petit bourgeois classes. They felt that the music was simply too decadent and morally corrupting. The following passage (quoted in Feather [1961]) from an editorial in the magazine *Musical Courier* published in 1899 is illustrative: “A wave of vulgar, of filthy and suggestive music has inundated the land. Nothing but ragtime prevails. No seaside resort this summer has been without its ragtime orchestra, its weekly cakewalk [an U.S. African American dance form]. Worse yet, the fashionable idol folk of Newport have been the worst offenders. . . . [C]akewalk is nothing but an African danse du ventre [belly dance], a milder edition of African orgies, and the music is degenerate music.” Despite such denunciations, in time ragtime became very popular, reaching its apogee around 1910-1915, both in the United States and abroad (including South Africa).

From about 1915 onwards as the popularity of ragtime waned, yet another style emerged from it: “New Orleans style” jazz, which would grow out of the hot music of people such as Buddy Bolden and Jelly Roll Morton. This new style, like ragtime (and minstrelsy before it), soon spread rapidly to other parts of the country, so much so that by the 1920s not only would it become integrated into the musical culture of the white majority, but it would also lend its name to that decade (the 1920s would come to be known as the “jazz age”). Among the major names that would surface in disseminating New Orleans jazz were such U.S. African American musicians as Louis “Satchmo” Armstrong, Earl “Fatha” Hines, Fats Waller, King Oliver, Fletcher Henderson, and Duke Ellington. With the “nationalization” of this new style other innovating musicians created, in time, various substyles of this music; among the more prominent of these were swing, boogie-woogie, bebop, cool, free, fusion and more recently world jazz.

Against the backdrop of the foregoing pedigree, what then were the distinguishing characteristics that separated jazz from other musical forms as it evolved? One can identify at least seven (albeit at varying levels of practical implementation depending upon style and circumstance) that were salient which in combination gave it a specific identity:

- *Improvisation.* The musician was allowed to create or make up sounds as he/she saw fit within the confines of a melody (or even in the absence of a melody) on the basis of these practices: the music was usually unrehearsed; it was not usually memorized or written down (notated) beforehand (except in the case, usually, of the large jazz bands (big band jazz) where written arrangements were the norm—though note that even in their case solo performances were often improvised); the music was usually composed while it was being performed; and it was spontaneous. About the last: This spontaneity that improvisation permitted was the most crucial element of this music. As a consequence, the aesthetics of this particular music were the reverse of the aesthetics of, for example, European orchestral music. As Gioia (1988: 55), for example, explains: “An aesthetics of jazz would almost be a type of nonaesthetics. Aesthetics, in principle if not in practice, focuses our attention on those attributes of a work of art which reveal the craftsmanship and careful planning of the artist. Thus the terminology of aesthetic philosophy—words such as form, symmetry, balance—emphasizes the methodical element in artistic creation. But the improviser was anything but methodical; hence these terms have only the most tangential applicability to the area of jazz. . . . For this reason the virtues we search for in other art forms—premeditated design, balance between form and content, an overall symmetry—are largely absent in jazz.” In other words, jazz was a type of music that was best appreciated by not looking at it in isolation from the artist, the musician, but rather appreciating it in direct relation to the artist himself/herself.
- *Syncopation.* In jazz differing rhythms coexisted together, giving it a “syncopation” character at irregular and often spontaneous intervals. Tempo and time could shift at any point or could work in unison differing only in conception. This method of creating counterpoint rhythms had its roots in the improvisational rhythms of African percussion instruments (e.g. drums, cymbals, vibraharp, and marimba) where the musicians played the instruments in such a way that they created polyrhythms and counterbalances producing a sound that to the European ear sometimes appeared to have a cacophonous flavor.

- *Blue Notes.* Because jazz came from a vocal frame of reference the transition from low note to high note or from sharp to flat was constantly driven by the ability to ‘slide’ from one note to another rather than by steps characterized by integral jumps as scored on a standard page of sheet music. These notes were then bent, turned, inverted and reshaped according to the manner the musician chose to play, leading to the production of what was sometimes referred to as “blue notes.” This approach represented a musical compromise between the demands of African traditional music and the North American (European) musical background of U.S. African Americans.
- *Swing.* Jazz was played within the context of a musical style called “swing” comprising five basic characteristics: the presence of a constant tempo; the production of a “group sound” where all members of a band performed in a synchronized manner; the permeation of performances by exceptional buoyancy and gaiety of a type not common in performances of European classical orchestral music (hence, both players and members of the audience felt that they were involved in a joyous celebration of the ongoing creation of music); and the constant presence of alternating tension and relaxation in music lines as the motion of these lines rose and fell alternately.
- *Jamming.* Because jazz was both improvisational and individualistic, each musician could well come out with a unique set of notes during the course of an actual performance that he/she may never have played before. In other words, each time a jazz band performed both the players and the audience were likely to be treated to something ‘new.’ The format within which this process occurred could be likened to a jam session (in fact at times it was actually be a real jam session). Within this format, however, there were a number of unwritten rules, of which two were critical: First, a band member was not to monopolize the solo sequences at the expense of others, nor was he/she to attempt to garner audience attention at the expense of others by being ‘pushy.’ Second, audiences were encouraged to become participants in the performance by making approving noises of encouragement, or by stamping their feet, or by simply clapping their hands in applause. In a successful jazz performance, therefore, the interaction between the players themselves (especially between the soloist and the rhythm section) and between the band as a whole and the audience was one of “call-and-response” (reminiscent of the call-and-response of drums in Africa when communicating between villages, or the call-and-response between the preacher and his congregation in a “sanctified” church)—but underlined by respect and encouragement where all played a part in the ongoing “ceremony” of making music.
- *Informality.* Jazz was not dependent upon a written or memorized set composition or arrangement. In fact, given that the written notation was alien to black culture, be it in Africa or the United States, an important distinguishing characteristic separating black music from white music, at a general level, had been the fact that white music had traditionally depended on the accurate reproduction of a set composition. This is by no means to suggest that all jazz produced by blacks was produced on the fly, but rather most of it was. Very little of it was to be found in written scores. It must be remembered that because of white racism U.S. African Americans were not permitted access to music schools until well after much of their music had become part of U.S. culture as a whole. To some degree, then, the individual freedom of style that was so much part of jazz was an outcome of the absence of the rigid formalism characteristic of traditional white music, especially orchestral music. (The general exception, as already noted big band jazz where written arrangements were a necessity because of the large ensemble of players involved.)
- *Instruments.* The instruments used in jazz performances consisted of specific standardized type and numbers. In general, but not always, the instruments of choice for the rhythm section comprised: the string bass or the electric bass guitar; the drum set (consisting usually of a snare drum, a large and a small tom-tom drum, a bass drum, a ride cymbal, a crash cymbal, and a high-hat (or sock) cymbal); the piano; and wind instruments (chiefly trumpet, cornet, clarinet, flute, and the different types of saxophones).

In providing this sketchy overview of the history and characteristics of jazz, several points ought to be kept in mind. (1) Although the impression may be gained from the foregoing that the development of jazz was an all-male affair, it is far from the truth. To be sure, the music has traditionally been male-dominated but that does not imply that women have had no part to play in its development. Without the contribution of jazz vocalists such as Billie Holiday, Bessie Smith, Ella Fitzgerald, and the late Sarah Vaughan, jazz would not be jazz. (2) Given the enforced marginal status of blacks throughout U.S. history, the development of jazz and other popular forms of black music that eventually achieved some degree of acceptability by the white-dominated music industry has been marked by, to varying degrees, black musicians sacrificing their authenticity on the altar of economic survival in a white-dominated capitalist society on one hand, and on the other, their exploitation (e.g. by means of unfair contracts—relative to those of white musicians) by the music industry. (3) Because jazz was born in the United States, it must also be emphasized that the contribution of whites to its development is undeniable. The relationship between whites and jazz has not always been one of “exploitation”—that is, whites benefitting at the expense of blacks through appropriation and the like. (In an essay review DeVeaux [1996: 394] summarizes the core of this matter when he frames it with this question: “Does the paradigm of black authenticity leave any role for white musicians other than as imitators or exploiters, or any role for the mass white audience other than as philistines and voyeurs?”) This much is incontrovertible: A number of individual white jazz musicians and personalities, as Sudhalter (1999) has shown in his extensive work, have played very constructive roles in the development of jazz. Names that come to mind include Bix Beiderbecke, Jack Teagarden, Stan Getz, Benny Goodman, Bill Evans, Gil Evans and John Hammond. The last was not a musician at all, but a wealthy jazz patron. Sales (1984:103) describes his role thus:

His seemingly endless fount of money, time, and energy was funneled into the careers of countless musicians both great and obscure who he found jobs for, put through school, got out of jail and hock, hospitalized, dried out, recorded, buried, loaned money to with no hope of repayment; of writers he found publishers for; magazines he underwrote; racial and activists groups he subsidized and guided; historic concerts and benefits he produced. The recording sessions he organized and supervised include a who’s who of jazz, blues, gospel and even rock. His discoveries and protégés included Count Basie, Billie Holiday, Teddy Wilson, Lester Young, the boogie-woogie pianists whose revival he sparked almost single-handedly, Charlie Christian, Big Joe Turner, Aretha Franklin, George Benson, Bob Dylan, and Bruce Springsteen.

However, there is an even more fundamental point being argued here: the development of jazz, as with all other forms of “black” music and “white” music in United States, cannot be completely extricated from the historical matrix of the tortured relationship between blacks and whites. Each group has had a hand in the development of the musics of the other, sometimes consciously, but more often unconsciously. Jazz (as well as its antecedent forms, blues, spirituals, etc.) is as much “black” music as it is also “white” music—though not necessarily in equal proportions (on this score one must part company with Sudhalter, for the primacy of the African roots of the music is simply incontestable). By the same token, there is no such thing as an authentic U.S. “white” music, for blacks have also played an important role (often unwittingly) in the development of U.S. “white” music—regardless of musical form. Radano (2003) makes a similar point when he states that: “black music’s emergence is inextricably linked to a racial logic, one in which blackness defines a distinctiveness or ‘difference’ that has been historically negotiated within a relationship between African- and Euro-Americans. That is, the qualities that define black music grow out of a cultural ground that is more common than many realize...” Yet, despite this fact, he also points out, there has been (and continues to be) a vested interest on both sides to deny this historical reality: “black music, as the defining expression of race, has been shaped and reshaped within a peculiar interracial [musical] conversation whose participants simultaneously deny that the conversation has ever taken place” (p. xiii). (See also McMichael [1998] who explores the insurgent role of jazz in undermining whiteness.) (4) While jazz may have been born in the United

States, very early on (thanks to the invention and universalization of the phonograph and the radio) it became international in scope, not only in terms of simply “performance” but also “production” as each geographic domain (including South Africa) borrowed, gave, and lent to the other various strands of the idiom—as it replaced minstrelsy and ragtime. For more on jazz and its history, besides the sources already mentioned above, see also Blesh (1956), Blassingame (1973), Gioia (1997), Kaufman and Guckin (1979), Kernfield (1988), Radano (2003), Werner (1989), and Southern (1997). For a visual documentary history of what is primarily swing-era jazz (and even that somewhat less than satisfactory) see the nineteen-hour ten-episode PBS (Public Broadcasting Service) film by Ken Burns simply titled *Jazz* released in 2001.

One ought to note here that from a musical perspective, respect for U.S.-derived music across the planet revolves primarily around only one form: jazz. No other musical form that the U.S. has exported to the rest of the world can even remotely come close to the respect that jazz commands. (For a quick overview of the international impact of jazz, Atkins (2003) is a worthy read). This point has not been lost on U.S. jazz musicians. As Dexter Gordon, the highly talented tenor saxophonist who spent over a decade working in Europe, while explaining why they were able to play to a full house when in Athens even though the audience were not jazz fans, told veteran observer of the jazz scene, W. Royal Stokes (1991:179): “You know, jazz is the only original American art form and its so strange that everybody in the world knows that except the citizens of the United States of America. Isn’t that incongruous? I mean, it’s unbelievable! When you go out of the country, that’s the thing they dig about America, is jazz. They’re not too concerned about a Ford or a Chrysler or something. I mean, this is what America is known for all over the world.” In support of Gordon’s point: when Mercer Ellington, son of Duke Ellington was looking for a place to house his father’s priceless collection of tapes, interviews, musical scores, recordings, etc., it was the Danish Radio that came to his assistance and volunteered to not only serve as a custodian of this ‘archive’ but to also process the tapes and transfer them onto new tape material so that the sound was preserved cleanly. It was only later, when it became clear how important a part of U.S. cultural history this archive was, that in 1988 a U.S. institution stepped forward to house it: the Smithsonian Institution in Washington.

To sum up this point, then: almost all the music styles in this country have been influenced in their development by other styles that are rooted in the histories and cultures of other peoples. The wonderful chart below of the history of major musical genres in this country, by Hugh Gregory, makes this point succinctly, yet forcefully. (By the way: study this chart, *which may continue on to the next page*, really well.)

The Lineage of Popular Musical Genres⁴ (The East-to-West Diffusion plus the Columbian Exchange)

How to read the chart: green letters in *italics* correspond to letters in bold. So, for example, music genre **K** (Blues, Rhythm & Blues, Rock and Roll) incorporates influences from music genres **A** (European Folk Music) and **G** (African Percussion).

A European Folk Music	B Anglo/ Celtic Folk	C Orchestral/ Opera	D Military Music	E Church Music	F Flamenco	G African Percussion
H Vaudeville, Musichall, Tin Pan Alley, Dance Bands <i>A, C</i>	I Light Opera, French Cabaret, Stage Musicals <i>C</i>	J U.S. Folk Music, Cajun, Bluegrass <i>B</i>	K Blues, Rhythm & Blues, Rock and Roll <i>A, G</i>	L Gospel Music <i>E, G</i>	M Eastern Music	
N Popular Song <i>A, C, H, I</i>	O Rock <i>G, H, J, K</i>	P Jazz <i>A, D, G, H, K</i>	Q Country <i>B, E, J, K</i>	R Latin <i>F, G</i>	S Soul <i>E, G, K, L</i>	
T Easy Listening, M. O. R., Musicals, Pop <i>N, P, Q, R, S</i>	U Heavy Metal, Psychedelic, Punk, Indie <i>N, O, M</i>	V Funk, Hip Hop, Rap, Dance <i>O, P, S</i>	W Bhangra, Ragga <i>M</i>	X Salsa, Lambada, Reggae <i>G, R</i>	Y Disco, Electro, House <i>O, S</i>	Z South African Township Music, African Hi-Life <i>G, P</i>

4. If you look at all the songs featured in these music videos—with the exception of a few—blacks are involved in either a central role or in a supportive role. Many would take this to support the common stereotype among Euro-Americans in this country that blacks are very musical. If you were to go to Africa and tell the Africans that they are very musical, they would probably laugh at you (I know this because I come from there, remember?). They are no more and no less musical than any other peoples. The reason why blacks have played and continue to play a very important role in music entertainment in this country is that historically, because of racist discrimination, this has been one of the few avenues of economic progress that this country has permitted them (another avenue is sports). Why? There are three reasons: (a) Because discrimination in sports and entertainment is not as easy as discriminating in other areas of economic life. The reason is that a potential victim of discrimination can “prove” his/her qualification on the spot. (You can’t do that that if you claim to be a qualified doctor, lawyer, engineer, manager, etc.) (b) Another equally important reason is that historically blacks have faced massive discrimination in education (in fact, at one time, during the era of slavery, it was illegal to teach an enslaved person to read and write). This discrimination meant that their best bet was to try and excel in those areas where an education was often not essential: e.g. entertainment, especially music and sports. (c) Music has been one of the earliest arenas of racial integration. This integration began even before the Civil Rights Movement. And the chief driving force

⁴ Adapted from [A Century of Pop](#), by Hugh Gregory. (Chicago, A Capella Books, 1998).

for that has been the nature of music itself. Music must be performed and your color does not determine whether you can perform or not. Whites (musicians and audiences) discovered this very early on. In fact, it was not uncommon during the era of slavery for the slave master to command (usually at the end of the harvest season) that the talented among the enslaved put on an entertainment show for him and his household.

Anyhow, why is it important that we challenge this stereotype that compared to others, blacks are naturally good at entertainment? The answer is simple, because it has been used by racists to suggest that they are only good for entertainment, and little else. While it is obvious that such a view harms blacks, what is not obvious is that it harms everybody else too. How? Think! The quality of our lives is that much richer because blacks have been given opportunities to excel in the world of entertainment (relatively speaking). Imagine if they had been given, historically, the same opportunities in other areas: education, law, medicine, etc.⁵ Whenever a society denies a portion of its members from making an optimum contribution to that society, everyone in the end loses.

5.

The music videos, with the exception of one or two, feature a number of women musicians. I am using this to make two important points: first is the same point as the preceding one. Imagine how advanced human societies would be today if women had been allowed to make the same kind of contributions to public life as men. It is not in the interest of nature to give a monopoly over intelligence and talent to only one sex: males. (Remember, it is women who reproduce and raise males and the inheritable part of male intelligence has to be inherited from women too.) Think about this: if human progress had depended only on the intelligence of English white males alone, we would still be living in caves. Human progress is a result of a combination of contributions by different peoples and civilizations brought together through war, migrations, commerce, and so on.

The second point concerns music and gender: specifically, the issue of **patriarchy** and sexism and misogyny in musical lyrics. In the music videos I have played there is no violation of the human rights of women through their sexist/misogynous denigration. Compare, now, with a lot of the stuff that the young *like you* listen to today. Very often it is choke full of lyrics that, most tragically, are a musical “celebration” of the *dehumanization* of women. What is even more tragic is that the musical genre most guilty of doing this is what is called Hip Hop (specifically, the lyrical version of it known as *gangsta rap*) and the accompanying cultural lifestyle because, originally, this musical genre, which was a creation of African American youth of New York’s inner city in the 1980s, had developed as a form of protest music based on Afrocentric and politically militant themes. However, in time, beginning roughly around mid-1990s, it was hijacked by musically talented but politically unsophisticated (meaning lacking in *political consciousness*) and sexist African American musicians (joined by a few white imitators) to produce a form of music that is nothing more than a vehicle to reinforce patriarchy in a most shamefully pernicious way that characterizes women as nothing more than sexual commodities to be possessed and dispossessed—with violence if necessary. The fact that, like all of us, these musicians have women in their lives who they love dearly (mothers, grandmothers, sisters, aunts, nieces, spouses, and so on) seems to have no enlightening influence on their shameful music.⁶ Adams and Fuller (2006: 940) list at least six themes that appear to be characteristic of gangsta rap: “(a) derogatory statements about women in relation to sex; (b) statements involving violent actions toward women, particularly in relation to sex; (c) references of women causing “trouble” for men; (d) characterization of women as ‘users’ of men; (e) references of women being beneath men; and (f) references of women as useable and discardable beings.”⁷ Here is a thought experiment: Imagine that mainstream white musicians today developed a genre of music whose dominant lyrical motif is the dehumanization of black women; or imagine that these same musicians began to produce racist music that celebrated racist stereotypes of black men. I hope you get my point.

The fact that even women are involved, both in its production (albeit to a much limited extent) and consumption, speaks to the pervasive power of the ideology of patriarchy. Moreover, the fact that this music, which today is a multi-billion dollar industry, is consumed by white youth as much as black youth and marketed by transnational multi-media conglomerates adds on top of this issue the dimensions of race and capitalism. The issue of race emerges from the voyeuristic consumption of this music as a reinforcement of a dominant white racist stereotype of black people: namely, promiscuous, ignorant, and uncivilized.⁸ As for capitalism, the issue is obvious: making money through the kind of music that violates the human rights of women appears to pose no problems for the CEOs of these big corporations, as well as the lesser businesses owned by some of the musicians themselves. As Hunter (2011:16) explains: “Relying heavily on images of black criminality and hypersexuality, gangsta rap set a juggernaut of commercialization in motion that has showed few signs of slowing. . . [M]ainstream hip-hop has evolved into a largely commercial enterprise targeting a young and white buying audience. . . . Fans can consume hip-hop by purchasing ringtones, magazines, fragrances, shoes, cars, entire lines of clothing, video games, pornography, specialty liquors, and more. In the logic of millennial late capitalism, rap music now sells much more than songs, sex, or politics. Rap music sells a “lifestyle” . . . whose image is built on the foundation of cars, women, drugs, and strip clubs.”⁹

6.

Some of you did not like some of the styles of music featured in these videos, but which others liked. Your dislike of a particular style of music (or particular type of food), however, should not be a basis for intolerance. Let me take the example of food: personally I think that dunking a sub in meat stock before serving it is gross! However! However! Just because I wouldn’t eat a soggy, dripping sub, does not mean that I view those (many Philadelphians) who like soggy subs to be weird. (I like sandwiches made of peanut butter and sliced bananas, or vegetable salads with sliced apples and green grapes, or limeade mixed with pineapple juice, or rice with raisins, but that doesn't make me weird. And if you think otherwise, then you lack imagination and creativity!) Similarly, those who dislike your style of music or your type of food should not be intolerant by insisting that you change your taste in music and food to suit theirs—unless it is the kind of music that disrespects and dehumanizes others. My point, then, is that in the same way, your lack of familiarity of other peoples cultures should not be a basis for prejudice against them (just as their lack of familiarity with your culture should not give them a license to be intolerant toward you). I *define tolerance here to specifically mean this: to allow you to be you and not be threatened by it, but on the contrary to be inspired by it; while, at the same time, you allowing me to be me without you being threatened by it, but on the contrary to be inspired by it.*

⁵ I am reminded, here, of the film *Something the Lord Made*. I highly recommend you see it.

⁶ Another tragic side effect of this sexist/misogynist music is highlighted by a study by Martino, et al. in which they show that this music leads to early sexual activity among teenagers with its such socially negative outcomes (which places a cost on *all* members of a society) as unplanned teen pregnancy and the transmission of HIV, together with other sexually transmitted diseases. (See Martin, Steven C.; Collins, Rebecca L.; Elliott, Marc N.; Strachman, Amy; Kanouse, David E.; and Berry, Sandra H. “Exposure to Degrading Versus Non-degrading Music Lyrics and Sexual Behavior Among Youth.” *Pediatrics* 118, no. 2 (2006): 430-441.)

⁷ See Adams, Terri M. and Fuller, Douglas B. “The Words Have Changed But the Ideology Remains the Same: Misogynistic Lyrics in Rap Music.” *Journal of Black Studies*, 36, No. 6 (2006): 938-957.

⁸ See, for example, the article by Bill Yousman mentioned in a footnote above. Hunter (2011:18) draws our attention to another aspect of hip hop culture, its marriage with the strip club culture in which black women, specifically, dominate. As she explains: “I contend that the images of women in mainstream contemporary hip-hop are purposefully women of color, and overwhelmingly black. Constant images of white women “on the pole” or sexually servicing black men with oral sex would surely garner national outrage, especially by white audiences. But whites comprise the largest segment of the buying public and their desires for racialized sexual spectacle drive the mainstream hip-hop industry.” (See Hunter, Margaret. “Shake It, Baby, Shake It: Consumption and the New Gender Relation in Hip-Hop.” *Sociological Perspectives* 54, No. 1 (Spring 2011): 15-36.)

⁹ Full reference for Hunter is in the note above.

7.)

Those who played the music on the videos arrived at where they were through hard work. But this hard work not only paid off for themselves, it also helped to improve the quality of life of everybody in society—including you—who enjoy their music. However, we also saw that in many cases—especially in the case of the musicians—money was not the primary motivating factor for their hard work; they were simply passionate about their creativity. So, my point here is that you owe something back to society by making a contribution to the best of your ability in whatever field you choose to go into by being passionate about it. Always remember this: creativity plus passion equals achievement and when you achieve everyone, including yourself of course, benefits. Those of you who have ever worked for McDonald's, Wendy's etc. were able to do so because some people, way back, combined creativity and passion to create the humble hamburger! If you enjoy eating a pizza, a sub, etc. you are doing so because some people way back (those who created these foods) combined creativity and passion. Therefore, be passionate about what you are studying, including this course! (However, I would also like to suggest something else: if you are passionate about a legitimate interest outside your major (e.g. music, cooking, writing, painting, photography, etc.) do not give it up.)

Part Two

Notes on Tracks Played

The following are notes on the specific bands/ musicians that I featured in class. They appear below in a **non-sequential** order—your job is to figure out the sequence when you see the videos and then *to number the segments*. By the way, you do not need to know the actual words of the lyrics that appear in some of the songs (reproduced below) but you do need to know what the theme of the songs are.

Song No. _____ **Tangerine Dream**

This is a German rock band from the 1960s that is still going strong. The style of classic rock that they perform may be called *ambient rock* where: the dominant instrument is the synthesizer and other similar music technology (including, today, computers); verbal lyrics are usually absent; and songs are long and improvisational. This style of music has an affinity for film sound tracks; therefore, not surprisingly, the band has been commissioned, from time to time, to compose film scores (e.g. *Sorcerer*, *Firestarter*, *Risky Business*). This particular song (titled "Two Bunch Palms") is from their musical video *Tangerine Dream Three Phase*.

Song No. _____ **Winton Marsalis**

A highly gifted trumpeter with a musical family background, Wynton (the brother of Branford Marsalis) is at home with both jazz and European classical music. Wynton is also a composer and an educator—in his latter role he has worked tirelessly to bring jazz to younger audiences. In this segment he performs his Grammy award winning song in the European classical style with the Boston Pops Orchestra conducted by John Williams. Winton was born in New Orleans in 1961 and began studying music at a very early age and when he was only fourteen he was invited to perform Haydn's Trumpet Concerto with the New Orleans Philharmonic Orchestra. In 1984 he would achieve a first among musicians: to be awarded a Grammy for two different types of musical recordings he did: a jazz and a classical music recording. His virtuosity and range of musical interest has been such that with his appointment at the prestigious Lincoln Center in 1987 as the director of the Center's jazz division that he helped establish, he has been able to get many within the white bourgeois music establishment to take jazz seriously. Until he came on the scene, to many of them the only music worthy of attention was European classical music.

Song No. _____ **Carlos Santana**

There are two songs that I have taken from Santana's live video recording (called *Saved Fire*) of his performance in Mexico City. The first of his two segments on this tape is performed in reggae style while the other is in his characteristic style of "Latin jazz-rock." (Reggae is a popular music style that originated in Jamaica in the 1960s that is characterized by a heavy four beat rhythm cranked out by the bass guitar, electric guitar and drums and often accompanied—at least in the early years—by lyrics that addressed issues of socio-economic and political injustice.) Carlos Santana had originally called his band Santana Blues Band when he formed it in 1966 in San Francisco, but later he simplified the name to just "Santana." Carlos Santana's biography includes a mariachi violin playing father who had emigrated to the U.S. from Mexico.

So what is jazz-rock? It is a musical style that is also called "jazz-fusion" that involves a heavy use of electronic instruments; the improvisational style of jazz; and the basic rhythmic elements of rock. With regard to Santana's unmistakable sound, the Latin part is his infusion of jazz-rock with a percussion sound rooted in the traditional Latin American music style of "salsa" and "mambo." Attesting to the versatility and longevity of Santana's musical career, his collaborative album *Supernatural* (featured performers such as Eric Clapton, Lauryn Hill, etc.) won no less than eight! Grammy Awards in 1998. Albums that reflect classic Santana sound include *Abraxas*, *Santana III* and *Moonflower*.

Song No. _____ **Dire Straits**

The music of this classic progressive rock band can be subcategorized as urban folk rock because of the fusion of urban folk music with rock. Urban folk music is often characterized by lyrics that are sung in a "bluesy" vocal style—a style popularized by singer/songwriters such as Bob Dylan in the 1960s. *Dire Straits* was formed in London in 1977 by a one time college teacher, journalist and farmhand: Mark Knopfler. Knopfler turned out to be a highly talented narrative lyricist and guitar player; in addition to putting out a number of very successful albums, he also composed film scores (e.g. *Local Hero* and *Princess Bride*). In describing the musical style of Dire Straits as bluesy, what is being noted here is that the music of *Dire Straits* (as in the case of the music of many other classic English rock bands) is clearly tinged with influences from African American music, specifically in this case Blues. Blues is a musical style that was developed by African Americans sometime after the U.S. civil war in the region of the U.S. South known as the Mississippi Delta. This musical style was heavily vocal in a non-narrative style where the expression of the singer's feelings (usually sad) was more important than telling a story and it clearly relied on an African musical heritage (indicated by the presence of such elements as the speech-like tonality, the alternation of the vocal with the instrumental in a "call and response" pattern; the use of music instruments to imitate the human voice; and interspersing the normal voice in the singing with a voice beyond the normal register). It may be noted that an urbanized and upbeat version of blues evolved in the 1940s and 50s in places like Chicago, Los Angeles, New York, etc. to give rise to Rhythm and Blues (or R&B as it is sometimes called).

The Dire Straits song that I have selected is from their *Love Over Gold* album and its theme is one that Knopfler was greatly affected by in his pre-music days: being involuntarily unemployed. As he once stated: "Being unemployed when you want to work is the worst feeling in the world."

Telegraph Road

A long time ago came a man on a track
walking thirty miles with a pack on his back
and he put down his load where he thought it was the best
made a home in the wilderness
he built a cabin and a winter store
and he ploughed up the ground by the cold lake shore
and the other travellers came riding down the track

and they never went further, no, they never went back
then came the churches then came the schools
then came the lawyers then came the rules
then came the trains and the trucks with their loads
and the dirty old track was the telegraph road

Then came the mines - then came the ore

then there was the hard times then there was a war
telegraph sang a song about the world outside
telegraph road got so deep and so wide
like a rolling river. . .

And my radio says tonight it's gonna freeze
people driving home from the factories
there's six lanes of traffic
three lanes moving slow. . .
I used to like to go to work but they shut it down
I got a right to go to work but there's no work here to be found
yes and they say we're gonna have to pay what's owed
we're gonna have to reap from some seed that's been sowed
and the birds up on the wires and the telegraph poles
they can always fly away from this rain and this cold
you can hear them singing out their telegraph code

Song No. _____ **Carly Simon**

Carly Simon represents the musical style of the urban folk singer, except her songs are more lyrical. She comes from a wealthy family (her dad, Richard Simon, was the co-founder of the Simon and Schuster publishing company). However, despite this background her musical career has not been an easy one; moreover, her complicated love-life—which included marriage for a while to another well known urban folk singer, James Taylor—did not do much for that career. Still, she managed to stay on course with her music, despite the ups and downs, and came out with a number of successful singles that established her as a bona fide singer/songwriter (with her life as the subject of most of her songs) The song that I have included here comes from an unannounced performance at the Grand Central Station in New York City in 1994 and it carries a message that I would like you guys to heed.

Touched by the Sun

If you want to be brave
And reach for the top of the sky
And the farthest point on the horizon
Do you know who you'll meet there
Great soldiers and seafarers,
Artists and dreamers
Who need to be close, close to the light
They need to be in danger of burning by fire
And I, I want to get there
I, I want to be one
One who is touched by the sun,
One who is touched by the sun

Often I want to walk
The safe side of the street
And lull myself to sleep
And dull my pain
But deep down inside I know

all the way down the telegraph road

You know I'd sooner forget but I remember those nights
when life was just a bet on a race between the lights
you had your head on my shoulder you had your hand in my hair
now you act a little colder like you don't seem to care
but believe in me baby and I'll take you away
from out of this darkness and into the day
from these rivers of headlights these rivers of rain
from the anger that lives on the streets with these names
'cos I've run every red light on memory lane
I've seen desperation explode into flames
and I don't want to see it again. . .
From all of these signs saying sorry but we're closed
all the way down the telegraph road

I've got to learn from the greats,
Earn my right to be living,
Let my wings of desire
Soar over the night
I need to let them say
"She must have been mad"
And I, I want to get there
I, I want to be one
One who is touched by the sun,
One who is touched by the sun

I've got to learn from the greats,
Earn my right to be living,
With every breath that I take,
Every heartbeat
And I, I want to get there
I, I want to be one, One who is touched by the sun,
One who is touched by the sun.

Song No. _____ **Sarah Vaughan**

Sarah Vaughan began her musical career as without question among the greatest jazz singers of the twentieth century, by winning an amateur singing contest at the once famous theater in Harlem, the Apollo Theater, in 1942. Her rendition of "Body and Soul" that night electrified the audience, which included Billy Eckstine—a well-known and accomplished jazz singer, with whom she began performing within a few months. In this segment of the video she is performing with the Boston Pops Orchestra (conducted by John Williams) and I have chosen this song because it wonderfully illustrates the unusually wide range of her rich voice, together with her ability to use it as a jazz instrument (in contrast to using it to sing songs)—a style referred to as *scat singing* where meaningless syllables are improvised to imitate sounds of musical instruments. The musical style that she represents I label as "classical vocal jazz." Vaughan was born in Newark, New Jersey in 1924 to musically inclined parents. She learned the piano at the age of seven and when she won the contest at the Apollo she was eighteen. Her talents were not just restricted to jazz, she was equally at home with pop music; not surprisingly, her best known songs include Stephen Sondheim's "Send in the Clowns." Among the jazz musicians she performed with included such jazz greats as Dizzy Gillespie and Charlie Parker. Vaughan died at the age of sixty-six in 1990, yet, even in her sixties her voice had retained almost the same quality and vigor as when she was in her thirties.

A note about John Williams: he is the composer behind the music of such Steven Spielberg films as *Close Encounters of the Third Kind*, *E.T.* etc., and George Lucas's Star Wars film series; as well as, of course, the music of many other films.

Song No. _____ **Great American Music Ensemble (G.A.M.E.)**

GAME was a professional repertory jazz orchestra founded and directed by a music professor from Virginia Commonwealth University, Doug Richards, in 1986. Its musical excellence was attested to by the fact that it was in residence at the prestigious Kennedy Center for the Performing Arts in Washington, D.C. from 1990 to 1997. This segment features classical instrumental jazz from a concert performed by GAME titled *Armstrong and Ellington: A Tribute to the Masters* and broadcast on PBS television. The song itself is called "Stardust" it was composed in 1929 by Hoagy Carmichael and Mitchell Parish. It is arranged by Doug Richards and the Ensemble performs the song—the solo trumpeter is Jon Faddis—on the basis of renditions by the jazz greats: Louis Armstrong, Roy Eldridge and Dizzy Gillespie. I selected this segment because it beautifully illustrates the improvisational and therefore highly tentative nature of jazz. So check this out guys: the song exists in concrete form as a piece of written musical notation (composed by Carmichael and Parish), but when it is performed by the Ensemble they turn to the renditions of the song by three jazz greats as a guide. In other words, the fundamental characteristic of jazz is that whether it is written or not, its performance is highly subjective because the performer, by means of improvisation, has a lot to say on how the performance is to be rendered. The ensemble wanted the audience to hear this song as it was interpreted by Armstrong, Eldridge and Gillespie. Now, those among you with even the vaguest familiarity with classical jazz will know that these three African American gentlemen are among the great luminaries of jazz; therefore, brief biographical notes are in order.

Armstrong was born in 1901 in New Orleans against a backdrop of intense poverty (shared by many African Americans in the deeply racially segregated semi-fascist South), an absent father, and teenage delinquency that landed him in a juvenile home. It is there that he met his fate: a music teacher by the name of Peter Davis, who saw in him the promise of a musician and encouraged him to develop his budding interest in music. By the time he left the home in 1914, Armstrong was sufficiently accomplished to begin performing as a professional musician. In 1921 he left New Orleans for Chicago to further his musical career, and he never looked back. There he developed the art of extended improvisational solo performances—a feature not common to jazz performances until his arrival on the jazz scene. In time his talent as, both, a trumpeter and singer would mature to elevate him to the status of a powerful, world renowned jazz soloist and public figure with an enormous following. He also made many appearances in films. When he died in 1971 in New York City, Louis "Satchmo" Armstrong had earned his place as among the world's great cultural icons of the twentieth century.

Roy Eldridge was born in 1911 and by the age of 16 he was already playing professionally as a trumpet player with various bands in the Midwest. By the time he moved to New York City in 1930, Eldridge was well on his way to becoming one of the most accomplished jazz trumpet soloists of the big band era. His style of playing would serve as an important link between the styles of Armstrong and Gillespie. Eldridge was so good that even in the era of racist segregation, white jazz bands could not ignore his talent; he would be among the first African Americans to be hired as permanent members of white jazz bands in the pre-Civil Rights era—though this did not imply that they did not continue to suffer racist harassment and humiliation from other band members, but most especially the white public. (The craziness of white racism is really brought out here: they liked black music but they preferred white musicians performing it! Sometimes the reverse would be true, they would go see black performers but they would refuse to allow blacks to be part of the audience.) In the 1940s when the new modern style of jazz that involved going beyond the confines of melodies and harmonies rooted in the Western music tradition, onomatopoeically called *bebop* (or *bop* for short), was beginning to come into vogue, Eldridge realized that this new style was not for him. Therefore, his temporary one-year move to Paris in 1950 would turn out to be a welcome break, helping him to reinforce his confidence in his musical style. For, he was a great hit with jazz audiences in France even though in the U.S. his style was now considered a little old-fashioned in the bebop jazz circles. Bebop did not of course replace the traditional or mainstream jazz style; therefore he would continue performing until 1980 when a stroke put a big dent in his performance schedule. He continued playing occasionally until his death in 1989 and along the way also demonstrated his ability to play another instrument quite well, the piano.

Gillespie, like his fellow trumpeter, Armstrong, before him came from a poverty-stricken background in the South. He was born in 1917 to a large family—he was the youngest of nine children. Although he won a music scholarship to Lenoir College in North Carolina in 1932 on the basis of his self-taught musical ability to play the trumpet, he would remain for the most part a self-taught musician. His earliest role model was Roy Eldridge and he was able, to a convincing degree, capture the sound of Eldridge. However, as he matured musically he developed his own distinctive sound and unique playing ability so that by the 1940s he would be among the precursors of *bebop*. He earned his nickname "Dizzy" because of his impish behavior while he was playing for a jazz band in Philadelphia. In time he would become so accomplished musically that the U.S. State Department hired him in the mid-1950s to tour the world with a big band as "cultural ambassadors" for the U.S. Like many other jazz greats, Gillespie found travelling much to his liking and he toured frequently across the U.S. and across the world. His last big-band that he organized was an expression of his pursuit of peace and harmony following his conversion to the *Bahai* faith: he called it the U.N. Orchestra because its members came from all corners of the world. Gillespie died in 1993, leaving behind a towering and highly influential legacy of jazz innovation—which even included early attempts at fusing Afro-Cuban rhythms with African-American jazz. Moreover, Gillespie as a superb trumpet soloist was a musical bridge between two brilliant jazz trumpet players of their era: Eldridge before him and Miles Davis after him.

O.K., so what about Ellington? Since the concert was a tribute to, both, Armstrong and Ellington. Who was Ellington? Unlike Armstrong, Duke Ellington was a bandleader (the world famous Duke Ellington Orchestra) and a big-band style jazz composer (with over two thousand songs to his credit). He was born in 1899 in Washington, DC as Edward Kennedy Ellington to a middle class family with a pianist mother who taught him the piano. By age 17 he could play the piano well enough to earn a living from it and by the time he moved to New York City in 1923 he was also beginning to establish himself as a jazz composer. As a logical extension of this talent he formed his own jazz band in the big-band style, the hallmark of which was a celebration of the talents of each band soloist on the basis of appropriately tailored compositions by Ellington—not surprisingly, musicians who joined his band tended to stay with him for long periods. His first major break came when his band was hired in 1927 to play regularly at the Cotton Club in Harlem—which at that time was a theater founded and run by white gangsters for the sole pleasure of wealthy whites-only audiences out for entertainment delivered by black entertainers. Let's stop here for a moment. This was the period of deep racial segregation in the U.S. So why would rich whites pay good money to go and see black performers like Ellington's band? Because to the racist white mind, beginning from the earliest days of the slave-run plantations, black entertainment has always appeared to be "exotic, fun and sinfully pleasurable." (If you want to see what the Cotton Club was like—"back in the day" as the "literate" among you would put it—then go see the movie *Cotton Club*.) Anyhow, from that Cotton Club beginning, Ellington's talent, in time and against the backdrop of a racially segregated U.S., would find expression in many different directions; including: compositions of long jazz suites in the European classical style, composition of film scores, regular performances on radio and appearances at such prestigious venues as Carnegie Hall. Like Armstrong, by the time of his death in New York City in 1974, Ellington had also garnered a world following through his musical tours and established himself as a major jazz figure, but primarily as among the greatest jazz composers and big-band leaders, rather than as a jazz soloist. His personal achievements also included being given the Medal of Freedom, receiving an honorary doctorate from Yale University, and being nominated for the Pulitzer Prize. (Question: what is the Pulitzer Prize?)

Song No. _____ **Marillion**

This is an English rock band from the 1980s that continues to produce great music but without the assistance of a corporate label (a record company). The biography of the band states that in 1999 "the band banished the specter of record company pressure once and for all by launching their own record label (the aptly-named *Intact* imprint) and freeing themselves up to produce some of the finest music of their career." In making this decision, the band was greatly helped by the arrival of the Internet in the form of the World Wide Web. The tension between the push to produce "commercial music" and artistic integrity is especially problematic for progressive rock (compare here also *classical* hip hop). Why? Because progressive rock is *socially conscious* music. Generally speaking, the conflict between "music as art" and "music as commercial entertainment" tends to be resolved in the favor of the latter is not simply a question of the average level of intelligence of the music audience, but rather speaks to the corrupting influence of corporate capitalism (in this case embodied in the corporate record labels) in its obsessive and obscene pursuit of *limitless* profits. This band's music represents an effort to remain true to their artistic intent but while still concerned about putting bread on the table. However, this effort at authenticity required them very early on to jettison the resources that corporate capital (represented by such music labels as EMI and Sony) can provide. Remember there is constructive capitalism and destructive capitalism. Marillion also represents constructive capitalism in the world of music. Interestingly, except for the lead singer (called Fish) the original lineup of the band, most incredibly, remains the same after more than twenty years! To find the lyrics of the songs I played for you (or asked you to listen to on your own via YouTube) please visit their website at www.marillion.com and access them under the link "music" at their site. Study the lyrics carefully because they directly address issues we have covered in this class.

Song No. _____ **Riverdance (Step Dancing)**

This segment (plus two others) is from a video recording of the Irish dance theatrical performance called "*Riverdance—The Show*." I have included these segments because of the superb use of feet, hands and voice, rooted in diverse traditions, as dance/ musical entertainment. In this segment the dancers perform a flawlessly executed *step dance* (imagine the hours of practice underlined by blood, sweat and tears behind this performance—and all you have to do is just watch and enjoy!). The step-dance, which involves maintaining the hips still and the upper body rigidly straight, while the lower body executes rapid footwork and high kicks, is part of a long Irish folk-dance tradition. (Folk dancing refers to the carry over into modern times of pre-modern dance forms that were usually rooted in pre-Christian religious worship in Europe.)

The origins of the show itself was the 1994 annual, televised, musical contest in Europe called the "Eurovision Song Contest." As an interlude for the contest, which that year was being hosted by Ireland, producer Moya Doherty, together with composer Bill Whelan and director John McCoolgan, came up with a short music and dance performance, titled "Riverdance," that electrified audiences beyond the trio's wildest dreams. Thereafter, they decided to develop the performance into a full theatrical show comprising dances and song rooted in diverse European and U.S. traditions and held together by the theme of the massive Irish emigrations of the 19th century to the Americas and elsewhere to give rise to the Irish Diaspora. This segment, plus the segment on tap-dancing features the brilliantly talented Michael Flatley—unfortunately, a self-centered character, whose super egotism and unbridled ambition led to his departure from the show in pursuit of his own shows. One weakness of the video that is annoying is the visual marginalization of Bill Whelan and his musicians (Davy Spillane, Rafael Riqueni, Nikola Parov, Mairtin O'Connor, Noel Eccles, and others) even though his music is so central to the Show.

Song No. _____ **Luciano Pavarotti**

Pavarotti was undoubtedly among the world's best operatic lyric tenors and the preservation of the purity of tone at incredibly high notes is among this Italian's hallmark signatures. Interestingly, Pavarotti began his professional career as an elementary school teacher; moreover, he did not study opera at a music school, but studied the music privately. In conjunction with the two other well-known tenors (Plácido Domingo and Jose Carreras), Pavarotti has done much to bring operatic music to a much wider global audience than had existed in the past.

The aria (solo pieces in an opera) that I have selected here is called "Nessun Dorma" and Pavarotti sung it in Los Angeles as part of the proceedings of a concert celebrating the 1994 World Cup Soccer. The concert also included performances by Domingo and Carreras and titled *The Three Tenors: In Concert*, featured the Los Angeles Philharmonic Orchestra with Zubin Mehta as the conductor. That Mehta was the conductor is an important point from the perspective of this

class: it illustrates beautifully the fact that culture is not an exclusive property of those who claim to have created it; others can partake of it too by crossing "boundaries" (whatever they may be: linguistic, geographic, cultural, etc.) and thereby facilitate its celebration on a wider scale. In other words, all cultures are a product of the interaction and comingling of the creative energies of many peoples, not just those who claim the cultures to be their own. "Nessun Dorma" is an aria from the opera by Giacomo Puccini titled *Turandot*, –a romantic story in which male suitors of a princess (Turandot) are beheaded for failing to resolve three riddles, which is the price of obtaining her hand in marriage. However, one suitor (Calaf) does succeed in solving the riddles, but then Turandot does not wish to marry him.... and so on. The following is the translation of the aria:

Nessun dorma, nessun dorma ...
 Tu pure, o Principessa,
 Nella tua fredda stanza,
 Guardi le stelle
 Che tremano d'amore
 E di speranza.
 Ma il mio mistero è chiuso in me,
 Il nome mio nessun saprà, no, no,
 Sulla tua bocca lo dirò
 Quando la luce splenderà,
 Ed il mio bacio scioglierà il silenzio
 Che ti fa mia

Il nome suo nessun saprà
 E noi dovrem, ahimè, morir.

Dilegua, o notte!
 Tramontate, stelle!
 All'alba No one sleeps, no one sleeps...

The Prince

Even you, O Princess,
 In your cold room,
 Watch the stars,
 That tremble with love
 And with hope.
 But my secret is hidden within me;
 My name no one shall know, no, no,
 On your mouth I will speak it.
 When the light shines,
 And my kiss will dissolve the silence
 That makes you mine.

No one will know his name
 And we must, alas, die.

Vanish, O night!
 Set, stars!
 At daybreak, I shall conquer! vincerò!

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O.K. so who is Mehta? The fact that the three tenors selected him to conduct their performances (broadcast world wide) on more than one occasion speaks volumes about his talent. Mehta was the musical director / conductor of one of the most prestigious orchestras in the U.S., the New York Philharmonic Orchestra, from 1978 to 1991. Before then among his other appointments was the highly unusual joint appointment with the Montreal Symphony Orchestra (1961-1967) and the Los Angeles Philharmonic Orchestra (1962-1978). It was under the musical directorship of Mehta that the Los Angeles Philharmonic was transformed from a relatively obscure backwoods orchestra to a world class orchestra. In 1981, Mehta was appointed conductor for life of the Israel Philharmonic Orchestra. Mehta is an East Indian who was born to a musical family—his father was the founder and conductor of the Bombay Symphony Orchestra. Mehta's parents wanted him to study medicine but, instead, he decided to pursue music at the Vienna Academy of Music.

Song No. _____ Vangelis

This track (Movement no. 7) is from his music video titled *Mythodea: Music for the NASA Mission: 2001 Mars Odyssey*. This concert, as the title suggests, was a celebration of a major milestone in the U.S. space program. Because Vangelis is Greek he conceived and designed this concert (and composed, arranged, and produced the music as well) in order to highlight the contribution of the Greeks to our current knowledge of astronomy that has made the space missions by the United States, Russia, and others possible. However, it is important that I stress that present-day astronomy has its roots in knowledge generated by various other civilizations too, including the Egyptian, the Indus, the Chinese, and the Islamic Civilizations. Note that the concert, which took place at the Temple of Zeus in Athens, brought together other international musicians as well, including the U.S. African American sopranos, Kathleen Battle and Jessye Norman, and the London Metropolitan Orchestra under the directorship of Blake Neely.

I have played this track for you because it so clearly demonstrates how civilizations are always a marriage of contributions derived from their own and those of others across both space and time. Through the Muslim invasions of Spain in the eighth-century and Italy in the ninth-century, and later through the Crusades against the Muslims unleashed by Europe at turn of the eleventh-century (that would last, if one includes the final stages of the Spanish *Reconquista*—the fall of Granada in 1492—well into the fifteenth-century), Europe would learn much (theories and methods) and take much (artifacts and products) from the Islamic civilization that would prove absolutely decisive in its eventual quest for a sea route to the East and all the consequences that would ensue for Europe's journey to modernity.¹⁰ Islam enabled Europe to reacquire itself with its Greek and Alexandrian classical roots—in terms of knowledge and learning. It is not that Europe had completely lost all the classical texts as a result of such factors as the depredations of the Germanic barbarians (fourth to fifth centuries C.E.); the destructions of ancient places of learning by Christian zealots (such as Justinian I who, for example, in sixth-century C.E. ordered the closure of the famous Academy of Athens founded by Plato in fourth-century B.C.E.—forcing many of the scholars to take refuge in Sassanid Persia. They would take up residence in its capital, Jundishapur, and thereby inadvertently facilitate the early flowering of a purposive multicultural international scholarship that would later achieve explosively extensive development under the banner of Islam); and the vandalism of the Viking predators (ninth- to eleventh-century C.E.). A few of the texts had survived in the monasteries, but that is where the rub is. The monasteries, enthralled by Augustinian Neo-Platonist teachings (knowledge based on the material was of no consequence compared to that derived from the spiritual), to all intents and purposes, simply sat on these texts; moreover, the fact that the *studium generale* was not linked to the monastic schools in lineage also meant that whatever classical knowledge the monks had preserved was, for the most part, unavailable to the emerging academy.¹¹

Europe experienced a scientific and technological advancement that involved a critical (though not necessarily exclusive) Islamic role—without which it is doubtful that the Europeans would have experienced this advancement at all, in terms of magnitude and significance. (As Dorn [1991: 109] puts it: “[t]he line of scientific development and transmission from ancient Greece to modern Europe was drawn through a series of Middle Eastern cities—Alexandria, Pergamum, Constantinople, Jundishapur, and Baghdad.”) This role—which it must be reiterated was not always exclusively Muslim in origin (a point already hinted at above), but was most certainly mediated by the Islamic civilization—took the form of the introduction and reintroduction to the Latin West of essential scientific concepts, methods, and knowledge; a glimpse of which has already been provided at some length above. As Huff (1993: 13) succinctly puts it: “modern science is the product of intercivilizational encounters, including, but not limited to, the interaction between Arabs, Muslims, and Christians, but also other ‘dialogues between

10. Even the very concept of the crusade as a “holy war,” observes Watt (1965: 172), may have been another one of Western Christendom's borrowings from Islam (compare: the jihad of the Muslims) (See also Daniel [1989a], who has a dissenting view on this matter).

11. This observation is also in order here: the traditional European view used to be, Crowther (1967) reminds one, that it is with the fall of Constantinople to the Turkish Muslim Army on May 29, 1453, that Europe was reacquainted with the Greek intellectual heritage, which the Byzantines had preserved and which they now took with them to Europe as they fled the Muslims. This, however, is only partial truth, he notes, because Europe had already had access to much of the Greek knowledge through the Muslims. What the fleeing Byzantines brought with them that the Europeans did not yet have, was what the Muslims had had the least interest in: the arts and humanities of the Greeks (history, poetry, drama, etc.). He further observes: “The Renaissance, insofar as it is regarded exclusively as a result of the fall of Constantinople, is of restricted interest for science. The cultural effects of the flight from Constantinople were at first narrowly literary, and on the whole may have been unfortunate” (p. 118). Moreover, one ought to also note here the point made by Gutas (1991) that the Muslims were also to some extent instrumental in the very preservation of the Greek texts within Byzantium because until the Muslims created a relatively lucrative market for these texts, the Byzantines may have been less inclined to preserve them. Recall that by this period (eighth-century) when the Greek to Arabic translation movement was underway in the Islamic empire, secular knowledge had fallen almost completely out of favor in Byzantium.

the living and the dead' involving Greeks, Arabs, and Europeans."¹² Consider that if one were to insist on a clear marker for the beginning of scientific upsurge in Europe than the prime candidate has to be the emergence of heliocentrism (*a la* Copernicus) in the middle of the sixteenth-century. Yet, everything, in terms of data, that the Copernican revolution was predicated on was acquired directly and indirectly from Islamic astronomers; they had already amassed this data centuries before.¹³

Of course, it is true that the Islamic scholars did not make the final leap, it is the Europeans who instead did.¹⁴ However, that does not detract from the fact that without the import of Greco-Arabic science into Western Europe that was facilitated by the systematic translations of Islamic scientific scholarship (an exercise that, recall, was itself an echo of another systematic translation effort—Greek scholarship into Arabic—began some 300 years earlier by the Muslims), the European scientific advancements may not have emerged at the time they did, if at all! "From the tenth to the thirteenth centuries, the [Muslims] acted as intermediaries between Greek science and the West," explain Benoit and Micheau (1995: 220–221). That is, "[t]hrough them came the first stirrings in the tenth and eleventh centuries, through them, too, the great mass of texts which in the twelfth-century provided the foundation for the intellectual renewal of the West." As to another related matter they are equally unequivocal: "This transfer affected all the disciplines: mathematics and physics, astronomy and medicine, chemistry and optics. *The role of direct transmission from Greek to Latin was minor, even if later the Latins found it convenient to turn to the original texts*" (emphasis added). In fact, the science that the European scientific revolution was built upon is best described, as indeed Benoit and Micheau (1995: 221) do, as a Euro-Asiatic science. However, given the very nature of scientific progress, how else could it be? For, one should be reminded here of the fact that it is in the area of science, perhaps more than in any other area of human endeavor, that the following axiom is foundational: the present is always rooted in the past, just as the future is always rooted in the present. To put it another way, all scientific progress rests on the achievements and failures of existing science, which in turn rests on the achievements and failures of past science.¹⁵ As Crombie (1990), Dorn (1991), Grant (1984), Huff (1993), Turner (1995) and others have correctly pointed out: "The translations of Greco-Arabic science, with Aristotle's natural books forming the core," to quote Grant, "laid the foundation for the continuous development of science to the present" This is because, to quote Grant again: "Without the translations, which furnished a well-articulated body of theoretical science to Western Europe, the great scientists of the sixteenth and seventeenth centuries, such as Copernicus, Galileo, Descartes, and Newton, would have had little to reflect upon and reject, little that could focus their attention on significant physical problems." What is more, he notes: "The overthrow of one world system by another does not imply a lack of continuity" (pp. 91–92). Lindberg (1992: 364–365) also makes the same point when he observes: "If, as we know by hindsight, ancient thought supplied the foundation on which Western scientific tradition would be build, it follows that the reception, assimilation, and institutionalization of ancient thought was a prerequisite to the further construction of that particular edifice."

Song No. _____ **Carlos Santana**
Already described above.

Song No. _____ **Moody Blues**

The style of music that characterizes this British rock band may be called "orchestral rock" (also sometimes referred to as "Art Rock") which is a sub-style of classic rock. Orchestral rock, as its name implies, is a fusion of elements of European classical music and rock music and which relies on an orchestral back-up (in the form of either a real orchestra or an electronic musical instrument that plays orchestra type sounds called the mellotron). Their two very well-known songs "Tuesday Afternoon," and "Nights in White Satin," come from their album *Days of Future Passed*, which was one of the first albums to launch the "concept" format where all or most of the songs on an album have a common theme. Interestingly, their first hit single "Go Now" released in 1964, came out when the band was still in its "rhythm and blues" incarnation—British version, of course. By the time *Days of Future Passed* was released however, the band had undergone major personnel changes, which in turn brought about the move toward orchestral rock. The song that I have selected, "Tuesday Afternoon," is from a video recording of their live performance with the Colorado Symphony Orchestra at the Red Rocks in Colorado in 1992. Although I have reproduced the lyrics of the song below, it is not the lyrics that draws me to the song but the melody. What I also like about this particular video recording is the irony of seeing a major classical symphony orchestra playing in concert with a rock band!

12. Now, one can imagine here a small hand being raised hesitatingly, at the very back of the room, accompanied by the question, in a faltering voice: But, but... Sir/Madam, what about the Romans? Ah..., the Romans! For reasons that need not detract one here, one is on sure ground—pending of course research a la Pierre Duhem (whose monumental research effort rescued medieval European science from the dustbin of history) that may unearth findings to the contrary—when one boldly states that the Roman contribution to the development of modern science was about as much as that of the Byzantines: nothing to write home about. It is one of those ironies of history, that for all its brilliantly outstanding architectural and technological accomplishments, the Roman civilization was almost barren when it came to scientific achievements (Alioto 1987). No, the torch of science bypassed—for the most part—the Romans as it was transferred by the forces of history from the Greeks to the Muslims.

13. Benoit and Micheau (1995: 203) draw attention to this interesting and telling tidbit of history: there exists an annotated edition of Ptolemy's *The Great Treatise* (a work that came to be known by its Arabic derived name of *Almagest*—from *al-Majisiti*—in the Latin West); but the annotations are in the hand of none other than Nicolaus Copernicus himself; however, what is really fascinating is this: that the edition itself is a Latin translation of the Arabic translation of the *Almagest*! One, of course, will never know the magnitude of the influence of Islamic astronomy on Copernicus—for this was astronomy that did not just rest on the Greek and Alexandrian heritage alone, but was also based on the findings of astronomers from the East (India, Persia, etc.), as well as the observations of the Muslims themselves. (See Huff [1993], and Turner [1995].) While on the subject of astronomy, it should also be noted here that the computational basis of it, trigonometry, was an entirely Islamic invention. The Greeks did not appear to possess trigonometry. (See, for example, Kennedy [1983].)

14. See Iqbal (2002) for an analysis of the factors that led to the decline of scientific progress in the Islamic empire. For contrasting views, with which Iqbal is in strong disagreement, on this matter see Cohen (1994); Huff (1993); and Huff and Schluchter (1999).

15. One of the earliest proponents of this rule, which he termed "the law of continuity," is Pierre Duhem. Severely castigating those who appeared to be unaware of this law, writing in 1906, he would state: "It is commonly thought that progress in science is made by a succession of sudden and unexpected discoveries and thus, so one believes, is the work of men of genius who have no precursors at all. It is a useful effort, and one worth insisting on, to mark the point where these ideas are erroneous, the point where the history of scientific development is subject to the *law of continuity*. Great discoveries are almost always the fruit of slow and complex preparation, *which is pursued in the course of centuries*." (emphasis added; translated from the French by Cohen 1994: 48, and quoted in his book). An aside: it is ironic that Duhem dismissed the significance of Islamic science in the development of European medieval science—is it possible that his strong Christian beliefs (he was an ardent Roman Catholic) greatly colored his views on this matter?

Tuesday Afternoon
Tuesday afternoon.
I'm just beginning to see,
Now I'm on my way.
It doesn't matter to me,
Chasing the clouds away.

Something calls to me.
The trees are drawing me near,
I've got to find out why.
Those gentle voices I hear
Explain it all with a sigh.

I'm looking at myself, reflections of my mind.
It's just the kind of day to leave myself behind.
So gently swaying through the fairy-land of love,

If you could just come with me and see the beauty of
Tuesday afternoon.
Tuesday afternoon.

Tuesday afternoon.
I'm just beginning to see,
Now I'm on my way.
It doesn't matter to me,
Chasing the clouds away.

Something calls to me.
The trees are drawing me near,
I've got to find out why.
Those gentle voices I hear
Explain it all with a sigh.

Song No. _____ **Yanni**

Yanni, who is Greek, was an international student at the University of Minnesota in early 1970s where he obtained his bachelor's degree in psychology. His full name is Yanni Hrisomallis (pronounced kh-ri-so-ma-lis) and he began his musical career as a keyboardist with the rock band Chameleon in Minneapolis. Despite the fact that he is a self-taught musician with almost no knowledge of reading and writing music, he composes his own music by using a self-created writing method. I label his musical style as "jazz fusion" where such key elements of the jazz genre as improvisation and solo performance interludes are brought together with such key elements of rock music as the rock style percussion, the use of electronic musical instruments, etc.

This segment is from a live concert at the Acropolis in Athens and Yanni's band was accompanied by the London Royal Philharmonic Concert Orchestra, guest conducted by the Iranian born Shardad Rohani (music director and conductor of the Los Angeles Symphony and COTA symphony orchestras in Los Angeles). I have selected it because it features a highly talented female African American violinist by the name of Karen Briggs. (How often do you see female violinists in a jazz band, let alone an African American female?) Not surprisingly, Briggs comes from a musical oriented family background where gospel and jazz dominated. She grew up in Portsmouth, Virginia, and went to school at the Norfolk State University. In her musical work she does not restrict herself to a specific musical genre: she is just at home with European classical music as she is with jazz and Latin music! One of the hallmarks of her instrumentation is that she does not use any kind of amplification or enhancement devices with her violin—the sound from her violin is pure violin sound. Her sound, as is to be expected, is an expression of personal discipline, hours and hours of musical practice and something that most of us would not think about: regular exercise of her hand and arm muscles.

Song No. _____ **Riverdance (Tap dancing)**

This segment, from *Riverdance-The Show*, features Michael Flatley tap-dancing. Tap dancing, which involves furious tapping with the heel and toe and complex leg and foot movements, has its origins in British, Irish and African dance traditions and was perfected in the U.S. by both Euro-American and African American tap dancers in the late 19th and early twentieth centuries.

Song No. _____ **Pink Floyd**

The music of this band represents a style of rock that I would classify as "classic progressive rock." To begin with what kind of music is "rock?" It is impossible to come up with a single definition that can satisfy everyone; however, the following will probably suffice for most. Rock is popular music with a strong amplified beat that originated in the mid-1950s in the southern U.S. and which is rooted in a blend of African-American (blues, gospel, jazz) and Euro-American (folk, country) musical traditions. Within this broad definition one can then locate specific styles of rock such as one that relies on music albums with conceptual/intellectual themes—which is what defines progressive rock. Pink Floyd's music is *classic* progressive rock because like all forms of music that may be defined as "classic" it is music that in its popularity and influence has stood the test of time.

Pink Floyd is a British band from the 1960s, and the key personnel of this band have included Syd Barret, David Gilmour, Nick Mason, Roger Waters and Richard Wright. Among their more well known albums are: *Dark Side of the Moon*, *Division Bell*, and *The Wall*. The name Pink Floyd comes from combining the first names of two Blues musicians from South Carolina: Pink Anderson and Floyd Council. The song that I have featured is from one of their musical videos titled *Delicate Sound of Thunder*. The song title is "One Slip," and I feel its a warning to some of you guys in these days of AIDS, etc.

One Slip
A restless eye across a weary room
A glazed look and I was on the road to ruin
The music played and played as we whirled without end
No hint, no word her honor to defend
I will, I will she sighed to my request
And then she tossed her mane while my resolve was put to the test
Then drowned in desire, our souls on fire
I lead the way to the funeral pyre
And without a thought of the consequence
I gave in to my decadence
One slip, and down the hole we fall
It seems to take no time at all
A momentary lapse of reason

That binds a life for life
A small regret, you won't forget,
There'll be no sleep in here tonight
Was it love, or was it the idea of being in love?
Or was it the hand of fate, that seemed to fit just like a glove?
The moment slipped by and soon the seeds were sown
The year grew late and neither one wanted to remain alone
One slip, and down the hole we fall
It seems to take no time at all
A momentary lapse of reason
That binds a life for life
A small regret, you will never forget,
There'll be no sleep in here tonight

Song No. _____ **Tangerine Dream**

The tracks I have selected are from their music video titled *35th Phaedra Anniversary Concert*. One of them features a very talented female saxophonist (and pianist) by the name of Linda Spa. (How often do you come across female saxophonists?). Interestingly, at the time when she was recruited to play with the band she was working as a model in order to finance her studies at the Vienna Musical Academy. The percussionist is a jazz musician in her own right by the name of Iris Camaa. Again, not a common sight among rock bands.

Song No. _____ **Deliverance Ensemble**

This Atlanta based gospel choir, led by Reverend James Bignon, performs the song "Freedom" which captures the trials and tribulations of the two of the many diasporas in the Americas: African Americans and the Irish. This segment was part of the *Riverdance-The Show* and the song was composed by Bill Whelan. Here are the lyrics:

Freedom
Lord, where is our freedom?
When will our hope begin?
Lord, what of the promise you made?
When will it come?

We have waited for the time
For the truth to live, when justice will shine
Too long those hands of greed
Held on and made us bleed
When will your people breathe
Lord, will it come?

Lord, what of our children?
Will they always depend on you?
Lord, why are they scattered and torn
And their young hearts in chains
How they hunger for liberty

Feel their hatred of poverty
Let their spirit rise, soaring free
Lord let it come
Our day will come

I hope you enjoyed the music (and maybe this selection has opened your ears to other styles of music besides the one you are hung up on). I consider an important mark of an educated person the willingness to go beyond the music that corporate capitalism markets to the masses. You will be tested on this stuff. A great deal of my time and effort went into putting this material together. So study it well!