

The Music of African Americans and its Impact on the American Culture in the 1960's and the 1970's

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Introduction:

One very consistent and obvious element in the African American culture is music. Music was as much a part of the daily language as talking. In some traditional African cultures, the Language was very tonal and the meaning of a word or phrase could change with the tonal inflections. Some drums were designed to produce a range of pitches to accommodate the pitches of the tonal language.

Songs were used to tell of the culture's history or announce a notable deed or event. Songs were used to synchronize a group effort or task or tell of some emotional crest or valley. Music was also important in comforting and healing.

It has been well noted that Africans in America used music in their labor, sorrow, joy, communication and resistance against slavery. Even though African American music has evolved through various eras and styles, the powerful melodic lines and the rhythm (the all important rhythm) remained prominent and influential

The African American music of the 1960's and 1970's was rich, powerful and diverse. There were, of course, the sounds of gospels and a resurgence of spirituals that accompanied the civil rights movement. There was the pulsating sound of rhythm and blues and the beautiful harmonic modulations and melodies of such groups as The Stylistics, The Chi Lights and The Delphonics. Jazz was the beacon of the height of the evolution of African American music and later was dubbed "America's Classical Music".

More than just the music of a generation, it was the music that motivated a generation. This music supported them in struggle. This music helped soothe their pain. This music challenged the status quo. This music set new styles and standards that became the source of succeeding music styles. This music also became an avenue through which African

Americans could express opinions, display critiques and contentions and share philosophy.

Through an investigation of the music of this era, I will present a background that features songs and artists that held a nation's attention through outlets such as Motown , Mercury records, Polydor records along with many other labels that produced artists from James Brown and Ray Charles to George Clinton and Sly Stone.

The civil rights movement brought traditional spirituals and gospels to the public's attention as a part of the language of the movement. As in traditional African cultures and as the ancestors that endured slavery had done, African Americans used music to communicate, synchronize, summon courage and assuage pain and adversity. That uniquely African style of singing with emotion, power and rhythm was evident through the field hollers, work songs, spirituals, gospels and blues. Then the rhythm and blues artists and the soul artists provided a rich resource for the succeeding style of music called "funk". And these artists drove it home to an ever widening audience. This was also the time when other artists were delivering songs with philosophical and social messages.

The emphasis of this paper will be on the music called funk and its impact on the American culture. Students will be engaged in actively listening to and discussing a variety of artists to evaluate their effect on the music's direction, impact and audience.

Overview:

At the turn of the nineteenth century, jazz was making its entrance and establishing itself as the music of the future with icons such as Buck Clayton, Sidney Bichet, Louis Armstrong, Lil Hardin, King Joe Oliver and Jelly Roll Morton. They were followed by Scott Joplin, Fletcher Henderson, Noble Sissle, Louis Jordan, Duke Ellington, Count Basie and others.

While jazz was riding a crest, there was another style of African American music with a market of its own. This was the style that was eventually referred to as rhythm and blues. Under this banner artists including Ma Rainey, Bessie Smith, Big Joe Turner and Hudie Ledbetter led the way for artists including Chuck Berry, Jimmy Reed, Ruth Brown, Little Willie John and many more who captivated audiences across the country. These artists laid the foundation for what was later to be known as "rock and roll".

Some of the artists that performed under the rock and roll title also performed as soul and/or R&B. For example, James Brown, Otis Redding, Ray Charles, Chuck Berry, Betty Everett, Tammy Terrell and Marvin Gaye. Some of these artists became icons in the "music of the movement".

When the civil rights movement exploded across the country in the 1960's, the primary meeting place was the Black church. Naturally, the primary music source came from the

church. Spirituals, hymns and gospels emerged with new vigor, fervor, commitment and importance. For Example, the song “Woke Up This Morning With Mind Stayed on Jesus” became “Woke Up This Morning With My Mind Stayed On Freedom”.

The Lyrics became: *Woke up This Morning With My Mind
Stayed on Freedom Allelu, Allelu, Allelu, Allelu
Alleluia
I'm Gonna walk, talk, sing shout
Allelu I got my mind on freedom
Walk, talk sing, shout clap my hands
And keep my mind on freedom
Walk, talk, sing, shout
Clap my hands*

Another song from the church “Keep your Hands ON The Plow” became “Keep Your Eyes On The Prize”. The energy and power of the movement from the church translated directly through the music of the church and through secular music as well. When radio stations in the African American community would play their line-up, they would within the hour play a gospel or spiritual. Artists such as Aretha Franklin brought the “church” or gospel style directly to the public with her fiery delivery of songs.

Marvin Gaye speaking out against the Vietnam war and racial injustice in America through song, stunned the American and world audience with a single question, a single song “What’s Going On?”

1. Mother mother, there’s too many of you crying.
Brother brother, there’s too many of you dying.
You know we’ve got to find a way
To bring some love in here today.

Father father, we don’t need to escalate.
War is not the answer, for only love can conquer hate.
You know we’ve got to find a way
To bring some love in here today.

Picket lines and picket signs
Don’t punish me with brutality
Talk to me so you can see

What’s going on? What’s going on?
What’s going on? What’s going on?

Edwin Starr, former lead singer for the Temptations, asked the follow-up question “War! What Is It Good For? Absolutely nothing.”

Then the company founded by Berry Gordy, Motown, became the company that produced the music of young America. The driving back-up of the Motown studio arrangers and musicians, including George Clinton the funk mogul, became the dominant sound on the American popular music scene. A brief list of artists include The Temptations, The Supremes, Smokey Robinson and the Miracles, Stevie Wonder, Gladys Knight and the Pips, Martha and the Vandellas and The Jackson Five.

The duo that personified the soul sound was Sam and Dave. Again, that gospel style was evident in their performances.

The one group that not only captured the hearts of young America, but awakened an energetic and loyal pre-teen audience was The Jackson Five. Not since Frankie Lymon and the Teen-Agers of the 1950's had a young vocal group been such an overwhelming success. The Jackson Five had a much admired quality in the music industry. This was called cross-over appeal. That meant they could appeal to white audiences, as well as African American audiences. Now there are four hugely popular and highly influential styles of music coming from the African American community, the gospel sound, the soul sound and the fresh rock and roll of Chuck Berry and Little Richard.

The era of the 1970's was the decade of "funk". James Brown, Ray Charles and others began in the 1960's laying down the standard for what was to become funk. (many people attribute the popular use of this word to the jazz musician, Julian "Cannonball" Adderly). Again, rhythm is the main ingredient. In contrast to the measured thumping of disco, the downbeat provides a spatial anchor for strong syncopated patterns occurring on the upbeats. The resulting rhythms defied anyone to remain still while listening.

This music called funk was deeply rooted in all of the previous waves of African American music. The musicians channeled the sounds, melodies, rhythm and spirit of giants and past giants in **gospel** (Clara Ward, Reverend James Cleveland, Mahalia Jackson), spirituals (The Soul Stirrers, The Five Blind Boys of Alabama), **blues** (Ma Rainey, Bessie Smith, Howling Wolf, B.B. King), Rhythm and Blues (Chuck Berry, Jimmy Reed, Otis Redding, Ruth Brown), **soul** (Sam and Dave, James Brown, Aretha Franklin, Wilson Pickett, LaVerne Baker) and **jazz** (Sidney Bichet, Louis Armstrong, John Coltrane, Nina Simone, Josephine Baker, Miles Davis).

Just as the above mentioned music styles influenced generations of people and artists in America and around the world, funk came strongly onto the scene and continued in that tradition.

If James Brown was the "Godfather of Soul," then George Clinton was the "Godfather of Funk". He became the driving force that catapulted the funk bands Parliament and Funkadelic to the top as premier groups of this style. Although some thought him a bit eccentric, George not only played funk, he developed a philosophy that was expressed in his playing and commentary. He acknowledged the sources from which funk drew, the blues, the church, rhythm and blues and jazz. George like many of the musicians of the time, was well grounded in jazz. Many of the musicians, e.g. Kool and the Gang, had

studied at music conservatories and had the skills of be-bop musicians. George Clinton refused to be limited by a label.

2. “Who says a jazz band can’t play dance music? Backed up by a cast of thousands, Clinton’s funky dance band Parliament and his equally funky rock band Funkadelic provide the most convincing answer imaginable. Mixing the catchy rhythms and infectious hooks Clinton picked working as a staff writer for Motown with the nastiest, loudest guitar this side of Jimi Hendrix, the overlapping bands kept the jazz faith.....” Guitarist James Blood, “Jazz is the teacher, funk is the preacher.”

“With Bootsy Collins’s monster bass and Bernie Worrell’s outer-space Keyboard and synthesizer lines leading the way, P-Funk laid down dozens of classic dance floor rhythms:

“Up for the Down Stroke”

“Standing on the Verge of Getting It On”

“P Funk (Wants to Get Funked Up)”

“Give Up the Funk (Tear the Roof Off the Sucker)”

“Bop Gun”

“Flash Light”

Clinton understood the symbiosis of jazz speculation and funk groove: “The rhythm is so hip that it can complement all that intellectual..... that’s been going on Everybody’s got somethin’---they probably all into the same place---but no one people has the power to do what is needed to be done.....”

Raising the ante on extravagant rock shows of Kiss, Queen, and David Bowie, P-Funk’s” Mothership Tour” set a standard for multimedia music performance that’s never been surpassed.”

Although the era of funk was relatively brief (ca.1965-1975) its impact and influence was significant. Indeed, the influence is still evident in many of today’s premier artists.

3. The staying power of The Funk can’t be denied; something about The music provides a cross-generational and multicultural appeal. The P-Funk clientele has always been a peculiar mix of ages, sexes, races, and nationalities, and faiths unified and collectively categorized by a common state of mind. Funk fans knew world order as “One Nation Under a Groove.”

Because Funk was glibly considered by many as a mere spin-off of soul music, it did not continue to remain foremost in the minds of record companies, DJ’s and consequently, the fans.

- 4.”yet it has been sampled to death.....and has become

perhaps the most influential sound in American culture today, without getting its righteous due.”

Television and radio commercials regularly use funk excerpts as back ground music. One of the most often used songs used is James Brown’s “I Feel Good.” The late show bands of Jay Leno and David Letterman have repertoires that are brimming with tunes from the funk era as well as arrangements that have that same style.

5. ” Today, a new generation of music fans looks to the seventies as a Golden Age, in which dance music was played by live performers using real drums, horns were blown by real people, and vocalists impressed audiences with their time-tested soulful inflections.....”

Ricky Vincent, author of the book “FUNK: The MUSIC, The PEOPLE and the RHYTHM of the ONE, observes;

6. “ Funk is deeply rooted in African cosmology--the Idea that people are created in harmony with the Rhythms of nature and that free expression is tantamount to spiritual and mental health. If we look into this African philosophy, the African roots of rhythm, spiritual oneness with the cosmos, andaspects of the body, we could find that funkiness is an ancient and worthy aspect of life. Thus, funk in its modern sense is a deliberate reaction to--and a rejection of--the traditional Western world’s predilection for formality, pretense, and self-repression.”

One of the more finessed funk groups that brought African philosophy into its music was Earth Wind and Fire. They added another dimension to funk arrangements. Instead of using horns primarily as accent instruments, they wove them into the fabric of their arrangements. They would provide rich harmonic pallets or searing melodic lines and sometimes suddenly leap out and become a rhythmic force of their own.

The music of Earth Wind and Fire often brought messages of courage and hope to the African American fans and audiences in general. Their album covers began to show ancient Egyptian symbols in the designs and the African thumb piano or kalimba became a trademark of bandleader Maurice White.

Some of the “message songs” from Earth Wind and Fire include:

- “Kalimba Story” featuring extensive kalimba artistry by Maurice.
- “Shining Star”-a song of self- empowerment

“That’s The Way of the World”-a song of self discovery
“Sing a Song”-a song of celebration
“Serpentine Fire”-a song a self-awareness and control.

As previously mentioned, funk drew from several sources. Perhaps its greatest attribute is its dance tempo. On top of that dance tempo was a complex interplay of rhythms between the horn section, the bass guitar, the guitar, the keyboards and the drums. Sometimes there would be exciting counterpoint between horns or between horn section and rhythm section. Some times the counterpoint would occur between the bass guitar and the rhythm guitar or any number of possibilities.

Although there was ample room for improvisation, the arrangements were tightly constructed. Fred Wesley, a trombonist and bandleader with James Brown, was a skilled arranger and one of the most important innovators of funk. Not only was he crucial in the development of the James Brown funky sound, he was also the primary arranger for George Clinton for a while.

In an interview on British television, Wesley commented;

7 “If you have a syncopated bass line, a strong, strong heavy back beat from the drummer, a counter-line from the guitar, or the keyboard, and someone singing on top of that, in gospel style, then you have funk. So that if you put all of these ingredients together, and vary it in different ways, you can write it down, you can construct The Funk.”

However, playing the funk was more than a matter of reading notes. It was a matter of spiritually sensing the music. It was a matter of knowing and speaking the language of a life style with all its nuances, rhythms and inflections. The core of funk is rhythm. The art of bringing it to life depends on the synchronized chemistry of the performers.

Who were the premier funk bands of that era? The field is rich with first quality musicians who were highly skilled, experienced and very innovative. Such as previously mentioned, George Clinton’s Parliament and Funkadelics and James Brown and the JB’s.

James Brown’s breakout funk song was “Papa’s Got a Brand New Bag”. The device he used was simple and innovative. Most of the African American music was built around the accents coming on beats two and four. The JB’s built their funk around the beat happening on beats one and three. They added highly syncopated guitar with the bass playing more upbeats than downbeats and sharp percussive bursts of horns.

8”Essentially, James Brown demonstrated that it was possible to use an entire band as a drum kit, creating polyrhythms that took the music back to Africa..... in retrospect, the whole thing seems like a gigantic

experiment in role reversal, leading to a pronounced sense of playfulness and liberation:.....”

Stax Records out of Memphis, Tennessee produced such artists as Otis Redding, Booker T& the MG's Johnnie Taylor, the Mar-Kays, the Bar-Kays, the Staple Singers, Rufus Thomas, Carla Thomas and Isaac Hayes.

To ensure a true sound of funk, the Stax recording engineers would record all musicians and vocalist live on the same recording set. They did no over-dubbing(playing a recorded track while someone else played live against that track).New Orleans contributed The Meters, The Neville Brothers, Lee Dorsey and Dr. John.

Sly and the Family Stone added a unique style and appearance to the funk stage. Their costumes were eye catchers with vibrating colors and designs. They would appear in robes, outlandish wigs, tights and vests. Their funk was heavily rooted in the gospel tradition with Sly and Larry Graham, the bassist, singing deep throated powerfully delivered songs. They were hits on the funk charts and the pop charts with tunes like;

“Everyday People”

“Hot Fun in the Summertime”

“Stand”

“Thank You (for Talking To Me Africa)”

“Thank You Falettin Me Be Mice Elf”

The music of Sly and the Family Stone dealt with the social issues of the time including racial intolerance and injustice.

When Larry Graham left the Family Stone, he put together a band called Graham Central Station. Larry's outstanding contribution to the genre of funk was the highly syncopated style of plucking the bass strings and thumping them with his thumbs. Today this is in the standard bag of bass techniques. This technique elevated the bass from simply playing support to playing lead and solo lines.

Jimi Hendrix is often thought of as a rock musician. Hendrix thought of himself as a musician. He certainly made his contribution to the sound of funk with Billy Cobham on drums and Billy Cox on bass, the band called A Band of Gypsies roused audiences with its sound. However, Jimi was always reaching for something that could not simply stay in one style or another. Jimi Hendrix was a musician a higher unbounded sound.

Stevie Wonder was introduced to Motown at about age twelve. When he matured and left Motown, he became a premier composer and arranger writing songs for movies as well as mega hits including;

“Living for the City”

“Higher Ground”

“Boogie On Reggae Woman”

“I Just Called to Say I Love You”

One of Stevie's more insightful albums was titled "Songs In the Key of Life" the highly syncopated and pulsating rhythms coming from the rhythm section: electric piano(then the standard was Fender Rhodes), electric bass, electric guitar and drums) The rhythmic effect was amplified even more with the addition of electronic drums and electronic drum effects.

Groups such as Mandrill, the Funkadelics, Parliament, Cameo, Kool and the Gang, the Gap Band and many others packed concert events with energetic and colorful live shows. They were consistently in the top ten with hit after hit.

The group known as "Earth Wind and Fire" used their talents to expand the sound of funk through colorful and intricate arrangements. They also began using lyrics to expand the consciousness of the mind. It was during the era of the 1970's that the phrase "...the brown sound" began to be used by disc jockeys when referring to many White groups of that time who felt the influence of gospel, soul and funk. The Average White Band from Scotland may have been the best at capturing the funky sound of the 1970's.

The single musician from the African American community who may have influenced more rock musicians than any other was Jimi Hendrix. Jimi's life ended in the very early 1970's, but the effect of his fire, showmanship and intricate style of playing the guitar is still evident today. Just as jazz musicians had tried to expand the envelope of their art in the 1940's and 1950's, Jimi Hendrix was trying to expand the envelope of rhythm & blues, funk and rock.

The ladies were also significant icons during the 1960's and 1970's. These include, of course, Aretha Franklin, Dinah Washington, Ruth Brown, Etta James, Gladys Knight, Mary Wells, LaVern Baker, and Patti La belle among the solo artists. Highly influential groups include The Chantels, Martha and the Vandellas, the Shirelles, The Marvalettes and the Supremes.

Some of the quintessential groups of the 1960's and the 1970's were the Impressions, The Temptations, the Isley Brothers, the Johnson Brothers, the Drifters, the Four Tops, the Moonglows, the Flamingos and the Coasters.

At the same time the soul, gospel, and funk artists were mesmerizing audiences across the country, a soft, lyrical tightly arranged style full of modulating chords and floating melodies made its mark. This sound came out of the City of Chicago. The Stylistics and the Delphonics were the premium groups that trumped this style.

The list of superb funk musicians is much too long to be completed in this paper. Here are a few more standouts: Rufus featuring Chaka Kahn, Rick James, Ray Charles, Lakeside, Dazz Band, Cameo, Ohio Players, Confunkshun, The Gap Band, Rose Royce and Slave.

Funky music found its way to Hollywood and into the movies. One of the first movies to use funk was Melvin Van Peebles' "Sweetback." The band providing the music was none other than Earth Wind and Fire in its beginning years. Then there was the mega hit

movie “Shaft” With score by Isaac Hayes and Tom McIntosh. Another mega hit movie was “Super Fly” with the score created by the late Curtis Mayfield.

The score for the movie Black Caesar was written by James Brown and Fred Wesley. Curtis Mayfield and the Impressions provided the score for the movie “Three the Hard Way” and again Isaac Hayes composed scores for two more movies, “Truck Turner” and “Youngblood”

One important aspect of funk is its assertiveness. It expressed realism and bristled with the pride that washed over the African American community. The artists were not timid about lyrics nor their appearance on stage. They were not shy about creating bold new rhythms and arrangements. They were not shy about re-affirming their African roots and paying homage to the African American artists who paid dues so they may enjoy the opportunity for self-expression.

9 “The strongest examples of black music that directly spoke of empowerment and liberation were produced by artists who possessed the greatest degree of independence and control over what they said in their music--James Brown, Stevie Wonder, Curtis Mayfield, George Clinton and the Isley Brothers in particular. It’s no coincidence that these artists were also among the strongest of the funk bands of the early seventies, and their social commentary was driven by the relentless beat. The Isley Brothers..... Fight The Power, Stevie Wonder...to the Politicians “You Haven’t Done Nothing”, Curtis Mayfield.....”Future Shock” and Funkadelic.....”America Eats Its Young.”

This boldness also came with a price. Some of the prime artists were shut out of major airplay for what sometimes amounted to years. However, the power of the music and will of the independent-minded musicians allowed them to persevere. Some rewrote their contracts with record labels while others were finding new labels that were eager to sign them up.

10 “Part of the liberal atmosphere of the major labels toward black artists was a result ofan organization of black radio deejays known as the National Association of Television and Radio Announcers..... during the mid-1960’s, black deejays had played an important role in the civil right movement, announcing marches and rallies

over the air and delivering the *important* news with a certain style that affirmed the essence of the soul music they were playing”

Some of the bands that picked up the mantle of funk from the late 1970's and into the 1980's include Chic, Maze, Brick, K.C. and the Sunshine Band, Brass construction and the B.T. Express, The Brothers Johnson and the re-constituted Bar-Kays. The later funkateers include the late Rick James, Roger Troutman of the band Zapp, Prince, Afrika Bambaataa and The Red Hot Chili Peppers.

Some of the European artists that picked up on the funk are Jeff Beck, David Bowie, Eric Burdon, Humble Pie, The Rolling Stones and the Average White Band.

Funk did not die in the mid 1970s', it lives and grows in the many named and unnamed artists, the fresh and the seasoned and the budding artists that love the rhythms and polyrhythms that dare you to remain motionless while the music is playing.

Rationale:

Students spend a lot of time listening to current artists. With most of them Hip-Hop is their choice. I engaged them in a discussion about the style of music they favored. “ Do you know what sampling is?” I asked. They answered in generic terms, “It's when you use a little bit of someone else's music with your music”

“Good. Do you know whose music is being sampled?” “No”

The rhythms that are most often sampled are from an era of music called funk. If the music is strong enough and rhythmically satisfying enough to be sampled with such frequency, then it should be discussed and explored in order to understand the transition from a style that flourished some thirty years ago to providing introduction and background for today's artists.

Some of today's artists were directly influenced by the funk era as young members of the audience. For example, Prince, who himself is now influencing young audience members, came under the direct influence of James Brown. Still other artists were influenced through listening to “oldies” on the radio or television specials. Some heard the music when members of their household or someone in their neighborhood would play this music.

Interestingly enough, the aspect of the music that impressed them the most was the rhythm. Rhythm is the primary ingredient of hip-hop and rap. The words come at you in cleverly crafted waves. These waves are punctuated by syncopated spaces of silence played against pulsing accents created by spoken volume or group volume. This is the same strategy used by the artists of the funk era.

Does the rhythm of hip-hop defy you to remain still while listening? The rhythm of funk brought forth the same challenge. When the hip-hop artists sample the music and rhythm of the funk era, they come under the direct influence and therefore cannot avoid using these devices while constructing their compositions.

Students learn through the study of civics, social studies and history that there is a logical progression of events that bring us to the present day. They should also understand that the same principle applies when it comes to the music they enjoy today.

Objectives:

- ✘ Students will listen to teacher selected artists to ensure that the content is suitable.
- ✘ Students will begin to analyze and discuss the various aspects of the music and artist.
- ✘ Discussion will include tempo, rhythms, lyrics, dynamics, relevance, instrumentation and the perceived intent of the artist.
- ✘ Students will listen to selected artists from the funk era.
- ✘ Students will analyze and discuss the various aspects of the music and artist.
- ✘ Students will begin drawing comparisons and contrasting and discussing perceived similarities and differences.

Strategies:

Bring to the students' attention that today's music relies heavily on electronic devices and computers to create certain moods and effects. They will then contrast that to music of the funk era when most of the music was produced by live musicians.

Students will observe the size of the funk bands and consider the amount of commitment, cooperation and skill required to produce the music.

Special attention will be focused on vocalists, their level of skill and the rhythm and intensity of their delivery.

Provide videos, when possible, so students can observe the rhythm of the song as well as the rhythm and intensity of the group's choreography.

Engage the students in writing down their observations, ideas and opinions.

Classroom Activities:

Materials needed: stereo system

CD and/or cassette recordings (a list of suggested recordings is in the discography at the end of the curriculum)

Television

DVD/VCR player

Pencils

paper

This curriculum will cover three weeks of classes meeting twice weekly.

The first week:

Day 1:

Bring around the students' interest by playing a selected hip-hop artist, Blackstreet performing the song, "No Diggety". After listening to a sample, ask them to discuss what is appealing about this artist and this style of music.

By way of discussion, Compare this artist to other contemporary artists.

Play and discuss as many examples as time will allow

Day 2:

Review a selected artist. Begin a focused discussion on the rhythm in the selection.

Introduce the song "I Feel Good" by James Brown. Ask how many of the students are familiar with any of his music. Compare and contrast the rhythm of James Brown with the rhythm of the selected hip-hop artist.

Introduce the term "funk" as it applies to music and discuss James Browns' contribution to this style of music.

- a. Funk originally referred to something unpleasant. Just as the word "bad" came to mean something good, funk came to mean something that looked good, felt good and sounded good
- b. The rhythm (syncopation) of funk felt good and sounded good.

The Second Week:

Day 1:

Discuss with the students the new rhythmic concept developed by James Brown and his arrangers Fred Wesley and Pee Wee Ellis.

- a. The rhythm framework of rhythm and blues was anchored by the accent falling on the beats two and four in a four count measure. e.g. 1 2 3 4| 1 2 3 4|
- b. James Brown and his arrangers placed the accent on beats one and three.
e.g. 1 2 3 4 | 1 2 3 4 |

Play "Papa's Got a Brand New Bag" and "The Good Foot" by James Brown and have the students clap the strong or accented beats.

Play other James Brown selections and open for discussion and questions.

Day 2:

Introduce the class to George Clinton.

- a. Drummer
- b. Former studio musician and writer for Motown .

George Clinton developed two well known funk bands, Parliament and Funkadelics.

- a. He employed a former bass player for James Brown, Bootsy Collins.

George became the quintessential funk musician and Parliament became the quintessential funk band

- a. Play “Flashlight” by Parliament CD: The Ultimate Funk
- b. Discuss reactions
- c. Play “Get Up For The Down Stroke” by Parliament CD: Funk Classics of the “70’s
- d. Listen for the accents on beats one and three.
- e. Discuss reactions.

Week Three:

Day 1:

Play and discuss samples from various funk groups as provided in the discography or supplement with other choices.

- a. Touch on:
 1. downbeat vs. upbeat.
 2. the role of the vocalist
 3. the use of horns
 4. the role of the rhythm section (drums, bass, guitar and keyboards)

Day 2:

Students select, by vote, two artists from the funk era and write and their observations and reactions to their selections.

www: Motown.com

Suggested Listening: Rhythm and Blues

Berry Chuck: Chuck Berry

Timeless Treasures

Box 522, Englewood, New Jersey 07631

Brown, James: It's A Man's World
Javelin Distribution Ltd
3 Blackburn Road, London NW6 1RZ

Brown, James: Please Please Please
Creative Sounds Ltd.
Albuquerque, New Mexico

Charles, Ray: Greatest Hits
ABC Paramount
New York

Charles, Ray: A Message From The People
Tangerine Record Corporation
New York

Franklin, Aretha: Lady Soul
Atlantic Record Corporation
New York

Harris, Wynonie: Bloodshot Eyes
Rhino Records, Inc.
10635 Santa Monica Blvd., Los Angeles, Ca.

Jordan, Louis: The Best of Louis Jordan
MCA Records, Inc.
70 Universal City Plaza, Universal City, Ca.

King, Ben E.: The Very Best of Ben E. King
Rhino Entertainment Company
10635 Santa Monica Blvd., Los Angeles, Ca. 90025

Pickett, Wilson: In The Midnight Hour
Rhino Entertainment Company
10635 Santa Monica Blvd., Los Angeles, Ca.

Reeves, Martha and the Vandellas: The Best of Martha Reeves and the Vandellas
Motown Record Company
1755 Broadway, New York, New York

Rhythm and Blues Legends
Time-Life Warner Specialty Products
New York, New York

Studdard, Ruben: Soulful
BMG, J-Records

New York, New York

Stomping at the Savoy/A Four Disc R&B Set From 1944 to 1961

SLG, LLC

429 Santa Monica Blvd

Suite 330, Santa Monica, Ca 90405

The Dells

UMG Recordings

2220 Colorado Avenue, Santa Monica, Ca. 90404

The Very Best of The Drifters

Atlantic Recording Corporation

10635 Santa Monica Blvd., Los Angeles, Ca. 90028

Suggested Listening for Funk

Blackstreet

Interscope Records

10900 Wilshire Blvd. Suite 1230 Los Angeles, Ca. 90024

The Best of Earth Wind and Fire Vol. I

Columbia Records

550 Madison Avenue, New, York, N.Y. 10022

Funk Classics of the '70's

Polygram Group Distribution, Inc.

825 Eighth Avenue, New York, N.Y. 10019

James Brown 40th Anniversary Collection

A&M Records, Inc.

P.O. Box 118, Hollywood, Ca. 90078

Mandrill Fencewalk: the anthology

A&M Records

P.O. Box 118, Hollywood, Ca. 90078

Pure Funk

Polygram Records

825 Eighth Avenue, New York, N.Y. 10019

Soul Hits of the 70's

Sony Music Entertainment

550 Madison Avenue, New York, N.Y. 10022

70's Soul Hits

St. Clair Entertainment Group

5 Independence Way, Princeton, N.J. 08540

Throwback Funk

Compendia Music Group
210 25th Avenue North, Nashville, TN. 37203

Ultimate Funk

UMG Recordings
Santa Monica, Ca. 90404

Wilson Pickett in the Midnight Hour

Rhino Entertainment Compan
10635 Santa Monica Blvd., Los Angelos, Ca. 90025

Suggested Listening for Hip Hop

The Best of Run DMC

The Best of The Sugar Hill Gang

The Best of LL Cool J

The Best of Daddy Kane

Most Def: Umi Says

Holy Hip Hop Vols. 1, 2, 3 and

Notes

1. Marvin Gaye, *CD Marvin Gaye Number 1's* (Universal Music UMG Recordings)
2. Graig Werner, *Change Is Gonna Come* (New York 1999) , pp. 226-227
3. Ricky Vincent, *FUNK: The MUSIC, the PEOPLE, and the RHYTHM of the ONE* (New York 1996), p. xiii
4. *Ibid.*, p. xvii
5. *Ibid.*, p. xviii
6. *Ibid.*, p.4

7. Ricky Vincent, *FUNK: The MUSIC, the PEOPLE, and the RHYTHM of the ONE* (New York 1996), p.13

8. *Ibid.*, p.62

9. *Ibid.*, p154

10. *Ibid.*, p.155

Annotated Bibliography

Blake, Clarence N., Ed. D. and Martin, Donald F., Ph. D.-*Quiz Book On Black America*. Boston: 1976. This book offers facts and quizzes on African American history.

Boyars, Marion-*The Roots of the Blues*. Boston and London: Samuel Charters, 1981. This book gives a detailed chronicle of the development of the blues in America with specific information on the African influence on the blues.

Bunsar, Gene-*The Rhythm and Blues Story*. New York: Julian Messner, 1985. This book gives a thorough background on well known and lesser known blues artists. It includes the lyrics of field hollers, levee hollers and spirituals as evolutionary blues material.

Jones, LeRoi-*The Blues People*. New York: Apollo Editions. This book provides an in depth and thought provoking weaving of music into the African-American experience.

Levine, Lawrence W.-*Black Culture and Black Consciousness*. Oxford London New York: 1977. This looks at clash between two cultures; one dismissive and the other learning to manipulate its way without capitulating

Merlis, Bob and Seay, Davin-*Heart and Soul*. Burlington Vermont: Verve Editions, 2004. This book chronicle the evolution of African American music from the 1930' to the mid 1970's.

Thompson, Dave-*Funk*. San Francisco, Ca: Backbeat Books, 2001. This book looks at four periods of African American music: Pre Funk Classic Funk Disco Funk and The New School. It provides background and recording information on individual and group artists.

Vincent, Rickey-*Funk: The Music, The People, And the Rhythm of the One*. New York: St. Martin's Griffin, 1996. This book weaves the social, philosophical and musical history pf funk in the reciprocal impact of the music and the people who loved it.

Warner, Jay-*On This Day In Black Music History*. Milwaukee, Wi: Hal Leonard, 2005. This book presents over two thousand facts for every day of the year from the 1940's through the year 2000.

Werner, Craig-*Change Is Gonna Come*. New York: Plume, 1999. This book provides social background that accompanied the eras of African American music. It offers, as well, a look at socio-business that impacted their music

[www. Earthwindandfire.com](http://www.Earthwindandfire.com)

[www. Motown.com](http://www.Motown.com)

**The Pittsburgh Public Schools Content Standards
for the
Arts and Humanities**

1. All students describe meanings they find in the various works from the visual and performing arts and literature on the basis of aesthetic understanding of the art form.
2. All students evaluate and respond critically to works from the visual and performing arts and literature of various individuals and cultures, showing that they understand important features of the work.
3. All students relate various works from the visual and performing arts and literature to the historical and cultural context within which they were created.
4. All students produce, perform, or exhibit their work in the visual arts, music, dance, or theater, and describe the meaning their work has for them