



## EUROPE & AFRICA

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European Music	African Music
<ul style="list-style-type: none"><li>❖ Orchestral instruments</li><li>❖ Flexible (rubato) time</li><li>❖ Complex melodies<ul style="list-style-type: none"><li>• Poly and Homophony</li><li>• Scales, chords</li></ul></li><li>❖ Classical forms</li><li>❖ Professional musicians</li></ul>	<ul style="list-style-type: none"><li>❖ Percussion &amp; vocals</li><li>❖ Polyrhythm &amp; syncopation</li><li>❖ Simple melodies<ul style="list-style-type: none"><li>• Monophony</li><li>• Repetition</li></ul></li><li>❖ <b>Call &amp; Response</b></li><li>❖ Music as a social function</li></ul>



*A Look at the Heart of American Music*

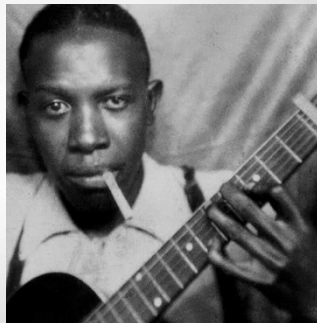
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## THE BLUES



## COUNTRY BLUES

- ❖ Earliest known Blues style
- ❖ Usually 1 man and a guitar
- ❖ Loose form, highly improvised
- ❖ **Robert Johnson (1911 – 1938)**
  - King of “Delta” Blues
  - Famous for ties to the Devil
  - Prominent use of **bottleneck**



## CROSSROAD BLUES

I went to the crossroad, fell down on my knees.

I went to the crossroad, fell down on my knees.

Ask the Lord above, have mercy now.

Save poor Bob if you please.

Mmm, standin' at the crossroads, I tried to flag a ride.

Standin' at the crossroads, I tried to flag a ride.

Ain't nobody seem to know me. Everybody pass me by.

Sun goin' down boy. Dark gon' catch me here.

Whee-hee-hee. Well dark gon' catch me here.

I haven't got no loving sweet woman,

that love and feel my care.

You can run, you can run, tell my friend po' Willie Brown.

You can run, you can run, tell my friend po' Willie Brown.

Lord, that I'm standin' at the crossroads babe.

I believe I'm sinkin' down

## CLASSIC BLUES

- ❖ Professional musicians in bands
- ❖ Structured form
- ❖ **Bessie Smith (1894 – 1937)**
  - “The Empress of the Blues”
  - Heavily recorded, huge influence
- ❖ **WC Handy (1873 – 1958)**
  - Commercialized the blues
  - Wrote “St. Louis Blues” (1914)



## RECKLESS BLUES

<p>When I wasn't nothing but a child When I wasn't nothing but a child All you men tried to drive me wild.</p> <p>Now I am growing old. Now I am growing old. And I've got what it takes to get all you men told.</p>	<p>My Mama says I'm reckless. My Daddy says I'm wild. My Mama says I'm reckless. My Daddy says I'm wild. I ain't good looking but I'm somebody's angel, child.</p> <p>Daddy, Mama wants some loving. Daddy, Mama wants some hugging. Darn it pretty Papa, Mama wants some loving right now. Darn it pretty Papa, Mama wants some loving right now.</p>
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*Minstrelsy, Dance Bands, Brass Bands and Ragtime*

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## 19<sup>TH</sup> CENTURY POP & ART MUSIC

## MINSTRELSY

- ❖ Racially charged Vaudeville
  - Variety shows: comedy, songs, skits
  - “Plantation songs”
- ❖ Blackface performers
  - Whites in burnt cork makeup
  - Blacks joined in after the Civil War
- ❖ Top entertainment form in late 1800s



## DANCE & BRASS BANDS

- ❖ A respected profession
- ❖ Popular at High Society events
  - Much like today's party bands
  - Faddish dances: Cakewalk, Two-Step
- ❖ The musical styles
  - Marches: John Philip Sousa
  - Ragtime: Scott Joplin
  - Small Jazz groups

## RAGTIME

- ❖ March forms made “ragged” by adding syncopation and Caribbean rhythms
- ❖ Rhondo Form: A A B B A C C D D
- ❖ **Scott Joplin (1868 – 1917)**
  - King of Ragtime
  - “The Maple Leaf Rag”, “The Entertainer”

