

Due Tuesday, Nov. 3

1. **Gene Santoro** (2004) “Chess Records” [Ch. 10 of *Highway 61 Revisited*. New York: Oxford University Press.]
2. **Nadine Cohodas** (2000) “2120 South Michigan” [Ch. 10 of *Spinning Blues into Gold*. New York: St. Martin’s Press.]
3. LISTENING LISTS: “Electrified Blues and Chicago Rock” tracks 1, 3, 5-8; “Country and Rockabilly” Choose three from tracks 1-7.

Due Thursday, Nov. 5

1. **Richard Peterson** (1990) “Why 1955? Explaining the Advent of Rock Music.” In *Popular Music*, Vol. 9, No. 1. (Jan., 1990), pp. 97-116.
2. **Johnson, Maria V.** 2007. “Black Women Electric Guitarists and Authenticity in the Blues.” In *Black Women and Music: More Than the Blues*. Chicago: University of Illinois.
3. LISTENING LISTS: “Boogie Woogie and Jump Blues Influences” tracks 1-7.

The Dream of the Harlem Renaissance

- Beginnings: Philosopher Alain Locke (1886-1954), sociologist Charles S. Johnson (1893-1956)
- Called black intellectuals to come to Harlem for "high culture as opposed to the common man, which they hoped to mine for novels, plays and symphonies" (Huggins 1971)
- (1930) "Blues"-based music was at first considered a **problem** to escape. Locke wanted "classical" black culture -- "*based on Negro folklore, but risen above it.*"
- (1935) Locke: Ellington's 1931 *Creole Rhapsody* = "the first real jazz *composition*"; pioneering jazz as "art music."

Langston Hughes

"Let the blare of Negro jazz bands and the bellowing voice of Bessie Smith singing Blues penetrate the closed ears of the colored near-intellectuals until they listen and perhaps understand...We younger Negro artists who create now intend to express our dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too. The tom-tom cries and tom-tom laughs. If colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves."

SWING and the "BIG BAND ERA": popularization

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- 1938 -- Benny Goodman in Carnegie Hall
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- 1942 -- Glenn Miller (age 38) joins the army
 - Played for ca. 800,000 U.S. and European servicemen abroad
 - influenced radio airplay and record sales

Glenn Miller's "Chatanooga Choo Choo": the first 'gold record'



- Miller's music consisted of a distinctive *arranging* style:
 - Tight and polished
 - Very little improvisation.
 - More repetitive than Ellington or Basie
 - Charming, catchy riffs and melodies
- With "Chatanooga Choo Choo," RCA established the tradition of giving golden records after 1 million sales.

African American Musicians: World War II

- The great black bandleaders and singers of the 1930s continued to record and perform successfully during America's wartime economic boom
- Record companies, however, transformed their approach to "race music" from up-and-coming stars
- WWII limits on the use of shellac for record production meant that even wealthy companies had to cut down on annual releases. The "race records" category made the bulk of this sacrifice.
- While Frank Sinatra, Glenn Miller, and Gene Autry ushered in a new era of extravagant popular music, the younger black stars of blues and jazz often felt left out of the victory party.

Harlem: A Dream Deferred

Langston Hughes (1902-1967)

What happens to a dream deferred?

Does it dry up
like a raisin in the sun
Or fester like a sore—

And then run?
Does it stink like rotten meat?
Or crust and sugar over—

Like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?