

AAAS 288 and MUSIC 288
5 hours

Dr. William T. McDaniel
Hughes Hall 314 292-4657
mcdaniel.2@osu.edu

Bebop to Doowop to Hiphop: The Rhythm and Blues Tradition

Course Description

The term *Rhythm and Blues*, simply abbreviated *R & B*, is used here to refer to the various derivatives of the blues from the 1940s to the present time including the musical styles commonly referred to as soul music, funk, Motown, urban contemporary, Philly Sound, Memphis Sound, Harlem Sound, Rock & Roll, Doowop, Disco, New Jack Swing, rap and hiphop. *Rhythm and Blues*, the general term for African American popular music since World War II, melded earlier styles of black music, especially blues, jazz, boogie-woogie, gospel music, and harmony singing. *R & B* launched the two most powerful and influential musical/cultural forces of the last half of the twentieth century, namely Rock & Roll and Rap music, the driving engine of hiphop culture. In so doing, *R & B* transformed American culture and has shaped much of the popular culture musical practices in the modern world.

This course will provide a survey of the various music styles that make up the genre of *Rhythm and Blues*. Beginning with big band swing, bebop jazz, social dancing, solo and small group singing of the 1940s, this course will progress chronologically through the 1950s, 1960s and on through the beginning of the 21st century. The course will examine major styles of black social music including early *R & B*, doowop, soul music, Motown, and rap. Emphasis will be placed on a stylistic analysis of the major performers, composers and arrangers, and their practices. Much attention will be given to the social and cultural context (including African retentive practices, economic, race and gender issues) that nurtured the development of *R & B* in the postwar environment of the 1940s through the hiphop culture of the 1990s and beyond. Films, demonstrations, recordings, videos and live performances will supplement the lectures.

This course is designed for anyone interested in the African American music/cultural experience or the tradition of American popular music and culture from the 1940s. No

formal knowledge of music theory or previous background in music is required. This course satisfies GEC requirements for Category 5: Arts and Humanities Part B. Analysis of Texts and Works of Arts in the Visual and Performing Arts.

Required Textbook and CDs

Because it is nearly impossible to cover the depth and breadth of this course in any single text, the required textbook for the course is **The Rhythm and Blues Tradition Reader** and **4CD Packet** available from Zip Publishing.

Evaluation

The final grade will be computed in the following manner:

1. One Live Performance Review and One CD Review (maximum 2 pages each)	10%
2. One article summary and critique (3 to 5 pages)	10%
3. Listening Exam I	15%
4. Listening Exam II	15%
5. Midterm Exam	25%
6. Final Exam	<u>25%</u>
	100%

Grading Scale

94 – 100	A
89 – 93	A- / B+
84 – 88	B
79 – 83	B- / C+
74 – 78	C
69 – 73	C-
61 – 68	D
60-	E

UNIVERSITY POLICIES

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all

instances of alleged academic misconduct to the committee (Faculty Rule 33356-5-487). (http://studentaffairs.osu.edu_for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Ave.; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Weekly Schedule of Topics

I. Post-World War II Musical Confluences

Early synthesis of blues, swing, jazz, gospel, and dancing

Foundation of the blues and the continuation of Race Records

Dancing and Big Band Swing

Decline of the big band; Advent of Bebop radicalism and modernism

Gospel quartet singing: Golden Gate Quartet

Relationships between sacred and secular black musics

Assigned Listening

Readings

Starr, Larry and Christopher Waterman. "St. Louis Blues: Race Records in Hillbilly Music" in American Popular Music: From Minstrelsy to MTV, 86-120.

Starr and Waterman. "In the Mood: The Swing Era, 1935-1945" in American Popular Music, 121-151.

Blumenthal, Bob. "The Birth of Modern Jazz"(BEBOP) in Jazz: The First Century, 88-92.

II. Early Rhythm and Blues

Louis Jordan---singing, dancing, improvising

Jump Blues: Joe Liggins, Amos Milburn, Wynonie Harris, Roy Brown, Big Joe Turner

Big Mama Thornton's "You Ain't Nuthin' But A Hounddog"

Jackie Brenston's "Rocket 88"

Earl Bostic

Assigned Listening

Readings

Garofalo, Reebee. "Good Rockin' Tonight: The Rise of Rhythm and Blues" in Rockin' Out: Popular Music in the USA, 65-92.

Starr and Waterman. "Choo Choo Ch' Boogie: The Postwar Era, 1946-1954" in American Popular Music in the USA, 152-190.

III. From Rhythm and Blues to Rock and Roll to R & B in the 1950s

Early *Rock and Roll*: white version of black *R & B*

Chuck Berry: Biggest influence and model for white *Rock and Roll* artists from Elvis Presley to Bill Haley

Boogie Woogie: influence of piano blues

Little Richard---self-proclaimed inventor of *Rock and Roll*

Cover Records

The Coasters, The Drifters, Lavern Baker, Ruth Brown

Assigned Listening

Readings

Garofalo, Reebee. "Crossing Cultures: The Eruption of Rock'n'Roll" in Rockin' Out, 93-120.

Chapple, Steve and Reebee Garofalo. "Black Roots White Fruits: Racism in the Music Industry" in Rock'n'Roll Is Here To Pay, 231-248.

Larson, Thomas E. "The Black Roots of Rock and Roll" in History of Rock and Roll, 7-13.

IV. DooWop

Rooted in the gospel quartet/quintet stylings of the 1940s and 1950s

Vocal precursors: The Ink Spots and Mills Brothers

Street Corner Harmony in the 1950s and 1960s

"Why do Fools Fall in Love?"

The Clovers, Orioles, Ravens, Penguins, Five Satins, El Dorados, The Flamingos, Moonglows, Frankie Lymon and the Teenagers, Little Anthony and the Imperials, Dell Vikings, Chantels, The Platters

Assigned Listening

Readings

Garofalo, Reebee. "Doowop: The Intersection of Gospel, Jazz, and Pop" in Rockin' Out, 121-130.

Shaw, Arnold. "Doo Wop and Group R & B" in Black Popular Music in America, 182-187.

V. **Motown**

Berry Gordy Jr. and the most influential black-owned record company in history

Crossover appeal that placed black artists on white radio

Motown Sound: singing, dancing, and the Big Show

Motown team: songwriters, music arrangers, choreographer, and performers

Hit Factory: "My Girl," "Stop! In the Name of Love," "I Heard It Through the Grapevine," "The Way You Do the Things You Do," "What's Going On"

The greatest single roster of artists of any record company

Solo artists: Mary Wells, Marvin Gaye, Stevie Wonder, Lionel Richie

Groups: The Supremes, The Temptations, Jackson 5, Smokey Robinson and the Miracles, Gladys Knight and the Pips, Marvelettes, Four Tops, et.al.

Assigned Listening

Readings

Garofalo, Reebee. "The Civil Rights Movement and Popular Music and Political Culture: The Sixties" in Rockin'Out, 183-199.

Starr and Waterman. "Berry Gordy and Motown" in American Popular Music, 239-244.

Smith, Suzanne E. "The Many Meanings of the Motown sound" in Dancing In the Street: Motown and the Cultural Politics of Detroit, 161-172.

VI. **Soul Music: the secularization of black gospel style**

The influence of the black church

Synthesis of blues, jazz and gospel; singing with strong messages and convictions

Musical centers of Memphis (Stax), New York (Atlantic), Philadelphia, Chicago, Los Angeles

"I Got A Woman" and "For Your Precious Love"

Early performers: Ray Charles, Sam Cooke, Jackie Wilson

Aretha Franklin: Queen of Soul

Other artists: Curtis Mayfield & the Impressions, Gene Chandler, Major Lance, Otis Redding, Sam & Dave, Wilson Pickett, Carla Thomas, Ben E. King, Maxine Brown, Chuck Jackson, Percy Sledge, Solomon Burke, Jerry Butler, the O'Jays, Spinners, Harold Melvin & the Blue Notes, The Stylistics, Al Green, et. al.

1970s Soul and Disco: Barry White, Donna Summer, KC & the Sunshine Band

1980s: Michael Jackson, Janet Jackson, Whitney Houston, George Michael, Gloria Estefan

1990s: Mariah Carey, Boyz to Men, Aaliyah, Toni Braxton, TLC, D'Angelo, Lauryn

Hill, Erykah Badu, Macy Gray

Assigned Listening

Readings

Guralnick, Peter. "Prologue to Soul: Sam Cooke, Ray Charles and the Business of Music" in Sweet Soul Music, 21-25.

Guralnick, Peter. "Stax" The Golden Years" in Sweet Soul Music, 152-176.

Starr and Waterman. "Ray Charles and Soul Music" in American Popular Music, 267-270.

Starr and Waterman. "Aretha Franklin" in American Popular Music, 274-277.

VII. Funk: the "deadliest" and most soulful secular expression

James Brown: The Godfather of Soul

The J.B.'s, Maceo "Take Me to the Bridge" Parker, Bohannon

George Clinton & the Mothership: Parliament-Funkadelic, Bootsy Collins

1970s Funk: War, Isaac Hayes, Isley Brothers, Tower of Power, Graham Central Station, the Ohio Players, Earth Wind & Fire, Kool & the Gang

1980s: Rick James, Cameo, The Gap Band, The Commodores

Jazz-Funk: Herbie Hancock, Donald Byrd, Freddie Hubbard, Lonnie Smith

Assigned Listening

Readings

Vincent, Rickey. "Introduction to Funk: The Bomb" in Funk: The Music, The People, and The Rhythm of One, 3-46.

Vincent, Rickey. "The Godfather: Soul Power" in Funk, 72-88.

Vincent, Rickey. "Do You Wanna Get Funky With Me?" in Funk, 216-230.

Vincent, Rickey. "Funk in the 1980s: Super Freaks" in Funk, 267-285.

VIII. The Beginnings of Hip-hop Culture

Hip-hop: A cultural form that attempts to negotiate the experiences of marginalization, brutally truncated opportunity, and oppression within the cultural imperatives of African American and Caribbean history, identity and community (Tricia Rose)

Graffiti Art, Breakdancing, Rap Music

RAP MUSIC: the driving engine of Hip-hop

Rappers; "There's A Message In Our Music"

Rap music as an extension of the R& B tradition

The Art of the DJ and Turntabling

Rap Music as a different kind of "Race Record"

Old School Rap: Sugarhill Gang, Run-DMC, DJ Jazz Jeff & The Fresh Prince,

LL Cool J, Salt N Pepa, Public Enemy
Pop Rap: Foxy Brown, Coolio, Da brat, Queen Latifah, Kriss Kross, Naughty By Nature, Ludacris, Will Smith, Lil' Kim, Tone-Loc, Eminem, Public Enemy

Assigned Listening

Readings

Dyson, Michael Eric. "The Culture of Hip Hop" in That's the Joint: The Hip-Hop Studies Reader, 61-68.

Neal, Mark Anthony. "The Message: Rap, Politics, and Resistance" in That's the Joint, 307-310.

Lusane, Clarence. "Rap, Race and Politics" in That's the Joint, 351-362.

Forman, Murray. "Looking for the Perfect Beat: Hiphop Aesthetics and Technologies of Production in That's the Joint, 389-392.

IX. Expansion of Rap Music and Hiphop Culture in the 1980s and 1990s

New School Rap: Arrested Development, Boogie Down Productions, Busta Rhymes, De La Soul, Missy "Misdemeanor" Elliot, Fabolous, Gang Starr, Guru, Jay-Z, Outkast, 3rd Bass, A Tribe Called Quest, Wu-Tang Clan

Globalization: The Exportation of Black Music

Hiphop Movies: Above the Rim, Breakin', Bulworth, Exit Wounds, Flashdance, Juice, Menace to Society, Gang Related, New Jack City, Rage, Prince Among Thieves, Wildstyle

Hiphop Television: The Fresh prince of Bel-Air, Homeboys in Outer Space, In the House, Living Single, Moesha

Hiphop magazines: FELON, Murder Dog, Rap Sheet, The Source, Vibe

Hiphop record companies: Aftermath, BMG, Cash Money, Coroner, Detonator, Hoo-Bangin', No Limit, Death Row Records, Bad Boy, Roc-A-Fella, Profile

Hiphop fashion: Phat Farm (Russel Simmons), Roc-a-Wear (Jay Z), Apple Bottoms (Nelly), Sean John (Puff Daddy), G-Unit clothing (50 Cent)

Def Comedy Jam and Def Poetry

Hiphop Moguls: Puff Daddy, Russell Simmons, Jay-Z, 50 Cent, Master P

Assigned Listening

Readings

Kitwana, Bakari. "The Challenge of Rap Music from Cultural Movement to Political Power" in That 's the Joint, 341-350.

Blair, M.Elizabeth. "Commercialization of the Rap Music Youth Subculture" in That's the Joint, 497-504.

Hazzard-Donald, Katrina. "Dance in Hiphop Culture" in That's the Joint, 505-516.

X. Rap Music's Growth: Controversies and Challenges

Two Live Crew: Issues of Morality and First Amendment Rights

Gangsta Rap: Bone Thugs-n-Harmony, C-Murder, Dr. Dre, 50 Cent, Ice Cube

Ja Rule, Junior M.A.F.I.A., Mobb Dep, Mystikal, N.W.A., Nate Dogg

Notorious B.I.G., Snoop Dogg, Lil'Bow Wow, Trick Daddy

Tupac Shakur

East Coast vs West Coast

Mainstream acceptance of hiphop

Chris Rock Show

Hiphop gospel and hiphop jazz

Assigned Listening

Readings

Watts, Erick. "'An Exploration of Spectacular Consumption: Gangsta Rap As Cultural Commodity" in That's the Joint, 593-610.

Alvarez, Gabriel. "Gangsta Rap in the '90s" in The Vibe History of Hip Hop, 285-287.

Johnson, Martin. "Cop Killer and Sister Souljah: Hip Hop Under Fire" in The Vibe History of Hip Hop, 288-296.