

Chapter One: General Introduction

1.1. Introduction:

Music is the art of arranging sounds of voices and instruments in a pattern. From this definition we can define that African-American music is a term given to a range of music, that were influenced by the Africans who were taken as slaves to the New World during 16th century. Because they were cut off from their original culture, they united themselves by music in a way that transcended barriers of language and customs. Later, African-American music has been highly influential across socio-economic and racial groupings internationally.

In the late of 19th century the black music was known by song *Plantation*. After that, a new style appeared known as *The Piano Rage*, and the famous figure of that style was Scott Joplin. In addition to piano rage, there was another style named *The Vocal Blues* and the bandleader W.C.Handy was the first to present the blues with his Memphis Blues (1912) and St Louis Blues (1914).

African-American music came to be more heard after the civil war because of artists like Morris Hill and Jack Delaney who helped revolutionize post-war African-American music in the central-east of USA. By the end of 19th century, African-Americans music became a part of mainstream American culture.

During the 20th century the black music developed into new styles called: blues, jazz, gospel, Rhythm and Blues(R&B), rock ... etc. In that period black music was classed as “race music” because all black music styles were dealing with race topics and also known as music of accompaniment because it was born in sorrow, injustice, exploitation, inhuman conditions.

The most played style is Jazz, and its lyrics represent a major expression of folk poetry. The blacks created that kind of music to free themselves from rigidity of standard dance or marching bands or other forms of commercial music, which they found repetitive and unchallenging to play. Jazz has become a popular music throughout much of modern world.

The Jazz music was called New Orleans (a city in North-central France) where that kind of Jazz showed up then it was diffused in Chicago and New York but now it is called Dixieland or hot Jazz or modern Jazz, to be more commercially successful swing music. The rise of Jazz style shows the rise of some swing bandleaders like: Duke Ellington, Count Basie, Benny Goodman...etc.

Jazz music is a combination of several kinds of music which are: blues, tango, African and Indian music. One of the most popular songs in that style is: Gershwin's "The Man I Love"; it is a standard example with its A-A-B-A typology.

Black music expresses the Black-American society: believes, values, traditions, politics, problems, culture and it adopted also for the marches of civil rights movement. And we can say also that black music humanized black people whose were considered subhuman, in addition, it played great role in touching the white's emotions and changing their society. "We changed everything! We changed the style of dance; we created new sounds, new styles, and new way to dress... Everything! Country music is the white version of the Blues. Rock and Roll comes from our music. People forget that Jimmie Hendricks was a Blues player that just changed his sound and look. Without James Brown, Sly and Family Stone and the Motown Family there would be no Madonna, no Celine Dion, no Techno, and no disco. African-Americans brought this to the World" (Diallo). The African-

American music did not stay only in United States but it went beyond the American frontiers.

1.2. Research Problem:

Black America is an essential minority within the American society. In spite of being unwilling immigrants, black people came to America with their customs and traditions. Everything melted within the American melting pot as far as language and culture. But the most astonishing phenomenon which did not melt is the Black American Music. It did not vanish or melt within the American big vacuum but it played a big role to develop the American Music, and contributed to forge the American character and culture, it even went beyond. This is why we are interested in the investigation of the issue. The most basic research questions that I want to ask about the problem are:

- 1) To what extent is the black music influential on the American societies?
- 2) What are the contributory factors which brought the American Black Music beyond the American frontiers?

1.3. Hypotheses :

1. The black American music played a great role in developing the American culture and even beyond.
2. Black American music developed into universal music.
3. Black- American music is the best illustration of the American success.

1.4. Purpose of the Research:

This study helps us to investigate and understand the roots of African-American music; the real purposes of black African-American figures in the development of the American society. In essence, the contribution of African-American musicians is significant to the American values in terms of: self-reliance, individualism etc, and it goes even beyond. As a result, the Afro-American music became a universal trend for the various essential messages it conveys throughout the different lyrics.

1.5. Significance of the study:

The black American music has not only great impact on the American society, but on the whole world of music. In the light of this study, we will be able to discover the extent to which the Afro-American music affect the American society, and explore the different domains that are linked to the black American music.

1.6. Scope of the research:

Throughout this research, we intend to examine how the black American music affects the American society and the steps of its development as well. In addition, this research will shed light on the figures that contributed to extend the black music beyond the American frontiers.

1.7. Methodology:

The present research project deals with facts and events that took place in the past. Accordingly, it is necessary to have a look at these events and state them with chronological order. In other words, we shall deal with the history of the black music from the nineteenth century and on. That is to say, this research will explore how the black music appeared in America for the first time, and how it went beyond the American frontiers and became a universal music. Consequently, the appropriate method that we should use is the *historical* method which suits the type of the theme of our research.

Chapter two: The History of Afro-American Music

2.1. Introduction:

Black music was a music created only for Blacks by the Africans who were taken to the New World as slaves, and because they had different languages and customs, they thought in a way that would help them to unite themselves and the result was the Music.

In the beginning and in their continent, Black people used music only for the sake of worship, but later and when they were taken to USA, they developed their music and became using it not only for religious reason but also for the social one.

Black music was created and used before 19th century, but it became famous and more popular among both Blacks and Whites from the beginning of 19th century till nowadays with various and modern topics, styles and instruments. It even went beyond the U.S boundary and becomes a universal music.

2.2. The Stages of Black Music Development:

2.2.1.19th century:

The impact of African-Americans on music field began in the 19th century with the coming of travelling Black singers. These singers were using an instrument in their songs called *Banjo*, and it became a popular instrument and its rhythms were incorporated into popular songs by Stephen Foster and other songwriters.

In 1830's, the Second Great Awakening; it is a Christian revival movement during the early 19th century in the United States, led to the rise of the old Christian believes and Pietism (was a movement within a major branch of western Christianity, lasting from the late 17th to the mid 18th century and later, it proved to be influential throughout Protestantism) especially between African-Americans. African-Americans began performing a variety of Christian music; these songs were coded messages to destroy the slavery issue.

After the Civil War, Black music became more popular because of the contribution of *Fisk University Jubilee Singers* and artists like Morris Hill and Jack Delany.

By the end of 19th century, Black music became a very important part of mainstream American culture.

2.2.2. Early 20th century (1900's-1930):

In early 20th century, African-Americans produced the first American theater by musicals that devoted on Broadway in 1898 with *A Trip to Coontwon* (coontown is a town inhabited entirely by African Americans, sometimes known as niggertown or little Africa) by Bob Col and Billy Johnson. In 1901, the first known recording of Black musicians was that of Bert Williams and George Walker.

Theodore Drury, the founder of Drury Opera Company, played a great role helping Blacks emerge in the opera field. Although the members of the orchestra were Whites, Drury used Black singers in leading roles. These opportunities with Drury company marked the first Black participation in the Opera domain. There was

also another opera named Scott Joplin's Opera, which was unique as Black Jazz-folk, its first performance was in 1911.

The early part of the 20th century saw a rise in popularity of the *Blues* and *Jazz* styles. During this period, Black music classed as "race music". Billboard started collecting the different Black music hits in 1942 with the "Harlem Hit Parade" which was changed in 1945 to "Race Records", then "Rhythm and Blues Records" in 1949.

African-American music was not accepted by most of White audience, this reality led to create a genre like Swing music, it is a music style based on Jazz roles but more developed than it.

After they have made lot of concerts, African-Americans excluded from major symphony orchestras. Black musicians did not give up, they entered music conservatories that had been founded in 1860's, and some include the Oberlin School of Music, National Conservatory of Music and the New England Conservatory. At the turn of 20th century, Blacks formed their own orchestras in different cities such as: Chicago, New Orleans and Philadelphia. These Black orchestras began their regular performance in early 20th century and the first incorporated of Black orchestra was established in Philadelphia.

In 1910's, some Black music schools like: Music School Settlement for Colored and the Martin-Smith School of Music were founded in New York.

The School Settlement for Colored became an important sponsor for Cluf Club orchestra in New York, this Orchestra attracted both Black and White audience especially in Carengie Hall Concert during 1912-1915 that was written by Black composers: Harry T. Buleigh, Will Marison Cook and organized by James Reese

Europ and William H. Tyers in which they used traditional African instruments like: banjo, mandolins...etc.

In 1921, Broadway knew the return of Black music. After few years, a concert of Black music including Jazz, spirituals and the symphonic music of W. C. Handy's orchestra and Jubilee Singers were performed at Carnegie Hall.

The first symphony by Black composer was William Grant Still's "Afro-American Symphony" by the New York Philharmonic. And the second symphony that written by Black composer was "Negro Folk Symphony" by William Dawson and performed by the Philadelphia orchestra in 1934 (review by the composer Uncle Dave Lewis).

2.2.3. Mid 20th century (1940's-1960's):

By the 1940's, African-American songs were covered most of America and took the top charts, while the original Black musicians found success only among their African-American audience. In 1955, Thurman Ruth convinced a gospel group to sing in the Apollo Theater, with such success, he could arrange gospel caravans that traveled around the country, playing in the same place where R&B singers had populated. Meanwhile, Jazz performers began to develop Jazz and pushed it away from danceable popular music for more arrangements, improvisation and technically challenging forms and the final result was in the Bebop of Charlie Parker, Dizzy Gillespie, in addition to modal Jazz of Miles Davis and the free Jazz of Ornette Coleman and John Coltrane.

During the 1940's and the 1950's, African-Americans developed R&B to Rock and Roll in which it gave a backbeat with its prominent exponents like Louis Jordan and Wynonie Harris. However, it was performed by White musicians such as: Bill Haley and the very famous figure of that style Elvis Presley, they were playing a guitar based on the mixture of Black rock and roll with country music called Rockabilly. Rock and Roll music became very attractive and associated with White people, and it gave a high level of commercial success to some Black people like: Chuck Berry and Bo Diddly.

The late of 1950, saw the development of hard blues in both USA and UK, and the form of American gospel music changed to become Soul music with pioneers like: Jackie Wilson and Sam Cooke. In 1959, Berry Gordy founded Motown Records, the first record that its primary aim was collecting all the successful Black achievements. Its early repertoire included "The Marbles", "Martha and the Vandellas", "Marvin Gaye and the Temptation"...etc.

In UK, British Blues became an interesting phenomenon, returning to USA as British Invasion, a group of bands led by The Beatles and the Rolling Stones who performed Blues and R&B with using both traditional and modern aspects.

The British Invasion pushed away Black bands from the charts, except small number of groups including "The Mamas and the Papas" and some of Motown artists. Soul music, however, was still popular among Blacks because of the high development forms such as: Funk in which it developed through the innovations of James Brown.

By the end of the decade, Blacks became a part of heavy metal trends, particularly Jimi Hendrix, the first innovator on the electric guitar. In the late 1960's

and early 1970's, the album-oriented soul was more popular among Blacks in which it revolutionized the African –American music with intelligent and analyzed lyrics. The best remembered work in this field was Marvin Graye's "What's Going on"

2.2.4. The 1970's:

1970 was a period characterized by one of greatest decade of Black bands concerning melodic music, and also saw the continued success of album-oriented soul, while musicians like: Smoky Robinson helped in turn it to Quiet Storm music.

Black musicians achieved generally little success, but some African-American artists including The Jackson five, Roberta Falk, and Stevie Wonder...and others found their loyal audience. White listeners were preferred all kinds of rock style such as: country rock, soft rock, glam rock.... By the late of 1970, another style showed up, it was the Hip Hop, that kind of music would become a multicultural movement in young Black America led by Kurtis Blow and Run-DMC.

2.2.5. The 1980's:

This decade characterized by the success of the pop singer Michael Jackson with his albums "Off the Wall", "Bad", "thriller", transforming popular music and uniting all races, ages and genders, and would eventually lead a revolution controlled by the success of solo artists including Prince, Lionel Richie, Whitney Houston and Janet Jackson. In the later half of the decade, the two groups Run-DMC and Beastie Boys were created a new style in which they mixed the two styles Rap and Rock together.

Hip Hop style became popular in America until the late of 1990's when it became popular in the whole world.

The band's music contained lyrics that attacked the racism of America. A decade later, some of Black artists would start playing rock again such as: Lenny Kravitz, Body Count and Ben Harper.

2.2.6. The 1990's and 2000's:

This period characterized by the popular African-American genres such as: Hip Hop, Rap and R&B.

One of the most popular rapper of that time was 2PAC in which he had huge success in 1995 with his famous album "Me Against the World". After his death in 1996, many of Hip Hop artists and big part of Black community were influenced by his politically-charged lyrics. The album of "Life After Death" became one of the best selling rap albums. 2PAC had special way in his songs and his great interesting lyrics helped in influencing and inspiring many of future singers. In that time, 2PAC was considered as the most talented and influential singer in the Hip Hop history.

By the first decade of the 21st century, R&B began to emphasis on solo artists of Pop style, and the most prominent examples are Usher and Beyoncé.

The Hip Hop and R&B culture which originated in New York City, it reflects the fact that they are famous in urban areas among Blacks and general population especially young audience.

2.3. Musical Imagination in African America:

From the beginning of the coming of Black faces to the New World, music was noticed as an exceptional thing about the Africans in America. By this music the Black slaves challenged the cruel behaviors of the slave owners and their presumption and showed that they were unmistakably human.

The slave owner Samuel Davies convicted that Africans have an ear for music and that because he heard the Africans sings their religious songs and he liked it so much as he said: “Sometimes, when I have awaked about two or three o’clock in the morning, a torrent of sacred harmony poured into my chamber, and carried my mind away to Heaven.”

The exceptional place for music in African American culture as one of few activities in which African Americans considered superior to non-African Americans, is one of many reasons for the great symbolic power of music in African American culture. In addition, the musical gifts of African Americans considered being instinct rather than the result of imagination, intellect, practice and discipline. The music could be loved and enjoyable, but it still considered that it has no importance.

The context of slavery makes plain three themes that emphasize to musical imagination in African American culture. First theme, musical imagination in African American minds has always been linked to freedom. Second one, freedom and musical imagination have historically been connected to spirituality and religious songs. The third theme is that African American music, both vocal and instrumental, has often heard as a political critic of mainstream American society, especially its racism. And this considered as the main theme in the 20th century

African American music till this days. All African American styles (Jazz, Blues, Rhythm and Blues, Gospel, Hip Hop) became symbols of protest and resistance, and their artists interacted with the political and social struggles against racism throughout the century. African American musicians found themselves involving in the political field through the participation in the Civil Rights movement. The imaginations of African American musicians in this period were consequently both musical and social.

African American music has been global from the beginning of slave trade, but it began to be noticed internationally only in the late of 19th century when the technical changes of the Industrial Revolution created the possibility of facilitating the transportation and also the advent of recording technology helped to make African American music known in the whole world.

English audience, including Queen Victoria, heard the most original and distinctive American music which was the sound of spirituals. International audience taking African American genres as the official sound American music.

2.4. Conclusion:

Music dominates every fact of our lives, what we hear everyday derived from an African American base. African American music became an important part in the American culture by passing through many and different stages and ways to become popular in America and also in the whole world. Afro-American music did not have or known only by one style, but by so many of them such as: Gospel, Jazz, Rhythm and Blues, Rap, Rock and Roll...etc and each style has its own and special figures who made these styles popular.

Chapter three:

The Different Black Music Styles and Famous Figures of Each Kind

3.1. Introduction:

One of the most important elements in the Afro-American culture is Music. Music is considered as a way of talking and even a language, by this language Afro-Americans could speak about their culture, history, feelings, joy and sorrow ..., they even use it to resist the issue of slavery.

Afro-American music has passed many stages. It began in the Black church as religious music called Gospel, then, and when the Black faces came to the new world, the Afro-American music started to be different and modern and known not only in America but also in the whole world.

The Afro-American music started with Gospel songs then it developed to many other styles such as: Plantation music, in which was used by the slaves in their labor, the next styles called Jazz music which played a great role in making the Black music known outside USA, and also the Blues, the Hip Hop, Rhythm and Blues(R&B) and also Rock and Roll, all these developed styles helped the Black music to reach the whole world and influence both Black and White people and the most influential style is the Rap music especially on the youth, that style characterized by the violent speech and most of its songs are specialized on the daily life of young people and their problems and also about the social problems of people and also political critics. The music styles and themes did not consider only the concerts and big events but it had another stage performance that called theater.

The music domain did not give services only to people when expressing themselves and their problems and the politic field but also it had a great place in the economic field because music considers as a commercial product too.

3.2. The Different Black Music Styles and their social impact:

3.2.1. Plantation Music:

Plantation music also known by “Work Songs”, it was created by slaves in the United States who were working in the farms and that kind of music characterized by the organization of sounds and by the way of singing in which it incorporated the “call and response” style, where the lead singer calls out a phrase and the other singers call back a response. African-Americans were used plantation music while doing hard labor.

Work Songs music was not used only in farms, but also in prisons, in this case the main subjects are: escape, women..., and the quality reflected the Mississippi style and true African traits.

In or out of prison, African-Americans created work songs for specific purposes like telling someone every step for laying tracks on a railroad job, not like the Europeans who used to sing in their leisure time not to guide or instruct someone in the way to work. In the United States, a significant body of these songs possessed long unrhymed litanies coupled with group responses. Many of work songs included poetic imaged without attribution that often formed the second half of the song.

This call and response helped the chorus in making a variation in the lead melody, then singing in response in a way that could be described as a magic method. This approach produced many and varied melodic themes than the regular improvised call-fixed-response approach. In that kind of music there was no specific figure because all slaves who were working in farms used to sing this music.

3.2.2. Gospel Music:

3.2.2.1. The Negro Spiritual: From Cotton Field to Concert Hall:

Negro spirituals are songs created by the Africans who were taken to the United States to be sold. This stolen race was cut off from their families, languages and cultures but their masters could not take away their music (Jones 2).

Over the years, these slaves adopted their masters' religion "Christianity", and they re-shaped it into a deeply personal way that served their need to express and describe their situation of being slave. Their songs, which were to become known as spirituals, reflected the slaves need to express their new faith.

The work songs were also used by slaves to communicate especially in the case of freedom and escaping without the attention of their masters. Spirituals were created and passed orally from person to another. There is record of approximately 6000 spirituals or sorrow songs includes: " Nobody Knows the Trouble I've Seen", "Every Time I Feel the Spirit", "He's Got the Whole World in His Hand"...

With the Emancipation Proclamation in 1863 and the end of the American Civil War, most of slaves distanced themselves from the music because of their captivity. The spiritual songs seemed to be less important, but this situation did not take a long time because spirituals were given new birth when a group of students from newly founded Fisk University of Nashville, Tennessee, began to tour in an effort to collect money for the financially strapped school. The Fisk Jubilee singers did not carry spirituals only to parts of the United States but also to the most of the World, that success encouraged other Black colleges to form touring groups.

In 1892, Antonin Dvorak visited the United States, and became the director of the conservatory of music to encourage Americans to develop their own national

music. Antonin invited the composer Harry T. Burleigh and learned with him the spirituals and later commented that, "...inspiration for truly national music might be derived from the Negro melodies or Indian chants. I was led to take this view partly by the fact that the so-called plantation songs are indeed the most striking and appealing melodies that have yet been found on this side of the water, but largely by the observation that this seems to be recognized, though often unconsciously, by most Americans... The most potent as well as beautiful among them, according to my estimation, are certain of the so-called plantation melodies and slave songs, all of which are distinguished by unusual and subtle harmonies, the like of which I have found in no other songs but those of old Scotland and Ireland"(Jones 4).

In 1916, Burleigh published the song "Deep River"; it was considered the first work of its kind to be written in art song form specifically for performance by a trained singer. Deep River and other spiritual songs became more popular with concert performers and recording artists, both Black and White.

Musicians like Roland Hayes and Marian Anderson made spiritual songs a part of their repertoires. Paul Roberson is classed to be the first to give a solo vocal concert of all Negro spirituals and work songs in 1925 at the Greenwich Village Theater, New York. Over the years, composers have published numerous songs of Negro spirituals especially for performance on the concert stage, and all these works due to singers like: Leontyne Price, Jessye Norman, Kathleen Battle, and Simon Estes.

Composers also set spirituals for chorus and organized choral groups on college campuses. Hall Johnson started the Hall Johnson Negro choir in 1995 because he wanted "to show how the American Negro slaves in 250 years of constant practice, self-developed under pressure but equipped with their natural

sense of rhythm and drama (plus their new religion)-created, propagated and illuminated an art form which was, and still is, unique in the world of music” (Jones 4). His success led to the born of many other choral composers like: Robert Nathaniel Datt, Roland Carter, Ander Thomas and others who used the spiritual for musical source material.

Over the years, the spiritual has given birth to a number of other Afro-American styles including Blues, Jazz and Gospel. Spiritual songs played great role in encouraging the spirits of the protesters during the Civil Rights Era of the 1950’s and 1960’s, in which these songs were as strength to those who were demonstrating against laws and policies that kept Afro-Americans from having equal rights.

3.2.2.2. Gospel Music: “Good News” in the City:

The Gospel music of Afro-Americans had its beginnings after the Civil War. Many new free slaves began to have new life far from the urban setting of the Southern plantation and moved North and West because of the opportunities for better education and employment.

From a religious viewpoint, the free men took two very distinct paths. Some formed churches with established White religious groups and worshiped using formal, structured religions. These religious groups rejected the original form of Negro spiritual because it reminded them of their former conditions and also it did not fit their new formed aesthetic. They chose to sing *hymns* (songs of praise to God) by Dr. Isaac Watt, John Wesley and Richard Allen, though the people who were used to attend the church still sang hymns with a favor that coded at their African roots.

Predominantly in the South, the second path led poorer, less well-educated African Americans to form their own holiness churches. During the 20th century, hymns began to appear that combined the call and response and improvisation of African American music with the formal structure of the White hymn. These gospel hymns showed the desires of Afro-Americans who wanted songs in which they could use them to express their belief in the “Good News”. The best known composer of gospel hymns was Charles A. Tindly, he was a Methodist minister who wrote such hymns “I’ll Overcome Someday” and “Here Am I, Send Me”.

Unlike the creators of the spiritual, Tindly and his contemporaries copyrighted and published their music in collections such as “Gospel Pearls” and “Songs of Paradise”. They also promoted their works in concerts and events like The National Baptist Convention, and for the first time, churches allowed the use of instruments like the piano and drums.

In the early decade of 20th century, Chicago became the center of gospel music because of the massive migration of Southern African Americans to the North and they carried their music with them, and also because the arrival of Thomas A. Dorsey, called “The Father of Gospel Music”, who had successful career in which he moved from church to another presenting gospel music, and gradually convincing ministers that this Spititual Songs was suitable for their service. Dorsey composed over 400 songs in his career, including his most famous song “Precious Lord, Take My Hand”.

By the 1950’s, gospel music had another additional changes. In the beginning the choir included females, “To me gospel means religion or church but my father in law changed my mind. When going to church with him I saw a big band and big choir. People were singing and I forgot that I was in church. I was surprised; I saw

ladies in a trance like in my village but they called it shouting. This reminded me of the Mania Secret Society where only women go into a trance when praising God” (Diallo). But now the choirs included male singers with variety of percussion instruments. Some famous gospel performers include Clara Ward, The Five Blind Boys of Mississippi and others recorded steadily to meet the growing demand for gospel music over the radio. Gospel music grew in prominence other cities especially Philadelphia, Detroit and New York. This spread of gospel music was because of performers like: Clara Ward, Della Reese and Sister Rosetta Tharp, in which they took their music outside the usual church venues.

Edwin Hawkins closed out the decade with his release of “Oh Happy Day”, which was a combination between the elements of gospel music and those of Rhythm and Blues, by this combination and these new changes in gospel music, Hawkins brought a new generation of listeners to gospel music.

3.2.2.3. So, What Is the Gospel Truth?:

The musicologist Eileen Southern compared the Negro spiritual and gospel music as following:

Spiritual Music	Gospel Music
<p>1-Texts are group-oriented and tend to tell stories about Biblical events and figures.</p> <p>2-Spiritual is sung a capella (vocal singing that involves no instrumental accompaniment).</p>	<p>1-Texts are subjective. The poems generally center on a single theme, which is stressed through the repetition of phrases. The subjects are wide ranging.</p> <p>2-The song accompanied with instruments.</p>

<p>3-It typically consists of one strain repeated again and again.</p> <p>4-Spiritual uses “bent tones” (notes obtained with a particular guitar technique called bending) only occasionally.</p>	<p>3-It has characteristic rhythmic intensity because of the use of instruments.</p> <p>4-It uses strophic forms, with verses and refrains, and like white gospel, its songs tend to be sixteen or thirty-two measures in length.</p> <p>5-Gospel melody is related to Blues.</p>
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Despite these considerable differences, however, the most significant similarity that still exists. Both spirituals and gospel music address the need of people to express their faith in a dynamic and musical way. A tormented soul sought and found relief in a risen Savior.

3.2.3. The Blues Style:

Despite the final ending of slavery, African-Americans still remained in poverty and considered as a second class citizenship during the late 1800’s and early 1900’s. Because of this suffering, an African-American style showed up known by *Blues*. The “work songs” that sang by slaves on the plantations opened the way for blues music. The subjects of the blues music were not far from those that sung by suffering slaves in which the blues subjects known by its brutality honest depiction of everyday life include: poverty, drinking, labor...Blues music continues the gospel way of singing which is call and response, and its singers usually possess powerful voices in order to express the pain of life. The very popular singers of blues music include B. B. King, Bessie Smith and Ma Rainey.

Records and radio afforded blues musicians a much broader bad names than otherwise possible and established a pattern followed by all subsequent folk-rooted American music. Jazz improvisation, gospel vocalizing, R&B and rock-and-roll, deejay mixing and poetry slams have followed the blues model of starting as homegrown crafts and becoming extremely popular commercial forms.

Like any kind of music, the goal of the blues is to interact with the audience so that everyone can be involved and take part in the party, which means that there is no specific singer, anyone can take the microphone and start singing. This goes far beyond commercial pop music and has its influence in theater, religious music, and film and TV themes.

The values of early blues artists had influenced the pop music stars including Elvis Presley, Little Richard, The Beatles, The Rolling Stones and others. They have approaches devised by the earliest practitioners of the blues as a way of attracting different audiences in different situations and at different times.

It should be no surprise that the blues music became a universal music. There are blues bands in Scandinavia, Japan, Australia...etc. The thing that can recognized about the blues was that the blues arose from the struggles of people trying to find themselves and perhaps make their chances in America and this is the American story, told wherever Americans and their culture go.

3.2.4. The Jazz Style:

Jazz known as a musical style created mainly by African Americans in early 20th century that mixed elements drawn from African music with the popular and art traditions of the west.

The jazz music form developed on the heels of the blues. Unlike the blues, jazz music was meant to be danced too. Jazz reached the top of its popularity during a period known as “Roaring 20’s”, and it did not include lyrics or utilized call-and-response, jazz music replaced all that by instruments like: saxophone, trumpet, piano and drums. Jazz music was developed during a time when African-Americans were trying to be accepted by mainstream American culture than connecting with their African heritage. As a result, jazz music was more closely linked to European music in style than to African music.

Musicians played jazz music to free themselves from standard styles. From the half of 20th century, jazz was the dominant form of popular dance music in the United States. Jazz music seemed to be music in which musicians played it as a way to free themselves from the rigidity of standard dance or marching bands or other forms of commercial or popular music, which they found repetitive and unchallenging to play.

Jazz music was originated from place called New Orleans that’s why it was known as New Orleans not jazz, but after, that name changed and became Dixieland or modern jazz than it changed to be called Swing music for more commercial success. Some bandleaders became well known celebrities during jazz’s glory days like: Duke Ellington, Count Basie, The Dorsey Brothers, Artie Shaw and score of others.

Jazz music did not concern only bands, but also it produced during 1930’s soloists including trumpeters: Louis Armstrong, Harry James and Roy Eldridge. And saxophonists include Coleman Hawkins, Sidney Bachet and Lester Young, in addition to pianists Art Tatum and Fats Waller, and the drummer Gene Krupa.

It is clear that jazz style was created by the lower classes like immigrants and African Americans, but this fact did not affect the rise of jazz, because jazz music professionalized and standardized itself fairly quickly, becoming highly sophisticated show and stage music within a half-dozen years of its initial arrival on sound recording in 1917. By 1924, an example of symphonic jazz was sponsoring by the bandleader Paul Whiteman and that jazz concert was featured the premiere of George Gershwin's "Rhapsody in Blue".

Indeed, while jazz was a form of music where the ability of exceptional soloists was one of the major features of the music, after World War II, jazz became musical form much more self-consciously consumed with the idea of "Good Moral" for its own sake, so that this music would not be mistaken by the public.

Jazz style was not played only by blacks but it also influenced the whites and they used to play that kind o music too, and also the audience for this music is mostly whites.

Jazz music was not just music; jazz was a cultural movement, particularly influencing the young in dress, language and attitude. Jazz style was hated by bourgeoisie class because of its association with drugs and the musical establishment of the day, in other hand, it inspired visual artists and writers in which they considered its sense of spontaneity, its conflict and its anti-bourgeois attitude as aspects of modernism. Jazz deeply influenced film makers and used extensively in "film noir" and crime movies, and in psychological dramas.

Because of its roots, New Orleans, Chicago, New York ..., jazz has always been an urban music, but its history did not deal only with the urbanization of America itself but particularly with the urbanization of African Americans, dating

from their movement from the South starting around the beginning of World War I when job opportunities in industry opened up for them.

The jazz style did not influence only the other style singers but it putted its hands on the literature domain especially after the World War II. Many consider Ralph Ellison's novel "Invisible Man" a winner of the National Book Award, to be one of the most successful jazz novels ever written. That success was because of that Ralph knew very well the music especially the jazz, and he could feel and understand it well.

After the success of Ralph's novel, many other novels were written, but this time they dealt directly with the lives of jazz musicians include "Night Song" by John A. Williams in which it based on the life of saxophonist Charlie Parker. After the death of Charlie Parker, the poet Ted Joans spent his entire career writing poems about jazz, and his famous jazz poem is "Jazz Is My Religion", and there are many other literary works that inspired by the jazz and being well known in the literature field.

3.2.5. Rap and Hip Hop Style:

The Civil Rights Movement led to the arisen of another African American music style known as Rap music. Rap music came out of African derived oral traditions of storytelling, its rhythms and phrases from older recorded music, creating a kind of college form.

James McBride describes the reaction of those used to older schools of music as rap became dominant, "I realize to my horror that rap music seemingly without melody, sensibility, instruments, verse or harmony, music with no beginning, end, or

middle, music that does not even seem to be music, rules the world.” The rap music grew and spread rapidly.

“Rappers Delight”, an extended party song by the Sugar Hill Gang, brought rap music to a wider audience in 1979. In 1982, rap music started dealing with political themes that brought by Grandmaster Flash and the Furious Five. Around this time, rap music became known by another term “Hip Hop” that term refers to the larger culture.

Hip Hop music and like the other styles were created and developed out of a need for young African Americans to express themselves and the world around them.

Unlike the previous styles, hip hop places a heavy emphasis on both rhyming lyrics and beats. That kind of music is used to be similar to the blues style in which they share mostly the same form of storytelling used to reveal the harsh and cruel realities, hopes and dreams of everyday life. It also looks like jazz music in its more upbeat tempo and emphasis on dancing.

By the 1990’s, a new trend became dominant “gangsta rap” which soon gained a huge commercial following among white suburban youth. Much rap has been marked by violence and characterized by the special large clothes and special way of speaking and behaving.

“It’s been said that African American culture is the most marketable pathology in the world.”(Nelson10). While the defenders of gangsta rap consider it as representing the social environment of African American underclass.

Yet, the rap music continues to develop with new branches, for example in the appearance of a different southern style. George explains the continuing demand of

the music and culture, “The truth is that hip hop has reflected our society’s woes so evocatively that it has grown from minority expression to mainstream appreciation.” Like the past music, from jazz to rock and roll, rap has appealed to teenage feelings of isolation in mainstream society. It joins a group of African American styles that fall, but reappear and grow, often at the most unexpected times.

3.2.6. Rhythm and Blues music:

Rhythm and blues is an African American music that emerged after the World War II. It consisted of a loose group of styles derived from black musical traditions, characterized by energetic rhythms.

To distinguish one from the other in many cases proves purely arbitrary. Rhythm and blues comes from the inside soul of a person and expresses love, poverty and problems. The R&B songs tend to be simple with short easily understood phrases.

The R&B songs came from early “race music” or “race records” catalogue in which it was designed just for African American music and audience. In the time of these “race records”, African Americans not only served as the creators but also as the consumers of the products.

The term “race records” proved offensive to many readers. By 1949, the trade papers put the “race records” under the categories of jazz and blues.

Rhythm and Blues became big business in its own right, encouraged by disc jockeys like Symphony Sid in New York who played jazz, R&B and occasionally spirituals.

With the new publicity, the establishment lost control because airwaves allow for the music to receive a wider and multi-racial rather than segregated audience.

Many of the African American artists, like Joe Turner, Rattle and Roll, came directly from the “race records” catalogue but to the sorrow of most African American community.

When entering white American society, rhythm and blues with contributions from country and gospel music, developed into Rock and Roll, as Muddy Waters said in his song, “The blues had a baby, and they called it rock and roll.”

3.2.7. Rock and Roll music:

Rock and Roll is a genre of popular music that originated and evolved in the United States during the late 1940's and early 1950's, primarily from a combination of African American blues, jazz and gospel.

The emergence of rock and roll music in the mid 1950's brought many changes to American popular music.

The term “rock and roll” was first used for commercial purposes by disc jockey Alen Freed when he discovered that numbers of young whites were listening and requesting the rhythm and blues records that he played on his night time program.

Freed promoted concert tours featuring black artists, playing to young, racially mixed audience.

The rock and roll records that bought by kids in 1950's proved a way of asserting their generational identity. The most popular rock and roll figures were: Chuck Berry, Bo Diddley, and Elvis Presley....

The rise of rock and roll in the mid 1950's transformed the landscape of American popular music, further transforming the teenager into both a marketing concept and cultural image. Unlike the 50's rock and roll now characterized by its special way of singing in which all the singers of that style look like they are angry and singing with a kind of screaming with the help of the development instruments, and the major rock and roll instrument is the electric guitar.

3.3. Black Music and Theatre:

After the Civil War, African American performers began to appear on the American stage in great numbers. In the 1870's, Sam Lucas and Dan Louis, they were performers and composers in which they appeared in touring minstrel troupes composed of African American performers. Lucas was the first African American actor to play Uncle Tom in *Uncle's Tom Cabin*.

In the late of 1870's, composer and performer James A. Bland appeared with several minstrel troupes, and composed songs still widely known today include Carry Me Back to Old Virginia and In the Evening by the Moonlight.

During (1865-1910) the black performers were composed and performed a numerous and successful works include *A trip to Coontown*; it called a landmark musical show in the history of black theatre, in addition to *The Origin of the Cakewalk*, *In Dahomey* ...and other successful shows and performance.

3.4. Music: The Business:

The music business shapes both the production of popular music and the means by which it is transmitted to the consumer.

The rise of radio, recording and movies as the primary means to make the music popular added many complexities to music development. Today, not only the singer who will produce and present the music to the audience, but there are many hands that help to organize the music and make it perfect in order to gain more audience as a result of much money from selling the music albums. Until now, in mainstream pop music, the composer and lyricist are still important, they write songs and search for the right performer, then, it becomes the role of the arranger who decides which instruments to use in this song.

Because the music business is so important to record companies; they used to search each time for new talents. The most important person in that success is the engineer who works to make the right balance between the voice and the instruments in order to have a good record and good album.

The emergence of rock-and-roll in the 1950's led to many changes in technology, popular taste and the emergence of an increasingly influential youth culture. The overall vitality of the American economy after World War II helped in pushing the entertainment industry's profits to new levels, in addition to the increase of album sales after the war.

After the Great Depression, many of the small companies specialized in rhythm and blues music, country and western recording, which had begun to attract a national mass audience.

In the domain of music business, the relationship between the *majors*-large record companies with lots of capital and power-and the *indies*-small independent labels operating in marginal markets-has been an important factor in the development of American popular music. In most cases, the majors played a traditional role, seeking to guarantee profits by producing unsurprising music for a large middle class audience. Unlike the majors, the Indies, govern by entrepreneurs, always look for new talents, and feed new styles into the musical mainstream. Because of these small companies, the blues, rhythm and blues, rock and roll, rap and soul music became popular and known in the whole world.

Today, the relationship between the majors and the Indies has been extended over the globe and control at least 75 percent of the world's legal trade in commercially recorded music.

This consolidation will not be the end of the story. With the rise of technology (MP3, Internet etc), the music will continue to develop and listeners will continue to seek out and enjoy their favorite styles.

3.5. Conclusion:

African American music has been an amazing cultural achievement, combining African and European culture. Throughout its history, the music has rewarded its creators, but has rewarded those who borrowed it from it and translated it to mainstream society, at least from a financial point of view. By the time, rap came to the front and the era of only white performers become famous was over, and the African Americans who created the music were recognized in the mainstream media and society. As late as 2003, a music researcher explained: “the music is shared freely between races and cultures and is the great equalizer. But the music business is still separate and unequal.”

From a cultural point of view, this statement is true because African American music has greatly enriched not just America but global society.

African American music was invented by one of the most marginalized groups in a country and became a global super power in which the feeling of freedom was its inspiration.

Chapter Four:

The Impact of Black Music on the American Society

4.1. Introduction:

During the slavery period, the American community believed that slaves and all black faces do not have any right in this life and they considered them as subhuman, but this idea changed after the emergence of the music styles (gospel, jazz, blues, rap...) in which the African Americans used them as weapon to protest and claimed for their rights and freedom, by this way the American mainstream changed his mind and started to consider African Americans, somehow, an American citizens that have equal rights like whites and whites themselves started to change their attitude and their way of clothing according to the African styles.

4.2. Black Music and Social Change in America:

During and after slavery, black Americans clearly demonstrated their tendency for improvisation in the songs they sang and played.

African American music knew many and different kinds (jazz, blues, R&B etc), and in each case the white Americans were greatly influenced by the black music.

For the first time, music was not only a tool for expression, but it was also a way to organize and inspire listeners to think differently and take action. People in United States, particularly the youth, had showed a variety of favorable responses to these kinds of music, and because of these genres, American society was changed radically and in fixed way.

Because of a huge number of white people were influenced by African American music, Elvis Presley was the first white American who appeared on television singing many songs that were originally performed by blacks, and by this way he helped in making the African American music spread beyond the American frontiers, in addition to Little Richard.

And yet, despite the contributions of the previous performers, social change in America for the African Americans, in terms of racial differences, really moved rapidly forward with the rise in popularity of a Detroit record label called Motown, in which it used to sale African American records.

The African American music of 50's and 60's helped in changing the way of thinking that was prevalent in America. Through the unique African American art (music, dance) the African Americans reached their goals which are humanizing the blacks and having the same rights as the white people in addition to that, the African

American music touched whites emotionally and socially. Because of that African Americans consider their unique music as an important part of their culture, they worked to develop it and make it more influential and considered as it is the core of the American culture because most elements of the American culture were changed according to the African American culture and became slandered.

4.3. Conclusion:

Before the coming of black faces to the New World, America was had its special traditions and its special way of life. But the coming of African Americans changed that unconsciously.

African Americans were considered subhuman, so, they had chosen music as a way to express themselves and their way of life. After they created many and different genres of music they succeeded to obtain their goal and make the American views change, but they did not change only the American thoughts but also the way of life (the way of clothing, behaving etc). The influence of African Americans did not stop till now days in which each year we notice another and new attitudes, new styles of clothing, and new hair cut styles, and that means that not only the American society who was influenced by African Americans but also the other world societies

General conclusion

The African culture and traditions consider the music as an important element in their life. They used music in their daily life as a way of communication and also as a way of worship by using it in churches and used it also to transmit stories from generation to another.

During the 19th century, the Africans were taken to the New World as slaves; as a result, they took their culture with them including the music. In their life in the United States they faced many struggles and the cruel life with the white society. So, they thought in a way that can help them to go out from this situation, and the result was the music. According to them, the music was the only way that can use to express their situation and their right in freedom and to be equal with whites and have the same rights.

Through the years, the African American music developed from plantation to gospel and jazz, blues, R&B until rap and hip hop music. All these genres used to protest and claiming for rights and expressing feelings and situations.

The jazz style is considered as the mother of the other styles because its elements are the base of the other styles development, and because of it, the African American music knew a big success in the American society and abroad, and also because of some another factors that helped in making the African American music a universal music like: Elvis Presley, the first white man who influenced by the black music and sang it, the record companies that helped in selling the black singers albums and make advertisement for them, in addition to the developed technology (internet, MP3, modern instrument etc), and also there are some political factors like the Civil Rights Movement.

The African American music characterized from the other styles by sharing some coming elements such as:

1. Message: all styles of African American music are rooted from the oral traditions of the African slaves who were brought to America. This music was used and still to story the history and important messages, and to ease suffering. It is easy to see how many jazz and R&B songs are meant to ease suffering. And today's rap and hip hop music tells the story of urban life and modern struggles.
2. Rhythm: most African American music styles have strong rhythm to carry melodies and present a unique sound. Rap is possibly the style of African American music that relies most of strong beats, in addition, the other styles have their specific rhythm by using several kinds of drums like the use of electric guitar in rock and roll style.
3. Outside influence: all African American music is rooted from African music styles. However, various different types of other cultural influences like the European culture to create styles that are uniquely African American.

African Americans created their music to express themselves and for claiming for their freedom and rights, but they did not know that their music and their culture will influence the American society in its culture, language, habits and the way of thinking and also the way of clothing and behaving.

The influence of African American music did not stop in the American society, but it became a universal influence because even our societies were influenced and changed like the American one.

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