

Popular Music: The Transition from Soul to Hip-Hop

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INTRODUCTION

“Music is given to us as specifically to make order of things, to move from an anarchic, individualistic state to a regulated, perfectly conscious one, which alone insures vitality and durability” (Stravinsky as stated in *Harper Book of Quotations* 316). The above statement is a description of art, music, and some styles of jazz. However, in applying it to the popular music of our students today, I sometimes think twice, because the sounds or noises referred to as music are questionable to me and the older generations. With this in mind, my curriculum unit is entitled, “Popular Music: The Musical Transition from Soul to Hip-Hop.”

Demographic Profile

Dowling Middle School of Fine Arts is located in Houston, Texas. The grades levels at Dowling are sixth through eighth. It is an inner city Title I school located on the south side of Houston and is a part of the Houston Independent School.

The enrollment of Dowling Middle School is eighteen hundred and eighty students. The student population is composed of the following classifications. The Regular Ed students comprise 64%. Magnet, AP or Pre-AP, Gifted and Talented students total 13%. Bilingual and ESL students total 1%. The Career and Technology students total 2% of the population. The Special Ed students total 11%. The ethnicity distributions are African American, 47%; Asian, 1%; Hispanic, 51%; White American, 2%.

At Dowling Middle School, I am a Magnet or Gifted and Talented Piano and Strings instructor. My student enrollment for 2006 to 2007 was one hundred and eight students. My class schedule consisted of two beginning piano classes (no previous background/limited experience), one intermediate piano (second year), advanced piano (third year), beginning strings and guitar (no previous background/limited experience). Each class meets on alternating days. My students are placed in my program either by an interview (for students without previous experience) or by an audition (limited experience) during their fifth grade year. My students remain in my program for three years. At the time of the audition or the interview, a contract is signed by both the students and the parents acknowledging that they will remain in the piano or strings program for three years as well as meet the performance criterions.

In my piano lab, there are a total of twenty student model digital pianos and two instructor’s models. Furthermore, in the fall of 2007, I plan to add more technology equipment, such as computers and recording equipment, so that my students will be exposed to a mini recording/production studio. The expense of this equipment is funded by grants.

OBJECTIVES

The objectives of my curriculum unit are aligned with the objectives from the Texas Essentials Knowledge and Skills in Social Studies and Music for grade 8 (Texas Education Agency Curriculum Codes). My students will examine geographical or regional locations with regard to stylistic developments of music using maps. They will examine the similarities and differences

between cultural idioms that are implemented in varying styles. They will investigate the relationships that existed between organizational structures of music and cultural borrowing. Last, my students will examine the historical development of varying styles and the contrasting differences between Latinos and African Americans. My students will analyze the ways in which societal issues impacted creative expression, and they will identify examples of both cultures as well as performers. They will determine stylistic similarities and differences of structure and instrumentations.

Music TEKS 8.3 and 8.4 To study the structural organization of musical compositions through the analysis of form, style, melody, harmony, rhythm, tempo, texture, dynamics, compositional techniques as well as terms and definitions related to all aspects with regard to developing musical ideas.

The music objectives from Project Clarifying Learning to Enhance Achievement Results (Project CLEAR), established by the Houston Independent School District, are listed below and in the appendix. Students will develop a perspective on how music from the past and present express and reflect traditions and cultural issues of any society within a given time and place.

MUSI.CH.MS. 2.a. - Determine stylistic similarities and differences of composers.

MUSI.CH.MS. 2.b. - Determine stylistic similarities and differences of compositions.

MUSI.CH.MS. 2.c. - Increase knowledge of musical works and the composers who related them including time and place in which they were created.

MUSI.PA.MS. 4.a. - Develop music literacy by decoding music symbols and utilizing music notation.

RATIONALE

My rationale for developing this unit is that music is the reflection of social implications, spiritual and economic differences, and the blend and depiction of diverse cultures. In my opinion, through the study of culture, music will function as that secret ingredient that provides just the right seasoning to flavor the recipes of genres. Another reason for developing this curriculum unit is to cultivate an awareness of how the musical structure of hip-hop parallels some forms of jazz as well as make the study of history, social studies, and geography more relevant to the students with regard to American music. Therefore, it is important to innovatively correlate music with the academic subjects as much as possible in order to build on the wholeness of the students' perspectives and their connections to the culture in which they live. This unit is important to my students for many reasons. First, the transition from soul to hip-hop and rap reflects unrest and upheaval in musical thought. My perception of this viewpoint parallels with the headlines in the newspaper, televised news broadcasts, and the increasing numbers of juvenile crimes. Second, the music of the hip-hop and rap culture reflects diversity; cultural idioms; and wide ranges of expressions, instrumentations, and usage of polyrhythmic structures. Third, the changes and combinations in the fields of music technology, music industry, and business have impacted the composers, performers, and audiences with regard to discriminating and indiscriminating taste. More importantly, through the study of popular music and its culture, a person will gain insights into the thoughts, issues, and actions of today's youth. This is especially true because all music reflects some part of culture through rhythmic structures, tempi, textures, tonalities, timbres, or dynamics and chord structures. In addition, through the examination or the investigation of popular music as well as some of the cultural issues, such as graffiti art, gangs, peer pressure, drugs, and other problems related to the hip-hop culture, a person will gain knowledge to orchestrate or create solutions for solving some of the societal problems with our youth and develop or create methods for preventing the same issues or problems in the future.

My unit background information will be divided into the following eras. The first era to be investigated is jazz-rock, which is sometimes referred to as fusion. The next era of popular music to be investigated is early rock. The third era to be investigated is “Motown and Soul” to “Funk.” The third era to be examined is hip-hop and rap. The artistic genres surveyed within the unit will be the following: Music of the African and Latino performers. The discourse of study within this unit will impact my students in the following ways. First, it will enable them to develop an understanding of the structural organizations of musical compositions. The structural analysis will be investigated through the examination of musical forms and genres. In addition, the students will correlate the differences between the jazz-rock or fusion, early rock, Motown and soul, funk, hip-hop and rap. The students will analyze melodic structures and thematic treatment of compositional ornamentations and other devices utilized to implement idiomatic cultural influences. The compositional ornamentations include altered pitches, slurs, ties, modes and scales of jazz-rock, fusion, and soul. Third, the students will analyze the rhythmic structure in order to classify them as symmetrical and asymmetrical and to compare them with complexities cultivated through cultures of the African and Latino influences. Fourth, the students will analyze harmony and texture including the use of bitonality and polytonality, clusters, dissonances, and to the changes of keys or modulations from jazz-rock, fusion, soul and funk. Finally, the students will analyze the performance media and tonal color with regards to instrumentations.

This unit of study will enhance the students’ learning through an interdisciplinary correlation of mathematics, music, social studies, and history. Through the study of part-writing and the analysis of secondary dominants, the students will learn to apply the numeric figures to represent progressions, alterations, and inversions which are featured in jazz and soul music. In addition, the students will correlate the impact of the socio-cultural influences of American history to the new compositional styles and techniques.

PEDAGOGICAL STRATEGIES

The teaching strategies used to develop my curriculum unit reflect the following principles for implementing the Texas Essential Knowledge and Skills from the state’s curriculum guidelines in order to evoke critical thinking as well as the inquiry approach for research. The pedagogical strategies to be implemented in the development of my unit are the meditative, generative, directive, and collaborative strategies. First, the meditative strategy will be implemented by encouraging the students to utilize research skills for investigating the history of composers and performers from jazz-rock to hip-hop or rap eras of music. In other words, this strategy will be used in the analysis of the compositional forms, styles, and structural devices of differences between each era of music. Second, the generative strategy will be implemented by encouraging the students to develop insights into the innovative processes of each composer studied. In addition, students will analyze transpositions, characteristics of cultural idioms, modes, tonalities, and other compositional techniques utilized in each era. Third, the directive strategy will be implemented by me, the instructor. I will utilize this strategy in introducing the unit and in giving explanations of background information such as socio-cultural influences, vocabulary list, written exercises, and explanation of procedures for assignments and projects. Fourth, the collaborative strategy will be implemented by assigning group projects and discussion groups.

Through the implementation of the above strategies in the development of my unit, my students will gain personal enhancements through the appreciation of artistic interpretations. Moreover, my students will acquire new approaches for synthesizing and evaluating knowledge relating to the relevancy between jazz to the transition of popular music of today. More importantly, my students will develop aesthetical and philosophical appreciation of listening to different forms and styles of music and help them to cultivate an interest in other forms and styles of music.

LEARNING OUTCOMES

Upon the completion of this unit the students will be enlightened through the assignments plus be enriched by learning the connections between jazz-rock and rap music. After studying this unit, my students will have developed an understanding of the influence of culture on musical practices. They will have developed an understanding of structural organization of musical compositions as a form of self expression. My students will be able to correlate distinctions between melodic development and rhythmic structures and other devices utilized to implement idiomatic cultural influences. Moreover, my students will develop an appreciation for experiencing new styles and forms of cultural traditions through music. My students will have learned that music is a reflection of social implications, spiritual and economic differences, and the artful blend of diverse cultures. Finally, this unit will enable my students to develop an understanding and tolerance for racial diversity because, “Art is not an end in itself, but a means of addressing humanity” (Modest Mussorgsky as stated in *Harper’s Book of Quotations* 48).

UNIT BACKGROUND

“Music is art of thinking with sounds” (Jules Combarieu as stated in *Websters Book of Quotations* 312). When researching the origins of jazz fusion (jazz-rock), the “trumpeter, Miles Davis was one of the most innovative musicians” (Kerman and Tomlinson 408), contributing to this genre and one of the instrumentalists responsible for this transition in jazz history.

These musical trends of jazz began to change after the Bebop Era. Following this era many new styles or genres emerged. During the 1960s, new music organizational elements evolved, resulting in music becoming more complex as well as sophisticated. The reasons for these changes were because composers and performers sought to “reach out for vernacular roots in American music” (Kerman and Tomlinson 409). These vernacular roots gave birth to a new emerging genre known as jazz fusion or jazz-rock. Many music scholars and musicians considered this genre to be “a phenomenon” (Shipton 851).

My discourse in the next section will trace the origins of jazz-rock to rock, Motown and soul, rap, and hip-hop. In addition, the musical structure and elements will be examined for each style.

Historical Background of Musical Genres

“Every movement in popular music seems to bring with it its preferred elixir” (Shipton 460). An example of this concept can be linked to the fusion jazz style. Fusion jazz style is characterized by the use of rock elements that incorporate electronic instruments and rock rhythms with a pulsating or driving beat. Fusion resulted from a movement to depict “vernacular roots in American music” (Kerman and Tomlinson 409). This musical style came into existence in the mid 1960s. Its development progressed rapidly during the 1970s.

Characteristics of Fusion Jazz Style

Fusion jazz, at the beginning of its development, avoided the conventional use of the rhythm section. Through the initiation of an isorhythmic percussion section which avoided the traditional meter, it replaced it with an ostinato rhythmic pattern by the bass guitar. Another characteristic of fusion is the “abandoning of the loose interaction of jazz rhythm playing for the taut, tightly controlled, on-the-beat sounds of rock” (Shipton 851). An example of this technique is used in a composition of Miles Davis entitled *Bitches Brew*.

Other characteristics of fusion or jazz rock included linking jazz idioms with techniques of classical music attributes. This style of fusion is known as smooth jazz. Examples of musical works implementing some of these concepts are *Watermelon Man* by Herbie Hancock and *Ebony Rhapsody* by Duke Ellington.

Fusion Performers and Musicians

Fusion performers and musicians are divided into two categories. They are keyboardists and instrumentalists. Among the most significant instrumentalist is Miles Davis. The keyboard performers are Chick Corea and Herbie Hancock. In the section below, the biographical information and contributions are discussed.

Miles Davis

Miles Davis was born in Alton, Illinois, in 1926. Although he was born in Illinois, he grew up in East St. Louis, Missouri. His father was an affluent dentist. He studied the trumpet with a local music teacher. While learning rudiments for playing the trumpet, his teacher introduced him to music theory as well as jazz trumpeters and their compositions. As a result, Davis began to perform with local groups as a teenager. During this time, he met Billy Eckstine, Charlie Parker, and Dizzy Gillespie.

Davis attended college at Juilliard Music Conservatory in New York. While studying music in New York, he began to perform with Charlie Parker, Coleman Hawkins, Benny Carter, and Eddie Davis. In 1945, he recorded with Charlie Parker. In 1949, he decided to launch out on his own. The group he formed was a nine piece ensemble. This ensemble recorded two albums. The album entitled, *Birth of the Cool*. This album was responsible for establishing a new style of called cool jazz.

In 1955, Davis performed in the New Port Jazz festival. His group during this time was a five piece unit. Members of this group included John Coltrane and Cannonball Adderly. This performance was the catalyst for a recording contract with Columbia Records. In 1959, he recorded *Kind of Blue* album. *Kind of Blue* album established the concepts of fresh improvisation through the usage of modes. This technique resulted in the “improvisation based on harmonic content as well as the returned jazz improvisation to being based on melodies” (Barkley 139).

In 1960, Miles Davis established another new style of jazz. This style was called fusion. During this time, members of his band included Wayne Shorter, Herbie Hancock, and Wayne Carter. Eventually, Herbie Hancock and Wayne Carter were replaced by Chick Corea and Dave Holland. The albums entitled, *Filles de Kilamanjara*, *In a Silent Way*, *Bitches Brew*, and *Miles Ahead* are examples of the implementation of this style.

Miles Davis continued to search for new ways to incorporate styles into jazz. In 1970, he added a “Brazilian and Indian percussionist and an Indian classical musicians to his groups” (Barkley 139). In the 1980s, he began to experiment and add rock styles to his music. As a

result, he developed a new movement in jazz. “This movement was an integration of jazz elements of jazz with elements of rhythm-and-blues and rock music” (Barkley 140). Miles Davis died in 1991.

Contributions Made to Music

Miles Davis played a significant role in the history of modern jazz. His role was “pivotal because he was trumpeter and bandleader that was deeply involved in recording and promoting several styles before they became widespread trends” (Gridley 214). The most significant contributions he made include the following:

- 1) Establishing a tangible style for trumpet. “This was first evident in recordings made with Charlie Parker’s band in the mid-1940s. It influenced numerous trumpeters of the cool jazz and hard bop idioms” (Gridley 214).
- 2) Recording large quantities of albums, his recordings served as models for studying theoretical concepts and improvisational techniques for musicians and scholars.

- 3) Variations of his earlier style, established the foundations for the trumpet styles of Wynton Marsalis and others.
- 4) Developer of the modal jazz styles and established on the album entitled, *Kind of Blue* in 1959.
- 5) “Pioneering the predominant group approaches and individual instrumental styles of the 1980s with his quintet of 1965-1968” (Gridley 214).

Analysis of Instrumental Style

Miles Davis was an innovator of a unique sound. He is categorized and recognized as “a creative thinker who gives to us a sound so personal that to call it Miles Davis” (Gridley 215). The playing style of Davis can theoretically and philosophically be divided into several style and techniques. Listed below are the theoretical and philosophical descriptions of his unusual style and techniques:

- (1) The tone quality or timbre were both different and unique.
- (2) Miles frequently used a specific mute.
- (3) Miles’ structures of his melodic progressions and figures were always dramatic.
- (4) His use of rhythmic figures was unique.
- (5) He frequently used the concept of paraphrasing melodic phrases from other styles or songs.
- (6) His improvised phrases
- (7) His techniques of embellishment or ornamentation of pitch bending and range preferences added to the uniqueness of his sound textures and style.

Chick Corea

Armando Anthony Corea was born in Chelsea, Massachusetts. His father was a jazz musician. He played trumpet as well as was a band leader of a Dixieland jazz band in the Boston area. At the age of five, he was introduced to his first instrument, the piano. At age eight, he started to play drums.

Corea developed his musical skills by himself. Salvatore Sullo was very influential in introducing him to classical music and music composition. Corea started taking his lectures at age eight. He started to book gigs while he was in high school.

Corea became interested in Latin music after his collaborations with Phil Barboza and Bill Fitch. Later, he relocated to New York. He studied music education for one month at Columbia University and studied at The Juilliard School of Music for six months. New York was the beginning of his professional career.

Contributions Made to Music

Chick Corea made profound stylistic contributions to playing jazz on the keyboard and in musical compositions. Listed below are the most significant contributions he made:

- (1) Established a jazz fusion style that added Latin idioms or elements. These elements were extracted from both Brazilian and Spanish-American styles of music.
- (2) His compositions were “more than just melody whose accompaniment chord progression provides material for solo improvisation. Some pieces have different sections, each with a distinctive rhythm and tonal flavor” (Gridley 297). Examples of this technique can be found in *Windows*, *Spain*, and *Litha*.

- (3) Some of his works became jazz standards.
- (4) His works were “highly imaginative” (Gridley 296).

Analysis of Keyboard Style

Chick Corea’s playing style and musical compositions are classified as standard in the world of jazz. His keyboard style incorporated the following technical skills:

- (1) He “moved between rock, classical, and jazz idioms” (Gridley 296).
- (2) The voicing of chords were always built on fourths or quartal harmony.
- (3) Melodic lines were built on the pentatonic scale.
- (4) Implemented the usage of preset bass lines in the accompaniment.
- (5) The piano and the horns parts always doubled or played the same part.
- (6) Played using a precise percussive touch and a spirited comping style.
- (7) Tempo was usually free and steady.

Herbie Hancock

Herbie Hancock was born in Chicago, Illinois in 1940. He began playing the piano at age seven. He performed a piano concerto written by Mozart with the Chicago Symphony Orchestra at eleven years old. Later, he continued his education at Grinnell College and Roosevelt University.

Oscar Peterson and George Shearing, both jazz pianists and recording artists, significantly influenced him. During his college years, he performed in nightclubs with jazz artists such as Coleman Hawkins (a jazz saxophonist) and Donald Byrd (a jazz trumpeter). In 1962, he signed a recording contract with the Blue Note record company. The title of his first release was *Takin’ Off*.

Herbie Hancock joined Miles Davis’ quintet in 1963. He remained with this band from 1963 to 1969. He established his own group in the early 1970s. With his band, he introduced the concept of using technology with acoustic piano. This concept helped to influence the development of jazz fusion.

By the early 1970s, Hancock had written every tune on eight of his own albums and had written or co-authored many tunes on seven more. In 1973, he recorded the album entitled, *Headhunters*. In 1983, he recorded a single entitled “Rockit.” This single became popular. In 1984, he won a Grammy Award for a music video that featured “Rockit.” In 1985, he was awarded another Grammy for the album entitled *Sound System*. Hancock has composition music for many television and motion picture shows. In 1987, he won an Academy Award for his motion picture score entitled *Round Midnight*.

Contributions Made to Music

The most significant contributions made to music by Herbie Hancock are listed below.

- (1) He combined popular styles with jazz.
- (2) He was influenced by the role of the modern rhythm section.
- (3) He frequently implemented “legato lines of sustained tones that conveyed a languorous feeling” (Gridley 293).
- (4) He frequently used the synthesizer for exotic effects.
- (5) He played the electric piano using an echo and a fuzz effects in order to change the tones.

Analysis of Keyboard Style

Herbie Hancock is classified as a style that implemented new sounds. In addition, his improvisation, creativity, and “broad scope of versatility” (Gridley 290) have established him as brilliant. Characteristics of Herbie Hancock’s piano style included the following technical skills:

- (1) He improvised using polished skills.
- (2) His playing demonstrated a specific style in treatment of chords in the accompaniment.
- (3) His melodic materials and chord structures were derived from modes.
- (4) His harmonic structures were derived from the impressionist musical period. His harmonic structures were similar to Claude Debussy, Maurice Ravel, and twentieth century composer Paul Hindemith.
- (5) His improvisation depicted stimulating and swinging sound.
- (6) His comping style “used a brisk manner and used a gentle and even touch” (Gridley 290).
- (7) He used polyrhythms approach in his accompaniment.
- (8) He used chord for their sonorous effect.

The keyboard style of Hancock has been studied by many jazz pianists. His style is considered to be very impressive, fresh as well as compatible with several genres of jazz. In addition, the mixed or cross-over genres influenced the development of new styles such as rock.

Development of Rock

Music scholars agree that the development of *rock and roll* originated from “cross-breeding” (Bogdanov, Woodstra, and Erlewine, *All Music Guide to Rock* 1303) between cultures in American music. “Few would dispute that *rock and roll* owes most of its origins to the musical traditions of America’s black population” (Bogdanov, Woodstra, and Erlewine, *All Music Guide to Rock* 1303).

“The origins and history of rock and related popular styles conform to an age-old pattern in American music, which is the mixing of African-American and white American musical idioms” (Kerman and Tomlinson 410). The earliest style of rock appeared in the 1950s. This new style of music was characterized by “blending of *country-western* with *rhythm and blues*” (Kerman and Tomlinson 410). As time progressed, musicians, composers, and performers began to create new mixed styles.

The invention of record players, transistor radios, and eight-track tape players “affected both the pace [and] complexity, and accelerated the growth of popular music” (Bogdanov, Woodstra, and Erlewine, *All Music Guide to Rock* 1303). These devices were instrumental in reaching larger audiences that resulted in the growth of independent record companies and record labels. Among the independent recording companies were Rene’s Exclusive Records, Vee Jay Records, Peacock Records, and Motown Records.

Later developments of rock music continued to assume influences from cross-bred genres that resulted in the creation of new styles and instrumentations. In addition, as time progressed, “the separation of composer and performer gave way to the merging of the single performer-composer” (Barkley 214). These changes are seen in the music of soul and some of the Motown’s artists.

Transition of Rock to Soul and the Motown Scene

“It appeared that no sooner had *rhythm and blues* won recognition as a distinctive black music than it began to give rise to new styles” (Southern 517). The popular music time line is as follows:

- (1) 1950 to late 1950s - rock and roll
- (2) 1960 to late 1960s - soul and Motown
- (3) 1970s - disco and funk

“As the civil rights movement of the late 1950s evolved into the black power movement of the late 1960s, a succession of important black musical styles asserted their independence from white rock music” (Kerman and Tomlinson 411). These musical genres emerged out of Black artists’ racial unrest, despair, and desire to celebrate their own cultural heritage. This period was a time of violence, sit-in-demonstrations, riots, and arson. Among these styles were soul, Motown, and funk.

Motown was founded in 1959 by record-shop owner Berry Gordy, Jr. Motown recording label was called Tamla. Motown was located in Detroit, Michigan. In 1960, a second label was added and was given the name Motown. Motown’s growth had accelerated into a large conglomerate. This company had its own publishing department, a management company, musicians, and recording studios as well as a record company. The performing groups of Motown, in the beginning, were unknowns. Through the promotions of Berry Gordy, Jr., these groups began to collect top ratings on the charts. The first ratings were with rhythm and blues, then with songs that crossed over to the Pop charts.

The first hit song came from William “Smokey” Robinson and the Miracles in 1960. The hit song was entitled “Shop Around.” Other ensembles and groups contributing to the success of Motown were the Marvelettes, Mary Wells, the Contours, Stevie Wonder, Martha Reeves, the Supremes (later billed as Diana Ross and the Supremes) and the Tops. As the list of winners grew, Gordy added songwriters, choreographers, and other types of support personnel to ensure that his singers remained on top.

Characteristics of Soul, Motown, and Funk Genres

Soul is defined as a musical style that was created by African Americans that combined elements of the black gospel with elements of rhythm and blues. “Most of the artists that performed soul were Gospel singers and instrumentalists who combined some of the traditions of the black church with the traditions of popular music” (Barkley 220). Soul music depicted genuine blackness and promoted interest in both the Black Power and Civil Rights movements. The subject matter presented in the songs concentrated on racial injustice, black pride, and black militancy. In addition, some songs’ subject matter concentrated on love and peace. The soul musical style represented the changing attitudes of the black communities. Performers associated with this style of music include Aretha Franklin (known as the Queen of Soul), James Brown (known as the Godfather of Soul), and Nina Simone (known as the High Priestess of Soul).

The Motown sound was created by the founder, Berry Gordy, Jr. Gordy’s goal was to establish the unique “Detroit Sound.” This was achieved by combining the elements of rhythm and blues, pop, gospel, and big band. Among the prominent groups associated with the Motown label were the Temptations.

Funk is defined as a musical style that emerged from rhythm and blues. It evolved from live shows. The characteristics of musical elements embedded in funk included heavy rhythms with dense textures, elaborate costumes, and staging. James Brown was an artist associated with this style.

Disco is defined as a “black musical style made primarily for dancing” (Southern 522).

There were many artists, performers, and ensembles that were significant to this style. The most prominent performers of this era are Donna Summer (also known as the Disco Sex

Goddess), Michael Jackson (known as The Greatest Entertainer of All Time), and Stevie Wonder (also known as Little Stevie Wonder and Godfather of Disco).

Hip-Hop and Rap, the New Style

“The new pop music of this period reflects the influence of several genres and styles that have effected significant changes in the sound of the music” (Southern 598). The new style of music was related to the older style of popular music but with altered sounds and the use of technology.

This new style of pop music is credited to Afrika Bambaataa, a disc jockey of the Bronx in New York, who was one of the developers. “Bambaataa was an ex-gang member and self taught student of black culture and black nationalist leaders, came to believe that the arts could be used to combat street violence of gangs in his community” (Southern 598).

In 1973, he established the Youth Organization at Adlai Stevenson High School. As a result of this organization, large numbers of both teenagers and young adults interested in street arts came together. This event laid the foundation for the inner-city youth art movements of the 1970s. The activities of this movement included break dancing, rapping, graffiti art, and disc jockeying.

By the mid-1970s, this new style of pop music had spread to black communities across the United States. Many of the teenagers during this time had become bored with disco and considered it to be “increasingly dull and impersonal” (Southern 599). Challenged by the attitudes of the young patrons, “the disc jockeys began to use more than one turntable in order to create a variety of sounds” (Southern 599).

In 1975, Clive Campbell, a Jamaican disc jockey of the South Bronx area in New York, “introduced some practices that contributed to the development of rap as a bona fide music genre” (Southern 599). By the 1980s rap musical genres had expanded to many different styles. During the year of 2000, rap music had flooded the pop charts. In addition, “hip-hop had permeated every continent with a youth culture” (Bagdanov, Woodstra, Erlewine, and Bush vi).

Characteristics of Hip-Hop and Rap

Rap can be defined as the combination of “poetry and verbal virtuosity,” with altered sounds using synthesizers and rhythm tracks as background sounds for the music (Kerman and Tomlinson, 2000:412). This style’s attributes can be classified as “one of the most controversial styles” of popular music (Bogdanov, Woodstra, and Erlewine, *All Music Guide to Rock* 1347). The rationale behind this attitude is because of the “notoriety of one kind of rap, the violent, misogynist variety known as *gangsta rap*” (Kerman and Tomlinson 412). There are many styles of the rap genre. Among them are alternative rap, bass music, East Coast hardcore, comedy, g-funk, free style, pop-rap, and hip-hop. Each of the genres is very distinctive and different.

Hip-hop is a term that is closely related to rap. The difference is that hip-hop refers to a whole cultural movement. The characteristics of hip-hop include the dress, language, break dancing, graffiti art, deejaying (refers to the scratching and cutting of records), and emceeing (refers to rhyming or flowing to the beat of the music) with rhythmic background music.

Artists and performers of this musical genre include Salt-N-Pepa, Dr. Dre, Kool DJ Herc, 2 Live Crew, Arrested Development, the Fugees, Arsenio Hall, and many more.

Cultural Influences

The transition from one time period to the next always reflects changes. These changes affect social forms, attitudes, values, and practices. The late 1950s and the early 1960s were periods marked by racial tensions, violence, and unrest. These conditions are captured and depicted through the audible sounds of musical tones within the styles that reflect the composers,

performers, and musicians’ individual techniques of expressions that are implemented in non-traditional methods. The artists and performers of this era sought to produce popular music that added more individuality, self-expression, and cultural awareness. As a result, harmonic, textural, rhythmic structures, and instrumentations changed. Many of these composers, musicians, and performers used cross culture borrowing of musical idioms to create new genres.

The formula listed below summarizes the impact of culture on music:

$$\text{CULTURE} + \text{IDIOMS} + \text{MUSIC} = \text{STYLE}$$

LESSON PLANS

Grade 8 - Advanced Piano and Guitar

Unit IV: Popular Music: The Transition from Soul to Hip-Hop

Model Lessons: (90 minutes)

Overview

The rationale for this unit is to aid students in developing perspectives on how social implications, history, and culture impacts musical genres within a given time period.

Key Concepts

1. Music is the reflections of social implications.
2. Music is the reflections of cultural diversity.
3. Musical structures of varying genres are similar.
4. Music history is related to social studies and geography.

Key Questions

1. What is culture?
2. How does culture impact music?
3. What are idioms?
4. What are the functions of idioms in reflecting culture in music?
5. What is the chronological development of American popular music?

Key Vocabulary

Culture	Fusion	Genre	Hip-Hop	Jazz
Popular Music	Rap	Rock	Soul	Funk
Music History	Diversity	Texture	Harmonic Analysis	Form
Style	Progressions	Inversions	Melodic Figures	Altered Chords
Secondary Dominant Chords	Modes	Comping	Polyrhythms	Rhythmic Figures

Lesson Plan Summary (See below for detailed procedures and activities)

Lesson 1: Fusion Jazz, the Precursor of Rock

Lesson 2: The Development of Rock and Roll

Lesson 3: Soul, Funk, and the Motown Scene

Lesson 4: The New Popular Music: Rap and Hip-Hop

Objectives:

- MUSI.CH.MS. 2.a. - Determine stylistic similarities and differences of composers.
- MUSI.CH.MS. 2.b. - Determine stylistic similarities and differences of compositions.
- MUSI.CH.MS. 2.c. - Increase knowledge of musical works and the composers who related them including time and place in which they were created.
- MUSI.PA.MS. 4.a. - Develop music literacy by decoding music symbols and utilizing music notation.

Unit Resources Materials:

<i>Motown Anthology</i>	<i>Exploring Theory with Practica Musica Software</i>	
<i>Pulse: A History of Music</i>	<i>Master Theory Book IV</i>	
<i>Jazz Guitar Method Book</i>	<i>Master Theory Book V</i>	
<i>Temptations: The Best of Vol.2 CD</i>	<i>Theory and Harmony for Contemporary Musician</i>	
Transparencies	Reference Books	Manuscript Paper

Equipment:

DVD Player	CD Recordings	Digital Pianos
Computer	Multimedia Projector	CD Player
DVD Videos		

Lesson Plan I: Fusion Jazz, the Precursor of Rock

Materials: Multimedia Projector and Laptop Computer, Power Point Presentation entitled, *Popular Music: Analyzing Styles and Forms, Master Theory Book III, The Jazz Language*, paper and pens.

Procedures: The instructor will introduce the unit using the PowerPoint presentation and an explanation about socio-cultural events and influences and their impact on music of this era. In addition, the instructor will give an explanation of musical elements such as secondary dominant chords, inversions and alterations.

Activity 1

- Students will write definition for the words in the vocabulary list.
- Students will view PowerPoint presentation entitled, *Sixth and Seventh Chords: Harmonic Analysis of Chords and Chords Progressions*.
- Students will analyze Techniques used to depict cultural idioms within jazz through melody, rhythm, harmony, chord structures, modes, form, and texture.
- Students will compose secondary dominant chords in the following keys: C and F major.
- Students will diagram secondary dominant chords in the staff and on the piano keyboard.
- Students will complete exercises on pages 9 and 16-17 from *Jazz Language Book*.
- Instructor will evaluate the written assignments.

Activity 2

- The students will go to the library to research the history of Fusion Jazz, performing artists, and cultural events that both impacted and influenced creation of this style.
- The students will organize their information to present their findings in class.

Activity 3

- Students will construct a music history chart to compare performing artists' styles and techniques.
- Example of Comparison Chart:

PERFORMING ARTISTS	ARTISTS' INSTRUMENT	MUSICAL COMPOSITIONS	CONTRIBUTIONS
Miles Davis			
Chick Corea			

- Students will complete pages 90-93 in Pulse: A History of Music
- Students will complete pages 90 -93 in Pulse: A History of Music.
- Students will discuss their answers as a group.
- Instructor will evaluate the students' work.

Activity 4

- Students will view PowerPoint presentation entitled, Thematic Development: Developing Musical Ideas and Cultural Influences in Musical Styles for explanation of compositional techniques.
- Students will listen to musical CDs by Miles Davis in order to identify improvisational techniques.
- Students will complete exercises on chords, polychord nomenclature on pages 18, 24, and 30 from The Jazz Language.
- Students will classify the chord structures as diminished, augmented, etc. as well as other compositional techniques utilized in the CDs.
- Students will compose a musical time line to illustrate the various fusion genres and performing artists.
- Students will construct a Venn diagram to compare musical compositions and works for each artist.
- Evaluations will be made by the instructor.

Lesson Plan II: The Development of Rock & Roll

Procedures: The instructor will introduce the lesson by asking students to complete a music listening survey.

Activity 1

- Students will discuss information from their music listening survey.
- Students will read and complete pages 121-126 in Pulse: A History of Music.
- Students will discuss the questions and answers for each exercise.

Activity 2

- Students will draw a map of the United States to identify and plot the geographical locations of each artist and performing group for the various genres of rock & roll.

- Students will analyze cultural differences and similarities depicted within the various genres with regard to treatments of melody, rhythm, harmony, chord structures, texture, and instrumentations.
- Students will discuss the information and summarize their findings.
- Students will complete exercises of analyzing chords on pages 24, 26, and 27 in Master Theory Book IV.
- Students will complete exercises of analyzing complex rhythms on pages 78 and 79 from Master Theory Book III.
- The instructor will evaluate students' work and make suggestions for corrections.

Lesson Plan III: Soul, Funk, and the Motown Scene

Procedures: The instructor will introduce the lesson by playing the CDs of the Temptations and other performing groups of Motown.

Activity 1

- The instructor will ask the students to identify performing artists from the CDs.
- The instructor will give explanation of this musical era using the PowerPoint presentation entitled, Popular Music: Motown Music Map.
- Students will complete exercises on pages 127 -130 from Pulse: A History of Music.
- Students will discuss the information from these pages.
- Teacher will evaluate the information presented.

Activity 2

- Students will view video entitled, Standing in the Shadows of Motown
- Class discussion on information presented in the video.
- Students will analyze the musical scores of "My Girl," "Just My Imagination," and "Heard It through the Grapevine."
- Students will practice playing these compositions using the guitars and pianos.
- Evaluation will be by the instructor.

Lesson Plan IV: The New Popular Music: Rap and Hip-Hop

Procedure: The lesson will began with students using the multi-tracking and sequencing functions on the digital pianos.

Activity 1

- Students will compose an eight bar rhythmic composition using a combination of varied meter, syncopation, tempi, and expanded chords such as, ninths and other secondary dominants.
- Students will be asked to perform their work for the class as well as critique their classmates' work.
- The instructor will ask the students to compare their compositions with the genres and organizational structures of rap and hip-hop music.
- The students will write a brief description comparing the similarities and differences of each genres.
- Evaluation will be made by the instructor.

Activity 2

- The students will bring examples of rap and hip-hop music for analysis (the guidelines for this activity was provided by the instructor).
- Students will give a brief biographical background about each artist.
- Students will compare compositional techniques and instrumentations of each song listened to.
- Students will give their explanation of the influences of culture and idioms depicted by each artist.
- Students will summarize their findings in an essay.
- Evaluation will be given by the instructor.

LESSON TITLE: “MUSICAL FORM in POPULAR MUSIC”

DAY	PROF	STUDENT OBJECTIVE	TEACHING. *RETEACHING and √ ENRICHMENT ACTIVITIES	LIST RESOURCES AND MATERIALS	HOMEWORK
MONDAY	Music TEKS 8.3 & 8.4 Project CLEAR Mus. 4a	To study the structural organization of musical compositions through the analysis of form, style, melody, harmony, rhythm, tempo, texture, dynamics, compositional techniques as well as terms and definitions related to all aspects with regard to developing musical ideas.	<ol style="list-style-type: none"> 1. WARM-UP EXERCISE 2. The teacher will explain the definitions for the vocabulary terms. 3. The students will write the definitions for the vocabulary terms. 4. Teacher will explain and give examples of compositional techniques 	<u>Theory and Harmony for Everyone</u> <u>Activities in Musical Compositions</u> <u>Sibelius Teaching Tools</u> <u>Bach Chorales</u> <u>Harmony Books I & II</u> Glover Piano Theory Book III Piano Solo Albums UIL Repertoire / Manuscript Paper	
TUESDAY	Same as above	Same as above	<ol style="list-style-type: none"> 1. The teacher will discuss examples of compositional techniques used in piano repertoire. 2. The students will practice composing a four measure phrase to illustrate compositional techniques discussed. 3. Review techniques utilized by teacher with students. 	Same as above	Memorize terms and definitions
WEDNESDAY	Same as above	Same as above	<ol style="list-style-type: none"> 1. WARM-UP EXERCISE (15 MINUTES) 2. The students will review compositional techniques and concepts with teacher. 3. The students will analyze their composed melodic phrases in order to improve them. 4. The students will rewrite their melodic phrases with corrections. 5. Student will practice technical exercises repertoire on the piano. 	Same as above	Complete a four measure phrase according to guidelines.
THURSDAY	Same as above	Same as above	<ol style="list-style-type: none"> 1. WARM-UP EXERCISE (15 MINUTES) 2. Teacher will explain technique of repeated patterns and sequences in musical composition. 3. The students will complete written exercises using these concepts. 4. The students will discuss the techniques implemented in their compositions with the teacher. 5. Student will practice technical exercises repertoire on the piano. 	Same as above	Bring examples of other compositional techniques.
FRIDAY	Same as above	Same as above	<ol style="list-style-type: none"> 1. WARM-UP EXERCISE (15 MINUTES) 2. The students will practice playing their compositions. 3. Student will practice technical exercises repertoire on the piano. 	Same as above	

Modifications > ¾, Peer Tutoring, x, [: :]

ANNOTATED BIBLIOGRAPHY

Works Cited

- Barkley, Elizabeth F. *Crossroads: The Multicultural Roots of America's Popular Music* (Second Edition). Upper Saddle River, NJ: Pearson Prentice Hall, 2003.
A multicultural chronological study of popular music in the United States. In addition, there are theoretical analyses of the organizational structure of various styles and forms discussed.
- Bogdanov, Vladimir, Chris Woodstra, Stephen Erlewine, and John Bush. *All Music Guide to Hip-Hop: The Definitive Guide to Rap and Hip-Hop*. Ann Arbor, Michigan: Back Beat Books, 2003.
This book gives an explanation of the rap and hip-hop musical genres. There are explanations for each style and background descriptions of the artists techniques.
- Bogdanov, Vladimir, Chris Woodstra, and Stephen Erlewine. *All Music Guide to Rock: A Definitive Guide to Rock, Pop, and Soul*. Ann Arbor, Michigan: Back Beat Books, 2002.
A chronological history of rock, pop, and soul music. Explanations are given about the artists and recordings.
- Fitzhenry, Robert. *Harper Book of Quotations*. New York: Collins, 1993: 49, 316.
Contains the quotation by Stravinsky and Mussorgsky.
- Gridley, Mark C. *Jazz Styles: History and Analysis* (Ninth Edition). Upper Saddle, NJ: Pearson- Prentice Hall Publishers, 2006.
Gives an explanation of the theoretical concepts, characteristics, improvisational techniques of jazz musicians and composers.
- Haerle, Dan. *The Language of Jazz: A Theory Text for Jazz Composition and Improvisation*. Miami, Florida: Warner Brothers Publications, 1980.
- Kerman, Joseph and Gary Tomlinson. *Listen* (Fourth Edition). Boston, Massachusetts: Bedford/ St. Martin's, 2000.
This book is an introduction to the history of Western classical music and non-Western music to American folk and popular music. There are explanations of similarities of the musical forms and styles as well as the contrasting differences. Moreover, there are listening guides of compositions for each era.
- McLin, Lena. *Pulse: A History of Music*. San Deigo, CA: Kjos Music Company, 1977.
Student music history workbook.
- Peters, Charles S. and Paul Yoder. *Master Theory Book III*. San Diego: Neil A. Kjos Music Company.
- . *Master Theory Book IV*. San Deigo: Neil A. Kjos Music Company.
- Shipton, Alyn. *A New History of Jazz*. New York: Continuum Publishers, 2001.
This is a chronological record of the history of jazz. There are explanations of jazz performers as well as discussions of analysis of musical techniques and styles.
- Southern, Eileen. *A History of Black American Music* (Third Edition). New York: W.W. Norton & Company, 1997.
This book gives a chronological record of the history of Black music. It describes the theoretical analysis of the musical elements within each style as well as the cultural influences.

Supplemental Resources

Musical Compositions

- Motown Anthology: 68 Great Hits*, Milwaukee, WI: Hal Leonard Corporation, 2000.
A collection of Motown hits musical scores written for piano, guitar, and vocal.

Student Resources

- Koch, Greg. *Blues Guitar Method Book*. Milwaukee, WI: Hal Leonard Corporation, 2003.
A supplemental method book for guitar students. It is both a comprehensive instructional and theoretical guide to help students learn to play varying styles of blues.
- Flores, Juan. *From Bomba to Hip-Hop: A Puerto Rican Culture and Latino Identity*. New York: Columbia University Press, 2000.
This book is a historical record of the Latino Hip-Hop music.
- Müeller, Michael. *Rock Guitar Method Book*. Milwaukee, WI: Hal Leonard Corporation, 2003.
A supplemental method book for guitar students. It is both a comprehensive instructional and theoretical guide to help students learn to play varying styles of rock.

Schroedl, Jeff. *Jazz Guitar Method Book*. Milwaukee, WI: Hal Leonard Corporation, 2003.

A supplemental method book for guitar students. It is both a comprehensive instructional and theoretical guide to help students learn to play varying styles of jazz.

Discography

Crossroads CD. Sony Music Entertainment, Inc. Upper Saddle River, NJ: Pearson Education, Inc., 2003.

Music CD of examples of varying styles of American popular music.

Listen (Fourth Edition). Sony Music Entertainment, Inc. (Sony Music Special Products). CD No. 6, Boston, Massachusetts: Bedford/ St. Martin's, 2000.

Music CD American Folk and Popular Music. CD identification is A6B27253.

Temptations: The Best of Vol. 2. 20th Century Masters Millennium Collection. New York: Motown Record Company, 2000.

A collection of the Temptations top hits.

Video and DVD Recordings

Standing in the Shadow of Motown. Director: Paul Justman, Artistian Entertainment, Inc., 2003.