American Popular Music

- Time Line
- Historical Overview
- Biographical Sketches
- Interdisciplinary Units
- Develops Higher-Level Thinking and Research Skills
- All Units Reproducible

By Mark Ammons, D.M.A.
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Introduction

Over the past 100 years or so, American popular music has gained acceptance at home and abroad. It has become the music that many, especially the young and young at heart, listen to virtually all of the time. In the United States, the vast array of popular music forms are aired by more than 90 percent of all radio stations. Internationally, both American versions of popular songs and versions in native tongues permeate the air waves. Indeed, many American artists enjoy prolonged careers by marketing themselves in other countries well after their popularity has waned in the United States. The unique musical forms that will be discussed in this book have definitely found a niche for themselves in our modern cultures and will continue to be important parts of our lives for decades to come.

The roots of American popular music lie in both the folk music that was brought over the Atlantic and across America by the settlers of the seventeenth and eighteenth centuries, and in the musical heritage of the African-American culture. In order to understand and appreciate the music that is popular today, it is necessary to recognize and value the contributions of those musicians who have helped pave the way for a new century of music.

This workbook is designed to assist the student in discovering the foundation of the music he or she listens to today and to gain an appreciation for America’s musical heritage.
# Time Line

**A.D. 1844–Present**

A time line helps us understand the order in which events occur. It also helps us keep historical events in sequence. The following time line lists some of the events that have affected the history of American popular music.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1844</td>
<td>Stephen Foster (1826–1864) composes first song, “Open Thy Lattice, Love”</td>
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<tr>
<td>1885</td>
<td>Beginning of Tin Pan Alley</td>
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<tr>
<td>1897</td>
<td>John Philip Sousa (1854–1932), <em>The Stars and Stripes Forever</em></td>
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<td></td>
<td>Scott Joplin (1868–1917), <em>Maple Leaf Rag</em></td>
</tr>
<tr>
<td>1899</td>
<td><em>Maple Leaf Rag</em> sells first copy</td>
</tr>
<tr>
<td>1900–1917</td>
<td>New Orleans style Dixieland</td>
</tr>
<tr>
<td>1914</td>
<td>W. C. Handy (1873–1958), <em>The St. Louis Blues</em></td>
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<tr>
<td>1917</td>
<td>Storyville (part of New Orleans) shut down</td>
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<td></td>
<td>First recording of Dixieland jazz</td>
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<tr>
<td>1920</td>
<td>Emergence of Chicago-style jazz</td>
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<tr>
<td>1924</td>
<td>George Gershwin (1898–1937), <em>Rhapsody in Blue</em></td>
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<tr>
<td></td>
<td>Paul Whiteman Orchestra performs first jazz concert in Aeolian Hall, New York</td>
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<tr>
<td>1929</td>
<td>Beginning of Great Depression</td>
</tr>
<tr>
<td>1930s</td>
<td>Tin Pan Alley’s importance begins to fade due to rise of radio and records</td>
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<tr>
<td>1935</td>
<td>Swing (jazz form) music becomes popular</td>
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<tr>
<td>1940s</td>
<td>Bebop (jazz form) style popular</td>
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<tr>
<td>1954</td>
<td>Bill Haley and His Comets, “Rock Around the Clock”</td>
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<tr>
<td></td>
<td>Beginning of rock-and-roll</td>
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<td></td>
<td>Elvis Presley (1935–1977) makes first record</td>
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<tr>
<td>1959</td>
<td>Beginning of Motown Records</td>
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<td>1964</td>
<td>The Beatles come to America</td>
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<td>1964</td>
<td>Debut of six-year-old Michael Jackson (1958–2009) and the Jackson Five</td>
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<td>1969</td>
<td>Woodstock Music and Art Festival</td>
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<td>1970s</td>
<td>Contemporary Christian music becomes popular</td>
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<td>1970</td>
<td>The Beatles disband</td>
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<td>1976</td>
<td>Punk rock emerges</td>
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<td>1978</td>
<td>Disco achieves worldwide popularity</td>
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<tr>
<td>1979</td>
<td>Sony Walkman® introduced</td>
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<tr>
<td>late 1970s</td>
<td>Rap music begins</td>
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<tr>
<td>1980s</td>
<td>Music Television Video (MTV) network is launched</td>
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<tr>
<td>1982</td>
<td>CDs are the first digital music format on the market</td>
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<tr>
<td>1990</td>
<td>Alternative music begins</td>
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<td>1998</td>
<td>MP3 player developed in South Korea</td>
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<tr>
<td>2001</td>
<td>First Apple iPod® introduced</td>
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<tr>
<td>2002</td>
<td>Debut of “American Idol” starts a flood of reality/talent shows on television</td>
</tr>
<tr>
<td>2007</td>
<td>Apple iPhone® introduced</td>
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The Music of Stephen Foster

One of the earliest well-known composers of American popular music was Stephen Collins Foster, who was born on July 4, 1826. He learned to play the flute as a child, and by the time he was 18, he had published his first well-known song, which was entitled “Open Thy Lattice, Love.” Stephen Foster composed music that was very sentimental and was of a style that was popular before the Civil War. He was by far the most well-known composer of this style of music, not only while he was alive, but also following his death. Most of his works were written for performance in parlors and salons. He often used themes that reflected the thoughts of those in America who had emigrated from other countries and missed their loved ones who had not come to America, or those who had feelings of lost love.

Foster’s music appealed to a large number of Americans, particularly those who were neither from the sophisticated areas on the east coast, nor the rugged areas of the frontier. Songs such as “My Old Kentucky Home,” “Jeanie with the Light Brown Hair,” and “Beautiful Dreamer” are some of his most sentimental songs.

The music of minstrel shows was another important style of music that was popular in the middle of the nineteenth century. Stephen Foster came into contact with the leader of a well-known troupe of minstrels known as the Christy Minstrels. Some of the songs that Foster wrote for the Christy Minstrels and other minstrel shows were “Old Folks at Home” (also known as “Swanee Ribber”), “Oh, Susanna,” “My Old Kentucky Home,” “Massa’s in de Cold Ground,” “Old Black Joe,” and “Nellie was a Lady.” The minstrel shows were usually sung by white musicians in black face (make-up that made them look black) who depicted African-Americans and utilized their dialect in songs. For example, the first line of “Swanee Ribber” was originally written “Way down upon de Swanee Ribber.” These minstrel shows continued to be popular from about 1850 through the end of the nineteenth century. After that they lost their appeal and were replaced by musical reviews, vaudeville, and early American musical theater.

Although Foster was extremely successful in terms of selling his songs to publishers and minstrel shows, he died penniless in 1864 at the age of 38. The sentimental music of Stephen Foster and his music for minstrel shows represent an important part of the beginning of American popular music. It had taken some time for Americans to achieve any kind of individuality in their music since many of the early settlers of America wanted to recreate the music of Europe. However, thanks to Stephen Foster and other composers, America began to develop its own style of music.
Questions for Consideration

1. On what date was Stephen Foster born?

2. What instrument did he learn to play as a child?

3. What was the title of the first popular song that he published?

4. Most of his works were written for performance in what kinds of places?

5. What was the name of the minstrel troupe for which Stephen Foster wrote music?

6. Name three songs Foster wrote for this minstrel troupe.

7. What were minstrel shows replaced by?

8. What was the first line of “Swanee Ribber”?

9. What were the themes of Foster’s sentimental songs?

10. Name three of Foster’s most famous sentimental songs.

11. Do any of Foster’s songs sound familiar to you? If so, which ones?
Singing the Blues

Have you ever felt sad or lonely? Have you ever felt like singing about your troubles when you were sad? A lot of early Americans, particularly slaves, often felt this way because of the bad situations in which they found themselves. They believed an important part of dealing with those feelings was sharing them. They did so through songs that can be traced directly to their African musical heritage. Music in African culture is an extremely important part of life. In African tribes, people sing songs as they do their work throughout the day. They learn songs about different aspects of life. They learn specific songs about family life, their family history, the traditions of their tribe, and even songs for specific daily chores. They also created songs and music for special events. When Africans were brought to America and forced into slavery, they brought this heritage with them.

While they worked in the fields, slaves would sing songs to help them do the work and to help them feel better about their situations. When they were not working, they would sing melancholy songs in their homes or in religious gatherings. These songs were about the hardships of being a slave, the difficulties of losing their family, and the sadness of being separated from the ones they loved. Often they would petition God to help them in these difficult times in their lives. This, therefore, is the origin of what we now call the blues. The slaves continued to create these songs until they were freed at the end of the Civil War. Even after they were freed, the songs and the style remained popular.

By about 1900 the blues had developed into a standard musical form of about 12 measures that would be repeated for all the words in the song. There were basically two periods of this more organized form of the blues. One began toward the end of the nineteenth century and ran to approximately 1930, and the other began in 1930 and continues to the present time. The earlier period is usually divided into two basic styles: one is country or rural blues, and the other is city or urban blues. The main difference between the two styles is that the city blues was more rhythmic and often faster than the country blues. Also, the city blues performers were often accompanied by a complete jazz combo or rhythm section, consisting of a piano, bass, and drums, with other instruments such as trumpet, clarinet, and trombone. The country blues singers usually accompanied themselves on the guitar. Some of the best-known country blues singers of the early period were Big Bill Broonzy, Robert Johnson, Blind Lemon Jefferson, Teddy Ledbetter (also known as Ledbelly), and Lightnin’ Hopkins. The most famous urban blues singers were women. The most important names from that era were Ma Rainey, Mamie Smith, and the most famous of all, Bessie Smith.

The second period, beginning in 1930, is divided between singers and instrumentalists. The singers include artists such as Joe Turner, Jimmy Rushing, Joe Williams, and Jimmy Witherspoon. The instrumentalists, many of whom also sang, were the great Louis Armstrong, Jack Teagarden, and Ray Charles.
Those Puzzling Facts

Use the clues below to complete the crossword puzzle. Answers may be found in the narrative on the blues.

ACROSS

1. One of the great blues instrumentalists (two words)
2. What you sometimes feel when you are all by yourself
5. Another word for ask
10. The Africans who were brought to America brought this with them.
11. What you may feel like doing when you are sad
13. The more organized form of the blues had two of these.
15. The earlier period of blues is divided into two basic ______.
16. These were more rhythmic (two words).
18. Tribal members learn songs about specific daily ______.
19. The slaves would sing songs while working in these.

DOWN

1. Teddy Ledbetter's nickname
3. Songs teach members of African tribes about the different aspects of this.
4. This is extremely important in African culture.
6. Africans learn specific songs about the ______ of their tribe.
7. The most famous urban or city blues singer (two words).
8. People who play instruments are called ______.
9. The blues developed into a standard musical form consisting of 12 of these.
12. This type of song was sung in homes or at religious gatherings.
14. The singers of this style accompanied themselves on guitar (two words).
17. Big Bill ______.
Ragtime: It’s a Cakewalk

One of the forms of music that was well-received in the pre-Civil War South was the cakewalk. It was a dance with a strutting step usually performed to syncopated music. The name comes from dance contests held by southern blacks in which the prizes were cakes. The popularity of the cakewalk continued until the end of the nineteenth century, by which time this dance music had found its way to the stages of the minstrel shows. It also became a favorite dance of the general public, with the music for these types of dances becoming well-liked. The type of music generally used for accompanying the cakewalk was known as ragtime.

The word "ragtime" may have been derived from several sources. One probable early use came from a type of shuffling clog dance known as “ragging” that was performed by black men. Another early source claims that ragtime music got its name from the fact that it was written down. The paper that the music was written down on was referred to as a “rag.” The purpose of the music was to provide “time” or certain rhythms for the dance steps to be accomplished. When you combined the two, you had ragtime music. Regardless of the origin, the name stuck and became very popular. The fact that this style of music was actually notated (written down) helped it to gain a higher level of popularity.

The style of music that was used for the cakewalk was transposed from the group of instruments used in the minstrel shows to a single instrument: the piano. With his left hand, the pianist played a “boom-chuck” rhythm that attempted to simulate the foot-stomping and hand-clapping that would occur during the cakewalk, while with his right hand he played ragged or syncopated melodies that had been originally written for banjos. The manner in which the notes were put together came from the European style of composition, or traditional harmony, and so ragtime is a unique blend of European and African styles joined together in one form.

There were two main cities where ragtime first gained popularity. One was New Orleans, Louisiana; the other was St. Louis, Missouri. The best-known composer and performer of St. Louis ragtime was Scott Joplin (1868–1917). He was the son of a former slave and was born in Texas in 1868. When he was seventeen, he moved to St. Louis where he was first “discovered” and made his name as a first-rate ragtime player and composer. Other important composers and performers of ragtime music were James Scott and “Jelly Roll” Morton. Ragtime had an important influence on the Dixieland style of piano playing. Many of the same elements that are found in ragtime were carried over and implemented in the piano accompaniment style of the New Orleans Dixieland music.
All Mixed Up

Unscramble these words.

1. lakkeacw
2. taegmri
3. rappe
4. caned
5. Ihmrestwnois (two words)
6. ocponnatysi
7. iopan
8. jabno
9. eeprouna
10. anirfac
11. sjttoinlpc (two words)
12. xedindial
13. ynoleolmjtolr (three words)
14. agedgr
15. postsnared

WORD LIST

African  banjo  cakewalk  dance
Dixieland  European  Jelly Roll Morton  minstrel show
paper  piano  ragged  ragtime
Scott Joplin  syncopation  transposed
Questions for Consideration

1. What was a well-received form of music in the pre-Civil War South?

2. Where did the name of this dance originate?

3. What type of music generally accompanied this type of dance?

4. From where did the term *ragtime* come?

5. Why was it possible for anyone with a piano to play this music?

6. Ragtime is a blend of what two musical styles?

7. Which hand of the pianist would play the syncopated melodies originally written for banjos?

8. The cakewalk was popular in what type of shows by the end of the nineteenth century?

9. Who was the best known composer and performer of St. Louis ragtime?

10. Ragtime had an important influence on what later style of piano playing?
Tin Pan Alley

At the end of the nineteenth century, composers of American popular music had very little control over who published their music. The publishers could print any number of versions of a piece of music that was popular at the time without the permission of the composer. So, even though a musician such as Stephen Foster or Scott Joplin would compose a new popular tune, other people could copy it and make money from it without ever giving any of the profit to the composer. The right to control who publishes your music is called copyright. Finally, at the end of the century, stronger copyright laws were passed that helped protect composers and their rights to their own music.

Because of these new, stricter laws, composers and music publishing companies (called publishers) began working together more closely so that each could make more money. The largest publishers were found in New York City. They all established themselves in an area near West 28th Street between Fifth and Sixth Avenue that came to be known as Tin Pan Alley beginning in about 1885. This area got its name from the sound that came from these publishing houses as many “song pluggers”—pianists and singers—played and sang the new tunes on pianos that could be heard from the sidewalk. The sound was described by many as being similar to the sound produced from banging on tin pans.

This music business district in the Manhattan area of New York became an important center for popular music because nearly all new music came through the publishing houses here. If a composer wanted his music produced and sold around the country, he almost always had to go through Tin Pan Alley.

Some of the great composers of late-nineteenth and early-twentieth century American popular music whose music was published in Tin Pan Alley are included below:

Scott Joplin – Inventor of Ragtime and composer of “Maple Leaf Rag”
Irving Berlin – Composer of “White Christmas” and “God Bless America”
George M. Cohan – Composer of “Give My Regards To Broadway” and “You’re a Grand Old Flag”
George Gershwin – Composer of “I Got Rhythm” and Porgy and Bess
Fats Waller – Composer of “Ain’t Misbehavin’” and “Honeysuckle Rose”

Tin Pan Alley remained central to the publishing and marketing of popular music into the early 1930s. The rise in popularity of the radio and record player replaced Tin Pan Alley as the most important and widely used means to promote popular music. Although its importance as a music center for demonstrating and selling new music diminished, the area known as Tin Pan Alley continued throughout much of the twentieth century as the center for music publishing. It helped to firmly establish the music publishing business in America and made it possible for many musicians to have viable careers as composers.
Find These Notable Words

Find the words listed below and circle them in the search word puzzle. Words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

WORD LIST

composers  George Gershwin  George M. Cohan  Irving Berlin  Fats Waller
marketing  New York City  permission  Manhattan  pianists
profit  publishing houses  radio  Scott Joplin
singers  song pluggers  Stephen Foster  Tin Pan Alley
### Mismatched Meanings

Match the definitions on the right with the terms on the left by placing the correct letter on the line of the corresponding term.

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1. Song Pluggers  
2. Irving Berlin  
3. George Gershwin  
4. Fats Waller  
5. Tin Pan Alley  
6. New York  
7. Publishers  
8. George M. Cohan  
9. Scott Joplin  
10. Stephen Foster  
11. 1885  
12. Early 1930s  
13. Copyright  
14. West 28th Street  
15. Composers

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- A. Named this because it sounded like banging on tin pans
- B. Composer of “Maple Leaf Rag”
- C. Musicians could have careers as these
- D. Radio and record player take over
- E. Beginning of Tin Pan Alley
- F. Early composer who didn’t have benefit of copyright
- G. The right to control who publishes your music
- H. Pianists and singers
- I. Composer of “Honeysuckle Rose”
- J. Composer of “You’re a Grand Old Flag”
- K. City of Tin Pan Alley
- L. Composer of “White Christmas”
- M. Actual location of Tin Pan Alley
- N. Companies who printed and sold music
- O. Composer of “I Got Rhythm”
Dixieland Jazz

The year is 1904. A merchant from France has just arrived in New Orleans. As he sits in his room with the windows open, he hears an odd sound coming from the street. As he looks out the window, he sees a long line of black mourners marching toward the cemetery with a casket on a wagon behind them. In that funeral procession is a group of musicians: a couple of trumpet players, a clarinetist, a trombonist, a drummer, a banjo player, and a tuba player. The musicians are playing a slow, mournful song as they march, and the merchant realizes that they are part of the funeral procession. The merchant forgets about the musical procession until about an hour later. Once more, he hears music and looks out the window. He sees the same procession coming back, but this time the group of musicians, instead of playing a slow, mournful funeral march, is playing a lively song that makes him want to sing and dance along with them.

Anyone who lived in or visited New Orleans around the turn of the twentieth century could have encountered something like this. The style of music known as Dixieland originated in New Orleans around the turn of the century and continued there until about 1920. This style of music was played by a group of musicians with the instrumentation listed above. This type of group was originally designed to play for funeral marches and to play a lively, celebratory type of music for the return from the cemetery. However, the catchy tunes that the musicians played as they returned led to requests for them to play elsewhere. Soon, the Dixieland bands began playing dance music in the new and extremely popular dance halls.

For this new style of dance music, the rhythm section—piano, bass, drums, and banjo—would supply the pulse and harmonic background for the other instruments. The other instruments—the two cornets or trumpets, clarinet, and trombone—were known as the front line. They played the melody and improvised solos over the chords and rhythms provided by the rhythm section. Generally, one or both of the trumpets would carry the melody of the song. The clarinet would improvise a type of obbligato or counter-melody above the trumpets, while the trombone assisted in outlining the harmony and playing in a style known as tailgating where it improvised over the harmonies, again another type of counter-melody. The most important part of the trombone player’s job was to play the main or key note of the new chord, thus indicating to the clarinet and cornet players that the chord had changed and identifying what the change had been (since this music wasn’t read).

One of the earliest and most important Dixieland bands was run by Charles “Buddy” Bolden. He is the player most often credited with coming up with the standard instrumentation for the Dixieland band. His band was active from the late 1890s through the early 1900s and was followed by other greats, including Joe “King” Oliver and his orchestra, as well as trumpet player Louis Armstrong, Nick La Rocca, and the Original Dixieland Jazz Band, an all-white group that made its first recording of New Orleans jazz in 1917.
Find These Notable Words

Find the words listed below and circle them in the search word puzzle. Words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

WORD LIST

banjo    bass    Buddy Bolden    chord
clarinet  cornet    dance halls    Dixieland
drums    front line    funeral march    jazz
New Orleans  obbligato    piano    rhythm section
tailgating  trombone    trumpet    tuba
Questions for Consideration

1. What were the usual instruments used to play funeral music in New Orleans?

2. Where and when did Dixieland music originate?

3. Where did Dixieland bands begin to play when their music became popular?

4. What instruments were in the rhythm section?

5. What were the cornets, trumpets, clarinet, and trombone known as?

6. What is tailgating?

7. What was the trombone player’s most important job?

8. Why was this important?

9. Who came up with the standard instrumentation for the Dixieland band?

10. What was unusual about the Original Dixieland Jazz Band?
Jazz Moves From New Orleans to Chicago

In 1917 a famous part of New Orleans, known as Storyville, was closed down. This was due to the fact that many disreputable establishments had risen up and flourished in that area for many years, and the people of New Orleans wanted to eliminate some of those elements from their community. This had a tremendous effect on jazz, especially the Dixieland style of jazz. The musicians who performed this style of music were forced to move to other parts of the country. Many moved up the Mississippi River to St. Louis, others went on to Kansas City, and still others moved all the way to Chicago. We’ll focus our attention on the specific developments in the jazz style that occurred in Chicago.

One of the most important aspects of the New Orleans Dixieland style was the group improvisation, particularly in the front line. In early New Orleans-style Dixieland music, the front line musicians would improvise and play at the same time. Perhaps the most important development in the Chicago style was the shift of focus from group improvisation to a single soloist, allowing that soloist to take the spotlight. Without a doubt, the most important performer in this style of music was the great trumpet player Louis Armstrong. In his band performances, he would have the entire ensemble—still a very small ensemble with the rhythm section and front line—perform together at the beginning of the piece and then join together at the end. The middle was opened up for soloists, usually members of the front line as well as the piano player, to take a chorus in order to improvise a solo based on the melody of the piece or the harmonic chord progressions, or a combination of the two.

Louis Armstrong led two groups that were very important to the development of this style of jazz. They were known as The Hot Five and The Hot Seven. Both of these groups made sound recordings in the 1920s and helped make this style of jazz popular and available to the general public. Other important musicians who helped push this style into the public’s eye were white musicians such as Bix Beiderbecke and Paul Whiteman.

Paul Whiteman and his group presented the first jazz concert in 1924. The concert was performed in Aeolian Hall in New York City, a hall that had only been used for classical music concerts before then. This concert also premiered George Gershwin’s famous jazz piano concerto, *Rhapsody in Blue*. The concert was an historically significant event in several ways, especially in that it opened the way for jazz to take its place as a true art form and be presented in concert halls around the nation and the world.
Jazz Moves From New Orleans to Chicago

Mismatched Meanings

Match the definitions on the right with the terms on the left by placing the correct letter on the line of the corresponding term.

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<tr>
<td></td>
<td>1. New Orleans</td>
<td>A. presented first jazz concert in 1924</td>
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<td>2. New York City</td>
<td>B. had too many disreputable establishments</td>
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<td>3. Dixieland music</td>
<td>C. group improvisation</td>
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<td>4. Chicago style</td>
<td>D. Armstrong’s group</td>
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<td>5. Aeolian Hall</td>
<td>E. first important city of jazz</td>
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<td></td>
<td>6. Louis Armstrong</td>
<td>F. helped promote Chicago-style jazz</td>
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<td>7. Solos</td>
<td>G. one of the places that jazz musicians moved to</td>
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<td></td>
<td>8. Hot Five</td>
<td>H. featured soloists</td>
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<td></td>
<td>9. Paul Whiteman</td>
<td>I. many musicians moved up the river to this city</td>
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<tr>
<td></td>
<td>10. Bix Beiderbecke</td>
<td>J. great trumpet player</td>
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<td></td>
<td>11. St. Louis</td>
<td>K. classical music hall</td>
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<td></td>
<td>12. Kansas City</td>
<td>L. city where Aeolian Hall is found</td>
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<td></td>
<td>13. Storyville</td>
<td>M. wrote <em>Rhaphsody in Blue</em></td>
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<td>14. Sound recordings</td>
<td>N. Hot Five and Hot Seven made these</td>
<td></td>
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<td></td>
<td>15. George Gershwin</td>
<td>O. based on melody or harmonic progression</td>
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Making Beautiful Music

George Gershwin was born in Brooklyn, New York, in 1898. He was an American pianist and composer who did not have much musical training until he was in his early teens. He is best known for his jazz piano concerto, *Rhapsody in Blue*, which he completed in 1924. This piece was commissioned by Paul Whiteman and his orchestra and featured the piano as well as the jazz orchestra.

Gershwin, like many of his contemporaries, was a composer of many popular songs that have endured through the years because they were easy to sing and people enjoyed listening to them. He wrote a number of musicals and other songs to be sung on the stage, such as “Lady be Good,” “Strike Up the Band,” “Funny Face,” and “Showgirl.” An important element in his compositional style was the use of jazz and the harmonies inherent to jazz.

Two other important works by Gershwin have also endured through the years. His folk opera entitled *Porgy and Bess* was completed in 1935 and was designed to be sung by an all-black troupe. It has enjoyed enduring success both in America and internationally. Another important work, a symphonic poem entitled “An American in Paris,” was completed in 1928. The music for this song was used as the basis for a film by the same title that starred the famous dancer/singer Gene Kelly.

Gershwin undoubtedly would have contributed a great deal more to the popular idiom and to musical theater had he not suffered from a brain tumor and died at the young age of 39. Because jazz was a prominent musical form of the time, many composers were incorporating jazz harmonies in their music. Therefore, these songs could be played by amateur musicians at home and by professional jazz musicians who were able to incorporate them into their repertoire and perform them regularly in concerts and other settings.

Another composer of the time period was Cole Porter, who was born in 1891. He also contributed greatly to the repertoire of the musical theater with such musicals as *Wake Up and Dream*, *The Gay Divorcée*, and *Anything Goes*. His most successful musical was *Kiss Me, Kate*, which he completed in 1948. Cole Porter’s music and style were extremely sophisticated and complete, even more so than George Gershwin’s. His works have been very successful and have continued their popularity to the modern day.

George Gershwin and Cole Porter helped as much as any of the other composers that we have or will discuss in continuing the development of the American popular music style. These composers and the people who sang their songs on recordings set the example that was followed years later in Europe and other parts of the world. Indeed, this was a trend-setting style that led to the successful careers of many popular singers.
Find These Notable Words

Find the words below and circle them in the search word puzzle. Words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

WORD LIST

An American in Paris  Brooklyn  Cole Porter  concerto
Funny Face  Gene Kelly  George Gershwin  jazz harmonies
Kiss Me, Kate  musicals  orchestra  Paul Whiteman
pianist  Porgy and Bess  recordings  Rhapsody in Blue
Showgirl  sophisticated  symphonic poem  trend setting
Questions for Consideration

1. For what piece of music is George Gershwin best known?

2. For what instruments was the piece written?

3. Who commissioned *Rhapsody in Blue*?

4. Why have Gershwin’s songs endured through the years?

5. Name two works by Gershwin intended for the stage.

6. What was unusual about *Porgy and Bess*?

7. What type of harmonies were composers incorporating into their works at this time?

8. Who was the composer of the musical *Anything Goes*?

9. What was Cole Porter’s most successful musical?

10. How was Cole Porter’s music and style described?
Swing It!

By the mid 1920s, the jazz style of Louis Armstrong had taken hold in the city of Chicago and influenced a number of other famous musicians. The style of swinging the eighth notes had spread, permeated the entire jazz scene, and become the norm.

Chicago jazz had retained the front line and the rhythm section of New Orleans jazz. Toward the end of the 1920s and into the 1930s the horn section, or the front line, was expanded to include additional instruments until finally there were four or five saxophones (two altos, two tenors, and a baritone saxophone), three or four trombones, and three or four trumpets. The rhythm section remained about the same except that the piano became the constant member of the rhythm section, along with the bass and drums. Often the guitar was added as a member of the rhythm section. This became the set number of instruments that would be used in the 1930s style, which came to be known as the swing era.

The swing era lasted from approximately 1935 to 1950. Swing music was heard most prevalently in New York City, which had taken over as the communications and cultural capital of America. In New York, the recording industry first took hold and would later help in the further development and popularization of this type of music.

During the swing era, there were two main directions that were taken by leaders of the enlarged ensembles. One direction was to feature a solo performer, often the leader of the band. Many of these bands employed a number of the leading jazz musicians of the time, and often the musical arrangements would be designed to feature these individuals, as well. An important development in this style of big band was the use of a riff, which is a short melodic line, usually quite rhythmic, that could be repeated either as the main melody of the piece or as a background for the soloists. Many of the works for this style of big band jazz were original compositions or blues tunes. The leaders of these bands were generally black and included such greats as Duke Ellington and Count Basie.

The other direction that developed in the 1930s can be seen in the bands of white band leaders such as Benny Goodman, Glenn Miller, Tommy Dorsey, and Woody Herman. These leaders incorporated many of the elements of the style used predominantly by black band leaders, but made adjustments to it in order to appeal to their predominantly white audiences. In their arrangements, the overall band sound was the most important aspect. While occasionally either the leader of the band or other special soloists would be featured, most arrangements featured ensembles. Instead of using original compositions, most band leaders created special arrangements of popular tunes such as pieces by Cole Porter and George Gershwin or other popular tunes with which their audiences were familiar. They were more interested in making their music successful with their audiences than in being artistically innovative.
Questions for Consideration

1. What new style permeated the jazz scene?

2. What was expanded toward the end of the 1920s?

3. What types of instruments made up the saxophone section?

4. How many trumpets and trombones were there?

5. What became a constant member of the rhythm section?

6. What was this era known as?

7. In what city was the swing era most prevalent? Why?

8. What city was no longer the major jazz city of America?

9. Name one of the leaders of the big bands that featured black performers.

10. List three of the white band leaders from this time period.

11. What is a riff?
American Musical Theater

American musical theater had its origins in the comic opera of France and Italy. One of the earliest composers of musical theater pieces was Victor Herbert (1850–1924). Some of his important contributions to this genre were Babes in Toyland and Naughty Merrietta. Other important early musical theater composers were Sigmund Romberg (Student Prince) and Jerome Kern (Showboat). The composers of this type of music chose their plots and their song materials with future listeners and viewers in mind. Generally, the early musicals had romantic plots with aspects of comedy thrown in. The melodies had to be catchy. They had to be melodies that the audience would leave humming or singing. When this occurred, the success of the musical was usually assured.

Many of the early musicals had plots that were designed merely to show off the popular songs of the day. Often the songs would come before the musical was ever conceived. As musical theater developed, the plots improved and became more intricate and complex in order to help the story and the situation be more believable. Many of the later composers used famous literary works as the basis for their musicals. For instance, Kiss Me, Kate was based on Shakespeare’s play The Taming of the Shrew, and My Fair Lady was based on George Bernard Shaw’s Pygmalion.

Richard Rodgers composed a tremendous number of works and worked with two of the most talented songwriters and lyricists known to the world of musical theater. His first partner was Lorenz Hart, and together they wrote nearly 30 shows. Following Hart’s death, Rodgers teamed up with Oscar Hammerstein and produced a number of well-known and long-lived musicals such as The Sound of Music, The King and I, and Oklahoma! They composed together from 1943 until about 1960. In the 1970s and 80s Stephen Sondheim became the leading force in musical theater with his works such as A Little Night Music, Sweeney Todd, and Into the Woods.

Another important element of musical theater, rock musicals, began in the late 60s and 70s. These incorporated another style of popular music known as rock and did away with the romantic, sometimes sappy, songs of the earlier musicals in favor of less tuneful songs. However, Andrew Lloyd Webber, the famous British composer of musical theater works, helped to bring the element of beautiful song back to the musical with such works as The Phantom of the Opera and Cats. With the arrival of Andrew Lloyd Webber and the contribution of Claude Michelle Schonberg’s Les Miserables, American musical theater was taken over by European composers. There have, in recent years, been a number of revivals of the old musicals, such as Guys and Dolls, Showboat, and My Fair Lady. These revivals have helped rekindle the interest in and production of American-made musicals, such as the grand-scale Beauty and the Beast and The Lion King, adaptations of animated Disney films.
All Mixed Up

Unscramble these words.

1. oirhtectervr (two words) ________________________________
2. inommrusbggdro (two words) ________________________________
3. eeermorkjn (two words) ________________________________
4. hoastbow ________________________________
5. kemistakes, (three words) ________________________________
6. pongymail ________________________________
7. charedsrdgoirr (two words) ________________________________
8. enorrazlth (two words) ________________________________
9. slimcaus ________________________________
10. hmoaloak! ________________________________
11. speenthsmendohi (two words) ________________________________
12. missclockaur (two words) ________________________________
13. werdnoydrlewlebab (three words) ________________________________
14. smearbleslise (two words) ________________________________
15. rpueenaprmocsseo (two words) ________________________________

WORD LIST

Andrew Lloyd Webber
Kiss Me, Kate
musicals
Richard Rodgers
Sigmond Romburg

European composers
Les Miserables
Oklahoma!
rock musicals
Stephen Sondheim

Jerome Kern
Lorenz Hart
Pygmalion
Showboat
Victor Herbert
Questions for Consideration

1. What were the origins of American musical theater?

2. What early composer of musical theater pieces composed the music for *Babes in Toyland*?

3. What was an important ingredient of a successful musical?

4. Shakespeare’s *The Taming of the Shrew* was the basis for what musical?

5. Some of the most well-known musicals such as *The Sound of Music* and *Oklahoma!* were created by what team?

6. What style of musical tried to do away with romantic, sappy songs?

7. What British composer brought the element of beautiful song back to musicals?

8. Name three recent musicals written by foreign composers.

9. What has rekindled interest in American-made musicals?

10. *My Fair Lady* was based on what literary work?
Folk Music

The term folk music usually applies to music that has been created at some point in a nation’s or a region’s development, often expressing in words and music aspects of the culture of that nation or region. Generally, folk music is not something that is created simply because there seems to be some commercial purpose for it. Rather, it is created out of necessity—out of a need that is felt by the people.

In many cultures, we can see folk music in the people’s everyday chores and activities. For instance, in African tribal cultures, music is very much an important part of every aspect of their lives. Whether it be working in the fields or in the village, washing clothes, cooking a meal, or celebrating a marriage or another special occasion, music plays an important role and is used in all of these situations. Likewise, American folk music incorporates a part of the life experience of the people who create it. Immigrants who came to America from other countries brought with them a heritage of folk songs. Many of the folk songs in America are derivatives of these different styles. In particular, the type of folk music that is generally called bluegrass or hillbilly has a number of elements that are similar to elements in the music of the British Isles. For instance, the fiddle (the violin) and the mandolin were used widely in the British Isles and were carried across the ocean to America and incorporated in the culture that grew up in America.

Another important aspect of folk music is that it is usually anonymous. Very often the names of the composers are not known; in fact, it has often been a group effort when pieces become standard in the folk music literature.

American folk music has had a wide variety of influences. As has already been mentioned, the influences of the British Isles played an important role in the development of the folk heritage of America. Also, the African slaves brought a number of elements of their culture into our heritage, and many of the immigrants from other parts of the world have in at least some small way influenced the folk music of America. Folk music itself is at the root of popular music.

Early types of American folk music include the following: songs vendors sang in the streets to help sell their wares; shantyman or lumberjack songs that were sung after the evening meal and had to do with the men’s lives and experiences; sailor songs or chanteys sung by the sailors to help them do their work; songs of pioneer settlers in the Eastern Mountains and those who migrated west; and the African slaves’ tunes in the south. All of these types of folk music have had some influence on today’s American popular music, including its rhythm, lyrics, instrumentation, and notation.
Find These Notable Words

Find the words listed below and circle them in the search word puzzle. Words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

**WORD LIST**

African  America  anonymous  bluegrass
British Isles  commercial  culture  derivatives
fiddle  folk music  heritage  hillbilly
immigrants  literature  mandolin  necessity
popular music  slaves  tribe  violin
Questions for Consideration

1. Music that expresses aspects of a nation’s or region’s culture is called what?

2. Why is folk music created?

3. Name some ways in which music is used in African tribal cultures?

4. Who brought to America a heritage of folk songs?

5. Bluegrass music has elements of folk music from where?

6. What instruments are commonly used in British and American folk music?

7. Why would it be hard to tell who the composer of a folk song was?

8. Name some early types of American folk music that may have influenced the rhythms of today’s popular music.

9. Name some early types of American folk music that may have influenced the lyrics of today’s popular music.
Country Western Music

Many of the characteristic sounds that we hear in today’s country western music can be directly attributed to folk music. Indeed, the original term for country western music was country music, or folk music. It had to do with the music of the Appalachian Mountains and the regions in that part of America, as well as many of the southern regions of America.

Some of the names that have been used to describe early country music are hillbilly, mountain, hill country music, old time, and bluegrass. The direct roots of these different styles of country music may be seen in the music of the British Isles and Europe. Later, the word western was added, creating country and western or country western music. The term western was used to describe songs with themes such as cowboys and the taming of the West, the building of the railroad across America, and the gold rush of the 1840s.

Country western music began to gain popularity in America through the extensive use of radio broadcasting and commercials using country music as part of the ads. These commercials were specifically designed to appeal to a larger base of people in more rural communities throughout the United States. This approach was very successful. Later, when singing-cowboy movie stars such as Gene Autry and Roy Rogers made country western music popular on the television screen, an even larger base of Americans was able to hear and participate in country western music.

Before long, country western music established itself firmly in the city of Nashville, Tennessee. The original radio program known as the “Barn Dance Program” became what is now the “Grand Ole Opry” and has continued to show off the best talent in country music via radio and television. Some of the most famous country musicians are Willie Nelson, Patsy Cline, Hank Williams, Sr., Loretta Lynn, and Johnny Cash. They and others helped to not only establish country western music as an American tradition and art form, but also to spread it to European countries and to other parts of the world.

While country western music lagged behind rock-and-roll in listenership through the 1970s and early 80s, artists such as Dolly Parton, Hank Williams, Jr., and the group Alabama began to incorporate rock elements into their music. Although this “crossing over” appealed to many listeners who had not been fans of country music (as it is again called) before, some traditionalists felt it was a corruption of the country style.

In the late 1980s and early 90s, country music experienced a rapid growth in popularity, with artists such as Reba McIntire, Randy Travis, the Judds, George Strait, and Garth Brooks leading the way. These and other veteran musicians continue to perform and record today. But as in all music genres, a new generation of artists have come forward to continue the traditions of country music while striving to create their own styles. Today’s country music artists include Kenny Chesney, Dierks Bentley, Carrie Underwood, Taylor Swift, Sugarland, and Rascal Flatts.
Those Puzzling Facts

Use the clues below to complete the crossword puzzle. The answers may be found in the narrative about country western music.

ACROSS
1. Country music is not only an _____ tradition.
8. Because of _____, many musicians and singers achieved financial success.
11. The extensive use of this form of broadcasting helped country music gain popularity.
14. The term western describes the _____ themes.
16. Elements of this style began to be incorporated into country music in the 1970s and 80s.
18. Male singer who was one of the leaders in country music in the late 80s (two words).
20. The direct roots of the different country styles may be seen in the music of the _____ _____.

DOWN
2. This was built across America.
3. American folk music originated in these (two words).
4. One of the most famous male country singers of the 1990s (two words).
5. This singer/actor made country western music popular on the television screen (two words).
6. This word was later added to the phrase country music.
7. One of the innovative artists popular in the 70s and early 80s (two words).
9. This broadened the audience for country music (two words).
10. The new title of the Barn Dance Program (three words).
12. _____ _____ songs were created in the 1840s.
13. Country western music can be directly attributed to this (two words).
15. This city in Tennessee became the center for country music.
17. Both father and son were important figures in country music (two words).
19. Country music has spread to these countries as well as to other parts of the world.
Bebopping With Dizzy and Bird

While the bands of the swing era were entertaining audiences and becoming commercially successful, a number of musicians began to cultivate a new style that rebelled against the idea that jazz music had to appeal to an audience. Many of these musicians performed into the early morning hours with big bands led by men such as Benny Goodman and Tommy Dorsey. Then they would travel to other clubs, referred to as *after hours clubs*, to experiment with their new style. This style, known as *bebop*, featured the soloist much more and relied on smaller groups, reverting to using the rhythm section of piano, bass, and drums, with only one or two solo instruments.

Two of the most important and early contributors to this new form were John “Dizzy” Gillespie, a trumpet player, and Charlie “Bird” Parker, a saxophonist. These two great jazz musicians took the style of an earlier saxophonist named Coleman Hawkins and incorporated it into their own music. Coleman Hawkins’ main contribution to jazz was the use of scales that changed with each new chord. For example, if a chord progression (series of chords) consisted of 12 different chords, it would be conceivable that 12 different scales could be used for that piece—a different scale for each different chord. This was contrasted with the earlier styles that centered primarily around the blues and the blues scale, where one scale or set of notes would be used throughout a piece. Through Hawkins’ style of improvisation, players such as Gillespie and Parker added a great deal of rhythmic variety and melodic leaps to form the basis of an entirely different sound from that of the swing era.

Another important development in the bebop style was the different roles for the rhythm section players. Up until this time, the rhythm section, which did not include the bandleader or the premiere soloist in some of the swing bands, was used to keep time or provide a background over which the horns would play. In the bebop style, every instrument of the *combo* was an important soloist. Drummers incorporated a great variety of rhythmic ideas that allowed them to be soloists instead of just timekeepers. Timekeeping became primarily a job of the bass player in the bebop era; however, each member in this small ensemble was expected to keep the beat in his head so he wouldn’t place any limitations on the rhythm section players.

Instead of using popular melodies as the basis for their repertoire, bebop combos used the chord progressions from popular tunes, changing the melody over the top of them. Because of this, many of the melodies of bebop songs were not very hummable and, therefore, not nearly as popular as the big band songs. However, throughout the 15 to 20 years of its development, bebop gained support and popularity and stands as one of the important popular music forms of the twentieth century.
Mismatched Meanings

Match the definitions on the right with the terms on the left by placing the correct letter on the line of the corresponding term.

1.  John Gillespie  a.  became the timekeepers
2.  Charlie Parker  b.  saxophonist
3.  Dizzy  c.  big band leader
4.  Bebop  d.  use of scales
5.  Bird  e.  used popular melodies as a basis for their repertoire
6.  Coleman Hawkins  f.  Tommy Dorsey and Benny Goodman
7.  Tommy Dorsey  g.  his nickname was Dizzy
8.  Chord progression  h.  experimental practice
9.  After hours  i.  trumpet player
10.  Big band leaders  j.  featured soloist more
11.  Drummers  k.  his nickname was Bird
12.  Swing era bands  l.  every member of this was an important soloist
13.  Bass players  m.  incorporated rhythmic variety
14.  Hummable  n.  became commercially successful
15.  Big bands  o.  series of chords
16.  Combo  p.  melodies of bebop were not this
It’s Gotta Be Cool

It has been said in science that for every action there is an equal but opposite reaction. This is very true in music history. Every style that has come along through time has had a reaction against it, often resulting in another new style and therefore the further development of musical styles and practices in general. Jazz and popular music are no different in this way from the other styles. Just as bebop was a reaction against the so-called confinements of big band music, so a new style known as “cool” jazz was a reaction against bebop. Beboppers were very interested in creating tension, excitement, and energy in their music, and this became a driving force behind every composition and improvised solo for these performers. Cool musicians wanted to resort to some of the lyricism or lyric qualities of the big band era while still retaining their individuality and unique sound. The word cool generally was used to indicate a more controlled and laid-back approach to jazz. The volume levels were usually softer, the tempos were slower, and the melodies were more lyric. In many groups, the instrumentation was expanded again and included a variety of instruments with contrasting timbres or tone colors.

One of the most important musicians of the cool jazz era was the trumpeter Miles Davis. His recording with his group of cool musicians, titled Birth of Cool, was released in 1950 and set the tone for other musicians who would follow in this style. On these recordings, the following instruments were used in the group: horn, trumpet, trombone, tuba, alto and baritone saxophone, piano, string bass, and drums. The combination of instruments lent greatly to a subdued, mellow tone, which was a stark contrast to the highly energized and bright sounds of the bebop combos.

Two other important groups contributed to the cool jazz style. They were the Modern Jazz Quartet and the Dave Brubeck Quartet. Both of these groups used classical forms such as the rondo and the fugue in their compositions. Both groups occasionally even used classical compositions as the basis for their songs. The Dave Brubeck Quartet made monumental strides in exploring and using odd meters such as $\frac{5}{4}$ time and $\frac{9}{4}$ time in their pieces. While bebop, which began to surface in the 1940s, has enjoyed a long and enduring run and is still being performed by many groups today, cool jazz was relatively short-lived, being superseded by new forms that incorporated elements of cool jazz into what were believed to be more fully-evolved forms of jazz. The style was first heard in tenor saxophonist Lester Young’s recording of Gershwin’s “Oh, Lady Be Good” in 1936. It was then copied and expanded by Miles Davis and others.
All Mixed Up

Unscramble these words.

1. edslsvimia (two words)
2. pobbe
3. ozozlacj (two words)
4. locotornes (two words)
5. biterm
6. rumpretet
7. boomc
8. mewoll
9. ruvakebbced (two words)
10. doorn
11. guuef
12. mazqorezatdnjtuer (three words)
13. didiyalituniv
14. crismily
15. tfboloircho (three words)

WORD LIST

bebop  Birth of Cool  cool jazz  combos
Dave Brubeck  fugue  individuality  lyricism
mellow  Miles Davis  Modern Jazz Quartet
rondo  timbre  tone colors  trumpeter
Questions for Consideration

1. Bebop was a reaction against what type of music?

2. What type of music was a reaction against bebop?

3. How was cool jazz defined?

4. How did bebop differ from cool jazz?

5. What trumpet player was one of the most important cool jazz musicians?

6. What recording set the tone for other cool jazz musicians?

7. List the instruments used by Davis’s group.

8. Name one other important cool jazz group.

9. What was the Dave Brubeck Quartet known for?

10. Which style has been more enduring, bebop or cool jazz?
The Crooners

In the early part of the twentieth century up until about 1930, popular songs of the day were recorded and sung by artists who typically had little classical singing training and presented the pieces in what was known as “straight” singing. In other words, they did very little in terms of deviating from the melody as it was written by the composer. The sound of the voice was typically fairly bright, and the notes were sung very precisely. In the 1930s, at least partially because of the influence of jazz, a new style called crooning was developed. The crooners sang written music with some of their own embellishments (dressing up) of not only the rhythms, but also the notes themselves. They also often had deeper voices that gave their music a rich quality.

Rudy Vallee was the first of the crooners. He sang from the late 20s through the 30s. He achieved a high level of notoriety and established this style of singing as a popular one. One of the most famous crooners of that time period and on through the 40s, 50s, and 60s was Bing Crosby (who sang “White Christmas”). He not only developed the style of crooning, but also helped convince the radio networks to use taped programs instead of live ones due to his insistence that his programs be pre-recorded.

Later, partially in reaction to the new style of music known as rock-and-roll and the uptempo, sometimes jagged melodies that rock presented, a resurgence of crooners came on the scene. Some of the most famous pop ballad singers were Frankie Avalon, the group The Four Seasons, and Paul Anka. In addition, the style of crooning that had begun with Bing Crosby continued in singers such as Frank Sinatra, Perry Como, Andy Williams, and Johnny Mathis.

Most singers of this style went in one direction or the other: either they crooned or they developed some strong elements of jazz into their singing. One of the great jazz singers who is also known for his lyric ballad singing is Mel Torme.

With the advent of the many styles of rock and popular music, many of the old style crooners have lost their popularity and have all but disappeared from the performing scene. Others have found continuing careers performing live acts in places such as Las Vegas, Nevada, and Branson, Missouri. Many can be seen on television specials at Christmas time and other special times of the year.

In recent years, younger singers, such as Harry Connick, Jr., and Michael Bublé, have taken up the crooners’ style and made it their own. Once again people can enjoy the wonderful styles of singing that were prevalent for so long as part of America’s musical heritage.
Questions for Consideration

1. Until about 1930, in what manner were popular songs of the day presented?

2. How did the crooners change the style of presentation?

3. Who was one of the most famous crooners of that time period?

4. Who were some of the most famous pop ballad singers?

5. Who were some of the later crooners in the style of Bing Crosby?

6. What is Mel Torme known for?

7. What has caused many of the old style crooners to lose their popularity?

8. What form of media enables us to see and hear many of the old style crooners?

9. In what cities do crooners still give live performances?

10. Who are two crooners from recent years?
Elvis Presley: From Rock-a-Billy to the King

The year was 1955. The youth of America flocked to the theaters to see a movie called *The Blackboard Jungle*. What they heard when the movie opened changed the world of popular music forever. The movie opened with Bill Haley and His Comets singing “Rock Around the Clock.” From that time on, rock-and-roll became almost a battle cry for the youth of America. In this song and the many that would follow, the younger generation found lyrics, rhythms, and harmonies that they believed best expressed how they felt.

Though it may appear that rock-and-roll was a phenomenon that came out of nowhere, it had been developing for many years. Its origins can be seen in the music of black musicians such as Chuck Berry and Little Richard and in the American folk tradition of singers such as Gene Autry and Roy Rogers. Rhythm and blues, the style of music played by Little Richard and Chuck Berry, contributed hard-driving rhythm, electric guitar, and plain lyrics that would be popular in the new hybrid style of rock-and-roll. The main contribution from country western music was its representation of white America, thereby combining the music of two cultures into one style that appealed to both.

Following the success of “Rock Around the Clock,” the early rock-and-roll stars used rhythm and blues tunes, modifying them by using guitars and drums and changing the lyrics so they would appeal to white audiences. Without a doubt, the most influential and important of these early figures was Elvis Presley, a young, handsome, energetic performer who captured the hearts and imaginations of America’s youth with his rhythmic and innovative stage antics. Elvis also had a lyric quality in his voice that suited his ballads and slower love songs. He was a virtual unknown who had been doing some performing in local clubs in Tennessee. The style of music that he performed was called rock-a-billy because of its combination of blues and hillbilly music. Elvis was quite popular in his native area. With his clean-cut image in his early years, Elvis Presley also appealed to many adults and, indeed, became a household name by 1960. Because of Presley’s tremendous influence in the world of popular music, many other rock musicians were able to capitalize on his success and also become famous.

Some of the other early rock-and-roll legends were Jerry Lee Lewis with “Great Balls of Fire” and Buddy Holly with “That'll Be the Day.” Many black performers, such as Chuck Berry, Little Richard, and Fats Domino, also gained popularity with the predominantly white audience.

Elvis Presley was able to maintain a high level of popularity through the 50s, 60s, and 70s and was dubbed the “King of Rock-and-Roll” before his untimely death. Because of his tremendous influence, rock-and-roll was here to stay.
those puzzling facts

use the clues below to complete the crossword puzzle. the answers can be found in the narrative about elvis presley.

across
2. combination of blues and hillbilly music performed by elvis presley (hyphenated word).
5. sang “great balls of fire” (three words)
7. bill haley’s hit song (four words)
12. this became a battle cry for youth (hyphenated word).
14. elvis appealed to both young people and _____.
15. these sang with bill haley.
17. young, energetic performer
19. elvis’s nickname (two words)
20. where elvis began performing in clubs

down
1. the youth of _____ flocked to the theaters in 1955.
3. he wrote “that’ll be the day” (two words).
4. one of the country western singers who contributed folk tradition to rock-and-roll (two words)
6. the _____ jungle
8. elvis’s image was this (hyphenated word)
9. the style of music played by little richard (three words).
10. black performer who contributed to the hybrid style of rock-and-roll (two words).
11. elvis became this type of name.
13. jerry lee lewis was an early rock-and-roll _____.
16. the younger generation believed the rock _____, rhythms, and harmonies expressed their feelings.
18. elvis had a tremendous _____ in the world of popular music.
There’s No Town Like Motown

Already by the end of the 1950s, the hard-driving rock-and-roll style was evolving into a gentler style known as soft rock. This style was represented by such singers as Frankie Avalon, Paul Anka, Neil Sedaka, and Bobby Vinton. Because popular music was moving in this direction, a record producer named Barry Gordy, Jr., created a new record company called Motown Records. It was given this name because it was located in Detroit, the motor capital of the United States.

Barry Gordy, Jr., was a chrome trimmer at the Ford assembly plant who wrote songs on the side. He was convinced by friends to start his own record company. Out of this first company came another company that he called Motown. It was the first and largest recording company owned and operated entirely by African-Americans. It became the most important recording label for black artists for many years.

The particular style of music that Motown Records developed and produced was a combination of gospel music prevalent in predominantly black churches and the earlier style of rhythm and blues. These two styles combined with some of the smoother vocal styles of the soft rock singers mentioned above, thus creating a new style of singing that was made popular by such performers as The Supremes, The Temptations, Gladys Knight and the Pips, and Stevie Wonder. Groups such as Gladys Knight and the Pips and The Supremes incorporated elements of choreography (planned dance steps and movements) in their live performances, which have remained notable characteristics of the Motown style. In the late 60s and early 70s, a family of musicians known as the Jackson Five was promoted by Motown Records and became famous. When the family group broke up, Michael Jackson went solo, becoming a renowned performer in the 80s and 90s.

Motown Records and many other record producing companies like it continue to be influential forces in the development of the music we hear today. They are constantly in search of the next star and newer and fresher styles. This is how singers like Ray Charles and groups like the Jackson Five got started. These artists and many others would not have achieved the popularity and level of success that they did had it not been for the forward-thinking producer Barry Gordy and his establishment of Motown Records.
Questions for Consideration

1. By the end of the 1950s, what was the hard-driving rock-and-roll style evolving into?

2. What singers represented this new style?

3. What was the name of the record producer who set up a record company in Detroit?

4. What was the name of the new record company he created?

5. What styles were combined to create the new Motown style?

6. Who were some of the performers of this new style?

7. What was an important element in their live performances?

8. What was the name of the family of musicians that was promoted by Motown Records and became very popular?

9. What continue to be influential forces in the development of music?

10. What are record producing companies constantly in search of?
The British Are Coming!

By the mid 1960s, a revival of the hard-driving rhythm and blues/country combination (rock-and-roll) had begun to take hold. In Great Britain, groups such as The Rolling Stones and The Animals became renowned for remakes of blues songs that had been popular in the 1950s. However, by far the most important British band was a group of four musicians from Liverpool, England, known as The Beatles. For about four years, The Beatles had been experimenting and developing some of their own styles in the clubs and pubs of Liverpool.

While The Beatles were gaining notoriety in their own country, they were also beginning to achieve a small level of success in America. Fortunately, they had connected with a producer who had the foresight to market some of their early music in America. Because of the popularity of this music, The Beatles decided to make a tour of the United States in 1964 and were overwhelmed by the amount of popularity they had already achieved. They performed in Carnegie Hall, in the Washington Coliseum, and on the “Ed Sullivan Show.”

The Beatles’ first American release, “I Want to Hold Your Hand,” sold one million copies within a week and a half. In that same year Beatles songs held the top five spots on the Billboard Chart. The songs were “Can’t Buy Me Love,” “Twist and Shout,” “She Loves You,” “I Want to Hold Your Hand,” and “Please, Please Me.” The group was made up of Paul McCartney on electric bass, John Lennon and George Harrison on amplified guitars, and Ringo Starr on drums. For the next six years, The Beatles would maintain their high level of popularity and success, mainly because they had no fear of experimenting and had the foresight to know what would work and what wouldn’t.

During their six-year reign as the top rock group in the world, The Beatles recorded songs that represented every style of rock-and-roll that had been composed up to that time. One of their most important recordings was an album recorded in 1967 entitled *Sgt. Pepper’s Lonely Hearts Club Band*. It incorporated elements of English folk music and psychedelic music and utilized electronic devices and large orchestration ranging from string quartets to orchestra. It also implemented Indian instruments and, of course, rock-and-roll. However, because of their success and partially due to outside influences, the group began to undergo internal stress and upheaval as early as 1968. Over the next two or three years, The Beatles struggled to maintain their success and their group identity. By 1970 the joint decision had been made to disband The Beatles. They each went their separate ways, all of them becoming successful solo performers.

The individual members of the band continued to perform either as soloists or in other groups that they had organized. George Harrison also became an important force in record producing. John Lennon was shot and killed by a crazed fan in 1980. George Harrison died of cancer in 2001.
Find These Notable Words

Find the words listed below and circle them in the search word puzzle. The words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

**WORD LIST**

Carnegie Hall  disband  Ed Sullivan Show  England
experimenting  George Harrison  Great Britain  innovative
John Lennon  Liverpool  Paul McCartney  popularity
Ringo Starr  rock and roll  Rolling Stones  stress
success  The Beatles  tour  Twist and Shout
Questions for Consideration

1. By the mid 1960s, what style was experiencing a revival?

2. Where were the members of The Beatles from?

3. Who were the members of The Beatles and what instruments did they play?

4. What was The Beatles’ first recording released in America?

5. Name three places The Beatles played on their American tour in 1964.

6. Why were The Beatles able to maintain their popularity and success for six years?

7. What type of instrumentation did The Beatles use on the album *Sgt. Pepper’s Lonely Hearts Club Band*?

8. When did The Beatles disband?

9. What happened to John Lennon?

10. What did the members of The Beatles accomplish in the music business after the breakup?
The Return of Folk Music

The origins of American folk music were primarily found in the rural areas of the United States. Folk music, and later country and country western music, were designed specifically to appeal to rural communities. In the late 1950s and early 60s, musicians and producers determined that folk music did not need to be designed to appeal only to the rural communities, but that indeed folk music could appeal to urban individuals and could be marketed for such an area. The themes for these new songs were centered around industrial workers and city life, as well as the rural and farming lifestyles, so as to appeal to as large a base as possible.

One of the most important figures in the revival of folk music in America was Woody Guthrie. In many of his songs, he not only talked about the problems of poverty but also incorporated politics into his music. His life and music became the basis for the folk revival.

Other important musicians in the folk revival were Pete Seeger and Bob Dylan, both of whom incorporated elements of the new style of rock into their music. However, it became increasingly more difficult to determine whether these singers were rock singers with country music as a part of their direct heritage, or whether they were folk singers who were incorporating elements of rock-and-roll into their music. Nevertheless, their music became quite popular and appealed to a large number of Americans who were not strictly rural dwellers.

A number of groups capitalized on the folk revival, among them the trio of Peter, Paul, and Mary and also The Brothers Four. Later in the ‘70s, groups such as Simon and Garfunkel would incorporate elements of folk and rock music into their own styles, thus continuing the tradition of the folk revival.

In a quest to regain popularity, folk music has taken on many new styles. Perhaps the two strongest influences have been rock music and country music. Another important aid to the resurgence of American folk music is the recent popularity of folk music of the British Isles in America. Many of these artists and their music are helping us look more closely at our own folk traditions. And, of course, the influence that technology has had on our lives has enabled this style of music to be heard by more people than ever before.
All Mixed Up

Unscramble these words.

1. larur _____________________________
2. crytonu ___________________________
3. mnitumcoy _________________________
4. baurn _____________________________
5. lawrukessdinirrot (two words) ____________
6. magnirf _____________________________
7. twoherugidoy (two words) ______________
8. frothrobbershuet (three words) __________
9. lapper,temau,danry (four words) __________
10. cord-korn-lal _______________________
11. dobbynal (two words) ________________
12. geeseteerp (two words) ______________
13. liverav ____________________________
14. cameroziledcim _____________________
15. takerm _____________________________

WORD LIST

Bob Dylan         commercialized         community
country           farming               industrial workers
market            Peter, Paul, and Mary  Pete Seeger
revival           rock-and-roll         rural
The Brothers Four  urban               Woody Guthrie
Questions for Consideration

1. Where did American folk music originate?

2. In the 1950s and 60s what new market for folk music was targeted?

3. What were some of the themes for the new folk songs?

4. Whose life and music became the basis for the folk revival?

5. Name two musicians who incorporated elements of rock-and-roll into their folk music?

6. What famous trio capitalized on the folk revival?

7. What were perhaps the two strongest influences on the folk music revival?

8. What type of folk music has recently gained popularity in America?

9. Can you think of any reasons why folk music might be popular among city and/or country dwellers?

10. Can you think of any popular groups today who incorporate rock into their folk music or folk into their rock music? If so, name them.
Peace, Love, and War: The Sounds of the Sixties

The decade of the sixties was a time of great upheaval in America. On the international front, America was busy trying to keep peace in various parts of the world, such as Korea and Vietnam, while trying to maintain a peaceful atmosphere with the Soviet Union. At home, the times were no less tumultuous. The threat of nuclear attack reminded people of their mortality. President John F. Kennedy, his younger brother Robert Kennedy, and Martin Luther King, Jr., were all assassinated during the sixties. The Civil Rights movement was in full bloom, and racial tensions were apparent throughout much of the United States.

Nowhere were these fears and tensions more keenly felt than in the younger generation of Americans. These young people felt lost and struggled for their own identities as they observed the events that were occurring around them. They believed that the social norms and practices of their parents’ generation and the generations before them had brought them to this point. Many of the youth in this generation wanted nothing to do with those same norms and standards. They looked, therefore, for ways to avoid the same pitfalls they believed the generations before them had fallen into. In order to do this, they resorted to open rebellion. They staged riots and avoided the draft. They grew their hair long and dressed in “far out” clothes that resembled nothing of their parents’ generation. Their music also reflected this rebellion.

Words from many of the songs cried out against the wars that were raging about them and the injustices of society and its expectations for them. Many young people rebelled against the authority figures who they believed were trying to enforce the values and standards that they so desperately wanted to avoid. They wanted to be free to live in their own manner—to choose and do the things that they wanted to do without any hindrances.

Along with The Beatles, several other groups from Great Britain represented some of the feelings of the youth of the sixties. Groups such as The Dave Clark Five and The Rolling Stones became very popular in America, especially The Rolling Stones, whose music and lyrics supported much of the open rebellion that was prevalent in the 1960s. Other musicians who represented the folk-rock faction of the rock scene in the 60s, such as Bob Dylan, Joan Baez, and Pete Seeger, spoke out against war and America’s involvement in Vietnam. Many of the other groups in the 1960s sang songs that condoned the use of illegal drugs and further heightened the tension between the youth and older generations.

While it would be unfair and incorrect to say that the problem of the use of illegal drugs in America began with rock-and-roll or even specifically with the music of the 1960s, it is apparent that many of the musicians and fans of this style of music believed that music and drugs went together. The popularity of these performing figures and their music gave credence to that lifestyle, even though in later years, many of them fell victim to its ill effects.
Mismatched Meanings

Match the definitions on the right with the terms on the left by placing the correct letter on the line of the corresponding term.

1. Korea and Vietnam  
2. The Soviet Union  
3. The 60s  
4. John F. Kennedy  
5. Far out  
6. Civil Rights Movement  
7. Open rebellion  
8. Robert Kennedy  
9. Martin Luther King, Jr.  
10. War  
11. Authority  
12. Freedom  
13. Drugs  
14. The Rolling Stones  
15. Bob Dylan

A. younger generation resorted to this  
B. John F. Kennedy’s younger brother  
C. British group that was very popular in America  
D. brought racial tensions to the forefront  
E. President who was assassinated in the 60s  
F. what the youth of the 60s rebelled against  
G. what the youth of the 60s wanted  
H. some youths’ name for their clothing  
I. popular among some rock musicians and their fans  
J. folk-rock musician of the 60s  
K. civil rights leader who was assassinated  
L. songs cried out against this  
M. U.S. tried to keep peace with them  
N. time of great upheaval  
O. America’s involvement in these places angered youth
Woodstock

The 1960s, as discussed earlier, were a decade of turmoil. While many people of the younger generation tried to deal with the problem issues in a direct and sometimes controversial way, others looked for ways to escape from having to deal with them at all. In part, the Woodstock Music and Arts Festival of 1969 was designed to provide such an escape. Bands and artists from all over North and South America and Europe were invited to perform during this four-day festival. They were scheduled to perform throughout the day and night on what was nearly a 24-hour basis.

Many, if not all, of the rock and folk-rock styles of the day were represented by the groups at this festival. Many of the musicians of the day who represented these styles performed, while others did remakes of popular songs that the great groups of the past had made famous. Some of the groups who were present at Woodstock were The Who, Jimi Hendrix, Iron Butterfly, Joan Baez, Santana, Jefferson Airplane, and The Grateful Dead.

Some of the groups who performed at Woodstock were inexperienced and virtually unknown. However, many of these groups achieved a certain amount of popularity simply for having performed at Woodstock.

Nearly 450,000 people attended this four-day event. As you can imagine, there were a number of logistical (planning) nightmares involved with a project like this. Many of those in attendance slept in tents right on the concert site. Others tried to rent houses nearby. Hundreds of portable toilets were brought in.

Special arrangements had to be made for the bands. Of course, there were ample security forces in the event that the crowd got out of hand. However, this never happened. The crowds were there to enjoy the sounds and the experiences of Woodstock. In the midst of all the activities, several babies were born at the site. It is a rare person who can say that they were born at Woodstock!

Unfortunately, with all of the seeming “good times” came a strong dose of negatives. There was a tremendous amount of illegal drug use and alcohol abuse during this non-stop concert. It is a sad commentary on the music of Woodstock that many of the people who came to enjoy it could not enjoy it without the effects of these substances. In addition, the environment in and around Woodstock was spoiled for some time afterward because of the impact of 450,000 bodies who chose not to clean up after themselves. They left mounds of garbage and waste that would take the environment a long time to recover from.

Nevertheless, this was an unparalleled event in the history of popular music. Nothing like it had occurred before and nothing like it has occurred since, even though attempts to recapture the atmosphere of the event were made at the 25th anniversary celebration of Woodstock in 1994 and the 40th anniversary in 2009.
Questions for Consideration

1. What type of decade was the 1960s?

2. How did the younger generation attempt to deal with problem issues?

3. What event took place in the summer of 1969?

4. From where did the bands and artists come?

5. What styles were represented at Woodstock?

6. Approximately how many people attended the event?

7. How many days did it last?

8. Where did many of the people who attended the festival sleep?

9. What unusual event occurred at Woodstock?

10. What occurred in 1994 and 2009?
Disco and Funk

Since the big band swing era of the 1930s and 40s, there had not been a style of music that had been designed specifically for dancing. While rock-and-roll tunes incorporated moves such as “the twist” and “the swim,” many of the dance styles that were used for rock songs, especially early rock, appeared to observers to be just a bunch of bodies wiggling around out on the dance floor. Rarely, except in slow songs, did the dancers actually dance as a couple as they had in the years of the swing era, where they took the standard dance position that evolved from dance styles of the eighteenth and nineteenth centuries.

In the early 1970s, the combination of hard rock, with its driving bass and drum figures, and soul music resulted in a new form called funk. The main characteristic of funk music is that the bass line and complex rhythms in the drums combine to give the music a sense of forward motion while keeping the harmonies very simple and nearly motionless. This style evolved into a style that was specifically designed to be danced to, and it became known as disco. Disco was much smoother sounding than funk, with a less dominant bass line and smoother rhythms that made it very danceable. Established steps or moves were created for both professional and amateur dancers. Disco gained an immense amount of popularity through the movie *Saturday Night Fever* in 1977. The nation experienced a disco dance craze. The disco era only lasted for a few years, but it provided opportunities for a number of performers and composers to help create a style that was popular throughout America during this time.

An important aspect of disco and a key to its popularity was the fact that the music was usually not performed live, especially not to dance to. The improvement in the quality of audio equipment made it possible for the songs to sound as if the bands were actually present. Disc Jockeys (those who selected and played the recorded music) became very important. This aided in the resurgence of dance halls now dubbed discotheques, which didn’t have to go to the expense of hiring live bands. These discotheques quickly became very lively social clubs that lasted into the 1980s. An interesting element was added to these reborn dance halls. They were fitted with mirrors, strobe lights, and an array of other types of special lighting equipment that flashed on and off with the beat of the music. This created an additional aural/visual connection and experience for the club patrons.

Some of the important figures in the disco style were The Bee Gees (who provided the title song and much of the soundtrack for *Saturday Night Fever*), the Village People (“YMCA”), and Kool and the Gang (“Celebration”). It is interesting to note that to a certain extent, elements of this style have recently surfaced in some of the music of groups placed in the category of alternative music.
Those Puzzling Facts
Use the clues below to complete the crossword puzzle. The answers can be found in the narrative about Disco and Funk music.

ACROSS
2. Improvement in the quality of _____ _____ helped the music sound better.
4. The dance halls didn’t have to hire _____ _____.
6. Dance styles of early rock-and-roll appeared to be a bunch of bodies doing this.
7. Era in the 1930s and 40s when music was specifically designed for dancing (three words)
8. Disco music was specifically designed for this.
14. This movie caused a dance craze (three words).
17. This was one important group of the disco era (two words).
18. This was smoother than funk.
19. This became less dominant in disco (two words).
20. Hard rock combined with _____ _____ resulted in a new form called funk.

DOWN
1. Dance halls became lively _____ _____.
3. The bass line and complex rhythms are the main characteristics of this (two words).
5. Only in _____ _____ did the dance couple look like dancers from the swing era.
9. Some elements of disco music have surfaced recently in _____ music.
10. These established items were created for people to dance.
11. New name for a dance hall
12. The group Kool and the Gang performed this song.
13. In discotheques, lights flashed on and off to the _____ of the music.
15. These people were important in discotheques (two words).
16. Rock tunes incorporated moves such as this.
Easy-Listening Music

For centuries man has studied himself and others to determine why he does the things he does. Today, the term that describes this type of self-study and the study of others is termed psychology. Professional psychology developed throughout the twentieth century and has become an extremely important tool in determining how to improve work and business environments.

One of the things psychologists discovered was that music played at a certain level in a certain style with the right combination of timbres or tone colors helped people to relax and feel good about where they were. Likewise, other studies have indicated that the combination of the elements of music, including rhythm, volume, timbre, melody, and harmony, can affect the listener and cause him or her to act in a certain way based on these combinations.

The study of the effect of music on people, combined with improved technologies and distribution capabilities, have resulted in a fine-tuned approach to marketing and customer satisfaction for businesses the world over. Two specific locations have proven to be highly uncomfortable for many people. Many people do not feel comfortable in elevators—they feel cramped and may feel that they have little or no control over a mechanism that is moving them at fast speeds up and down often to great heights. Another location that has proven to give people who visit it a great amount of anxiety is the dentist's office. Most people do not like to go and have their teeth worked on by dentists. Many people associate a visit to a dentist's office with pain of some sort. Because of these fears and many like them, musicians teamed up with psychologists to create what has come to be a multi-billion dollar business known as easy-listening music. We often hear it referred to as elevator music because that is one of the first places where this music was used to try to calm the nerves of people who found themselves in these uncomfortable and stressful situations.

The melodies and songs typically chosen for use in arrangements of easy-listening music are popular songs and songs that bring back fond memories to people. They are generally set to soothing string and woodwind sounds and an occasional lilting trumpet or trombone solo designed to put the nerves and fears of the listener at ease. So popular has easy-listening music become that many radio stations have dedicated their programming to this style of music. Just for fun, the next time you are in an elevator or a dentist's office, listen to the music and see if it helps you relax.

The study of the effect of music on humans has been extended past the easy-listening stage and applied to virtually all areas of marketing, including jingles (the music that accompanies commercials) and the music that you hear in stores (it will vary depending on the type of store). Remember, if you hear music, it's usually there for a specific reason.
Find These Notable Words

Find the words listed below and circle them in the search word puzzle. The words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

**WORD LIST**

- business
- calm
- commercials
- customer satisfaction
- dentist's office
- easy-listening
- elevator
- jingles
- lilting trumpet
- marketing
- music
- musician
- nerves
- phobia
- psychology
- radio stations
- relax
- self-study
- soothing strings
- stores
Questions for Consideration

1. What is psychology?

2. What have psychologists discovered about the effects of music on people?

3. In what two areas have businesses used these discoveries?

4. What are two places where music is used to calm people’s nerves?

5. What is easy-listening music also known as?

6. Name the elements of music that in certain combination can affect listeners and cause them to act in particular ways.

7. What types of songs are chosen for easy-listening music?

8. What is a jingle?

9. If a department store is playing fast-paced, upbeat music, what do you think the desired effect on customers is?

10. If a bookstore is playing light, slow-paced music, what do you think the desired effect on customers is?
Punk and New Wave Music

In the 1970s a new style of music came on the scene that was designed primarily as a tool for rebellion. If you recall, part of the reason for the almost immediate popularity and rapid growth of rock music in the 1950s was that the youth of America and other countries saw rock music as a style they could call their own. It was a way through which they could demonstrate their rebellion against the societal norms that their parents’ generation had set upon them. The 60s and 70s saw little or no change from this viewpoint with regard to rock-style music. Instead, music continued to evolve with the same general rebellion theme recurring at various times.

The punk music of the 1970s was one instance of the recurrence of the rebellion theme. The musicians who performed songs in the punk style were not only rebelling against the government and social norms, as had been the case in many rock songs and styles 20 years before, but in many ways they rebelled against even the style of performance and music that had immediately preceded them. Indeed, many of the punk bands were actually made up of very bad musicians who played a style of music that was similar to that of the garage bands that had been popular since the inception of rock music.

Only a handful of groups were able to create music that could challenge the music of other groups and other styles that were popular at the time. They were therefore able to, for at least a few years, keep punk music alive as an active art form.

In an effort to distance themselves from the bad punk music, other groups who were more serious about producing quality music than punk rockers were called new wave musicians. They hoped to be recognized as true artists and therefore have their music more appreciated and more widely listened to than that of the punk rock bands.

In any event, punk and new wave music lost a great deal of popularity by the late 1970s and the early 80s and left the popular music scene watered-down. Because musicians were not required to be high-quality musicians in order to be popular in the punk rock idiom, many musicians of lesser quality believed they could be stars. They were able to sign contracts with lesser-known producers in order to help jump-start their careers. Because of this, a large number of mediocre musicians, groups, and songs were produced in the 1980s, and this in turn created a directionless state for rock and popular music, which in many ways is still prevalent in America today.
Questions for Consideration

1. What was the new style of music that came on the scene in the 1970s?

2. What was it designed as a tool for?

3. What were the musicians who performed songs in this style rebelling against?

4. What type of musicians played this style of music?

5. What style of music was it similar to?

6. What did the groups who were serious about their music call themselves?

7. Who or what were they trying to distance themselves from?

8. When did the punk and new wave music begin to lose popularity?

9. What quality of musicians believed they could be stars?

10. How did this movement affect rock and popular music?
**Rap: The Beat Says It All**

Disco, one of the main styles of popular music in the 1970s, developed out of funk music, which had a strong beat and pulse and was often dominated by the bass. Disco music was specifically designed to be danced to and was smoothed out and polished to help it gain popularity. Rap music came out of the disco style and was specifically designed for teenagers in inner city areas to dance to, especially in the style known as break dancing. In break dancing, the dancer would do a number of moves that were fairly acrobatic and gymnastic, often resorting to rolling and spinning on the ground. Original rap music had no lyrics and was predominantly rhythm section-oriented with bass, guitar, drums, and a keyboard instrument. Later, toward the end of the 1970s, a group by the name of the Sugar Hill Gang recorded one of the first rap songs with lyrics, which gained a tremendous amount of popularity. In the 1980s, rap music continued to be popular, particularly in inner-city areas, because its lyrics dealt with street life and the tensions and problems of living in the inner city.

The most important element in rap music is the driving and active bass line and rhythm. Very often there is little or no harmonic progression in rap music, simply because there is no true melody to support. Lyrics are spoken more often than sung. This helps to focus the listener’s attention on the words that are being recited rather than the musical qualities that might take attention away from the meaning of the words.

While rap music has continued at some level of popularity throughout the 1980s, 1990s, and into the 2000s, its popularity has been due more to its social importance than its musical importance. Indeed, most well-trained musicians find it difficult to accept rap as a legitimate form of music. However, the younger generation with whom rap music is popular disagrees with this viewpoint. They see rap as an integral part of their lives and use it to express their feelings about life in the inner city. Some problems have arisen with rap music and its influence on teens because certain rap lyrics incite violence toward other individuals, police, or government officials. The rappers feel these lyrics reflect the realities of inner-city life, but others feel that violent, racist, and sexist lyrics have no place in music that young people listen to. Efforts to put ratings on music and to urge rappers to incorporate more positive themes in their songs were initiated with some success.

Rap music has endured for over 30 years now—much longer than was ever thought possible. Because of the continuing strife and struggles of inner-city life and the importance of trying to open communications to the youth who are found in these sometimes troubled areas, rap may well continue to thrive as one of the few successful means of communication with these young people.
Those Puzzling Facts

Use the clues below to complete the crossword puzzle. The answers can be found in the narrative about rap music.

ACROSS
1. Rap music can be viewed as a successful means of _______.
4. Some rap lyrics are ______, or demeaning to women.
5. This style came out of the disco style.
7. Developed out of funk music
11. Break dancing moves were fairly ______
13. What the dancer must know when break dancing.
14. Original rap music had none of these.
17. Certain rap lyrics incite ______ toward others.
19. There is often little or no ______ ______ in rap music.

DOWN
2. Most well-trained ______ don’t accept rap as a legitimate form of music.
3. Lyrics are usually ______ instead of sung.
5. Efforts have been made to put ______ on music.
6. Rap’s popularity is due to this (two words).
8. Funk had a strong ______ ______.
9. Street life often caused this in inner-city areas.
10. The ______ ______ feels that rap is a legitimate form of music.
12. Rappers are urged to incorporate more ______ ______ in their songs.
15. This type of life often causes strife and struggles (three words; hyphenated).
16. This group recorded the first rap song with lyrics (three words).
18. Rap music was originally designed for teenagers to do this (two words).
MTV and the Influences of Television

With the increase of and improvement in the technology being developed in the world, it was a natural course of events for music to find its way into television. Indeed, from the very beginning of television, music has played an important role. Music has always been very important as a background for movies, television shows, or commercials. Also with the increased accessibility to public broadcast stations, music of both classical and popular types has been more available for public enjoyment.

Television, in addition to providing an increased audience for popular music, has also played an important role in its development. The “Steve Allen Show” vaulted Elvis Presley and the new style of rock-and-roll to national prominence. The Beatles appeared on the “Ed Sullivan Show” when they first came to America. These and other appearances on television launched rock singers’ careers and catapulted their music to the top of the charts.

A number of shows have been presented on television that have helped to further the care and attention given to the popular music idiom. These can be seen in special broadcasts of live concerts and seasonal broadcasts such as holiday specials, and so forth. In addition to special programs, many people, both performers (Dolly Parton, Sonny and Cher) and non-performers (Ed Sullivan), have hosted weekly variety shows that featured artists of different musical genres.

It was not until the 1980s and the boom of the cable television industry, however, that the idea was developed of having a single television network devoted to the popular music idiom. Twenty-four hours a day, MTV (Music Television Video) showcased the new music videos that came out and presented programs that discussed new styles and directions that popular music was taking. Since MTV’s inception, there have been other networks that have developed a focus on music videos and the music industry. This did more than perhaps anything else to further the cause of popular music in the 1980s and 90s. Today, music videos are also available on-demand on the Internet.

Closely associated with MTV and other music networks was the development and production of music videos. In these videos, the performers act out the words and meaning of the songs. However, one of the problems that has arisen in this practice is the aspect of sensationalism that is inherent to any production form such as this. In many respects, a number of today’s performers push the viewer/listener to, and in some cases past, the limits of what is acceptable in society. Indeed, there are increasingly more violent crimes being committed in society today that may be directly linked to the influence of music videos on young viewers. Many of the videos glorify lust and crimes of violence and package them neatly so as to be appealing to the viewers. Nevertheless, music videos have greatly helped in the development and refinement of popular music as both an aural and visual art form.
All Mixed Up

Unscramble these words.

1. gloctonhey __________________________________________________________________________
2. veilnosit ____________________________________________________________________________
3. drumbaskingcoub (two words) ______________________________________________________________________
4. mimaccerols ________________________________________________________________________________
5. tatatacocobussdripsbiln (three words) ______________________________________________________________________
6. scascasclilium (two words) ______________________________________________________________________
7. dmoii ______________________________________________________________________________________
8. whoslasteeven (three words) ______________________________________________________________________
9. nowheadslivuls (two words) ______________________________________________________________________
10. starch _____________________________________________________________________________________
11. pluttaca ____________________________________________________________________________________
12. cardsboats _________________________________________________________________________________
13. tasselmanniosi ______________________________________________________________________________
14. dimcouveresi (two words) ______________________________________________________________________
15. daneeciu __________________________________________________________________________________

WORD LIST

audience background music broadcasts
catapult charts classical music
commercials Ed Sullivan Show idiom
music video public broadcast stations sensationalism
Steve Allen Show technology television
Questions for Consideration

1. What role has music played in movies, television shows, and commercials?

2. What type of stations feature classical and popular music for public enjoyment?

3. Elvis Presley became famous after an appearance on what television show?

4. The “Ed Sullivan Show” featured what British group when they first came to America?

5. What type of television shows featured performers from different musical genres?

6. What was the first network to schedule 24 hours a day of music videos and music-related programming?

7. What is a music video?

8. Why have problems arisen with music videos?

9. What positive influence did MTV have on popular music?

10. Why do you think that music videos have become so popular?
Alternative Music: Blending Old and New

One of the more recent movements in popular music was given the name *alternative music*. This is a catch-all phrase from the 1990s similar to the term *new wave* that was used in the 1970s because it describes a variety of different styles that do not fall in already established categories. Many of these styles are combinations of two or more different styles and therefore do not fall into either of the categories of which they are a combination.

Some of the groups and individuals who perform music that is termed alternative are groups that have been around for a number of years. Their work has evolved into a mixture of the styles that have been prevalent during the time they have been performing. A group such as this may have begun as a hard rock group in the 1970s and then softened its sound and incorporated elements of jazz. By doing this, they have increased their popularity and made themselves less capable of being pigeon-holed into a specific category.

Other groups are new on the scene and have developed styles that don’t fit into any of the categories that have been around for some time. Therefore, rather than try to come up with a new name to recognize these groups or a new term to define their styles, they have been thrown into the category of alternative music. The different styles or types of music that are reflected in alternative music include the music of or similarity to groups such as Nine Inch Nails, Iron Butterfly, Led Zeppelin, and Steppenwolf, which are very closely related to the heavy metal/hard rock of the late 60s and 70s.

Some groups are closer to *new age* type music, which is in essence a more highly-developed form of easy-listening music that is meant to appeal to a younger audience, which constitutes a large portion of today’s music market. The style uses synthesizers and other electronic instruments to produce many of its sounds. It is sometimes called mood music since it often has a free-flowing, mellow sound.

There are a host of other styles that fall in between these categories. In all likelihood, alternative music will probably be a relatively short-lived term to describe this huge variety of styles. As these styles develop further or completely drop out of the picture, more definitive terms will be thought of to describe them, and the broad generalization of “alternative” music currently used to describe them will be eliminated.
### Mismatched Meanings

Match the definitions on the right with the terms on the left by placing the correct letter on the line of the corresponding term.

| ___ 1. New wave                  | A. a hard rock group of the late 60s |
| ___ 2. Alternative               | B. alternative music groups don’t fit into these |
| ___ 3. Combination               | C. sounds are produced electronically on these |
| ___ 4. Nine Inch Nails           | D. these will be thought of to describe new styles |
| ___ 5. Electronically produced   | E. catch-all phrase in the 1990s |
| ___ 6. Synthesizers              | F. group closely related to heavy metal |
| ___ 7. Iron Butterfly            | G. the designation “alternative” music will probably be this |
| ___ 8. New age                   | H. catch-all phrase in the 1970s |
| ___ 9. Short-lived               | I. highly-developed form of easy-listening music |
| ___ 10. Established categories  | J. the blending of two different styles |
| ___ 11. Definitive terms         | K. alternative music uses these types of sounds |
| ___ 12. Mood music               | L. free-flowing and mellow |
Contemporary Christian Music

One of the fastest growing styles of popular music in America today is contemporary Christian music. Composers and performing artists in this field use the pop-rock format and popular styles and incorporate lyrics that deal with Christian subject matter. Most often the lyrics discuss or relate the faith and experiences of the composer or performer.

This style developed out of several different areas. The most obvious is the gospel music that has been prevalent in African-American worship services for many decades. In addition, in the late 1960s and early 70s some Catholic and Protestant churches began a movement toward music that would reach the younger generations on their level. This music had quicker tempos and lyrics that related to the present. Many traveling and television evangelists also attempted to update their music in an attempt to appeal to larger audiences. Contemporary Christian music began to catch on in the 70s, when some youth in the counter-culture movement began to find hope and peace in Christianity. They used their own style of music to express the joy they found in Jesus and to tell their peers about their experience of salvation. This became known as the “Jesus Movement.”

When people hear Christian music, unless they listen to the lyrics, they cannot tell the difference between it and other popular styles. The beat is the same and the melodies and harmonies are similar to those of secular music. The roots of the music are the same as other popular forms: jazz, blues, and folk music. The only way to distinguish it is by the lyrics. Many Christians still view it, as the youth of the 70s did, as a way to reach out to the non-Christian world. But it is also seen as a form of Christian entertainment. It has become so popular that now there are entire radio and television stations that devote their programming to this style of music. There are also award programs, such as the Dove Awards, that focus on contemporary Christian styles.

In the 1990s, some artists, such as Amy Grant, Michael W. Smith, and BeBe & CeCe Winans, began “crossing over” or producing some Christian and some secular songs. Others were producing more obviously Bible-based and Christ-centered albums. Artists that fell into this category included Carman, Ray Boltz, and Sandi Patti.

There are hundreds of artists who produce contemporary Christian albums. Some of the top contemporary Christian artists today include Casting Crowns, MercyMe, Chris Tomlin, and Jaci Velasquez.

Contemporary Christian music has had and will continue to have a tremendous impact on the world of music and Christian life. It is currently one of the few wholesome forms of entertainment in the popular music idiom that does not promote violence or crime.
Those Puzzling Facts

Use the clues below to complete the crossword puzzle. The answers can be found in the narrative about contemporary Christian music.

ACROSS
2. Brother and sister who are among those artists that are crossing over
4. _____ Christian music is one of the fastest growing styles of popular music in America today.
6. Music prevalent in African-American worship services for decades
7. Many artists are _____ over from strictly Christian songs to secular songs.
8. One of the roots of contemporary Christian music.
11. Female performer who has produced both Christian and secular albums (two words)
12. Artists use the ____-____ format and incorporate Christian lyrics to create the contemporary Christian style.
15. Female performer in the Bible-based category (two words)
17. Catholic and Protestant _____ began a movement to reach younger people in the 1960s and '70s.
18. Contemporary Christian music is a _____ form of entertainment that doesn’t promote violence or crime.
19. Television _____ sought to update their music to appeal to larger audiences.

DOWN
1. Ray Boltz is among those artists whose songs are more _____-based.
3. Artist who has focused on strictly Christian albums.
4. Some Christian artists produce only _____-centered albums.
5. Program that honors contemporary Christian artists (two words)
9. The _____ of contemporary Christian songs relate the faith and experiences of the composer.
10. In the 1970s, some youth in the _____-_____ movement began to turn to Christianity.
13. Many radio and television _____ are devoted to Christian programming.
14. The _____ _____ occurred in the 1970s when youth wanted to express their joy at finding hope and peace in Christianity.
16. Unless people listen to the lyrics, they cannot tell the difference between Christian music and other _____ styles.
Revival, Resurgence, and Rebirth

In virtually every art form, the styles that are developed will be similar to those that have been seen before. In art and classical music, for example, the idea of using subjects and stories from classical Greece and antiquity has resurfaced at least three or four times in different eras throughout the history of mankind. Each time the artists and composers believed that going “back to their roots” was the best way to achieve the perfect style of music or art.

This tradition and/or mentality applies also to the world of popular music. During the folk music revival, for example, musicians strove to incorporate rock music into the already established and popular forms of folk music from America’s early heritage. In jazz music, a number of revivals occurred in which the primary change was seen in the number of musicians or size of groups used. Early jazz incorporated or used a small group of musicians such as a Dixieland band with a rhythm section and a front line of three or four musicians. Then a new style with an expanded horn section, known as the big band era, became popular. In response to or reaction against the big band era, a revival of small group jazz now known as combo jazz developed. And so the list goes on.

In the 165 years of American popular music, from the time of Stephen Foster until now, a number of revivals have taken place. Blues revivals, folk revivals, bluegrass revivals, country music revivals—all have appeared periodically with the music being changed to suit the needs of the time. An important question to ask is “Is it possible for these revivals to accurately reflect these forms as they were originally conceived and developed?” The answer is a tricky one. Musicians, thanks to recent advances in the study of how music was performed when it was originally conceived, may artificially place constraints around themselves so as to keep the form as pure as possible. However, these musicians cannot ever be one hundred percent successful at recreating these art forms and styles, because so much new information is available to them and has found its way into their techniques and repertoires. As a result, it’s virtually impossible not to have those new attributes be reflected in the performance of the older style of music. Therefore, it seems that it’s impossible for us to fully recapture the same energy, enthusiasm, and style of performance of these original forms because we are people of today, using the instruments and the advanced knowledge and technology of today. Because of this, instead of coming back as the exact same forms, they will be reborn and utilize the new developments that have taken place since their original conceptions.
Questions for Consideration

1. What resurfaced at least three or four times in different eras in art and classical music?

2. What did the artists and composers believe was the best way to achieve the perfect style of music and art?

3. In jazz, what has been the primary change in the revival styles?

4. What are some of the types of revivals that have occurred in American popular music?

5. How many years has American popular music been around?

6. How did musicians attempt to keep the form as pure as possible in a revival?

7. Why can't musicians be entirely successful in recreating art forms and styles?

8. What is nearly impossible for us to fully recapture?

9. What keeps us from being able to recapture these elements?

10. When forms are reborn, what will they have at their disposal?
From Boom Box to iPhone®: The Evolution of Sound

Imagine carrying a cassette tape player and two speakers—all combined into one large unit called a boom box—on your shoulder while you walked around your neighborhood. As silly as that sounds, that was the fad in the late 1970s for “serious” popular music listeners. It was not uncommon to see someone with this unit on their shoulder “dancin’ and groovin’” to their tunes. Unfortunately, the listener would have to either stop and change the batteries or the tape to continue listening or change their “playlist.” If only they could get the benefits of speaker quality sound and longer sets of music.

In 1979, the Sony company solved part of the problem by putting the cassette tape into a compact player unit called a Walkman® that used stereo-quality headphones instead of small loudspeakers. The Walkman® could easily be held in one hand and was about 6 inches long by 3 inches wide by 1 1/2 inches thick. This made the portability of the music much easier and the sound quality much better.

A few years later, in 1982, the first digital music format was introduced in the form of compact discs (CDs). This format allowed for much higher quality of sound as well as larger capacity for storage. The first CD players, however, were similar to the earlier cassette tape boom boxes.

In 1984, Sony reconfigured their Walkman® portable sound unit so it could play CDs instead of cassette tapes and called it the Discman®. These portable digital devices and the CD format continued in popularity and high consumer usage until 1998, when the first MP3 player was developed in South Korea and introduced as the MPMan®. The only problem was that it could only hold about 6 songs worth of music. However, within a few short years, technology was developed and improved and the first iPod® by Apple was introduced in 2001. It could hold 5 GB (gigabytes) of music, or about 1,000 songs.

Since 2001, greater developments have occurred in the technology of these digital devices including the ability to store, record, and playback more than 100 GB of media; the addition of video to the types of media the devices are capable of storing and playing; and the combination of all these media with cell phones into a single unit. In 2007, Apple introduced the iPhone®, a touch screen cellular device that enables you to do almost everything for which you usually use the computer—all in one slim handheld device. Other MP3 players and digital devices include the Zune®, SanDisk®, Sony Walkman® (same name only now an MP3 player!), Samsung P3®, and many, many others.

It is truly amazing what you can hold in the palm of your hand today! You can talk to someone on the other side of the world, listen to your favorite music, watch a video, take a digital photograph, and surf the web all while walking to school or work. Pretty amazing!
Mismatched Meanings

Match the definitions on the right with the terms on the left by placing the correct letter on the line of the corresponding term.

____ 1. Boom box  A. Sony
____ 2. played cassette tapes  B. 5 GB
____ 3. GB  C. 1984
____ 4. Year of the MPMan®  D. Apple
____ 5. Year of the iPod®  E. MPMan® country
____ 6. First iPod® storage capacity  F. gigabyte
____ 7. South Korea  G. Big and awkward
____ 8. Year of the Discman®  H. 1979
____ 9. iPod® company  I. 2001
____ 11. Year of the Walkman®  K. Walkman®
Questions for Consideration

1. What is the name of the company that developed the Walkman®?

2. What form of media storage was used in the Walkman®?

3. What was the name of the portable device made to play compact discs?

4. In what country was the first portable MP3 player developed?

5. What was the first portable MP3 player called?

6. How many songs could the first MP3 player hold?

7. What company developed the iPod®?

8. How many GBs could the first iPod® hold?

9. What are some of the functions that have been combined into one unit?

10. What were the dimensions of the original Walkman®?

11. CDs were widely popular for about twenty years. How long do you think MP3s will be popular? What kind of format do you think music will use in the future?
Michael Joseph Jackson, the “king of Pop,” was born August 29, 1958 in Gary, Indiana. He was the youngest of 10 children and grew up in a working-class family. His father, Joe Jackson, was a steel mill worker. When Michael was 6, he and his brothers made their debut as a performing group called the Jackson Five.

After just a few years, the Jackson Five were able to sign a recording contract with the up and coming record label, Motown Records, which provided opportunities for African-American artists. Under the Motown recording label, the Jackson Five had four songs that hit the number one spot on the Billboard Hot 100 chart. These songs were “I Want You Back,” “ABC,” “The Love You Save,” and “I’ll Be There.”

Michael began recording solo albums in 1972 when he was 14. In 1978, Michael Jackson starred as the Scarecrow in the movie musical, The Wiz, a modernized version of The Wizard of Oz. It was in this movie that people began to see another important part of Jackson’s talent—his ability to dance. In the years to come, he would further develop this talent and use it to revolutionize the world of popular music performance.

In 1982, he produced his famous Thriller album that became the most successful album of all time. His music video of the title song became enormously popular. People all around the world tried to learn the famous dance sequence so they could dance along with the music whenever it was played at a party or a dance.

Later this same year while performing on a television special honoring Motown Records, Michael Jackson unveiled his signature dance move, the Moonwalk. He also began wearing only one glove on his left hand—a sequined white glove that glittered as he moved.

Both the Moonwalk and the glove were merely symbols of the enormous impact Michael Jackson had on the world of music performance and fashion. Jackson forever changed the world of popular music performance through his incorporation of remarkable and innovative dance moves as well as making the performance an event and not just a concert. In addition to his use of the glove, Jackson’s other fashion statements included shiny loafers, white socks, bell-bottomed pants, peg-legged pants, military-style jackets, and a variety of hat styles. These all proved to be highly influential to the world of fashion through the 1980s and 1990s.

Sadly, Michael Jackson’s brilliant career was cut prematurely short when he died at the relatively young age of 50 on June 25, 2009, just as he was preparing for a series of comeback concerts to be held in London. His death signaled the end of an unprecedented era of popular music and culture that was largely shaped by the musical genius of this gifted musician, singer, songwriter, dancer, and performer. Because of his incredible accomplishments and the ways in which he changed popular music, he was dubbed the “king of Pop.” While the reign of this king is over, his musical legacy will live on for a very long time.

Here is a list of some of his most famous songs:

- “I’ll Be There”
- “Ben”
- “Don’t Stop ’Til You Get Enough”
- “Thriller”
- “Rock With You”
- “Billie Jean”
- “The Girl Is Mine” (with Paul McCartney)
- “Beat It”
- “We Are The World”
- “Man In The Mirror”
Find These Notable Words

Find the words listed below and circle them in the word search puzzle. Words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

WORD LIST

ABC    billboard    concert    dancer
fashion    Gary, Indiana    glove    King of Pop
loafers    Michael Joseph Jackson    moonwalk    Motown Records
music video    popular music    producer    Scarecrow
solo album    The Jackson Five    The Wiz    Thriller
Questions for Consideration

1. In what town and state was Michael Jackson born?

2. Why was he given the nickname the “King of Pop?”

3. How many siblings did he have?

4. What was the name of the first performing group he was in?

5. What was the name of the major recording label with which his family group signed?

6. What was significant about this recording label?

7. What is unique about the album *Thriller*?

8. What was the name of the dance move that became Jackson’s signature move?

9. On what hand did Jackson wear his glove?

10. What was the name of the movie musical in which he starred as the Scarecrow? What did it show people about Jackson?
“American Idol”—The Dream Comes True

Many people around the world have a secret dream of being given just one chance to perform for thousands of people and then suddenly becoming famous and popular. But it was only a dream until a man named Simon Fuller came up with the idea of “American Idol.” On June 11, 2002 the first episode of the television show “American Idol: The Search for a Superstar” premiered, and all at once, the dream became a possible reality. People from across the United States could now audition for a chance to compete on “American Idol” and become the next popular music superstar.

The performers for each show compete in a multi-round format. In each round, they are challenged to perform songs from different artists, styles, and themes. They are critiqued by a panel of judges after each round, and one or more of the contestants are eliminated. The regular judges for “American Idol” have included Randy Jackson, Simon Cowell, Paula Abdul, Kara DioGuardi, and Ellen DeGeneres. Of these five, only Randy Jackson and Simon Cowell have judged the entire run of the show. Guest celebrity judges have also joined the panel from time to time. The show is hosted by Ryan Seacrest. In the early rounds, the judges eliminate the contestants. In the later rounds, the contestants are judged by the live and television audiences through the use of telephone and cell phone text voting. This innovative use of audience interaction has added to the immense popularity of the show.

“American Idol” now airs internationally, and the world-wide audience is able to participate in the selection process of the ultimate winner. It is currently considered the top TV show in American television and is one of the most popular worldwide. It has also spawned numerous imitators in the reality/talent show genre, including “America’s Got Talent,” “Nashville Star,” and “Can You Duet?”

So does the winner receive anything other than one chance in the spotlight? You better believe it! The winner of each season receives a contract worth more than $1 million with a major recording company that will record, produce, and market their recordings. Included in this incredible chance of a lifetime are opportunities for live performances and other television appearances. In short, the winner is given every possible chance to launch a successful popular music performing career.

As with any program like this, the proof of its success is in the results and continued popularity of the chosen winners. It definitely appears to have been successful so far. The winners have included Kelly Clarkson, Fantasia Barrino, Carrie Underwood, and Jordin Sparks, and several of the runners-up, such as Clay Aiken, Jennifer Hudson, and David Archuleta, have been successful as well. All of these former contestants have earned tremendous accolades from the popular music industry and the public. They have definitely proven themselves worthy of the dreamlike opportunity given them through their experience on “American Idol.” Who knows, maybe you will be the next contestant on “American Idol: The Search for a Superstar.”
Those Puzzling Facts

Use the clues below to complete the crossword puzzle. The answers can be found in the narrative about “American Idol.”

ACROSS

2. This “Idol” runner-up received the Oscar for Best Supporting Actress for her role in Dreamgirls
4. The winner gets a contract with a major ______ company.
10. Who eliminates contestants in the later rounds
12. The recording contract for the winner is worth $1 ______.
13. The show searches for the next popular music ______.
14. “American Idol” is now one of the most popular television shows ______.
15. Creator of “American Idol” (two words)

DOWN

1. The ______ eliminate contestants in the early rounds.
3. She was the first “American Idol” winner (two words)
5. Host of “American Idol” (two words)
6. Contestants are ______ by a panel of judges.
7. The winner gets opportunities for live performances and television ______.
8. One of the judges that has been on the entire run of the show (two words)
9. The audience participates by telephone and cell phone text ______.
11. To try out for the show
Questions for Consideration

1. When did “American Idol” first air?

2. What is the full name of the show?

3. Who is the host of the show?

4. Name three of the people who have been regular judges on “American Idol.”

5. How many of the judges have judged every show and what are their names?

6. Name three of the winners.

7. How is the final winner selected?

8. How many dollars is the winner’s contract worth?

9. Who created the show?

10. What adds to the popularity of the show with the audience?

11. What are some other reality/talent shows that feature performers, judges, and audience voting?
What’s on the Horizon?

In this book we have looked at a variety of styles of popular music that have developed in America since the middle of the nineteenth century. All of the styles that we have looked at have been based on a building-block principle. That means that each style, or form, built off the styles and forms that preceded it. Most of these forms have maintained their integrity and continue to thrive in some degree of popularity even today.

Looking back over the last 20 years of American popular music, however, there have not been many new developments or specific changes of direction that have occurred. Some historians might say that this has been a period of stagnation and that the popular music world has run out of ideas. Other historians and those who keep an eye toward the future may say that popular music has simply been in a state of refinement over the last 20 years and is now looking toward some sort of new development that will occur before too long.

What the future holds for music no one knows or can predict. However, if history can offer us any sort of consolation or hope for the future, it would be that we as a people cannot and will not accept the status quo for very long. Composers and musicians are constantly looking for new ways to express their feelings and to express the attitudes that they view in the world around them. Music is no different from the world of science and the other arts in that respect. One fairly safe assumption is that the music we hear in the future will more than likely take us in new and innovative directions, while still incorporating many of the positive attributes of our musical heritage.

Now, as you listen to the popular music of your choice, you can have a greater understanding of its origins and history. Remember that even the most recent trends of popular music have roots that extend as far back as two or three hundred years.

We should all try to expand our horizons and listen to styles of music with which we are less familiar or which we think may not appeal to us. Who knows? You may be one of the next great musical artists or composers in history. If you are, be sure to be innovative and exciting!
Find These Notable Words

Find the words listed below and circle them in the search word puzzle. The words may be printed in the puzzle forward, backward, horizontally, vertically, or diagonally.

**WORD LIST**

- arts
- development
- historians
- past
- science
- attitudes
- feelings
- innovative
- popular music
- stagnation
- building block
- future
- integrity
- positive attributes
- status quo
- composers
- heritage
- new
- refinement
- variety of styles
Questions for Consideration

1. What is the building-block principle as it applies to music styles?

2. Instead of stagnation, what do some historians say has been happening for the last 20 years in popular music?

3. According to them, what is about to happen?

4. Why is it fairly certain that music styles will continue to change in the future?

5. Do you think popular music is in a state of refinement or stagnation? Why?

6. What is your favorite type of music? Do you see this type of music heading in any specific directions? If so, what are they?

7. Name some recent trends in popular music. Which of these trends do you think will have a lasting influence on the music world?

8. Of the trends listed above, are there any that are innovative and/or exciting? If so, which ones?
American Popular Music Crossword Review

Use the clues below to complete the crossword puzzle on the next page. The terms come from the narrative pages about American popular music.

ACROSS
1. Trumpet player who played in the bebop style (two words)
4. Famous rock group from Britain who sang "I Want to Hold Your Hand" (two words)
6. Syncopated music used in the cakewalk
9. 1990s catch-all phrase for several different movements in popular music
12. Performer who was called the King of Pop
15. Bing Crosby is an example of these kinds of singers.
17. An Andrew Lloyd Webber musical (four words)
19. Another name for Detroit, Michigan
20. Music that expresses sadness or loneliness
21. Jazz style that originated in New Orleans
22. Person who selects and plays music at discotheques (two words)
23. A star in this style who made it big in the late 1980s and continues to record today is George Strait. (two words)
24. Short films shown on television or the Internet in which songs are acted out (two words)

DOWN
2. Device that allows you to listen to music, watch videos, surf the web, and make a call
3. Reality/talent show that tries to find the next popular music superstar (two words)
5. Area where music publishing houses were concentrated in New York City (three words)
7. Duke Ellington and Glenn Miller were leaders of _________.
8. The King of Rock and Roll (two words)
10. Danceable pop music of the 1970s
11. Famous music and arts festival of 1969
13. Composer of Kiss Me, Kate (two words)
14. Portable cassette player with headphones
16. Type of dance associated with early rap music (two words)
18. Music created out of a need felt by people to express their culture
22. Awards for contemporary Christian music
American Popular Music Crossword Review (cont.)

Use the clues on the previous page to complete the crossword puzzle. The terms come from the narrative pages about American popular music.
Answer Keys

The Music of Stephen Foster; Questions for Consideration (page 2)
1. July 4, 1826
2. flute
3. “Open Thy Lattice, Love”
4. parlors and salons
5. Christy Minstrels
6. “Old Folks at Home,” “Old Susanna,” “My Old Kentucky Home,” or acceptable answer
7. musical reviews, vaudeville, early American musical theater
8. “Way down upon de Swannee Ribber”
9. thoughts of immigrants, lost love, missing loved ones
10. “My Old Kentucky Home,” “Jeanie with the Light Brown Hair,” “Beautiful Dreamer”
11. teacher—acceptable answer

Singing the Blues; Those Puzzling Facts (page 4)

Ragtime; Questions for Consideration (page 7)
1. cakewalk
2. from the dance contests held by southern blacks in which the prizes were cakes
3. ragtime
4. rag referred to the paper it was written on and time referred to the rhythm for the dance steps; or from the shuffling clog dance called ragging
5. because it was notated (written down)
6. European and African
7. the right hand
8. minstrel shows
9. Scott Joplin
10. Dixieland

Tin Pan Alley; Find These Notable Words (page 9)

Ragtime; All Mixed Up (page 6)
1. cakewalk
2. ragtime
3. paper
4. dance
5. minstrel show
6. syncopation
7. piano
8. banjo
9. European
10. African
11. Scott Joplin
12. Dixieland
13. Jelly Roll Morton
14. ragged
15. transposed

Tin Pan Alley; Mismatched Meanings (page 10)
2. L 10. F
3. O 11. E
4. I 12. D
5. A 13. G
7. N 15. C
8. J
Dixieland Jazz; Find These Notable Words (page 12)

- trumpets, clarinet, trombone, drum, banjo, tuba
- New Orleans around the turn of the twentieth century
- dance halls
- piano, bass, drums, and banjo
- the front line
- The trombone improvises over the harmonies. It is a type of counter-melody.
- He was to play the main or key note of the new chord to indicate that the chord had changed.
- They didn't read music for this so the others needed to know when the chord changed and what the change was.
- Charles “Buddy” Bolden
- They were an all-white group.

Dixieland Jazz; Questions for Consideration (page 13)
1. trumpets, clarinet, trombone, drum, banjo, tuba
2. New Orleans around the turn of the twentieth century
3. dance halls
4. piano, bass, drums, and banjo
5. the front line
6. The trombone improvises over the harmonies. It is a type of counter-melody.
7. He was to play the main or key note of the new chord to indicate that the chord had changed.
8. They didn’t read music for this so the others needed to know when the chord changed and what the change was.
9. Charles “Buddy” Bolden
10. They were an all-white group.

Jazz Moves From New Orleans to Chicago; Mismatched Meanings (page 15)
1. E 9. A
2. L 10. F
3. C 11. I
7. O 15. M
8. D

Making Beautiful Music; Find These Notable Words (page 17)

Making Beautiful Music; Questions for Consideration (page 18)
1. Rhapsody in Blue
2. piano and jazz orchestra
3. Paul Whiteman and his orchestra
4. They are easy to sing and people enjoyed listening to them.
5. “Lady Be Good,” “Strike Up the Band,” “Funny Face,” “Showgirl,” Porgy and Bess (any two)
6. It was designed to be sung by an all-black troupe.
7. jazz harmonies
8. Cole Porter
9. Kiss Me, Kate
10. as extremely sophisticated and complete

Swing It!; Questions for Consideration (page 20)
1. swinging eighth notes
2. horn section, or the front line
3. two altos, two tenors, and a baritone saxophone
4. three or four of each
5. piano
6. swing era
7. New York City; new communications and cultural capital of America
8. Chicago
9. Duke Ellington, Count Basie (either one)
10. Benny Goodman, Glenn Miller, Tommy Dorsey, Woody Herman (any three)
11. a short melodic line, usually quite rhythmic, that could be repeated either as the main melody of the piece or as a background for the soloists

American Musical Theater; All Mixed Up (page 22)
1. Victor Herbert
2. Sigmond Romberg
3. Jerome Kern
American Popular Music

4. Showboat
5. Kiss Me, Kate
6. Pygmalion
7. Richard Rodgers
8. Lorenz Hart
9. musicals
10. Oklahoma!
11. Stephen Sondheim
12. rock musicals
13. Andrew Lloyd Webber
14. Les Miserables
15. European composers

American Musical Theater; Questions for Consideration (page 23)
1. comic opera of France and Italy
2. Victor Herbert
3. Melodies had to be catchy, so the audience could leave humming or singing them.
4. Kiss Me, Kate
5. Richard Rodgers and Oscar Hammerstein
6. rock musicals
7. Andrew Lloyd Webber
8. The Phantom of the Opera, Cats, and Les Miserables
9. revivals of old musicals such as Guys and Dolls, Showboat, and My Fair Lady
10. George Bernard Shaw’s Pygmalion

Folk Music; Find These Notable Words (page 25)

Folk Music; Questions for Consideration (page 26)
1. folk music
2. It is created out of necessity—out of a need that is felt by the people.
3. songs sung while working in the fields or villages, doing chores, cooking, at marriages or other special occasions, and so on
4. immigrants and African slaves
5. the British Isles
6. the fiddle and mandolin
7. the music is usually anonymous
8. any mentioned in text, especially lumberjack, sailor, and slave songs (worked to the rhythms)
9. any, especially lumberjack, pioneer, and slave (dealt with real life)

Country Western Music; Those Puzzling Facts (page 28)

Bebopping with Dizzy and Bird; Mismatched Meanings (page 30)

It’s Gotta Be Cool; All Mixed Up (page 32)
It’s Gotta Be Cool; Questions for Consideration (page 33)
1. big band music
2. cool jazz
3. a more controlled and laid-back approach to jazz with softer volume, slower tempos, and more lyrical melodies
4. Bebop music was filled with tension, excitement, and energy.
5. Miles Davis
6. Birth of Cool by Miles Davis and his group
7. horn, trumpet, trombone, tuba, alto and baritone saxophone, piano, string bass, and drums
8. Modern Jazz Quartet or the Dave Brubeck Quartet
9. exploring and using odd meters such as \( \frac{5}{4} \) and \( \frac{7}{8} \)
10. bebop

The Crooners; Questions for Consideration (page 35)
1. straight singing
2. embellished rhythms and notes
3. Bing Crosby
4. Frankie Avalon, The Four Seasons, Paul Anka
5. Frank Sinatra, Perry Como, Andy Williams, Johnny Mathis
6. lyric ballad and jazz singing
7. the advent of many styles of rock and popular music
8. television
9. Las Vegas, Nevada, and Branson, Missouri
10. Harry Connick, Jr., and Michael Bublé

Elvis Presley: From Rock-a-Billy to the King; Those Puzzling Facts (page 37)

There’s No Town Like Motown; Questions for Consideration (page 39)
1. a gentler style known as soft rock
2. Frankie Avalon, Paul Anka, Neil Sedaka, Bobby Vinton

The British Are Coming!; Find These Notable Words (page 41)

The British Are Coming!; Questions for Consideration (page 42)
1. hard-driving, rhythm and blues/country combination (rock-and-roll)
2. Liverpool, England
3. Paul McCartney, electric bass; John Lennon and George Harrison, amplified guitars; Ringo Starr, drums
4. “I Want to Hold Your Hand”
5. Carnegie Hall, the Washington Coliseum, and on the “Ed Sullivan Show”
6. They had no fear of experimenting, and they knew what would work and what wouldn’t.
7. electronic devices, string quartets, orchestra, Indian instruments
8. 1970
9. He was shot and killed by a crazed fan.
10. They performed as soloists or with other groups. George Harrison was in record producing.

The Return of Folk Music; All Mixed Up (page 44)
1. rural
2. country
3. community
4. urban
5. industrial workers
6. farming
7. Woody Guthrie
8. The Brothers Four
9. Peter, Paul, and Mary
10. rock-and-roll
11. Bob Dylan
12. Pete Seeger
13. revival
14. commercialized
15. market

The Return of Folk Music; Questions for Consideration (page 45)
1. rural areas of the United States
2. urban individuals
3. industrial workers, city life, as well as rural and farming lifestyles
4. Woody Guthrie
5. Pete Seeger and Bob Dylan
6. Peter, Paul, and Mary
7. country and rock
8. music of the British Isles
9. teacher acceptable answer
10. teacher acceptable answer

Peace, Love, and War; Mismatched Meanings (page 47)
1. O
2. M
3. N
4. E
5. H
6. D
7. A
8. B

Woodstock; Questions for Consideration (page 49)
1. a decade of turmoil
2. in a direct and controversial way
3. Woodstock Music and Arts Festival
4. North and South America and Europe
5. nearly all the rock and folk-rock styles of the day
6. 450,000
7. four days
8. at the concert site in tents
9. several babies were born
10. 25th and 40th anniversary celebrations of Woodstock

Disco and Funk; Those Puzzling Facts (page 51)

Easy-Listening Music; Find These Notable Words (page 53)

Easy-Listening Music; Questions for Consideration (page 54)
1. the study of one’s self and others to determine why we do the things we do
2. Music played in a certain way can relax people, make them feel good, or cause them to act in a particular way.
3. marketing and customer satisfaction
4. elevators and dentists’ offices
5. elevator music
6. rhythm, volume, timbre, melody, and harmony
7. popular songs, songs that bring back fond memories
8. the music that accompanies radio and television commercials
9. Answers may vary, but might be something like: They want people to be alert and make decisions about purchases quickly. Or, they may think the music will influence people to buy more items in less amount of time.
10. Answers may vary, but might include: They want people to be comfortable in the store, because they want them to spend more time in the store looking at books so there is a greater opportunity to make a sale.

**Punk and New Wave Music; Questions for Consideration (page 56)**
1. punk music
2. rebellion
3. the government and social norms
4. typically very bad musicians
5. garage bands
6. new wave musicians
7. bad punk music
8. late 1970s and early ’80s
9. musicians of lesser quality
10. It created a directionless state for rock and popular music that is still somewhat prevalent today.

**Rap: The Beat Says It All; Those Puzzling Facts (page 58)**

**MTV and the Influences of Television; Questions for Consideration (page 61)**
1. provides background music
2. public broadcast stations
3. the “Steve Allen Show”
4. The Beatles
5. variety shows
6. MTV
7. Performers act out the meanings of songs in short, mini-movies.
8. Performers try to push the limits of what is acceptable in society.
9. Answers may vary but may include: MTV has helped develop and refine popular music as an aural and visual art form; it has widened the audience for popular music.
10. Answers may vary.

**Alternative Music: Blending Old and New; Mismatched Meanings (page 63)**
1. H
2. E
3. J
4. F
5. K
6. C
7. A
8. I
9. G
10. B
11. D
12. L

**Contemporary Christian Music; Those Puzzling Facts (page 65)**

**Revival, Resurgence, and Rebirth; Questions for Consideration (page 67)**
1. the idea of using subjects and stories from classical Greece and antiquity
2. going back to their roots
3. the change in the number of musicians or size of the groups
4. blues, folk, bluegrass, and country music
5. approximately 165 years
6. by placing artificial constraints on themselves
7. so much new information is available to them
8. the same energy, enthusiasm, and style of performance of the original forms
9. the instruments and advanced knowledge and technology of today
10. the new developments that have taken place since their original conceptions

From Boom Box to iPhone®: The Evolution of Sound; Mismatched Meanings (page 69)
1. G  7. E
2. K  8. C
3. F  9. D
4. J  10. A
5. I  11. H
6. B

From Boom Box to iPhone®: The Evolution of Sound; Questions for Consideration (page 70)
1. Sony
2. Cassette tapes
3. Discman®
4. South Korea
5. MPMan®
6. About six
7. Apple
8. 5
9. Cell phone, surf the web, camera, MP3 player, video player
10. 6 inches long by 3 inches wide by 1½ inches thick
11. Answers will vary.

Michael Jackson: The King of Pop; Find These Notable Words (page 72)

Michael Jackson: The King of Pop; Questions for Consideration (page 73)
1. Gary, Indiana
2. Because of his incredible accomplishments and the ways in which he changed popular music
3. nine
4. The Jackson Five
5. Motown Records
6. It provided recording opportunities for African-American artists in an era when they were not given equal rights.
7. It became the most successful album of all time, and people all around the world tried to learn the famous dance sequence of the title song so they could dance along with the music whenever it was played at a party or a dance.
8. The Moonwalk
9. Left
10. The Wiz; it showed people Michael could dance.

“American Idol”—The Dream Comes True; Questions for Consideration (page 76)
1. June 11, 2002
2. “American Idol: The Search for a Superstar”
3. Ryan Seacrest
4. Any three: Randy Jackson, Simon Cowell, Paula Abdul, Kara DioGuardi, and Ellen DeGeneres
5. two; Randy Jackson and Simon Cowell
6. Kelly Clarkson, Fantasia Barrino, Carrie Underwood, and Jordin Sparks (accept any winners)
7. Through telephone and cell phone text voting by the live and television audience
8. More than $1 million
9. Simon Fuller
10. The audience gets to participate by voting.
11. “America’s Got Talent,” “Nashville Star,” “Can You Duet?” (others are acceptable)
What’s on the Horizon?; Find These Notable Words (page 78)

What’s on the Horizon?; Questions for Consideration (page 79)
1. Each style builds off the styles that precede it.
2. Popular music has been in a state of refinement.
3. Some sort of new development
4. People cannot accept the status quo for very long.
5–8. Teacher acceptable answers

American Popular Music Crossword Review (pages 80–81)
Bibliography

General Reading


Bibliography (cont.)


Bibliography (cont.)

Basic References


About the Author

Dr. J. Mark Ammons is the Assistant Director of the School of Music at Brigham Young University where he is responsible for admissions and scholarships and oversees the jazz program. His past posts have included being the Chairman of the Horne School of Music at Snow College in Ephraim, Utah, where he was also the Director of Jazz Studies, professor of trombone and low brass, chamber music coordinator, conducted the Snow College Chamber Singers, and taught courses in music history. Prior to joining the faculty at Snow College, he taught at Culver-Stockton College in Canton, Missouri, and El Camino Community College in Torrance, California, as well as private schools in northern and southern California.

Mark received his Bachelor of Music degree in Trombone Performance and a minor in French from Brigham Young University. His Master of Music and Doctor of Musical Arts degrees in Trombone Performance—with additional fields in Choral Conducting and Orchestration—were earned from the University of Southern California.

Mark is the Second Trombonist with the Ballet West and Utah Chamber Orchestras and the trombonist for the Burnside Septet. He also performs with the Sounding Brass Quintet, as well as Utah’s Ultimate Trombone Ensemble, and is an active freelance jazz and classical performer and recording artist. He has recorded extensively with the Mormon Tabernacle Choir and Orchestra at Temple Square as well as on numerous national, regional, and local commercials, film scores, and labels. Mark has been a featured soloist throughout the United States and internationally in England, Poland, Israel, France, Slovakia, the Czech Republic, Italy, Spain, Portugal, Germany, and the Bahamas. He was a co-founder of and solo principal trombonist with the Utah Premiere Brass, principal trombonist for the Orchestra at Temple Square, and a regular performer with the Utah Symphony.

Dr. Ammons is the author of books and articles on music history, popular music, famous musicians and artists, nineteenth-century brass bands, and musical instruments in world cultures. He is an active guest conductor, clinician, and adjudicator in Utah and throughout the United States.

Mark and his wife, Mindy, live in Provo, Utah, with their children Jon, Liz, Hilary, and Will and their dog, Lucy.
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| CD-1570 | Exploring Antarctica |
| CD-1571 | Exploring Australia |
| CD-1573–CD-1576 | Discovering the World of Geography: Grades 4–8 |
| CD-404060 | Jumpstarters for Geography |
| CD-404095 | Daily Skill Builders: World Geography |
| * CD-404133 | World Geography Puzzles |

### LANGUAGE ARTS

| CD-1300 | Phonics for Middle-Grade Students |
| CD-1381 | Confusing Words |
| CD-1382 | Synonyms and Antonyms |
| CD-1399 | Poetry Writing |
| CD-1543–CD-1546, CD-1556 | Writing Engagement: Grades 4–8 |
| CD-1554 | English Warm-ups |
| CD-1594 | Student Booster: Writing Poetry |
| CD-1622 | Reading Tutor: Weird, But True |
| CD-404008 | Diagnosing Sentences |
| CD-404011 | Jumpstarters for Grammar |
| CD-404012 | L.A. Tutor: Capitalization/Punctuation |
| CD-404013 | Language Arts Tutor: Grammar |
| CD-404015–CD-404019 | Reading Engagement: Grades 3–8 |
| CD-404027 | Jumpstarters for Writing |
| CD-404035 | Lessons in Writing |
| CD-404051 | Writing a Persuasive Essay |
| CD-404053 | Jumpstarters for Language Arts |
| CD-404054 | Jumpstarters for Vocabulary Building |
| CD-404055 | Adventures in Writing |
| CD-404064 | Daily Skill Builders: Spelling & Phonics: Grades 3–4 |

### STUDY SKILLS


### MATH

| CD-1874 | Algebra |
| CD-1325 | Pre-Calculus |
| CD-1331 | Applying Pre-Algebra |
| CD-1332 | Basic Geometry |
| CD-1333 | Fractions, Decimals, and Percentages |
| CD-1589 | Math Projects |
| CD-1616–CD-1619 | Math Tutor series |
| CD-404020 | Helping Students Understand Algebra |
| CD-404021 | Helping Sts. Understand Pre-Algebra |
| CD-404022 | Jumpstarters for Algebra |
| CD-404023 | Jumpstarters for Math |
| CD-404028 | Helping Students Understand Algebra II |
| CD-404029 | Helping Students Understand Geometry |
| CD-404030 | Jumpstarters for Pre-Algebra |
| CD-404041 | Pre-Algebra Practice |
| CD-404042 | Algebra Practice |
| CD-404043 | Algebra II Practice |
| CD-404044 | Geometry Practice |
| CD-404057 | Jumpstarters for Fractions & Decimals |
| CD-404058 | Jumpstarters for Geometry |
| CD-404059 | Jumpstarters for Math Word Problems |
| CD-404074 | Math Logic |
| CD-404083 | Daily Skill Builders: Algebra |
| CD-404084 | Daily Skill Builders: Division |
| CD-404085 | Daily Skill Builders: Fractions & Decimals |
| CD-404086 | Daily Skill Builders: Pre-Algebra |
| CD-404087 | Daily Skill Builders: Word Problems |
| CD-404088 | Exploring Fractions |
| CD-404089 | Math Reference for Middle Grades |
| CD-404101 | Pre-Algebra |
| * CD-404132 | Math Skills Mind Benders |

### FINE ARTS

| CD-1891 | Great Artists and Musicians |
| CD-1893 | Theater Through the Ages |
| CD-1894 | Music of Many Cultures |
| CD-1596 | Musical Instruments of the World |
| CD-1632 | Everyday Art for the Classroom |
| CD-404135 | American Popular Music |

### HEALTH & WELL-BEING

| CD-1897 | Promoting Positive Values |
| CD-1819 | Health, Wellness, and Physical Fitness |
| CD-1339 | Developing Life Skills |
| CD-404079 | Jumpstarters for the Human Body |
| CD-404090 | Healthy Eating and Exercise |
| CD-404096 | Jumpstarters for Nutrition & Exercise |
| CD-404115 | Life Skills |

*Denotes New Release*