

Tin Pan Alley:

West 28th St. between 5th Ave. and Broadway, NYC

A Heart and soul, I fell in love with you
Heart and soul, they way a fool would do,
Madly, because you held me tight
And stole a kiss in the night.

A Heart and soul, I begged to be adored
I lost control and tumbled overboard
Gladly, that magic night we kissed
There in the moon mist.

B Oh but your lips were thrilling,
much too thrilling
Never before were mine so
strangely willing.

A But now I see what one embrace can do
Look at me, it's got me loving you
Madly, that little kiss you stole
Held all my heart and soul.

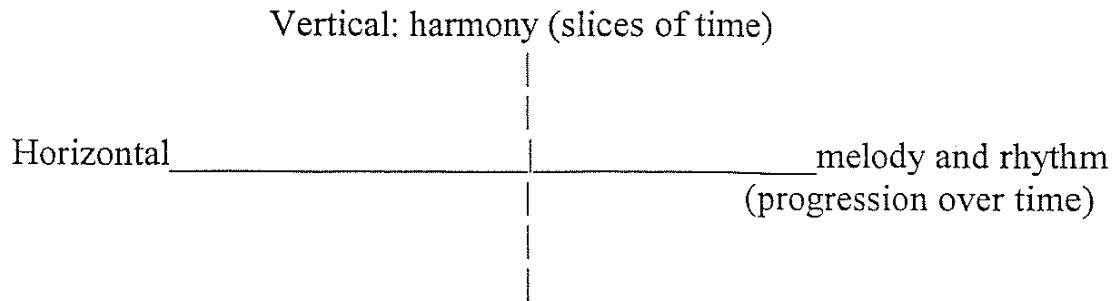
1939 film short
Bea Wain and Larry Clinton



Contributions to Rock:

- AABA Form (32 bar form)
- Songs about romantic love
- Chord progression: I - vi - IV - V - I
(common variation: I - vi - ii7 - V- I)

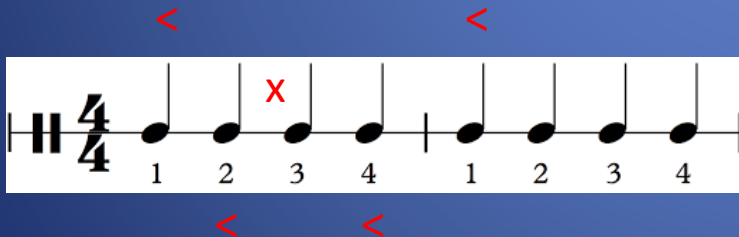
Music: Two Axes



Music and Time

Beats or “the beat”: temporally equidistant pulses that organize musical rhythm

Bar or measure: a cycle of beats defined by an accent pattern that usually emphasizes the first beat (the downbeat) of the cycle

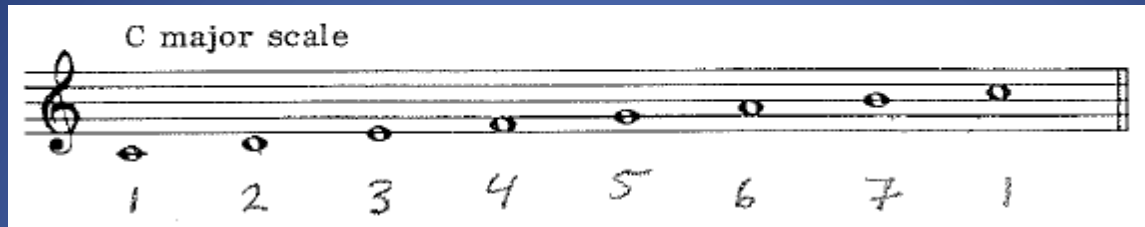


Syncopation: rhythmic accents that are out of phase with the beat or emphasize a normally unaccented beat

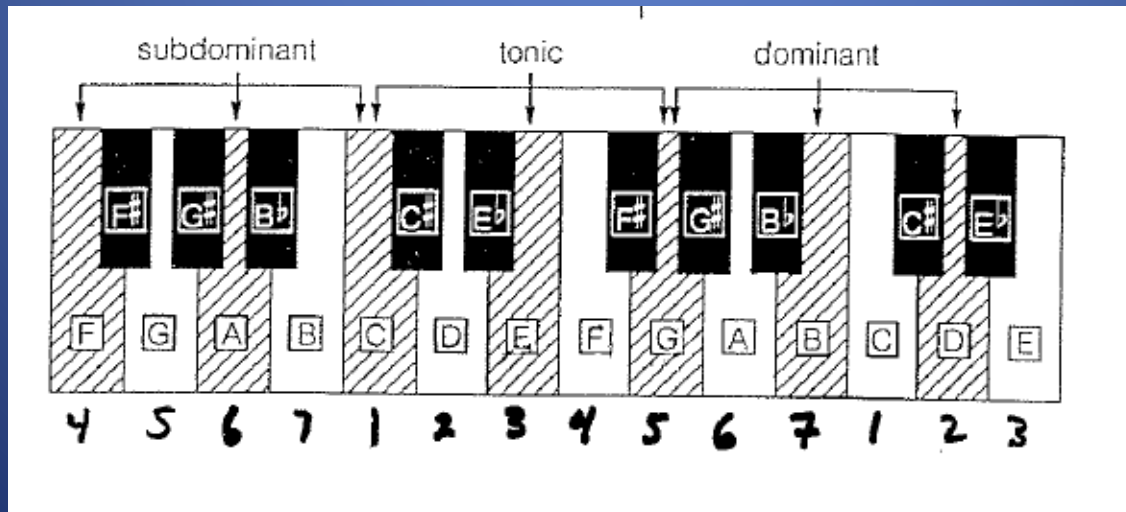
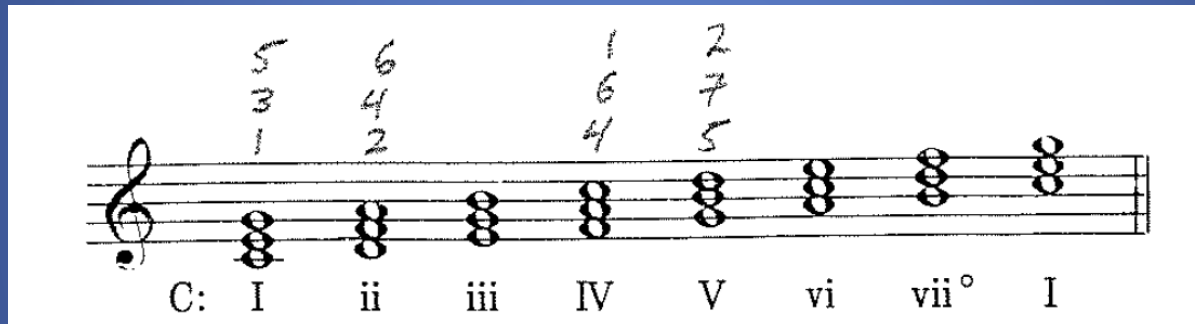
Back Beat: accent on beats 2 and 4 in a rock and roll groove (usually on snare drum)

Phrase: a series of bars forming a musical sentence; usually four or eight bars long

Western music scale: a collection of 7 pitches arranged from lowest to highest pitch



Chords: three or more pitches sounding simultaneously or in close succession (arpeggio)



I vi IV V I vi IV V
 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
 Heart and soul, I fell in love with you, Heart and soul, the way a fool would do

I vi IV V I vi IV V
 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
 Mad-----ly, because you held me Tight, and stole a kiss in the night.



“Heart and Soul”

	1	2	3	4		1	2	3	4		1	2	3	4		1	2	3	4	
1.	I					I					I					I				
2.	IV					IV					I					I				
3.	V					IV					I					I				

Typical blues chord changes:
12-bar blues



Muddy Waters
“Honey Bee” (1951)

Performance Practice Fundamentals

- 1) Fusion of West African and European practices in the New World context
- 2) Call-and-Response structures

1 & 2 & 3 & 4 & 5 & 6 & // 1 & 2 & 3 & 4 & 5 & 6 &

Bem- be a sa lo a sa lo a sa lo bem- be

x x x x x x x x x x x x x

- 3) Interlocking rhythms that produce rhythmic clashes (syncopation)
 - High density of musical events within short cycles (grooves)
- 4) Voiced percussion instruments and percussive approaches to performance
- 5) Utilizing the unique sound qualities of instruments and voice
 - Heterogeneous sounds
 - Unpitched sounds
 - Speech-to-song vocal continuum

6) Inclusion of the body and physical motion

7) Playing instruments as an extension of the voice

- Instrumental “fills”

8) Improvisation



Satisfy

Anne Williams

Field Recordings Vol. 4: Mississippi & Alabama (1934-1942)

6669
B3

Satisfy

Sung by Anne Williams

Recorded by A. Lomax at Dundee, Miss.
1942

I never been (satisfied) (2x)

Went down in (satisfied)

New brownfield (satisfied)

Brown snake bit me (satisfied)

On my heel (satisfied)

That didn't make me (satisfied) (2x)

I never been (satisfied) (2x)

Back to the river (satisfied)

Been baptized (satisfied)

That didn't make me (satisfied) (2x)

I never been (satisfied) (2x)

Went to the river (satisfied)

Been baptized (satisfied)

That didn't make me (satisfied)

I never been (satisfied) (2x)

Went down in (satisfied)

New brownfield (satisfied)

Brown snake bit me (satisfied)

On my heel (satisfied)

That didn't make me (satisfied)

Mama can't make me (satisfied)

Papa can't make me (satisfied)

I never been (satisfied)

I never been (satisfied)

Bessie Smith, "Mama's Got the Blues"

(Clarence Williams - Sara Martin)

Recorded May 28, 1923



Some people say that the weary blues ain't bad;
Some people say the weary blues ain't bad;
But it's the worst old feeling that I've ever had.

Woke up this morning, with a jinx around my bed.
I woke up this morning with a jinx around my bed;
I didn't have no daddy to hold my aching head.

Brown skin's deceitful, but a yellow man is worse;
Brown skin's deceitful, but a yellow man is worse;
I'm gonna get myself a black man and play safety first.

I got a man in Atlanta, two in Alabama, three in Chattanooga,
Four in Cincinnati, five in Mississippi, six in Memphis, Tennessee,
If you don't like my peaches, please let my orchard be!

