

Putting the Festival in Context - The History of Harlem



A Questlove Jawn

# Summer of Soul

(...OR, WHEN THE REVOLUTION COULD NOT BE TELEVISED)



**JOURNEYS IN FILM™**  
educating for global understanding

# Table of Contents

<i>Click the title to be taken to that page</i>	
About <i>Journeys in Film</i>	3
A Letter from Questlove	4
Introducing <i>Summer of Soul</i>	5
Awards and Nominations	6
<b>Lesson:</b> The Music of the Harlem Cultural Festival (Music)	7
<b>Handout 1:</b> Identifying Elements of Music	12
<b>Teacher Resource 1:</b> Slideshow on Elements of Music	13
<b>Teacher Resource 2:</b> Slideshow on the History and Evolution of Black Music in America	17



## About *Journeys in Film*

Founded in 2003, *Journeys in Film* operates on the belief that teaching with film has the power to prepare students to live and work more successfully in the 21<sup>st</sup> century as informed and globally competent citizens. Its core mission is to advance global understanding among youth through the combination of age-appropriate films from around the world, interdisciplinary classroom materials coordinated with the films, and teachers' professional development offerings. This comprehensive curriculum model promotes widespread use of film as a window to the world to help students to mitigate existing attitudes of cultural bias, cultivate empathy, develop a richer understanding of global issues, and prepare for effective participation in an increasingly interdependent world. Our standards-based lesson plans support various learning styles, promote literacy, transport students around the globe, and foster learning that meets core academic objectives.

Selected films function as springboards for lesson plans in subjects ranging from math, science, language arts, and social studies to other topics that have become critical for students, including environmental sustainability, poverty and hunger, global health, diversity, and immigration. Prominent educators on our team consult with filmmakers and cultural specialists in the development of curriculum guides, each one dedicated to an in-depth exploration of the culture and issues depicted in a specific film. The guides merge effectively into teachers' existing lesson plans and mandated curricular requirements, providing teachers with an innovative way to fulfill their school districts' standards-based goals.

### Why use this program?

To be prepared to participate in tomorrow's global arena, students need to gain an understanding of the world beyond their own borders. *Journeys in Film* offers innovative and engaging tools to explore other cultures and social issues, beyond the often negative images seen in print, television, and film.

For today's media-centric youth, film is an appropriate and effective teaching tool. *Journeys in Film* has carefully selected quality films that tell the stories of young people living in locations that may otherwise never be experienced by your students. Students travel through these characters and their stories: They drink tea with an Iranian family in *Children of Heaven*, play soccer in a Tibetan monastery in *The Cup*, find themselves in the conflict between urban grandson and rural grandmother in South Korea in *The Way Home*, watch the ways modernity challenges Maori traditions in New Zealand in *Whale Rider*, tour an African school with a Nobel Prize-winning teenager in *He Named Me Malala*, or experience the transformative power of music in *The Music of Strangers: Yo-Yo Ma & the Silk Road Ensemble*.

In addition to our ongoing development of teaching guides for culturally sensitive foreign films, *Journeys in Film* brings outstanding documentary films to the classroom. Working with the Rossier School of Education at the University of Southern California, *Journeys in Film* has identified exceptional narrative and documentary films that teach about a broad range of social issues in real-life settings such as famine-stricken and war-torn Somalia, a maximum-security prison in Alabama, and a World War II concentration camp near Prague. *Journeys in Film* guides help teachers integrate these films into their classrooms, examining complex issues, encouraging students to be active rather than passive viewers, and maximizing the power of film to enhance critical thinking skills and to meet the Common Core Standards.

*Journeys in Film* is a 501(c)(3) nonprofit organization.

# A Letter from Questlove



Dear Teacher,

There was always an educational component to *Summer of Soul*. At first, it was my own education. I couldn't believe that I had not heard about this major music festival in the summer of 1969, just weeks away from Woodstock, featuring the top Black artists of the day.

As I made the movie, it became more and more apparent that the film could, and should, also be a source of education for others. For starters, the rediscovery of the festival—the way in which it was rescued from the forgotten corners of history—contained an important lesson about the dangers of erasure. History isn't just what we know. It's also what we don't know. The more generations that were born and schooled without this festival on their radar, the more people would be operating with only a partial field of vision. An obstructed view is not a clear one.

And then there are the performances themselves, vibrant acts of Black genius that not only illuminate the singers and the bands but also those who came to Harlem to hear them. The festival and the movie sit at the heart of a living, breathing body of stories about Black life, Black living, and Black joy in the late sixties. I am thrilled that this curriculum exists to help the film do its part in explaining our shared American past—and by extension, our present.

Sincerely,

Questlove

A handwritten signature in black ink, appearing to be "Q" followed by a stylized flourish.



# Introducing *Summer of Soul*

In the eventful summer of 1969, the countercultural music festival of Woodstock caught the nation's eye and received reams of press coverage for its celebration of drugs, sex, and rebellious youth, as well as for rock and roll. Meanwhile another major music festival was under way, running in the north end of Manhattan for six weekends—the Harlem Cultural Festival, featuring many of the top Black performers in the country and attended by thousands of enthusiastic celebrants—all largely ignored by major press outlets. Despite performances by Stevie Wonder, Nina Simone, Sly & the Family Stone, Gladys Knight & the Pips, Mahalia Jackson, B.B. King, The 5th Dimension, and more, the festival soon faded into historical oblivion, except in the memories of concert-goers.

Through this documentary, new generations are coming to appreciate the wide range of Black music: spirituals, gospel, rhythm and blues, jazz, soul, hip hop, and more. Music of the Black diaspora, including Afro-Cuban music, is included as well. Questlove's brilliant direction has located the music in the context of the 1960s: from the excitement of the NASA's moon landing to the devastating assassinations of pioneers and political leaders like Medgar Evers, Malcolm X, and Martin Luther King, Jr., and from the optimism of the civil rights movement to the destruction of Black neighborhoods in urban rioting.

Premiering at the Sundance Film Festival in 2021, *Summer of Soul* won a Grand Jury Prize and an Audience Award. Subsequently, the documentary has been nominated for many additional film prizes and has won frequently, while receiving almost universal critical acclaim.

**DIRECTED BY:** Ahmir “Questlove” Thompson

**PRODUCED BY:** Joseph Patel p.g.a., Robert Fyvolent p.g.a., David Dinerstein p.g.a.

**EXECUTIVE PRODUCERS:** Jen Isaacson, Jon Kamen, Dave Sirulnick, Jody Allen, Ruth Johnston, Rocky Collins, Jannat Gargi, Beth Hubbard, Davis Guggenheim, Laurene Powell Jobs, Jeffrey Lurie, Marie Therese Guirgis, David Barse, Ron Eisenberg, Sheila C. Johnson, Ahmir “Questlove” Thompson

**MUSIC SUPERVISOR:** Randall Poster

**EDITED BY:** Joshua L. Pearson

**MUSIC BY:** Adam Peters

**DIRECTOR OF PHOTOGRAPHY:** Shawn Peters

# Awards and Nominations

<b>Sundance Film Festival Winner</b> Grand Jury Prize – Documentary Audience Awards – Documentary	<b>February 3, 2021</b>
<b>Critics’ Choice Documentary Awards Winner</b> Best Documentary Feature Best Archival Documentary Best Music Documentary Best First Documentary Feature, Ahmir “Questlove” Thompson Best Director, Ahmir “Questlove” Thompson (tied with Elizabeth Chai Vasarhelyi and Jimmy Chin for <i>The Rescue</i> ) Best Editing, Joshua L. Pearson	<b>November 14, 2021</b>
<b>National Board of Review Winner</b> Documentary Film	<b>December 3, 2021</b>
<b>Los Angeles Film Critics Association Awards Winner</b> Best Documentary/Non-Fiction Film	<b>December 18, 2021</b>
<b>Los Angeles Film Critics Association Awards Winner</b> Best Editing, Joshua L. Pearson	<b>December 18, 2021</b>
<b>Grammy Awards Nominated</b> Best Music Film	<b>January 31, 2022</b>
<b>Producers Guild of America Awards Nominated</b> Outstanding Producer of Documentary Motion Pictures	<b>February 26, 2022</b>
<b>Independent Spirit Awards Nominated</b> Best Documentary Feature	<b>March 6, 2022</b>



## Lesson (Music)

# The Music of the Harlem Cultural Festival

### Enduring Understandings

- Black artists and their music have had a monumental impact on the evolution of American music.
- Understanding the elements of music helps the listener to recognize the differences in musical styles.

### Essential Questions

- What are the essential elements of music?
- How can you identify the elements of music in a given genre of music?
- What genres of music were created by or advanced by Black artists?
- What are the important aspects of each of these genres: spirituals, gospel, jazz, blues, soul, R&B, rock and roll, funk, hip-hop, and rap?
- How can you identify each of these genres as a listener?

### Notes to the Teacher

When our students listen to today's popular music, do they realize that the strongest influence on contemporary music is the music of Black Americans? When they hear Bruno Mars' new album, do they recognize the influences of jazz, R&B, ragtime, and a host of other genres which were led by Black artists? This lesson explores the techniques necessary to recognize the elements of music which help students identify trends and similarities in different genres of music. They will then use that knowledge to explore the development of American music and the significant impact of Black artists.

We can trace Black music to the time of slavery, when music was used to pass the time, reduce boredom during agricultural work, provide spiritual uplift, and communicate. Spirituals, a combination of African song traditions and Christian hymns, evolved through the spread of Christianity among enslaved people. These songs imparted Christian stories and values but also served a greater purpose as an oral history of their plight. Harriet Tubman used spirituals such as "Swing Low Sweet Chariot" and "Follow the Drinking Gourd" as signals on the Underground Railroad.

From these early spirituals, after the abolition of slavery, there was a need for a more improvisatory religious style in music, and the advent of gospel music became prevalent in Black churches throughout America. Mahalia Jackson and Thomas Dorsey were well known for this music, creating a vehicle for delivering God's word through song in a way that involved each member of the congregation and wider audience in attendance at any gospel performance. Call-and-response was used to engage the audience in the music and therefore enhance the message. Often that message of early gospel music expressed hardship and sadness, which led to the development of a new style, the blues.

The blues has been said to be the foundation of all contemporary music and has had a lasting impact on the culture of Black Americans. While Mississippi is considered the birthplace of the blues, there are several styles of blues music that originated in different parts of the country. Each style incorporated complex African polyrhythms in its own way while seeking to soothe the soul through emotional singing.

Jazz music both influenced and was influenced by all these musical styles, as well as many that came after its inception. Improvisation is a hallmark of jazz music that is still used today in this timeless genre. This style evolved from ragtime, another Black-led genre, and takes many different forms



today. From jazz, blues, gospel, and spiritual music came R&B (rhythm and blues). While stylistically diverse, this music, created at the advent of the modern civil rights movement, spread the awareness of the need for racial integration and equality. R&B incorporates the improvisation and textures of jazz music, often with a singer or singers accompanied by a rhythm section (piano, bass, guitar, drums).

All these styles led to the more contemporary music of today, including rock and roll, funk, hip hop, and rap. Each of these later genres has been influenced by earlier Black music with Black artists at the forefront of each genre. We can trace rap rhythms to African polyrhythms and spirituals, as well as to the improvisatory nature of gospel and jazz. Hip hop and rap have become vehicles for social and political expression on a global scale. Millions and millions of people around the world are touched by the influence of Black music every day.

In Part 1 of this lesson, we will explore the elements of music that help us to identify what makes music styles unique. After viewing the movie *Summer of Soul*, students will be asked what they know about the music styles they hear each day and what they notice about those in the movie. This information will help them to have a greater understanding of the musical styles we will explore in Part 2 of the lesson. Several listening examples are used to illustrate the elements that are highlighted. The four elements the lesson highlights are rhythm, texture, instrumentation, and form. These are by no means the only elements of music, but they are the most accessible to those with less musical experience, as well as the most helpful in identifying similarities and differences in genres of music.

Part 2 of this lesson explores the evolution of Black music, and students hear many examples of this music. Use the information within the lesson on Dizzy Gillespie, B.B. King,

Louis Armstrong, and Aretha Franklin to lead the discussion with your class on these styles. Finally, reflect with students on the changes they hear in each successive genre and then play the Kahoot game to assess the knowledge of your students. This can be used as a formal or informal assessment. The game was created specifically for this lesson.

Part 3 is an extension project that includes research about a chosen genre. Students will choose a genre and research five to eight artists and songs that were fundamental to the style. They will show why the song and artist are important to the genre and then apply their knowledge of the elements of music to analyze each chosen song.

Here are some resources you might find useful:

Smithsonian Institution, Celebrating Black History Month  
<https://nmaahc.si.edu/explore/stories/celebrating-Black-music-month>

Layla Hussein, The Evolution of African American Music in America  
<https://genzwrites.weebly.com/hot-topics/the-evolution-of-african-american-music-in-america>

Fredara Mareva Hadley (Ethnomusicologist from Juilliard), The History of Black Music in America, Part 1  
<https://youtu.be/mLWs-6-Iscg>

12Tone, Anatomy of a Song (understanding song style and form)  
<https://youtu.be/UxYrXqBQEpE>

Elements of Music  
<https://youtu.be/t9Mo-bkl4ko>



### Common Core Standards addressed by this lesson

#### **CCSS.ELA-LITERACY.CCRA.R.1**

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

#### **CCSS.ELA-LITERACY.CCRA.R.4**

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

#### **CCSS.ELA-LITERACY.CCRA.R.7**

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

#### **CCSS.ELA-LITERACY.CCRA.SL.4**

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

#### **CCSS.ELA-LITERACY.CCRA.SL.5**

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

### Duration of Lesson

4–6 class periods, plus time to screen the film *Summer of Soul*

### Assessments

Class discussions

Completion of **Handout 1: Identifying Elements of Music**

Playlist PowerPoint

### Materials Needed

Video of *Summer of Soul*

Paper and pens for students

Access to PowerPoint and YouTube

**Handout 1: Identifying Elements of Music**

(2 copies per student)

**Teacher Resource 1: Slideshow on Elements of Music**

**Teacher Resource 2: Slideshow on the History and Evolution of Black Music in America**

[Note: Slideshow 1 is available at [https://docs.google.com/presentation/d/1bzsdL6k0OL8Z7DjhIjyV7HddhJaHPgG7ctoHBb\\_M8Z0/edit?usp=sharing](https://docs.google.com/presentation/d/1bzsdL6k0OL8Z7DjhIjyV7HddhJaHPgG7ctoHBb_M8Z0/edit?usp=sharing).

Slideshow 2 is available at [https://docs.google.com/presentation/d/167l1FuonmThyrAekH8CiU49FO\\_OPdhxP-mmzAGlXdc/edit?usp=sharing](https://docs.google.com/presentation/d/167l1FuonmThyrAekH8CiU49FO_OPdhxP-mmzAGlXdc/edit?usp=sharing). Images of the slides are on pp. 36–51.]

## Procedure

### Part 1: Elements of Music

1. Ask students if they have ever wondered where their music came from. Can they identify the style of music they listen to most often? What styles of music have influenced the music they enjoy?
2. Explain to students that they will be viewing a film that was captured 50 years ago, one that features legendary performers whose music greatly influenced the music of today. Ask them to listen carefully as they watch, noting sounds, instruments, and music styles that sound like music of today.
3. After the screening, explain that you will now be exploring the many genres of Black music. Students will learn how to identify important genres of this music and understand the progression of these genres to see how they have influenced the music of today.
4. Distribute one copy of **Handout 1: Identifying Elements of Music** to each student. Explain to students that this is merely a pre-assessment so that they can identify what they already know about the elements of music. Have them complete the handout as fully as they can.
5. Now distribute the second copy of **Handout 1** to the class. Show **Slideshow 1: Elements of Music**. [See Materials Needed for link to the slideshow.] Give students time to take notes on the handout as they view the slides. Review the information, asking students if and how they considered each of these aspects in their pre-assessment.

### Part 2: The Evolution and Influences of Black Music

1. Ask students what genres of music can be called Black music. Ask them to consider the music they heard in *Summer of Soul*. What types of music did they hear?
2. Using **Slideshow 2: The History and Evolution of Black Music in America**, explore each style and listen to the examples on each slide. Ask students to identify the elements of music in each of the musical examples, beginning with jazz and ending with soul.

#### Suggested answers:

- a. Dizzy Gillespie:  
Texture: all instruments start off playing the same rhythms together  
Rhythm: short and fast rhythmic structure  
Form: trading solos over a chordal harmony (repeated chord progressions)  
Instrumentation: trumpet (Dizzy Gillespie), saxophone, trombone, piano, drums, bass, guitar
- b. Louis Armstrong  
Instrumentation: trumpet (Louis Armstrong), voice (Louis Armstrong), piano, drums  
Rhythm: uses syncopation (rhythms that occur off the beat)  
Texture: simple texture with piano and drums accompanying voice and trumpet  
Form: verse/chorus
- c. B.B. King  
Instrumentation: guitar (B.B. King), electric keyboard/organ, drums, voice (B.B. King), bass guitar  
Form: AAB  
Rhythm: guitar and voice (shorter, faster) and organ (long, held notes)  
Texture: guitar and vocal solo over rhythm section accompaniment





- d. Aretha Franklin  
Instrumentation: voice, saxophone, drums, bass, piano  
Form: AAB  
Texture: vocals with backup vocals and accompaniment  
Rhythm: shorter rhythms and a moderate tempo (speed)

**3.** After listening to all the music included in the slideshow, reflect on the ways the style of music progressed. Ask: How did those elements of music we learned about grow and change with each style?

**4.** Assess students' knowledge of both the musical elements and each genre through a "Name That Tune" type of game on Kahoot. View the game first and review listening examples and genres with your class before playing. To access the game, please follow these instructions:

- a. Sign up for a free version of the "Basic" level at: <https://kahoot.com/schools-u/>.
- b. Go to the link for the game at: <https://create.kahoot.it/share/black-music-genres/18f90996-b463-4b06-a3ee-facda593dfc5>.
- c. Click "Play," then "Start."
- d. Scroll down under "Game options" and then choose to turn on the "Friendly Name Generator." (This means that students can't display an inappropriate name.) You will need to have students tell you the name that is generated for them so you know who is who.
- e. Next choose "Player vs. Player" or "Team vs. Team."

- f. You will then see a PIN created. This is the PIN that is needed for your students to play. It's best if you share your screen with the class, but it is not necessary. They will join at [www.kahoot.it](http://www.kahoot.it) (info on the screen) and then enter the PIN to play. You can see how many students have joined and can ask students to give their created names if you choose that option.
- g. Once all the players have joined, click start and enjoy the fun! There will be updates along the way where you and the students can see who is in the lead.
- h. There is feedback for you to see at the end about each student's progress.

### Part 3: Playlists

- 1.** Have students reflect on their knowledge of the elements of music and the evolution of Black music. Then have each student choose one of the styles from **Slideshow 2** and research five to eight Black artists who were pioneers in this genre.
- 2.** Have each student create a playlist of songs for the chosen genre and develop a PowerPoint based on the playlist. There should be two slides per song. The first should include information about the artist and a link to the song. The second should comment on the four elements of music in that song: rhythm, texture, form, and instrumentation.
- 3.** Give students the opportunity to present their PowerPoint playlists to the class or to a partner.



## Handout 1

# Identifying Elements of Music

**Directions:** After watching the film *Summer of Soul*, reflect on the styles of music you heard in the movie, as well as other styles you have heard. Complete these questions below. Then, answer the questions below to the best of your ability.

1. What are the main elements of music?
2. How can you identify differences in musical styles? What makes a musical style unique? Consider a style of music you enjoy. Explain how it is different from other types of music.

3. Define the following:

Rhythm

Musical Form

Texture

Instrumentation



# Slideshow on Elements of Music

Slide 1



Slide 2





Slide 3



Listen to this example of a song with short rhythms. Notice that none of the notes are sustained for very long.

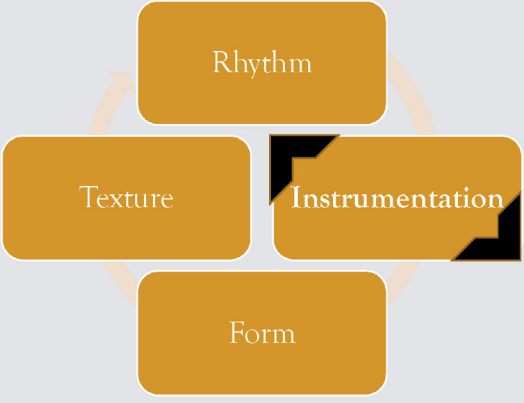
WYNTON MARSALIS - FLIGHT OF THE BUMBLEBEE  
<https://youtu.be/jNabGj2p-iQ>

**RHYTHM** is how long or short a sound is—the arrangement of musical sounds, according to duration and stress on given groupings

Listen to this guitar solo by B.B. King. You will hear phrases that contain short notes (rhythms) followed by a long, held note

B.B. KING  
<https://youtu.be/MpRIYi721WE>

Slide 4



What instruments do you hear at the start of this piece?

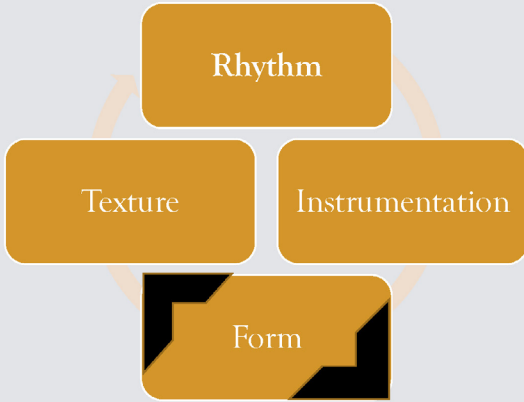
SIR DUKE - by STEVIE WONDER  
<https://youtu.be/6sIjSNTS7Fs>

**INSTRUMENTATION**  
Specific instruments used in a piece or style of music

Are there different instruments used at the start of this piece?

UNFORGETTABLE by NAT KING COLE  
<https://youtu.be/JFyuOEovTOE>





**FORM** is the structure of a given piece of music.  
Examples of this would be Chorus/Verse or ABA form (first and last sections are the same with a contrasting section in the middle)

Listen to the first minute of this song.  
In this form of music (call and response) listen for a solo singer to sing a phrase, and then a choir follows  
[CALL AND RESPONSE](https://youtu.be/D_tcZAqQUAg)  
[https://youtu.be/D\\_tcZAqQUAg](https://youtu.be/D_tcZAqQUAg)

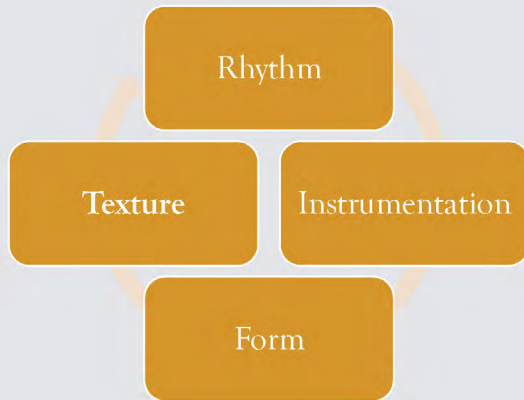
0:00–0:20 is the "A" section  
0:20–0:40 is a repeat of "A" section  
0:40–1:00 is a B section  
Can you identify the next section? A or B?  
[What is the FORM of the start of the piece?](https://youtu.be/rlyqBtPkT4)  
<https://youtu.be/rlyqBtPkT4>



**TEXTURE**  
The layers of sound. How sparsely or densely the melody, harmony, and other elements are layered.

Listen to the texture.  
It is simple with one voice and drums at the start.  
Then listen to the way more textures are layered in by the end of the song  
[SCHUYLER SISTERS - HAMILTON](https://youtu.be/UeqKF_NF1Qs)  
[https://youtu.be/UeqKF\\_NF1Qs](https://youtu.be/UeqKF_NF1Qs)

**Slide 7**



**What can you identify in this music?**

EARTH WIND AND FIRE

LET'S GROOVE

[https://youtu.be/Lrle0x\\_DHBM](https://youtu.be/Lrle0x_DHBM)



## Slideshow on the History and Evolution of Black Music in America

Slide 1

# A Brief History of Black Music in America

Slide 2

## Spirituals

- A religious song associated with Black Christians of the southern U.S., thought to derive from the combination of European hymns and African musical elements by Black people who had been enslaved.
- Used in Civil War in two ways:
  - Sojourner Truth—preaching and singing about abolition of slavery
  - Harriet Tubman—used spirituals as signal songs for enslaved people on Underground Railroad (e.g., "Swing Low, Sweet Chariot")
  - <https://youtu.be/GUvBGZnL9rE>—Fisk Jubilee Singers—"Swing Low, Sweet Chariot"

### Slide 3

## Spirituals

- Chanting, drums, and singing were important aspects of African music that were retained in spirituals.
- As spirituals evolved, hand clapping replaced drums/percussion. Syncopation (off-beat rhythms), which reflected African music, was often used in the melody or harmony parts.
- Much of the music had double meanings—in addition to telling a Bible story, they would also contain meaning for enslaved people who longed for freedom or traveled to find freedom.

### Slide 4

## Spirituals

Harriet Tubman—used spirituals as signal songs for enslaved people on the Underground Railroad (e.g., "Swing Low, Sweet Chariot")

Listen for: slow tempo (beat), "sad or lonely" quality to express the meaning behind the words

- Listen to this example of an early recording of a spiritual [Fiske Jubilee Singers](#)—Swing Low, Sweet Chariot
- [Here is a more modern example](#) which represents this style.



Slide 5

## Gospel

- Call and response
- Mixes sacred and secular
- Personal or communal belief of Christian life
- Praise and worship
- Revival movement—large worship groups—Pentecostal church

Slide 6

## Gospel

- Christian topics and African vocal and rhythmic aspects
- Influenced jazz and R&B and was influenced by both
- More instrumental accompaniment used in gospel as compared to spirituals: organ, piano, tambourine, drums, bass guitar, and guitar
- Listen to this example of [call and response in gospel style](https://youtu.be/OMgNTwZW5gY) at <https://youtu.be/OMgNTwZW5gY>. Notice also the instrumentation and vocal style.

Slide 7

## Gospel

Horace Clarence Boyer is a lecturer on the origins of spirituals and gospel music. He explained the difference between these two styles of music in this way:

*"Gospel songs are 20th-century sacred songs that were conceived as a way for people to move into economic freedom. Spirituals spoke to the community; gospel speaks to one person."*

Thomas Andrew "Georgia Tom" Dorsey, father of gospel music, wrote "[Take My Hand, Precious Lord](#)" after his wife died in childbirth.

Slide 8

## Gospel

Mahalia Jackson, one of the greatest gospel singers of all time, is considered to be one of the most influential vocalists of the 20th century. Her performance of "Precious Lord, Take My Hand" with Mavis Staples in *Summer of Soul* recalls her performance of the same song at Martin Luther King, Jr.'s funeral in 1968. Listen to that performance at

<https://www.youtube.com/watch?v=riu5ZaY2k2A>

and note Jackson's vocal style and prowess.



## Jazz

- [Dizzy Gillespie](#), experimenting with other jazz musicians, introduces the "bebop" style of jazz. <https://youtu.be/C0wEX1tgyNw>
  - Tempos were faster, harmonies and melodies were more complex, and bands changed from larger to smaller.
  - This was one of the genres of music that contributed to the furthering of African American music; it led to rock and roll.
- [Louis Armstrong](#) is one of the most influential African American jazz musicians.
  - Swing style <https://youtu.be/h2iEulpX910>
  - Helped turn jazz music into an important musical form.

## Jazz

- Ray Barretto, influenced by Dizzy Gillespie, is largely credited with the rise in popularity of Latin Jazz. His song "El Watusi" became the first Latin song to penetrate Billboard's Top 20. <https://www.youtube.com/watch?v=3uZx9KnITyg>
  - This jazz style is influenced by salsa, mambo and cha-cha, Afro-Cuban musical styles.
- In addition to Barretto, Mongo Santamaria, another Latin Jazz musician featured in *Summer of Soul*, catapulted into popularity through his version of Herbie Hancock's "Watermelon Man," which includes a clear Afro-Cuban groove. <https://www.youtube.com/watch?v=zJuX-JJ8WF0>



## Slide 11

# Blues

- Secular (non-religious) music created by Black musicians in the southern United States in the early 20th century.
- Became extremely influential in popular music of the 1960s.
- Instead of telling stories, blues music focused on expressing emotion.
- Call and response or AAB forms usually used in this style.
- The civil rights movement played a large part in the resurgence of folk music
- B.B. King – 3:00 Blues <https://youtu.be/d9ozjCQkqZs>

## Slide 12

# Soul

- Soul music is a collective term for several forms of pop music that Black Americans pioneered from the mid-twentieth century onward. Genres grouped under the "soul" banner include rhythm and blues (R&B), urban blues, Motown, smooth jazz, and gospel music.
- Characterized by an emphasis on vocals and improvisatory delivery
- The Staple Singers, featured in *Summer of Soul*, bring together gospel, soul and a social consciousness that truly reflects the spirit and feel of the 1960s. Their song "Freedom Highway" became an anthem of the Civil Rights Movement.  
[https://www.youtube.com/watch?v=f7\\_b\\_jyRVRc](https://www.youtube.com/watch?v=f7_b_jyRVRc)



## Soul

- Aretha Franklin is considered the Queen of Soul. Listen to [Aretha Franklin sing "Respect"](https://youtu.be/wNwUQJzPY20) at <https://youtu.be/wNwUQJzPY20>
- While Aretha is considered the Queen of Soul, Nina Simone is known as the "High Priestess of Soul." She is a classically trained pianist; her music transcends several genres (pop, R&B, blues, jazz, folk, soul, classical, and gospel) and continues to influence musicians today.

## R&B/Motown

- Influenced jazz greatly and was influenced by jazz
- The decade of the 1960s was a segregated musical environment until record labels like Motown and Atlantic began recruiting Black recording artists. Their success pushed Black music into the mainstream.
- Motown reflected a significant shift in ownership in the music industry and a staunch and clear commitment to Black progress within the industry. Motown is a music that changed America.

Slide 15

## R&B/Motown

- While R&B is often sung as a soulful lament for the hardships Black Americans experienced, Motown is a more upbeat, danceable, pop-influenced style of R&B.
- Gladys Knight and the Pips - Midnight Train to Georgia  
<https://www.youtube.com/watch?v=A0F9lh8TISM>
- Marvin Gaye – Let's Get It On  
<https://youtu.be/PQ1LI59J3VY>

Slide 16



## Rock and Roll

- While rock and roll has had participants of many different races, African Americans played a very large part, due to their contribution to rhythm and blues and jazz.
- African American musician Louis Jordan was especially influential in the swing genre, and Wynonie Harris influenced artists such as Elvis Presley (who was called the “King of Rock and Roll”).
- Listen to the way the texture of rock and roll music has changed from R&B and Soul in “Lucille” by Little Richard <https://youtu.be/5ydBkmgJi-g?si=rqDnqUJ-bv1djjOa>



## Rock and Roll

- Jimi Hendrix is considered one of the most influential musicians of the 20th century. His skill and creative approach to playing the electric guitar truly transformed rock and roll.
  - In the 1980s, important crossovers between rock and roll musicians and rap musicians became more prominent, notably with “Walk This Way” by Run DMC and Aerosmith. Heavy metal and hardcore rap mash-ups led to a new genre, known as rap metal, which became an important musical genre in the 1990s.
- 



## Funk

- Funk music is a blend of soul, jazz, and R&B that began in the early 1960s.
- It includes horns, percussion (drums), electric guitar, and keyboard.
- It is a dance style of music.
- Its influences are recognized in hip hop music.

## Slide 19

## Funk

- James Brown was a pioneer of this music and brought popularity to all audiences with songs like ["I Feel Good."](https://youtu.be/B1wOK9yGUYM)  
<https://youtu.be/B1wOK9yGUYM>
- Sly and the Family Stone sat at the intersection of funk and soul and revolutionized the genre in many ways, including gender parity within the group. Their music, often called psychedelic soul, was seen as a "ministry of fun" by many and their musical influence can still be heard today. Listen to "Everyday People" at <https://www.youtube.com/watch?v=YUUhDoCx8zc> and try to trace its musical influences.

## Slide 20

## Hip Hop

*"Rap is something you do;  
hip hop is something you  
live." - KRS One*

Beginning in the 1970s, hip hop was influenced by funk and disco and is known for its poetic elements. To many, hip hop expands beyond music to a way of life. Grandmaster Flash was a key figure in the creation and growth of hip hop in the 70s.

While hip hop is a musical style dominated by Black musicians, the influence of hip hop crosses racial and national lines. Its influence can be seen in pop culture and music around the world today.

This is a broader genre that includes deejaying, breakdancing, beat boxing and more. Beat boxing demonstrates the influence of jazz and scat on the genre.

Powerful lyricism in hip hop often highlights the hardships faced by African Americans, while also lifting up the Black community. Listen to Nas perform ["I Know I Can."](https://www.youtube.com/watch?v=RvVfgvHucRY)  
<https://www.youtube.com/watch?v=RvVfgvHucRY>  
What musical influences do you hear? How do the lyrics speak to his community?





# Rap

- Created by DJs and black performers in the 1970s, as an outgrowth of the rise of hip hop at that time. Rap draws on the blues as well as on a rich oral tradition found in many Black communities.
- Repetitive rhythmic accompaniment with rapid, often rhyming, vocal speech that tells stories of the plight and lives of contemporary Black Americans.
- The Sugarhill Gang released “Rapper’s Delight” in 1979. Blondie’s single “Rapture” (1980) features Debbie Harry rapping and mentioning hip hop artists Fab 5 Freddy and Grandmaster Flash, highlighting the type of crossover that would continue to grow in the 1980s as rap moved further into the mainstream.

# Rap

- In the 1980s, Run D.M.C. becomes the first rap group to be featured regularly on MTV and in the Billboard’s Top 40.
- N.W.A. and Public Enemy , D.J. Jazzy Jeff and the Fresh Prince, and Ice-T reflect the diversity of rap in the 1980s.
- Listen to [Changes by Tupac Shakur](https://www.youtube.com/watch?v=xg3J5slvB-k) (considered to be one of the greatest rappers of all time) and identify the musical influences you hear in this song.  
<https://www.youtube.com/watch?v=xg3J5slvB-k>

## Slide 23

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Albuquerque, NM 87193