

Columbia College Chicago

Digital Commons @ Columbia College Chicago

Center for Black Music Research: Black Music
Research Newsletter

Publications

Winter 1-1-1978

Black Music Research Newsletter, Winter 1978

Samuel Floyd

Columbia College Chicago

Follow this and additional works at: <https://digitalcommons.colum.edu/cbmrnews>



Part of the [Arts and Humanities Commons](#), and the [Education Commons](#)

Recommended Citation

Floyd, Samuel, "Black Music Research Newsletter, Winter 1978" (1978). *Center for Black Music Research: Black Music Research Newsletter*. 3.

<https://digitalcommons.colum.edu/cbmrnews/3>

This Book is brought to you for free and open access by the Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Center for Black Music Research: Black Music Research Newsletter by an authorized administrator of Digital Commons @ Columbia College Chicago. For more information, please contact drossetti@colum.edu.

Black Music Research Newsletter

The logo for Southern Illinois University (SIU) at Carbondale, consisting of the letters "SIU" in white inside a black circle.

Southern Illinois University at Carbondale

Volume 1

Number 3

Winter, 1978

FROM THE EDITOR

*Funding sources for music education programs and music research projects of any kind are few. Numerous organizations will fund specific musical performances, opera companies, symphony orchestras, individual performers, and composers, but music researchers and music educators find it difficult to locate sources of research and development support. The examples of music education and music research vis-à-vis the National Endowment for the Arts and the National Endowment for the Humanities will, to some extent, illustrate the situation. Presently, the National Endowment for the Arts will fund only composers, performers, and performing organizations. The National Endowment for the Humanities' Division of Education Programs will not fund music projects of any kind. Consequently, it appears that there is no program in either federal agency to which a proposal for a music education project might be submitted. As far as research is concerned, NEH understandably funds only those music research projects directly related to the humanities (that is, projects which fall within the limits of that agency's operational definition of the humanities), while NEA does not support music research at all.⁺ Thus, the only federal agency which supports music research of any kind is NEH; it appears that the only government-sponsored agency which will fund post secondary music education projects in colleges and universities is the Fund for the Improvement of Post Secondary Education. The implications of such a state of affairs are discouraging.

Passage of Abraham Ribicoff's Bill S991 would require placement of the National Endowment for the Arts and the National Endowment for the Humanities under a proposed new Education Department. All possible implications of such a move are not yet clear, but the idea itself suggests increased opportunities for funding of music education projects. Historically black institutions are particularly in need of such funding support. What such a move would do for research, however, remains to be seen. In any case, considering the Congress' reluctance to expand the federal bureaucracy, establishment of a Department of Education is unlikely.

⁺NEA does have a Research Division, but it sponsors only that research which is "aimed at providing knowledge needed to improve the accomplishment of agency goals." The Division issues program solicitations to organizations having the "necessary skills, resources, subject knowledge and interest to be potential bidders for projects which have been pre-determined by the agency." Apparently, the research sponsored by the Division is, like that ostensibly sponsored by the American Research Institute for the Arts, of the data-gathering variety, designed to determine the needs of the arts.

While many private philanthropic agencies publish guidelines which advertise programs for funding music research projects, few really do make such grants -- except for those which make individual awards (Guggenheim, American Philosophical Society, et al.). Even these sources are few compared to those in other fields of endeavor. Furthermore, the agencies which make individual grants generally fund only in the traditional areas of music theory, music history, composition, and performance. Thus, for instance, it is extremely difficult to find sources of support for research into contemporary musical movements.

For the future, it seems that some private foundations may be in the process of reducing their funding for minority educational and research programs. Some foundations are taking positions similar to one recently expressed to the editor of this Newsletter: "Having spent millions of dollars on programs for minorities over the past ten years, the foundation is reassessing its funding priorities for the purpose of directing its resources toward some of the other needs of the nation." Although there seem to be plans to increase government-sponsored minority scholarship and fellowship programs, there is no evidence of similar efforts to increase funding possibilities for research in black music or black culture.

Another problem is the fact that many funding agencies, including NEA as well as a number of the private agencies which fund music programs, do not include indirect cost funds (overhead) in their grants. Since smaller institutions (especially historically black colleges and universities) often will not apply for grants which do not carry overhead, and since some larger universities subtly discourage faculty from applying for such grants, the potential for music research funding is even further reduced. Black music, of course, suffers the most. To make matters worse, there is a trend toward funding "Ethnic Arts" projects rather than projects dealing with specific ethnic groups. From the standpoint of music research and scholarship, this trend is unfortunate. There is the possibility that Ethnic Arts projects may, in many cases, turn out to be no more than ethnic gratification festivals rather than events which focus on the substantial contributions of specific ethnic groups to American culture -- contributions which may be significant and potentially enlightening for understanding and defining American social history.

The problem of "matching" is perhaps as severe in music as in any other academic area because of (a) low internal funding for college and university music departments, and (b) a failure on the part of music departments to develop program priorities. In applying for grants which require matching funds, money must be committed, at the outset, to the projects under consideration. Since, in most cases, this money must come from other aspects of the music program, internal priorities are automatically set. But, in spite of low internal funding levels and in spite of the tendency not to support selected areas of a program, there are some university music departments which can and should make performance and research in black American music at least a temporary priority. Other schools may want a more permanent arrangement.

In any case, let us hope that private and government funding agencies, in developing their funding plans, and university music departments, in developing priorities, will take into consideration the fact that without continuing significant research into the history of black Americans in general and black American music in particular, the emergence of a clear, accurate, and full definition of America's cultural heritage is not possible.

*The following item is reprinted with permission of Down Beat magazine. It appeared in the September 8, 1977 issue under the caption, "Arista Pays Up." It is included here because of its potential interest to BMR Newsletter readers.

In a move unique in the record industry, Arista and Savoy Records will be paying royalties for two "live" recordings not originally recorded under the royalty system, Bird At The Roost by Charlie Parker and Pres Lives! by Lester Young, which have recently been released as part of the continuing series of classic jazz on Savoy. In another first, besides royalties being paid to the estates of both of the recordings' leaders, Arista/Savoy has done extensive research to discover the identities of the sidemen on the two sessions, and those identified will be receiving scale payments at today's rate.

"When we decided to begin the reissue series, we also decided to pay royalties on all of the recordings, even though many were not recorded on a royalty basis," said Bob Porter, the producer of the Savoy label.

Porter noted that the decision to pay sidemen on the Parker and Young recordings came about because of three factors: (1) the albums were not taken from actual studio recordings; (2) the contributions by the supportive musicians are prominent on both albums; (3) the sidemen received no compensation whatsoever when the recordings were originally released.

"Research involving the personnel on all of the label's reissues for royalty payment is an ongoing concern," he continued, "even after a record is released. And the first established by Arista/Savoy in payments for the originally non-royalty based Parker and Young 'live' recordings are part of the label's continual commitment to both the music and the musicians...." [?]

RESEARCH NEWS

- *Barbara Wesley Baker, a research fellow at the University of Maryland, has in progress a project entitled, "Black Gospel Music Styles, 1930-1975: Analysis and Implications for Music Education." Baker is an American Association of University Women (AAUW) Research Fellow. She is presently planning an oral history project on black gospel music.
- *W. K. Amoaku, of Howard University, is currently collecting "children's songs and rhythms" in order to revise his African Songs and Rhythms for Children, published by Schotts and Söhne of Mainz, Germany in 1972. Dr. Amoaku is also expanding an earlier study into a project entitled, "The Concept of Symbolism as the Underlying Factor in Musical and Social Activities Among the Ewe of Ghana."
- *Linda Nell Phillips, State University College at Fredonia, New York, has just completed a study entitled, "Piano Music by Black Composers: A Computer Based Bibliography." The bibliographical index contains 1002 titles of piano compositions which exist in various versions (piano solos or duos with or without accompanying instruments). More than 200 composers, whose dates range from 1733 to 1977, are included. The majority of the composers are from the United States; other locales represented are Canada, Cuba, Egypt, England, Ghana, Haiti, Panama, Puerto Rico, and Trinidad.
- *Judith McCulloh, Associate Editor of the University of Illinois Press, is compiling a checklist of songs, stories, and sayings about Joe (John) Brown.

- *Michael V. W. Gordon, Assistant Professor of Music at Indiana University, is doing research on "The Effects of the Systematic Use of Instrumental Music Instruction as a Contingency for Increased Language Reading Behavior and Music Performance Achievement on Middle School Students." He is planning another study on "The Development of Steel Drums in the West Indies and in the United States and Their Use in Schools."
- *Fennoye Thomas of the University of Colorado at Boulder is planning a study entitled, "Piano Music of Black Composers." The study will focus on compositional techniques and stylistic features employed by black composers; it will also involve a comparative analytical study of their works.
- *Laurie Wright, of Storyville Publications, Chigwell, Essex, Great Britain, is working on a revised edition of Morton's Music, a discography of the recorded music of the legendary pianist, Ferdinand "Jelly Roll" Morton. The first edition of the work was published by Storyville in 1968.
- *Robert M. W. Dixon is updating his Blues and Gospel Records, 1902-1942 for Storyville Publications.
- *Fred Cox is nearing completion of his research on "Jug Bands of Louisville, Kentucky." The resulting book will be published by Storyville Publications, Chigwell, Essex, G.B.
- *Irene V. Jackson-Brown's forthcoming bibliography on "Black Religious Musics in the United States and English-Speaking Caribbean" will be published in the near future by Greenwood Press. She also plans to conduct research on "Black Women in Music in Cross-Cultural Perspective." Dr. Jackson-Brown is a professor of ethnomusicology at Yale University.
- *Bob Eagle, Chadstone Centre, Victoria, Australia, has two projects currently underway. The first is an "Encyclopedia of Blues and Gospel Music," which will consist of an alphabetical series of short biographical entries of performers in those genres, together with references to publishers, composers, and recording companies. An attempt is being made to be as all-inclusive as possible, treating the "average performer" as well as the "greats." The second project is a study on "Mississippi Delta Blues: Early Postwar." This study is being undertaken in collaboration with Jim O'Neil, Steve LaVere, and Gayle Dean Wardlow; the late Mike Leadbitter was an early collaborator.
- *Howard Johnson, at SUNY, New Paltz, New York, is working on a study of "Jazz in Harlem in the '30's and '40's." The study is "an analysis of the relation of the struggles of blacks and the international ethnicity of the Harlem community as the material base of the vitality of jazz." Johnson is also planning a study of "The Interplay Between the Jazz Dancer and the Jazz Musician."
- *Eric Townley, of Kenilworth, Warwickshire, England, is working on Tell Your Story No. 2, a follow-up to Tell Your Story. The latter, published by Storyville in 1976, is a dictionary of jazz and blues recordings dating from 1917 to 1950. (The Storyville address is 66 Fairview Drive, Chigwell, Essex, IG7 6HS, Great Britain.) Townley is planning another study on "The Swinging Small Bands: A Survey of Small Group Jazz in the Swing Era."

*Dominique-René de Lerma, at Morgan State University, is developing "An Analytical Discography of Music by Black Composers and Performers." The resulting document will include concert music and spirituals only, and will direct the user to recordings on cylinder, disc, and monaural, stereo, and quadrophonic tapes.

FOUNDATION NEWS

The following agency deadlines may be of interest to readers:

National Endowment for the Arts. Music Program (Mail Stop 533), National Endowment for the Arts, Washington, D.C. 20506.

	<u>Deadline</u>	<u>Project Beginning Date</u>
Jazz/Folk/Ethnic All Categories	June 1, 1978	February 1, 1979
Opera	June 5, 1978	June 1, 1979
Orchestra	August 15, 1978	July 1, 1979
Music Resources Project (Pilot)		
Opera	June 5, 1978	June 1, 1979
Orchestra	August 15, 1978	June 1, 1979

National Endowment for the Humanities. Division of Research Grants, National Endowment for the Humanities, 806 15th Street, N.W., Washington, D.C. 20506.

	<u>Deadline</u>	<u>For Projects Beginning After:</u>
Youthgrants	April 15, 1978	October 1, 1978
Fellowships for Independent Study & Research Grants	June 1, 1978	1979-1980
Research Materials Grants	June 1, 1978	December, 1978
General Research Grants	September 1, 1978	March, 1979

QUESTIONS AND ANSWERS

*W. K. Amoaku, of Howard University's Music Department, Washington, D.C. 20059, would like to know of any research being conducted on "the African dimension in Haiti."

*Barbara Wesley Baker, 208 Eldrid Drive, Silver Spring, Maryland 20904, would like to hear from libraries and private collectors holding recordings of black gospel music from 1948 to 1975.

*Judith McCulloh, Associate Editor of the University of Illinois Press, Urbana, Illinois 61801, would appreciate receiving any leads or comments pertaining to her research on John Brown (see entry under RESEARCH NEWS).

*Fennoyee Thomas, 2995 Glenwood Drive #321, Boulder, Colorado 80301, would like to have information on scores, titles, and recordings of "classical" compositions by black composers.

*Howard Rye, 51 Byron Road, London, E174SN, Great Britain, is seeking information on recordings made by the blues singer Sippie Wallace. He will appreciate receiving any information promptly.

*Bob Eagle, P.O. Box 45, Chadstone Centre, Victoria, Australia 3148, would like to hear from anyone who might be interested in "following up blues and/or gospel leads in the East St. Louis area, people and groups such as 'Tiny' Kennedy, the East St. Louis Gospels, Otis 'Red' Boyd, Willie Dotson, Teddy Darby, Mrs. Goldia Haynes, George and Ethel McCoy, and Johnny Johnson."

*Howard Johnson, Deyo Hall, State University College, New Paltz, New York 12562, would like to know:

1. where to locate QRS piano rolls made by James P. Johnson, Art Tatum, Jelly Roll Morton, and Fats Waller;
2. how to obtain prints of films containing jazz sequences;
3. if a national black music convention is being planned.

*The editor of this Newsletter would appreciate hearing from readers regarding the desirability of some kind of symposium or convention devoted to Black Music Research in 1979.

*Eric Townley, 17 Thickthorn Close, Kenilworth, Warwickshire, CV8 2AF, England, wants to purchase A Dictionary of American Slang by Wentworth and Flexner, 1966 or later edition.

ANNOUNCEMENTS AND INFORMATION

*The University of Illinois Press has just published three books which may be of interest to readers: Early Downhome Blues by Jeff Tilton; Sinful Tunes and Spirituals: Black Folk Music to the Civil War by Dena J. Epstein; and Zora Neale Hurston by Robert Hemenway.

*Alan Mandel's record album, An Anthology of American Piano Music (1780-1970), contains twenty-six compositions by eleven composers. Included are six works by black composers: "Pastime Rag" by Artie Matthews; "Maple Leaf Rag" by Scott Joplin; "Oliver Gallop" by Thomas Greene Bethune; and "London Polka," "Philadelphia Firemen's Cotillion," and "Princeton Grand March" by Francis Johnson.

*Dominique-René de Lerma's series, Black Concert and Recital Music, is being published by Theodore Front Musical Literature, 155 North San Vicente Boulevard, Beverly Hills, CA 90211. When completed, this work will consist of a series of loose-leaf fascicles listing works alphabetically by composer. The first two fascicles (A-C and D-F) are presently available at \$4.85 plus shipping.

*Leslie Adams' ballet, A Kiss in Xanadu (concert version), will be performed by the Cleveland Civic Symphony Orchestra on February 19, 1978.

- *Warrick L. Carter recently finished a Chicago Symphony Orchestra Association commission. Carter's piece, Eric, is a quintet for string quartet and soprano saxophone.
- *George Shirley, tenor, and Joy Simpson, soprano, will tour the South and Midwest in 1978-79. For details and information, write Judd Concert Bureau, 155 West 68th Street, New York, New York 10023.
- *Morgan State University's Music Department is making available financial aid to "other race" graduate students (Latinos, Indians, Orientals, and Caucasians). For information, write Dr. Dominique-René de Lerma, Coordinator of Graduate Studies, Music Department, Morgan State University, Baltimore, Maryland 21239.
- *The University of Maryland's College Park Campus is the new home of the International Piano Archives, reportedly the most comprehensive collection of recorded piano music in the world. The collection contains more than 17,000 tapes, records, and piano rolls, plus several thousand pieces of sheet music and scores, documents, letters, and other materials relating to the great pianists. The collection will be housed in McKeldin Library on the College Park Campus and will be available to researchers, probably by late 1978. [Reprinted by permission from American Council on Education Newsletter, September 2, 1977.]
- *The complete extant arias from Saint-George's Ernestine (1775) will be presented by Morgan State University students Tania Lanham and Michael Tillman during Black History Week, 1978. The presentation will be a part of their joint recital, which will consist entirely of music by black composers. Lanham and Tillman are students of Morgan State University Professor Betty Malkus. The accompanying orchestra will be conducted by Dominique-René de Lerma, who prepared the editions.
- *Richard B. Allen, Curator of the William Ransom Hogan Archive of New Orleans Jazz, collaborated on a book entitled, Brass Bands and New Orleans Jazz, recently published by the Louisiana State University Press. Allen is also overseeing the task of transcribing all of the Archive's taped interviews of jazz musicians.
- *Pianist Leon Bates appears in a film of the story of black composer Roger Dickerson. The film, New Orleans Concerto, was produced by Clifford Johnson of the Institute for Services to Education in Washington, D.C. For information on renting the film, write to ISE at 2001 "S" Street, Washington, D.C. 20009.
- *The Graduate Division of Morgan State University's Music Department is planning a study trip to Haiti for the summer of 1978. Although details have yet to be completed, those wishing to register for three graduate credits will have a few preliminary orientation meetings on the Morgan campus and a paper to submit after the week-long stay in Haiti. Non-students will be welcome to join the group for the flight and stay in Haiti. Travel and hotel, not including food or tuition, is estimated to be in the vicinity of \$400. Details will be sent at a future date to those requesting information from Dr. Dominique-René de Lerma, Coordinator of Graduate Studies, Music Department, Morgan State University, Baltimore, Maryland 21239.

*The Amistad Research Center, on the campus of Dillard University in New Orleans, Louisiana, holds a rich and varied collection of documents, records, papers, and other materials relating to black historical and political figures, black churches, black educational institutions, and black literature. It is an excellent repository of primary sources for the study of race relations since 1930.

* * * * *

EDITOR

Samuel A. Floyd, Jr.

EDITORIAL BOARD

Lynne Davis

John M. Eddins

Anita Trumpler

BMR NEWSLETTER is devoted to the encouragement and promotion of scholarship and cultural activity in black American music, and is intended to serve as a medium for the sharing of ideas and information regarding current and future research and musical activities in universities and research centers.

BMR NEWSLETTER is published quarterly by the Project for Research in Black American Music through the assistance of the College of Communications and Fine Arts, the College of Human Resources, and the office of Research Development and Administration at Southern Illinois University at Carbondale. Information submitted for inclusion should be mailed to the Editor at Black Music Research, Southern Illinois University at Carbondale, Carbondale, Illinois 62901.