

1942

The impact of African music upon the Western hemisphere.

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Graduate School

Thesis

THE IMPACT OF AFRICAN MUSIC UPON

THE WESTERN HEMISPHERE

by

Mildred Leona Jenkins

(A.B., Benedict College 1929)

Submitted in partial fulfillment of the
requirements for the degree of

Master of Arts

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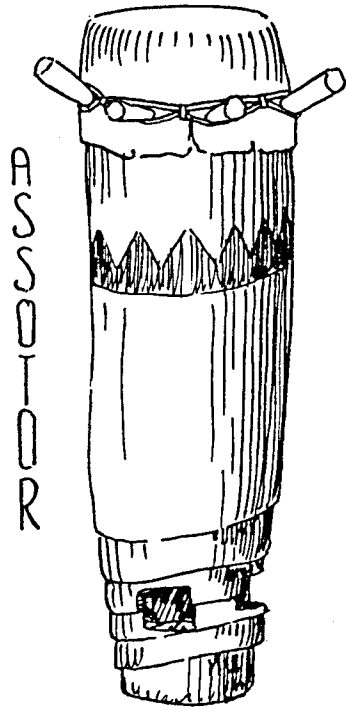
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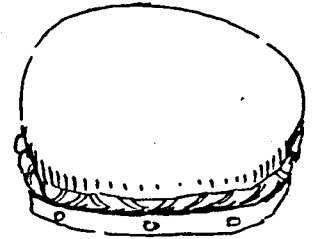
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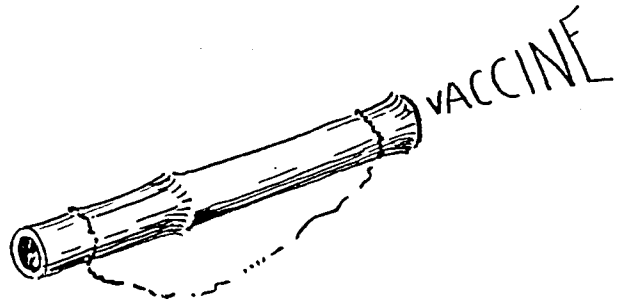


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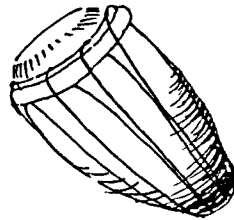


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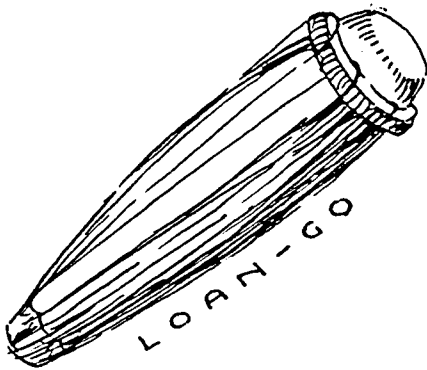
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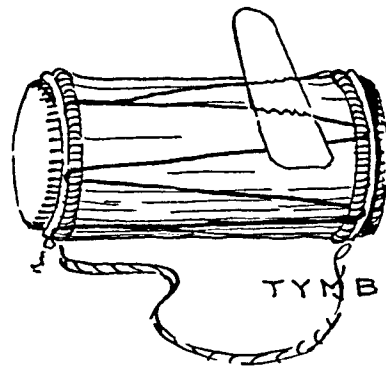
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The Impact of African Music upon the Western Hemisphere

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I N T R O D U C T I O N

The impact of African music upon the Western Hemisphere shows that it has furnished the basis for a new music, and has enabled the Americas to have a music which may be considered quasi-native. This thesis will endeavor to present an analysis of African and American music, and will show the definite injection of African rhythms into the serious and popular music of America.

"Modern music has gone through many stages, from post-Wagnerian with its use of continuous melody to the exhaustion of neo-romanticism in Germanic countries, the development of two new scales, to new mystical tendencies in Slavic nations, and to neo-primitivistic reaction; this neo-primitivistic and futurism degenerating into musical dadaism - or new blood - from the New World."¹

This neo-primitivistic and polyrhythmic tendency will be proved to be of African origin. It is the most potent factor in modern music at the present time.

The triple meter of the Creole, the two-four and four-four rhythms of the Latin Americans, and the uneven beat of the American Negro are to be found side by side in Africa, as an analysis of African music and its relation to Western music, with illustrations, will prove.

1. N. Slonimsky, "Music Since 1900", Preface.

First, there are certain underlying patterns of folk music style that are fundamental. These same patterns can be discerned in the analysis of Western European songs. A comparison of the various African tribal music, in such widely separated areas as West Africa and the Congo, shows a common denominator. The structure reared on these fundamentals differs in various localities.

In some instances in the Western Hemisphere, when the general patterns of African and European music approach each other, the result is a complication of the problem where certain similarities in the two traditions have coalesced and reinforced one another in New World Negro music. Thus the tendency to sing in thirds, which Von Hornbostel assumes to be a European trait, is widespread in West Africa: the Ashantis of the Gold Coast rarely sing otherwise.²

It is a moot question as to which came first - vocal or instrumental music. The natural reaction to vocal music is an accompanying rhythmic noise on any contiguous objects, musical or otherwise - clapping of hands or clicking of feet. African instruments have been mentioned by the earliest explorers. Vasco de Gama, in his journal "The Roteiro", records that he witnessed 200 Negroes playing high and low notes on flutes. One hundred and fifty years later, Von Riebeck made an expedition to Namaqualand where he saw Hottentots playing on strange reed instruments. Toward the end of the 17th century, a Dutch expedition also went to Namaqualand and

2. Herskovits, "The Myth of the Negro Past", p. 272.

found the natives playing dance music on string instruments of their own making. One of these, the Grah, may have been copied from the Bushmen. Another, the Malimba, is akin to the present-day Marimba.³

The Africans accompanied their singing with timely body movements and the use of crude instruments. Considerable research has brought to life superb examples of African Art, created by the natives who were inspired by religious feelings. As with African Art, the same may be said of African music: each received much of their inspiration from native worship. George Hardy, in his "L'Art Negre", says: "African art is essentially religious, and, as such, animism chiefly dictates the form it assumes".⁴

The history of ancient Africa in general is deficient; the Africans did not record on tablets and stone as the Romans and Greeks; only material of Northern Africa can be found in the pages of ancient history.

The period of the Middle Ages is more enlightening, as the histories of Spain and Egypt and the Sudanese Africans themselves have given some confused information; for the Africans did their recording in music by handing it down orally from generation to generation.⁵

With the Africans, singing and performing on instruments were spontaneous. Unlike European countries, where men did most of the singing, African women frequently indulged in music as the men saved

3. W. L. Speight, "Notes on South African Native Music", Musical Quarterly, Vol. XX-34, p. 344

4. George Hardy, "L'Art Negre"

5. Carpenter, "The Negro in American History", p. 26

their voices for demonstrations of war.⁶

The earliest travelers and explorers were not interested in determining the priority of vocal or instrumental music. They heard them simultaneously. This brings us to the conclusion that theories which delve into the origin of African music are hardly more than speculation. Through modern studies in anthropology, it has become clear to the student of culture that no phenomenon in his field can be explained by a simple formula. The formula collapses because it cannot cover all the many factors that have been at work shaping and keeping it alive.⁷

The singing of Africans takes the form of solo and chorus. This is prevalent in all sections. The feeling for harmony in the sense of harmonic progression is very rudimentary, although a conception of tonality (by which is meant a group of chords having a definite relation, one with another, around a common center) exists. But conclusions as to the intervallic sense of the African may be drawn from the fact that he sings in the chord and not in the scale.⁸

Music in Africa is not cultivated for its own sake. It is used as an accompaniment to current activities - dance, work, play, war, etc. - thereby producing several kinds of songs. Since it is a spontaneous action expressing different moods, it is a true formulation of the law that "feelings are muscular stimuli, and variations of voice are physiological results of variations of the feeling".⁹

6. Woodson, "The African Background", p. 44

7. Herzog, "Speech, Melody, and Primitive Music", p. 452

8. Ballanta, "Music of African Race", West African Journal, July 1930

9. Herbert Spencer

In this lies the revelation of the creation of folk music.

The various types of songs in Africa are here listed:

Work Songs - These are mainly rhythmic, with short phrases (mostly two bars) with solo and chorus following each other instantly. The chorus is composed of two or three ejaculatory words answered by the workmen, the tempo being moderate.

Play Songs - These have a melodic line accompanied by hand-clapping. The chorus takes a decided character, an overlapping of solo and chorus; this, too, in moderate tempo.

Ceremonial Songs - Used for processional purposes, with little hand-clapping and occasionally with an instrument. It lacks rhythmic interest. There are long rests between the end of one chorus and the beginning of the next repetition of the solo. The tempo is slow, with a simple rhythm; the large drums syncopate the pulse in $6/4$ time.

Dance Songs - In the lower scale the solos are mostly ejaculatory sentences; sometimes they are of great length, and end after the chorus begins. The tempo is fast ($2/4$ time), a very simple rhythm. In the Mendi dances, the rhythm is intricate and at moderate tempo; the melodies end a fraction of a beat before the accent; and, the drums, singers, and dancers ending together, leaving the hearer expectantly suspended when the accent falls. The artistic dance has a moderate tempo - $2/4$ time combined with $6/8$, $9/8$, $18/16$, two bars being perceived as one whole bar of $6/4$. There are cross rhythms in abundance. In these dances one meets with characteristic rhythms;

rhythms which have meanings ascribed to them directing the dancer how to proceed. They act as cues with reference to action, either to retire, to advance, or go backward. The melodies are beautiful, and feature graceful cadences rather than abrupt endings as in ceremonial songs.

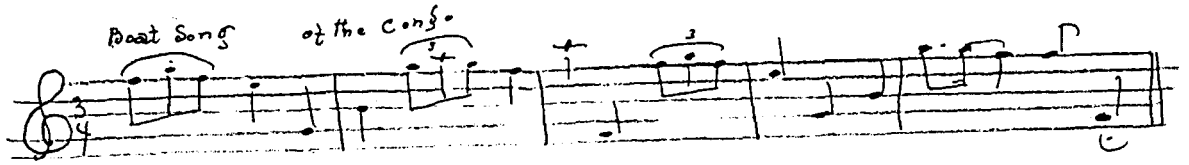
Love Songs - Solo songs usually for female voice. Hand-clapping is not used; the tempo is slow $4/4$ time. When sung as duets they are accompanied by rhythmic instruments and take the character of lively pieces in $2/4$ time.¹⁰

War Songs - These are sung with great animation. Hundreds of Africans sing spiritedly, while they remain seated, making very violent movements all the time by striking their elbows against their power, thus driving out the air from their lungs. They sing with a kind of falsetto, suddenly dropping into a gruff base, without any trace of harmony. The remarkable feature is not the melody, which is slight, but the perfect timing of the whole group.¹¹

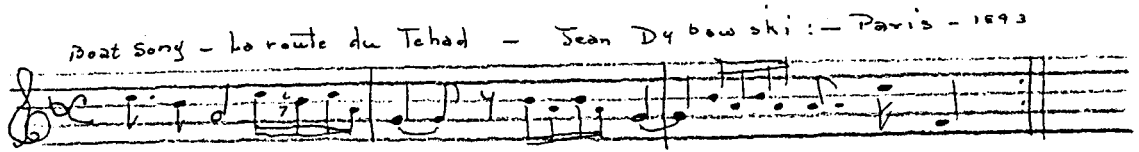
10. Ballanta, "Music of African Race", West African Journal, July, 1930.

11. Wallascheck, "Primitive Music".

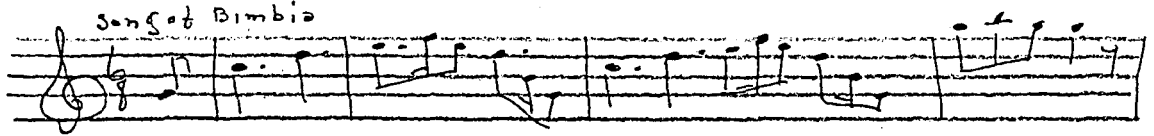
Boat Song of the Congo



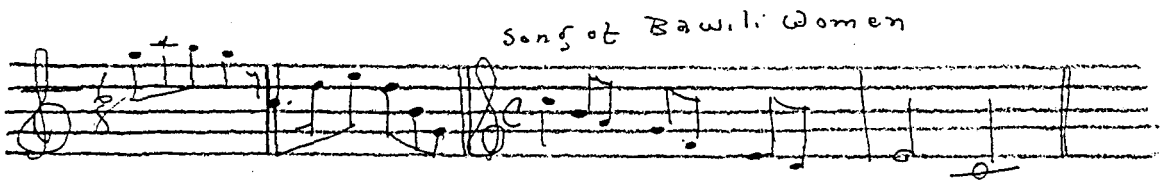
Boat Song - la route du Tchad - Jean Dybowsky : - Paris - 1893



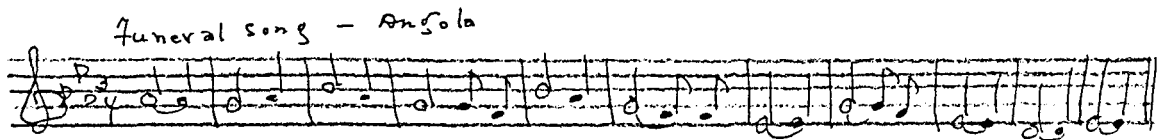
Song of Bimbia



Song of Bawili Women



Funeral Song - Angola



Xobag Kien

Handwritten musical notation for 'Xobag Kien'. It consists of two staves. The top staff is in treble clef with a common time signature 'C'. It features a melody with several measures, including a sharp sign above a note in the final measure. The bottom staff is in bass clef and contains a bass line with various rhythmic patterns and notes.

Handwritten musical notation for an unlabeled piece. It consists of two staves. The top staff is in treble clef and contains a melody with a sharp sign above a note. The bottom staff is in bass clef and contains a bass line with rhythmic patterns.

Boat Song - Guinnea Einige Notzen

Handwritten musical notation for 'Boat Song - Guinnea'. It is a single staff in treble clef containing a melody with several notes and rests.

Dance Song - Balunda - from Aus West-Afrika, - S. yamp, Leipz. 5, 1879

Handwritten musical notation for 'Dance Song - Balunda'. It is a single staff in treble clef containing a melody with several notes and rests.

expression.¹² The most important is the five tone scale, but there are so many inflections of the tones of this scale that the fundamental character has been altered.

It is not easy to write down African music in accordance with Western notation. A wholly different notation should be used.¹³ When two voices are singing together, tone by tone, the perfect fourth is used as the basis of this harmonic combination; while approaching the cadence, other intervals are used, as the major third and the major second. The major third is always treated as a discord, while the major second is considered a concord, which is entirely different from the Western idea of musical combination of concords and discords.¹⁴

Taking the major diatonic scale as a standard, this scale does not produce the sounds accurately, the fourth and seventh not being fundamental tones in the African perception but subordinate tones. The principal tone is in that group of tones answering to the second major diatonic scale; the next tones in importance are the fifth and sixth, being the fourth below it. The other two tones are subordinate, and are used for purposes of cadence, or to divide the interval of the perfect fourth. This appears to have been the original conception.¹⁵

Each one of the standard tones already mentioned has what may be called tones in opposite phases with it. These stand at the distance of a quarter tone above and below the standard tones, and are

12. Ballanta, "Music of the African Races", West African Journal, July 14, 1930

13. Carl Engel, "Music of Ancient People",

14. Ballanta, Ibid.

15. Ibid.

used for and in the place of the standard tones. They rarely follow one another, so the actual intonation of a quarter tone is rare. They have the same relationship to the standard tones as the relationship existing between major and minor thirds in serious music. Therefore, when the standard tones represent minor forms or passing phases, the quarter tones above them represent the active phases, or major forms, with the quarter tones below representing minor forms.

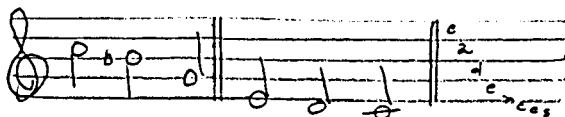
There are, in addition, quarter tone inflections of the standard degrees, which are used as has been noted. There are half tone inflections which are used as a bridge tone between two standard tones, a major second apart, to divide that interval; also between two tones a minor third apart, or greater intervals as from D to F. There is one mean tone which divides this interval into equal parts, used also as a bridging tone.¹⁶

In ending a melody, or the "cadence" as it is known, in Western music, the progression is mostly downwards; even when it is upward, it is not by a semi-tone, as in Western music, but a whole tone.

That the African has a definite conception of a system of succession of roots does not mean that roots progress by perfect fifths. The Africans regard as the next root from any given one the root of a perfect fourth above or a perfect fifth below.

Many theories have been advanced in the attempt to describe the scales used by Africans in their melodic system. Although it

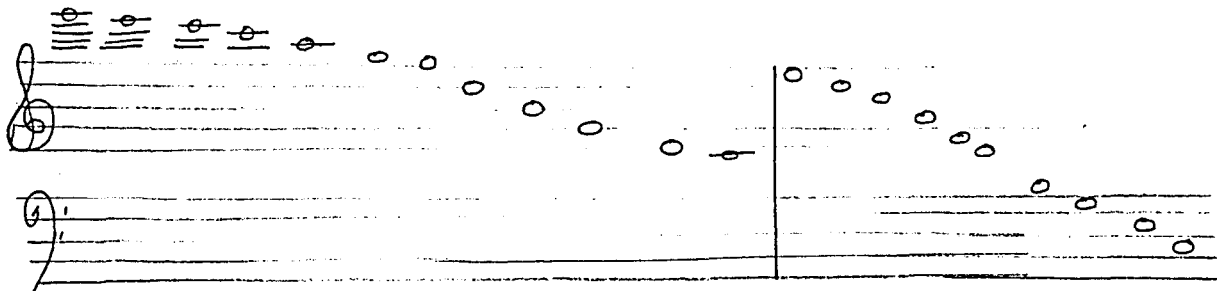
is true that there is a vague knowledge as to what a succession of tones really means, as would be inferred from the instruments in general use by the Africans, yet it is safe to say that, in comparison with the old Greek and present Western system of scale formation, the African scale is not scientifically based on a number of tetra-chords. There are two forms.



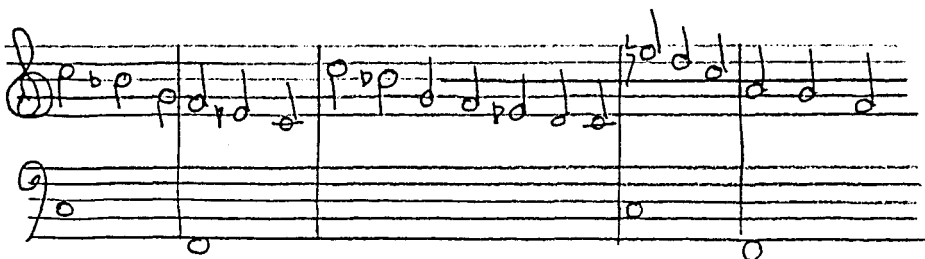
These are melodic cadences serving as the starting point, as all songs would have a certain relation to their finals or last notes. Between these two melodic cadences there is a definite harmonic connection.

The formation of scales depends upon a conscious application of the principles of tone succession and is exemplified in the several instruments which are tuned to the notes of the lower cadence of a chord; others to those of the upper cadence. These tunings are either pure or mixed. The Balanji of the Timmis, a wood harmonicon tuned to the minor form of the complete scale, is an example. The upper keys are tuned to tones of the lower melodic series of three successive chords, each the interval of a perfect fourth from the preceding. The compass of the instrument varies. Some of these instruments contain eighteen keys, ending in C; others, ending on D, contain nineteen keys; the rest contain twenty keys and end on E.

The string instruments are of fixed intonation and tuned as follows:¹⁷



The transposition of the melodic notes of the chord would produce the following:



Two forms of cadences are shown below, and it is seen that the second cadence noted forms, with the first cadence also noted, what is known as the chord of the ninth. The melodic chord has two finals; an upper final, a fifth from the fundamental, and a lower, which is fundamental itself. The upper final is accompanied by a minor third as its third note, and the lower by a major third. A melody thus constructed entirely on notes of this chord and ending on the fifth or upper final would produce the effect of a minor melody, while another melody with a cadence on the fundamental or lower final would be major.

17. Ballanta, St. Helena Island Spirituals, Preface

(Ballanta, St. Helena Spirituals)

All African melodies begin on the first pulse of a measure or immediately after it, and end after the second pulse in a measure and not before. Melodies are rare that begin on the up beat. Ending a melody on or after the second pulse enables a new accent to begin with a different rhythmic pulse.

The conception of rhythm amongst Africans does not depend upon a feeling that rhythm is a division of the pulse but upon that of rhythm being the vibration of the pulse. A pulse is divided evenly into 2, 4, 8, and 16 parts, and it vibrates in twos and threes. In African music, the conception of triple time does not exist, as it would necessitate the $1/3$ part of a pulse. The same is true in the notation of Western music: a regular triple division is found in a dotted note but not in a simple form. A conception that rhythm is the vibration of the pulse is quite different from the Western conception of rhythm.

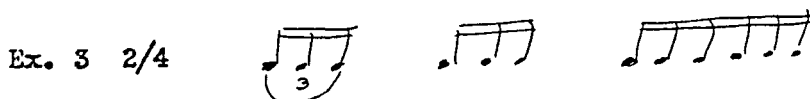
Ex. 1 $4/4$

In the African mind, no idea of subdivision exists. The feeling is one of continuous vibration in threes of all pulses. The

effect of triple time could never be felt, however long the notes continued.



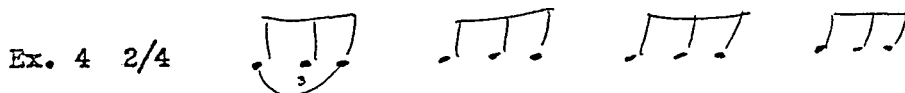
are irregular divisions of triplets.¹⁸



This is difficult to explain, as the pulse does not vibrate in 3's but the half-pulse. The element, for the time, being 3, all the higher and lower pulses of the pulse vibrate in 3's.

Example 1 could never exist in the mind of the African, as any effect of triple time, however long it continued, because the one half subdivisions of the pulse are being felt all the while. Whenever triple time occurs in African music it will usually be found to be divided into two parts, one $2/8$, another $4/8$, in a bar of ordinary $3/4$ time.

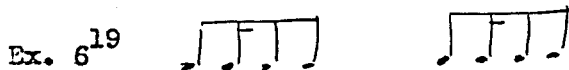
Example 3 shows an effect of syncopation due to cross rhythms.



Actual syncopation occurs when there is a disturbance of the regular vibrating element. When an element contains notes of more than one denomination, each pulse vibrates in three, but if, for instance, a drummer should use the following figure (5), his rhythmic instinct at once asserts itself by demanding forms using the half

18. Ibid

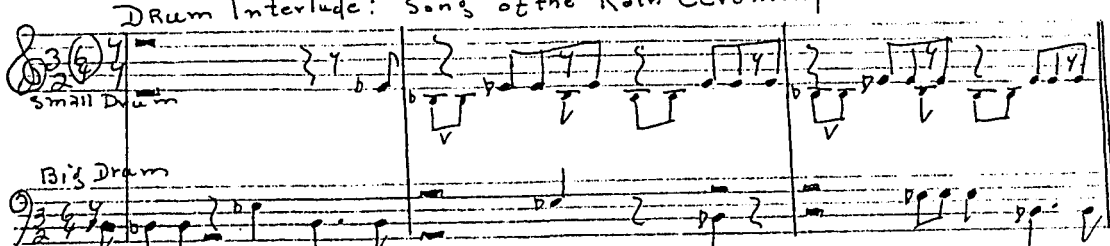
pulse as rhythmic vibrations of half pulse.



Natural action  instead of 

The first bar of the big drum is 6/4 time, but when the small drums enter, the big drum at once changes to 3/2, which produces syncopation and cross rhythm with small drums whose time signature is 6/4.

Drum Interlude: Song of the Rain Ceremony



In the rhythm of the Nyam solo, the third line is double, but the rhythm of the chorus with hand-clapping in the 4th line is partly triple and partly double. The chorus sings the rhythm 3 plus 2, the hand-clapping or rattle in the first line being found the same rhythm - 3 plus 3 plus 2. In the last line there is also 2 plus 3 plus 3 in diminution. This gives the reason for the signature 8/4.

Hand-clap

People

Nyam solo

e we ya y e we ye -

Hand-clap

This is the most popular rhythm among the Africans:

it is of double time.²⁰

Those tribes which have retained the principles of African musical perception in a highly developed form are the Mendis in Sierra Leone; the Susus in French Guinea; the Vais, Mandingoes and Kpesis in Liberia; the Munsjis in the Northern Provinces of Nigeria; the Yorubas in the Southern provinces, excluding those in or around Lagos; and the tribes beyond Boulama in Portuguese Guinea.

Of those tribes in which the forms of expression are not highly developed from a melodic standpoint, the outstanding are the Bassas, in Liberia, and the tribes in the Bauchi Plateau, in Nigeria. Between these extremes there are varying degrees of development of musical perception among tribes which have retained the African principles of musical expression.

The tribes of the Coast which have not adopted European music in its entirety but in whose music one may find a trace of European influence are the Yorubas, in and around Lagos; the Sherbos in

20. Ballanta, Helena Island

Sierra Leone; all the Akan tribes; the Benins and Chekris; adjacent tribes; all the peoples in Dahomey and those around Duala.

These outward influences show themselves in different manifestations. In the Yorubas in and around Lagos, the effect of this influence is found in the melodic perception and not in polyphonic or harmonic content. In the Sherbos, the influence shows itself in both perceptions, these tribes using major and minor thirds as consistently as the American Negroes do. Among the Akan tribes, the influence is felt in the method of accompanying in thirds, but the melodic, rhythmic, and formal content is preponderantly African. All other tribes have only a disturbed melodic perception, but not polyphonic.²¹

The rest of the tribes show the influence of Islamic music, and the most outstanding of these are the Tunis in Sierra Leone; the tribes of the Senegal and the Gambia; and all the tribes of the Upper Provinces of Nigeria that are not pagans, such as the Hausas, Cibaris, etc.

In the cities on the Coast, among the civilized communities, African musical perception is lost. These facts prove that when the African is brought in contact with outside influences his perception is altered or destroyed.

This alteration is observed to be as follows: (a) the substitution of the perfect fifth for the perfect fourth as interval of association; (b) the use of the major third instead of the major second as interval of harmonic definition; (c) the exclusion of ternary

21. Ballanta, West African Journal

divisions of the single beat in the rhythmic perception, retaining only the double divisions in which, in order to satisfy the craving for ternary divisions, these double divisions are grouped into three plus two instead of four plus four.

It is significant, however, that where the influence is Eastern, the African retains his own perception of tone combination.

There are two great divisions of the music of the octave which is the common heritage of mankind. These two divisions or evolutions are known as Tertian and Septimal. In European music the tertian has been exploited, and the tendency is not now to the septimal division, which forms a perception by itself, but to the perceptions of the ninth and eleventh harmonic, which are evolutions of the tertian forms. African music, by using fourths instead of fifths in the great majority of cases, especially in the system of tone combination, shows a disposition toward the septimal forms, which are the negatives of the tertian forms. As a matter of fact, the harmonic seventh, which is the mean of the septimal forms, has, as against the harmonic fifth which is the mean of the tertian forms, been excluded from European music since the days of Rameau, the French theorist.²²

This aesthetic perception of the septimal forms, therefore, would enrich musical expressions if rightly developed. From the point of view of artistic development, it is to be regretted that the African has not been able to evolve his own forms.

The reason for displacing the African perception by foreign ideas in some tribes is that the African structure, not having been

22. Ibid.

systematized and put in order, was not able to stand against the formidable opposition of another and well organized musical system.

CHAPTER III - AFRICAN ELEMENTS DISCERNIBLE IN AMERICAN MUSIC

The first boat-load of slaves came to America in a Dutch vessel in 1619. What music did they find? Very little, for America was not interested in singing. But in 1703-1785 when the emotional demonstration of revivals swept the country, especially the Atlantic Coast, the Negro quietly took over these revival songs, adding to them his rhythm. Here the revivalists expressed themselves in much the same manner as the Africans did at their Feasts and Ceremonials.²³ So, to a more tuneful melody the African slave added his scale and rhythms, giving to America songs which became her own. Finding no serious objections to singing, the Negro used this to great advantage. He portrayed the ills of slavery, making these songs more than mere songs - making them a history of the Negro from Africa to America, tabulating his past and present record in the new world.

The basic use of antiphony in African music followed the Africans to America. It was found stronger in the Carolinas than any other section of the country, as the songs in this section are of a religious nature. St. Helena Island (in South Carolina), being an isolated culture area, is an excellent laboratory for the study of the spirituals. For the most part, the spirituals are sung in unison.

On the basis of studies of the characteristics of spirituals, some authors have deduced certain theories concerning the relation

23. Woofter, Black Yeomanry, p. 57

of the American Negro spiritual to African music. There is a close relation between the spirituals and African music - in rhythm, in melodic elements, and in form or structure. In other words, the spirituals have certain characteristics which distinguish them from white music and which are ostensibly of African origin. A conclusion like this cannot be reached if the early white religious music has been analyzed. The characteristics which are supposed to differentiate the spirituals from white music are these:

1. The use of a gapped scale - that is, the omission of certain tones from a tune. In the C scale, for example, the omission of F (fourth tone) and B (seventh tone) results in what is called the pentatonic, or five-toned, scale. This is supposed to be a particularly distinctive trait of the spirituals. Other frequent gaps are the omission of the seventh tone alone.

2. Deviations from our conventional scale - the flat seventh tone (in C scale, for instance, using B-flat in a tune where B would conventionally occur) and the neutral third tone (that is, one which in the scale of C would fall between E and E-flat).

3. Rhythmic traits, as seen in the use of syncopation, and the almost exclusive use of two-part time.

4. The solo and chorus form of singing.

There is a popular belief that the minor mode is a peculiarity of Negro spirituals. Musicians have known better for a long time. About one-tenth of the spirituals are minors, this proportion being actually lower than that found among white religious songs of a century ago.²⁴

24. Ibid.

Perhaps the reason that students of these traits in spirituals have failed to search white music for the same traits is because they concluded there were no comparable white songs. A little history of white religious music must be set down here, because it will help one to understand the spirituals in general.

As early as Jonathan Edwards' time (1703-1758) there were epidemics of emotional revival meetings in this country, and the common people sang songs of which the more dignified church folk did not approve. In the early 19th century this tendency appeared afresh and swept through the South and West. The descriptions of these camp-meetings show the same sort of shouting, groaning, and bodily exertions, the same sort of simple, repetitive singing which later came to be looked upon as peculiar to Negro revivals. Between 1800 and 1860 dozens of little "revival songsters" were published, and, in addition, numerous religious folk songs sprang up that were never published - since they were rather undignified, and few of the common people could read, anyway.

In his "American Negro Folk-Songs", Professor Newman I. White has shown that the white revival songs furnished the pattern for the words of the Negro spirituals. Not only did the revival songs have the same subject-matter and the same form as the spirituals, but the latter borrowed many of their most characteristic lines from these songs, as -

If you get there before I do
Look out for me; I'm coming too:

Ride on, Jesus:

We're going to see the bleeding Lamb;

You will see the graves a-bursting.

These were taken over from white songs. In one small song-book published in 1840, nearly a hundred lines or couplets that are sung in Negro spirituals were found.

But what of the music of white songs? Evaluation is difficult because many of the white songs were not published, and those that were printed were mostly without the accompanying tunes.

In an examination of two volumes (Christian Lyre, New York, 18th edition, 1838; and Millennial Harp, improved Edition, Boston, 1843) analysis shows the following: every deviation from the conventional scale said to be characteristic of Negro spirituals is present in these songs except the use of the pentatonic scale, which occurs in 25 percent of Negro spirituals in the major mode and in 10 percent of the white songs in that mode.

Those who consider the pentatonic scale as the leading African trait in the spirituals thus receive some confirmation of their belief. But there is another angle to the matter of the pentatonic scale.

Gapped scales are common in folk-music the world over, particularly in the folk-songs the Scotch-Irish brought to this country. It was these people, in their migration down into Southern Piedmont areas, who led in the white camp-meeting movement, contributing much to its singing and preaching. Throughout the South, and especially in the Appalachians where modern singing has not yet fully penetrated, are found the old English and Scottish ballads and other folk-songs which

these people brought with them. In these songs occur the flat sevenths, neutral thirds, with all other traits supposed to distinguish Negro music from white music. These traits have been handed down through centuries in England, scarcely touched by the relatively recent development of that conventional music which most people think of as music.

Percentage of tunes in the Pentatonic Scale:

Krehbiel's analysis of 527 Negro songs	21
Fisher's analysis of 574 Negro spirituals	35
Campbell and Sharp's English Folk-Songs from the Southern Appalachians	25
Richardson and Spaeth's American Mountain Songs	21
Reed Smith's South Carolina Ballads	28

From this comparison it is obvious that the spirituals have no monopoly on the pentatonic mode. It would be strange if a body of folk-song with an English heritage and one with an African heritage should, by mere chance, have so near the same proportion of pentatonic tunes.

The same holds good for other traits - absence of seventh tone, absence of the fourth tone, the flat seventh tone, etc. - for these, also, occur as frequently in the English-American folk-songs as in the spirituals.

But is there any evidence that the Negro tunes were borrowed from white tunes? There is. And this means not merely that instances are known where Negroes have taken over bodily certain tunes which everyone recognizes as white - the traditional English ballads, for example - but that many of their characteristic spirituals are derived from white tunes, or from other white tunes many of which have

become more or less extinct among white people.

In Millennial Harp, a white "songster" already mentioned, is a song called Mariner's Hymn. The tune has two very simple and very similar parts. This tune was probably derived from an old sailor chantey, for it is similar to one version of "Blow, Boys, Blow". The spiritual, "I've Been Down into De Sea" has the same tune.

The spiritual, "Who'll Jine de Union", is closely related in both words and music to a white song, "The Christian Band".

"I'm a-Rollin' through an Unfriendly World" is based upon a white hymn, "Judgment". "Old Ship of Zion" was taken over, entire, from a white song of the same name. "There's a Meeting here Tonight" was derived from the tune of "My Brother, I Wish You Well". "Ride on, Jesus" is similar to a white song of the same name. "De Angel Rolled de Stone Away" is derived from the opening phrase of the tune of Gibbons' old hymn beginning "Angels! Roll the rock away"; and "Swing Low, Sweet Chariot" shows a relation, with striking rhythmic changes, to "Amazing Grace".

Some idea of the extent of borrowing is seen in the fact that of 82 tunes in one white song-book, "Millennial Harp", eleven are found in whole or in part in Negro spirituals; and this book is by no means confined to the folksy type of white religious songs. Various types of borrowing are represented: (1) both tune and words borrowed with very little alteration; (2) tune alone borrowed, and melodic and rhythmic adaptations made by Negroes; (3) short phrase of white tune used as basis for a spiritual tune, with characteristic rhythmic alterations.

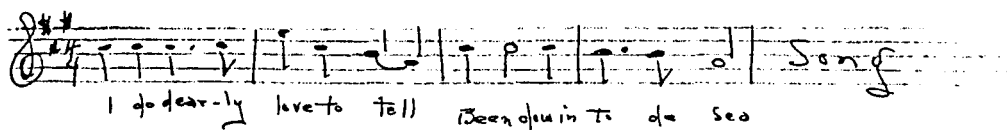
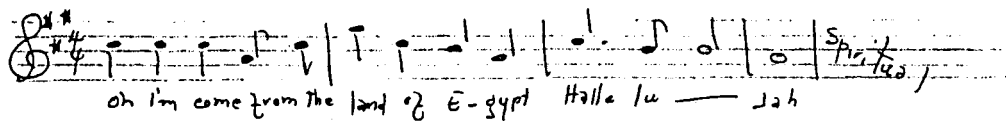
While the number of spirituals traced back to white tunes is still relatively small, it seems certain that, in view of the established fact, some of the best spirituals were borrowed.

To claim that the Negro took all of the spirituals from white tunes - that he has contributed nothing himself - would be stupid. There are spirituals of Negro composition; there are some white songs of Negro origin; and there are probably a few tunes which came from Africa.

Nearly all the instances of borrowing show that Negroes made rhythmic changes in the tunes they borrowed. Syncopation is the soul of African rhythms - likewise of the rhythms of spirituals - and, since this trait is not pronounced in white folk-music, it is a survival from African music.

Listing the several possible theories concerning the spirituals - (1) they are derived directly from Africa, (2) they are of American Negro origin, based on African patterns, (3) they are selections from white music, selections influenced by the Negro's African musical heritage, (4) they are largely borrowed directly from white folk-music, as attested by the presence of the same traits to about the same extent in both musics - then it is seen that any of the latter three theories is more plausible than the first.

That there is a close relation between the spirituals and African music - in rhythm, in melodic elements, and in form or structure - can be seen in the following:



The Mariner's Song probably came from an old sailor chantey. It is similar to "Blow, Boys, Blow". The spiritual has the same time, but there are rhythmic changes. In the chantey, there are three quarter-notes and two eighth notes in the first measure; in the spiritual, there are two quarter-notes with a dot and one eighth note, which gives a sense of syncopation - the soul of African rhythm.²⁵

Mr. Krehbiel, in his book "Afro-American Folk Songs", has this to say: "that the marked rhythmical characteristic of the songs of the American Negro is found in the use of a figure in which the emphasis is shifted from the strong to the weak part of the time unit by making the first note of two into which the beat is divided take only a fraction of the time of the second".²⁶

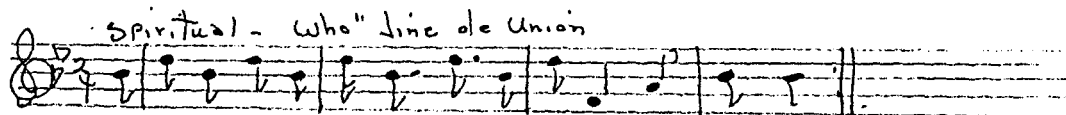
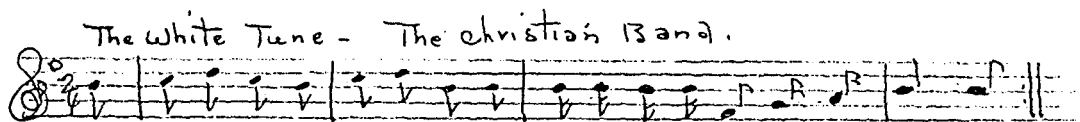
Taking the spirituals apart, many are found to be hymns that are of the white man's origin placed on an African pattern. There is no doubt that the existence of scale composition and spontaneity can be lightly traced to an African origin, but the sentiment and imagery expressed are the result of the conditions existing in the Western Hemisphere.²⁷

25. Woofter, "Black Yeomanry", p. 69

26. Krehbiel, "Afro-American Folk Songs"

27. Jenkins, Musical Quarterly, London

Improvisation is a natural gift of the Afro-American. He made new songs of the already existing ones which showed the natural influence of the white culture. There are several examples of this borrowing and adapting of white religious songs and ideas.²⁸



The Negro spiritual is in many respects identical, in melody and rhythm, with the African genus. The form or design of these spirituals is the same in African music. The method of singing with a leader, which obtains in America, is distinctly an application of the principle of solo and chorus, and forms a connecting link between that form and a full chorus.²⁹

An examination of the spirituals shows that a half cadence on the dominant in a major melody is rare; the melody ends on the fifth of the dominant, the cadence is made on the tonic chord; and no spiritual with a half cadence on the third of the dominant chord has been found. A modulation to the dominant is rare; there are numerous progressions to flatter keys, and they once more point to a feeling of the flat seventh in a major key, which is characteristic in the mixed use of the lower series of a chord. This feature abounds

28. Work, Negro Year-Book

29. Von Hornbostel, "African Music", International Reviews of Missions.

in African music.³⁰

Many examples are found in the progression of a perfect fifth, below. A melody received from George W. Cable and arranged by H. T. Burleigh was found based on the whole tone scale. The whole tone scale does not form part of the conception of any race. It is based on tones of equal temperament. The example below is found to be a mixed use of upper series of a chord, transposed to the lower fifth tonic in succession:³¹

Statement

chord E

1st Transposition

chord A

2nd Transposition

chord D

30. Ballanta, Saint Helena Spirituals

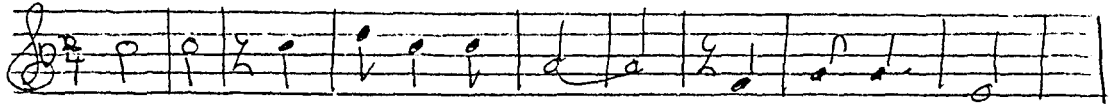
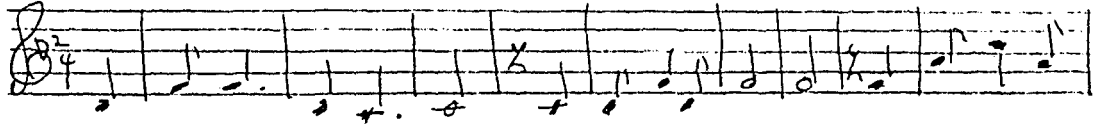
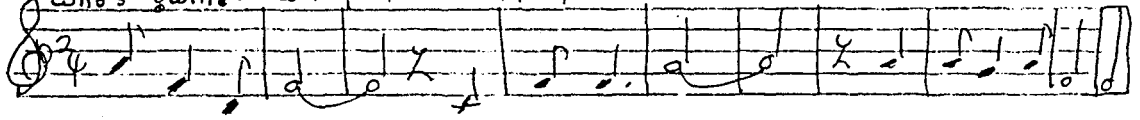
31. Ibid.

A careful analysis of Negro spirituals will show that less than a hundred separate motifs have given rise to over five hundred tunes. ³²

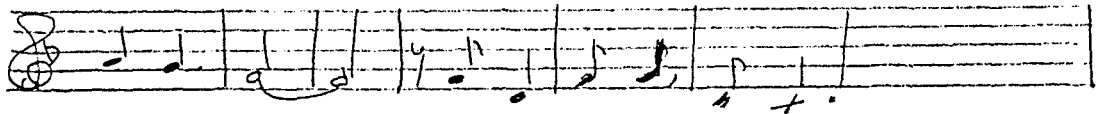
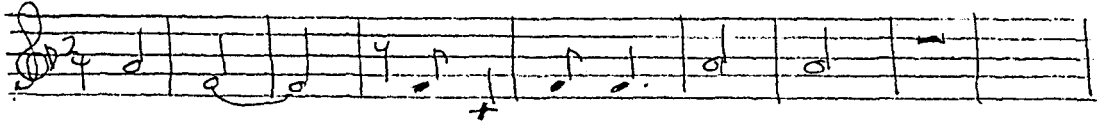
You better hide so Jesus can use you.

slowly

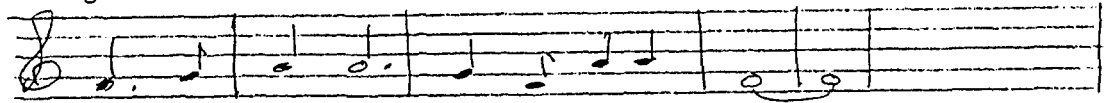
Who's gwine - a lay dis Body down



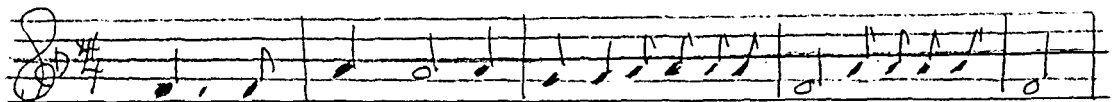
cry Holy unto de hawd-



Eagles Wing



my mother is gone an' left me Behin -



CHAPTER IV - WHITE SPIRITUALS

Spiritual songs of Protestants, both in England and America, go back no further than the poetic texts of Isaac Watts (1674-1748). Watts deliberately wrote down to the level of the common folk and furnished hymns for the humblest Christians. This hymnodic democracy was doubtless the basis of the subsequent enormous popularity of Watts, and of John and Charles Wesley, whose activities covered the middle decades of the 18th Century. They brought religious hymnody still nearer to the masses by endowing it with elements of personal emotion, spiritual spontaneity and evangelism. Watts and the Wesleys, and their associates, thus furnished the Americans of the latter part of the 18th Century with the bulk of their church song-poetry.

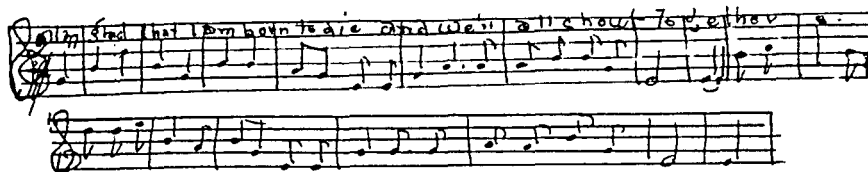
At the beginning of the 19th Century, revivals took on a new emphasis, and its songs broadened their conquests through the advent of camp-meetings. Rough and irregular couplets or stanzas were concocted out of Scripture phrases and every-day speech, with liberal interspersing of hallelujahs and refrains. Such ejaculatory hymns were frequently started by an excited interjection during the preaching, and taken up by the throng until the meeting dissolved into a "singing ecstasy" culminating in a general hand-shaking. Sometimes a preacher who had a sense of rhythm started a song under the excitement of his own preaching and agitation of his audience.

Many of these rude songs perished in the using; some were written down and passed from hand to hand. Camp-meeting song-books began to appear in the first decade of the 19th Century, containing many of these songs that proved effective and popular. A distinctive type was thus established. It was individualistic, and dealt with the rescue of the sinner - sometimes in direct appeal to sinners, backsliders, or mourners; sometimes by reciting the terms of salvation; sometimes as a narrative of personal experience, for warning or encouragement, a longing for heavenly rest and a vivid portrayal of the pains of hell; and a very special group of hymns designed for the instruction and encouragement of the seekers, who at the close of the sermon came forward to the stand, or "altar", and occupied the "anxious bench".

The literary form of the Camp-Meeting Hymn is that of the popular ballad or song, in plainest everyday language, and of careless or inadequate technique. The refrain or chorus is perhaps the predominant feature, not always connected with the subject matter of the stanza but, rather, ejaculatory. In some instances, such a refrain was merely tacked onto a familiar hymn or an arrangement of one.

In the making of these songs, a favorite custom was to take a line or couplet from some older hymn; follow it with a hallelujah, or a "glory hallelujah"; add more borrowed lines and hallelujahs; and then subjoin a chorus of further ejaculation. For an example, the hymn of Samuel Medley:

Certain camp-meeting tune arrangers gave it a happier turn and introduced the happier revival ejaculations. The result was called "Burgess".



They also drew on secular music. For example, the revival song called "The Beggar" is a parody on some ballad which ended with "and a-hunting I will go".

The camp-meeting song, a true product of the Methodist revival movement, could not have begun to develop on these shores before the last quarter of the 18th Century, when the movement began here. It should be remembered that it developed in a revival environment, and did not appear in America as did a similar body of song in England. In the early days, these white man's revivals thrived best where fugitives from overlords - temporal, spiritual, and traditional - were most numerous, i.e., in the upland South. It was born in Kentucky in 1800. It first spread to Tennessee and the Carolinas, and to the rest of the nation.

It was in the settlement of the middle South by Scotch, Irish, English, and German newcomers that Methodists, Baptists, and Presbyterians unified their various theologies under the white heat of religious fervor into a true folk-religion, and that this folk-religion begat an equally folkish type of religious song.

How did the song get to the Negro? The Negroes were already there. The upland South was, as Johnson has painted it, the center of the domestic slave traffic. It appealed to the slaves, who soon adopted its preaching and praying methods, shouting and hand-clapping, dancing and body-rolling, its speaking in unknown tongues, and all the rest of its manifestations of crowd emotionalism.

But this condition did not last. Beginning with the conflict between North and South, the love of the rustic Southerner for his camp-meeting songs began to wane. New times, new ideas, new instruments (such as parlor organs) crowded the gospel hymns aside. But the Negroes still sang, and thus rhapsodic changes in revival song began. When, after the Civil War, the Negro adopted the gospel song, he found material for further borrowing for a new book of spirituals. The Negro improvised "Swing Low, Sweet Chariot", "Steal Away", and "Deep River" because of his native musical ability and his unhappiness through oppression. So were the whites oppressed, but they also had their music. "Morning Trumpet" (white) was taken over by the Negro as "I'll Hear the Trumpet Sound".

John Work says: "If there is in all the collections of folk-song a pure melody, this is it".

If the condition of the humble whites was any more tolerable than that of the Negroes, one certainly does not get that impression from their songs of release and escape.

The Negro has loosened up the white man's metrical patterns, limbered up his harmony into undetermined pitch intervals, and injected a wealth of emotion that was not there before.

The elements of African music may be found not only in the spirituals but in ragtime, swing music, symphonic jazz, and serious music. Spirituals particularly have been greatly influenced by African modes. George Herzog writes: "As evidence from the West Indies, South America, and Africa accumulates, it becomes more and more clear that southern folk-music does not furnish a chapter in the rapid survival of original musical features but a chapter in re-creation of musical form; European folk-song, in the hands of the Negro, achieved from the European background".³⁴

The Negro's gift to American music has been more potent than any other influence, in rhythm, in color, and in subject matter, and the American composer, finding his material amidst his surroundings, has discovered the negro as a most colorful figure in his sadness, in his gaiety, or under the yoke of labor. The Negro has given a racial glow to the white man's melody and harmony, oft-times carrying his music from the sublime to the ridiculous and again to the sublime. Spirituals have thus made entrance into the concert world by providing a structure for new material.³⁵

To the American Negro, music is a social art. This is not true of the African native, who uses music as "social physiology"; he is born, named, initiated into manhood, warriored, armed, housed, wedded, etc., to music. Much of this music would be considered strange to the ears of the inhabitants of the Western world, yet it

34. Herzog, Bulletin 24, April 1932, p. 57, American Council of Learned Societies.

35. W. McNaught, Modern Music and Musicians, Chap. IV, p. 56

is singularly beautiful, and perfect in technique. The Zulu "Nyme ne Nyanzamu", a traditional part song, is typical of the best native music. Voices of men rise and wane in successive waves of harmonic melody.³⁶

Tiersot, in "Ethnographie Musicale", notes that on hearing an African group at the Paris Exposition he was surprised to find such richness in music by a people lost in the interior of Africa; that they were less elemental than the songs of the Hindus.³⁷

These are things one may find in the search of music among the natives: the black orchestra with their weird instruments and strange diatonic music, the ukelee player who wanders from kraal to kraal "musicking" the scandal and news of the day on his five-noted flute with its vox humana effect so perfect that natives can glean the unspoken words from the sound of instrumental music, the wild saxophone-like voice of the Zemoni, and the mellow twang of the herd boy's guitar.³⁸

Each village has its own orchestra, and almost every adult can perform on some instrument the traditional songs and dances of the Zulus or the Swahili Chimyanza, Kizaramo and Kiriffi. Through this music is revealed an aesthetic and emotional phase in native life that is similar to that found among the more civilized inhabitants of the western world.³⁹

Professor Kirby, of the Witwatersrand University, has found

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36. Hitchens, Music a Triumph of African Art, Review of Reviews, February 1932, p. 52
 37. Tiersot, Ethnographie Musicale
 38. Hitchens, Ibid.
 39. Hitchens

curious aboriginal affinities to jazz existing in the African drum-beat rhythm; wild and disharmonic phrases in boisterous wedding festivals and harvest dances, in the blare of the long wooden horns known as Mbutu, breaking into syncopation, adding prominence by the stamping of women's balled feet and the piping of breathless warriors. "But African music is not jazz, and jazz is not African music".⁴⁰

In jazz one may note an expression of great freedom. The instruments follow a natural melodic line, improvising all the time without violating the harmonic rules, using a rich and confusing interweaving of elements, major and minor chords, quarter-tones fitting into a diatonic harmony as well as a chromatic one, regarded as transition tone into diatonic scale, having no relation to a system of quarter-tones but based on doubling the twelve notes of the scale. Here are shattering storms of rhythm, with a tone element never used before - a syncopation in rhythm and melody against a background of dull regularity. The introduction of percussion instruments, grouping all of them together in a simple orchestration, gives the impression of a single instrument; so that when the soloist plays, jazz appears as a deliberate rhythmic composition, varied in expression and tone color. The piano is played with a dryness that simulates a drum or a banjo.⁴¹

A similarity may be found in Africa. The orchestra consists of one big drum, one small drum, and a multitude of rattles. The women, in time with the syncopated music, execute violent bouncing

40. Kirby, The Musical Instruments of the Native Races of South Africa.

41. Milhaud, Living Age, No. 325

movements. The rhythm of the drums is often quite complicated, and changes with every dance. The skin drum is beaten with both hands.⁴²

"Polyrhythms" are, as is known, not in themselves an innovation. They have been highly developed among primitive races, and have made intermittent, momentary, appearances in the works of recent European composers. The peculiar excitement they produce by clashing two definite and regularly marked rhythms is unprecedented in occidental music. Polyrhythm is the real contribution of jazz.⁴³

Jazz has an elemental structure: A, A', A'', A. It is usually made up of twelve bars with one or two phrases repeated; also, the use of the seventh chord.

Example:

The use of the pseudo-dominant seventh chords on sub-dominant is unknown in Western music, the result being two minor thirds above a major third.

Another rarity is the two sevenths built on IV and I in chromatic formation, which alters the third and seventh in the scale.

The image shows two staves of handwritten musical notation. The top staff is a single line of music with a treble clef and a 2/4 time signature. It contains a sequence of chords: I, I7, I, IV7b, IV7b, I, I, V7, V7, I, I. The bottom staff is labeled 'Chords' and shows a melodic line with chords: I, I, I, I, I, I, I, I, I, I, I, I.

42. Bernatzik, Gari Gari, p. 63

43. Aaron Copeland, Our New Music, p. 94

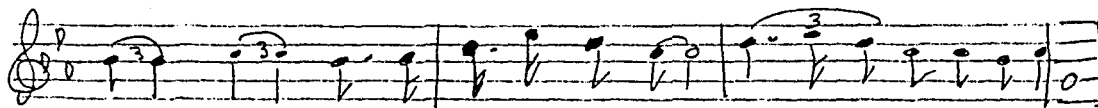
A cyclical progression of barber-shop chords - parallel chromatic movement; seventh and ninth more common than thirds.



Kitten on Keys:



Group of 3



Syncopation



Tango

To define jazz is something of a problem. The pedagogue affirms it as a logical consequent effort to retain tonality in entertainment music while including new elements. In referring to jazz as possessing a primitive framework, he clearly shows its African ingredients. The fictitious suspensions of a simple metrical fundamental scheme are its essential features.⁴⁴

Yet it is generally agreed that, so far as the United States is concerned, it began in New Orleans and its origin can be traced to the West Indies and probably Africa. It has also been affirmed that jazz is the adaptation of old Norman songs borrowed from the French of Louisiana and sung to tom-tom rhythm.⁴⁵

Dvorak's connection with Negro music was not derived from the rhythmic element but from the melodic. Having great nationalistic tendencies, he skillfully intertwined Negro melodies with those of his homeland, producing a new music for a new world.

Homesick for his homeland, and a lover of country life (which was shown by his refusal of Brahms' invitations to visit Vienna), these Negro melodies appealed to Dvorak's nostalgic mood. This enabled him to portray with artistry the Negro motif in his new work. He did this with the same facility and ability with which he had portrayed the inner feeling of his native Bohemia.

Thus we find Dvorak's Symphony No. 5, E Minor, from the New World, was taken from impressions he found in the new world. First, he found Negroes not many years removed from slavery. Henry Burleigh,

44. Krenek, "Music Here and Now", p. 255

45. John Work

eminent Negro musician and scholar, was his pupil and often sang spirituals for him. Whenever the flat seventh occurred, Dvorak would ask if slaves really sang it like that. The themes he invented are recognizably negroid in character. Camille Zecker, a pupil of the Conservatory at that time, said that Dvorak often announced to his pupils his intention of using Negro themes in his composition.

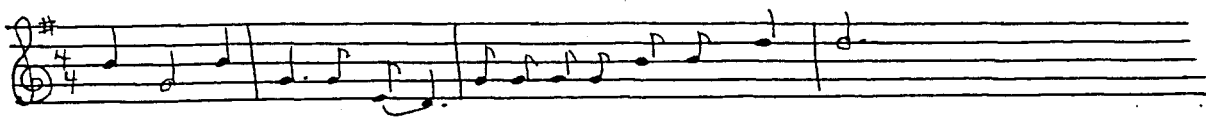
The Allegro that follows the introduction of Dvorak's famous E Minor symphony employs a syncopated figure. The second subject of the first movement is the one that calls to mind "Swing Low, Sweet Chariot" although it is not an exact imitation. Dvorak himself wrote, in the February 1895 issue of Harper's Magazine in collaboration with Edwin Emerson, Jr., an article stating that America could and would find a basis for a national school of music in her beautiful Negro folk-music. In the Negro melodies of America, he declared, "I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay, gracious, or what you will".⁴⁶ There is nothing in the whole range of composition that cannot find a thematic source there. "The fact that no one has yet arisen to make the most of it", he added, "does not prove that nothing is there." In saying this, he was well aware of the arguments that would arise.⁴⁷

Dvorak's conviction that Negro music was the only national music America boasts did not flatter the white Americans, but the controversy over such a statement did not change the composer's mind

46. Avery, "Common Ground", Winter, 1942

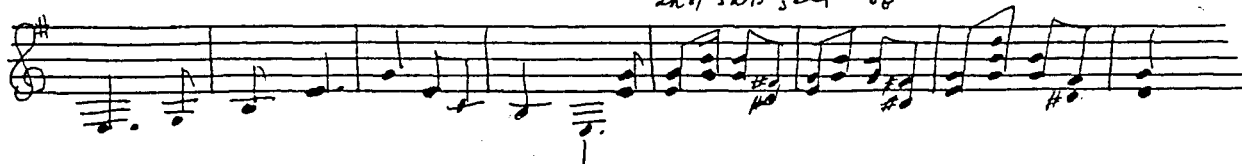
47. Ibid.

(a) Swing Low Sweet Chariot.

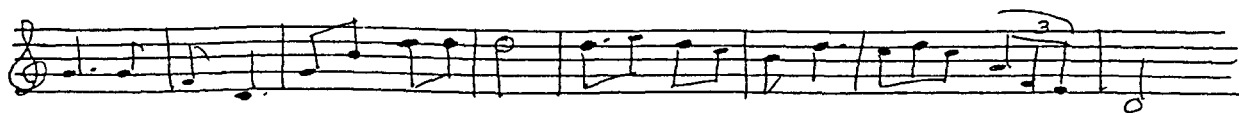


Drovak's E minor symphony

2nd subject of 1st movement -



A downward leading tone, reiterated circlings about a central tone
the monotonous D in horns* - The use of the primitive fifths.



Compare with figure (a) "Swing Low Sweet Chariot".

The pentatonic melody of the first theme carried by
English horn.

on the matter. Certain American composers who followed Dvorak's judgment found that by vulgarizing and exaggerating the syncopated rhythm they could "get rich quick". On the other hand, those who had a greater reverence for art evidently feared to "touch pitch" lest they themselves become defiled. Dvorak himself, as everyone knows, has given abundant evidence of the possibilities of the folk melodies - musically and artistically representative of American soil.⁴⁸

The "Rhapsody in Blue", jazz concerto of Gershwin, does not contain a trace of the vulgar, yet there are parts which reveal a lack of experience and resourcefulness. The rhythm of the dance may not be exciting, but it must be persistent; also reckless. In themselves, these intricate jazz rhythms have nothing that should bar them from marrying into the proud old family of the concertos and symphonies, which are inclined to forget their lowly origins.⁴⁹

Not only Gershwin but also Stravinsky uses the element of jazz in his piano rag music.

Jean Weiner in his Syncopée, a chamber music sonata which certainly can claim its origin from jazz, has a succession of dominant sevenths and ninths. There are trills, runs, broken chords, omissions, dissonances, embellishments, ornaments, variations and cadenzas without breaking the rhythmic patterns.⁵⁰

The contemporary composer's use of jazz had logic and tradition behind it and was more or less to be expected. The serious European

48. Jenkins, Musical News, London, vol. III

49. Engel, Views and Reviews, Musical Quarterly Vol XII, 1926

50. Milhaud, "Jazz and the Negro"

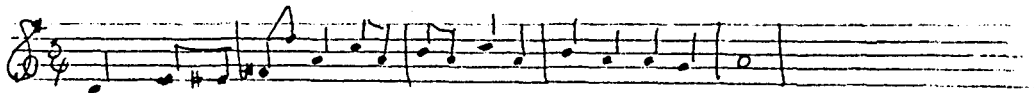
composer was influenced to a limited extent by our popular music even before it had any polyrhythmic implications. When jazz was still "ragtime", Debussy wrote his "Golliwog's Cake-Walk"(1908), and later "Minstrels" (1910). During the war years Stravinsky wrote several pieces in the ragtime manner: "Piano Rag-Music", "Ragtime for Eleven Instruments", and the dance marked "ragtime" in the "Story of a Soldier". All these pieces make a rather grotesque impression, as if Stravinsky were merely interested in making cubistic caricatures out of the crudities of jazz.

Ernest Krenek and Kurt Weil went in for American music. The phenomenal success of Krenek's "Johnny Spielt Auf", with its Negro jazz-band leader hero, encouraged other Europeans to try their hand at this new style of music.

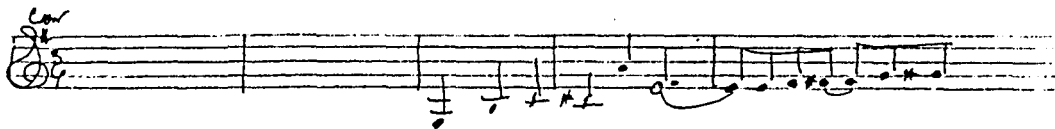
It is safe to say that no living composer has been entirely unaffected by the revitalized rhythmic sense gained through contact with the people of the Dark Continent. Whether rhythmic counterpoint is to have as profound an effect on occidental music of the future as melodic counterpoint has had must remain an open question.

In Darius Milhaud's "La Creation du Monde" the primeval incantations of the Gods Nzame, Mehere, and Nkwa, are represented by a three-part fugato over a percussion accompaniment.

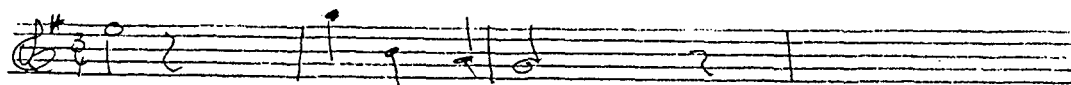
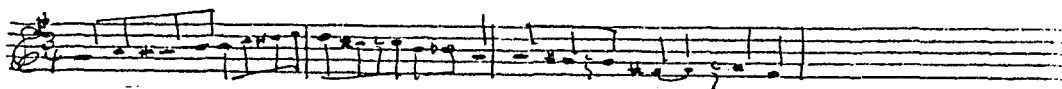
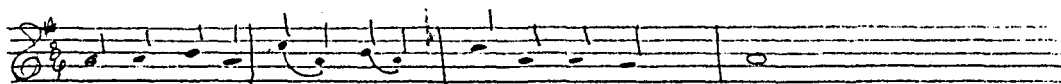
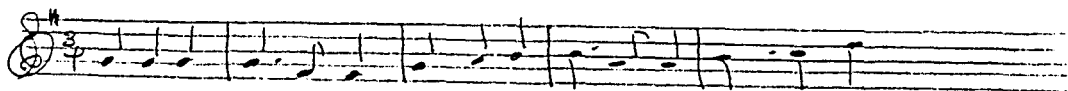
La Creation de musique



3 part Sa-z-z z-u-j-d-t-



over per cussion accom paniment.



The percussion background provides the barbaric atmosphere; the jazz inflections of the tune suggest the speech of the Negro.

Jazz rhythm, in its very monotony, shows its origin from African rhythms. This breaking up of the rhythmic patterns of light eighth notes of the foxtrot bar, into three and two groups, gives the irregular cross accents more weight than the underlying pulse.⁵¹

51. Lambert, "Music Ho!" pp. 218-219

CHAPTER VI - INFLUENCE OF AFRICAN MUSIC UPON LATIN AMERICAN MUSIC

Music in the islands of the Caribbean Sea follows somewhat the pattern of the countries from which the Negroes emigrated. Dance music of the natives (tango, rumba, shay-shay) and local ballads (Calypso, etc.), as well as classic compositions, reveal a high percentage of African rhythm.

African slaves were brought in small numbers to the Western Hemisphere as early as the latter part of the 15th Century. In the early 16th Century the supply of slaves increased, the Spaniards bringing them to the West Indies to take the place of the Arawak Indians who, refusing to work for the conquerors, were brutally decimated.

Contact between the slaves of the Islands and European civilization and religion lacked directness and was on a smaller scale than that which existed among the slaves on the other side of the North American mainland. The isolation of the islands aided the retention of the African's peculiarities, which extended to every phase of their primitive life - including music - to a marked degree.⁵²

Coming to a climate that approximated their own, the Africans immediately revived many of their tribal customs. These customs, including music, were perpetuated by the descendants of thousands of slaves who ran away from their Spanish masters and found refuge in the wild mountain fastnesses with remnants of the Arawak Indians.

52. Haughton, Mss.

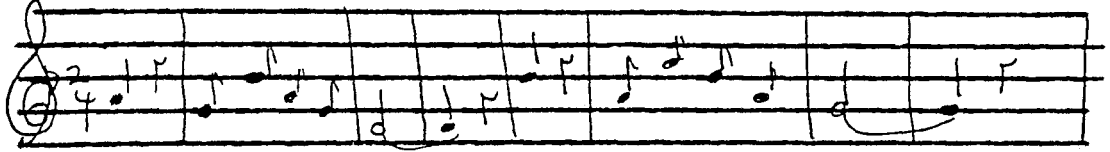
To Jamaica, captured from the Spaniards by the British in 1655, more Africans were imported during the next 125 years. Hundreds of them stole away to the mountains, where they continued their primitive life. These Africans defied British troops so successfully that they were the first people in the Western Hemisphere to secure their independence by treaty with the English. In their mountain homes, undisturbed by the government, they still hold autonomous sway over themselves and, to a lesser degree, practice their primitive customs, somewhat diluted by the infiltration of European civilization. Here may be heard distinctive rhythms interwoven with strands of European and African origin. In these hilly townships their work-chants and play-tunes are more African than those of the Negroes in the lowlands.

Writing as early as 1707, Sir Hans Sloane, M.D., a famous world traveler and naturalist, of London, (in his "Voyages to Jamaica", Vol. I, p. 2) found unique examples of Jamaican music which corresponded to African airs from such widely diversified "areas as Angola, Koramanti, and the Bongo District of Africa". This eminent doctor also observed that the Jamaican Negroes used their native instruments, counterparts of what he had seen in Africa - "(1) gourds with necks and strung with horsehair; (2) a hollowed timber covered with parchment having a bow for its neck, the string tied longer or shorter".⁵³ The latter instrument, from its description, may be the Banjo.

It is in the music of the dance, however, that the Latin influence is commingled with the African. The "shay-shay", a modified

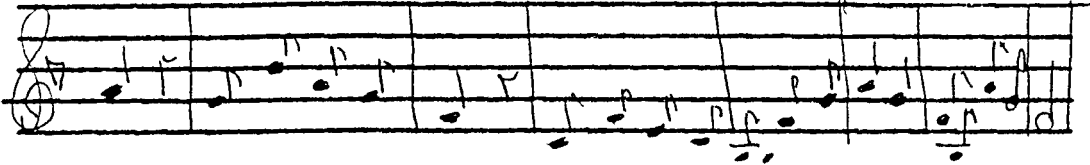
53. Sloane, "Voyages to Jamaica", Journal, p. 2

Jamaica.

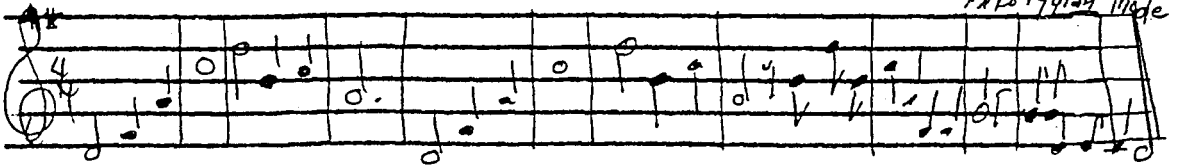


Bawl ah ah you Bawl

Dorian Mode

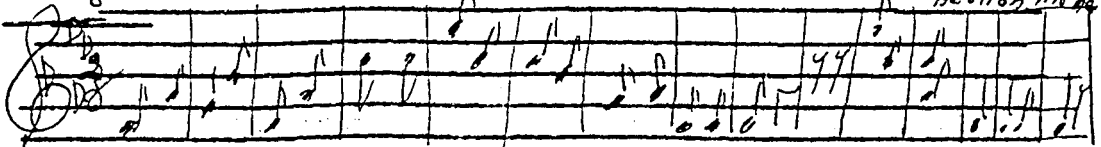


Mixolydian Mode



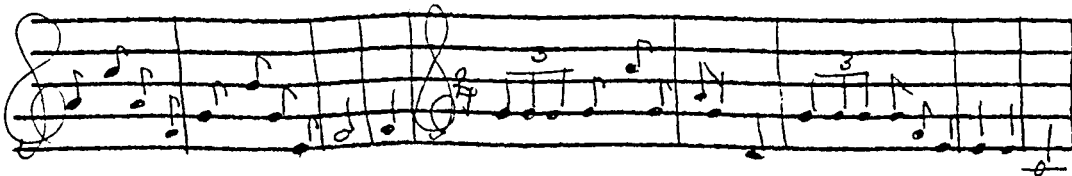
Allegretto

Aeolian Mode



Wash Wash Ting Ting you honey you honey Ting Ting -

African



rhumba, is sung and danced to scores of improvisations on words and music. It is closely allied to the "mento".

Similar conditions exist in other British-controlled islands with the exception of St. Lucia and St. Dominica, where the French and Spanish rhythms are inextricably mixed with the African, and the island of Trinidad, the music of which is affected also by the East Indian, Portuguese, and - to a smaller degree - Chinese influence.

Captain Hall, an Englishman who visited much of the South American coastline in his ship, writes in his journal that he was hospitably received. He goes on to describe a festival of Negro slaves in Panama in the moonlit center of an open grass square, about which some sat while others danced in a great circle. The music was nothing if not primitive - a coconut shell, struck with a short stick, being the instrument. The singing of the Negro slaves was loud but not discordant.⁵⁴

In Brazilian life, numerous ethnic elements are commingled; also there is much race mixture - the Indian, Portuguese, and Negro strains intermingling to make up the hybrid.

The dance and music introduced into Brazil by the slaves in 1441 was inspired by their religion. It also included music and dance for funereal, hunting, war, and love ceremonies. Transplanted to the new environment, new background and conditions forced the slaves to suffer a process of adaptation. They changed to suit the demands of a new habitat.

These disguised and mutilated ceremonies, with their music,

54. Hague, "Latin-American Music, Past and Present", p. 26

remained as a survival of the rich folk-lore of Brazil. The African elements, especially the rhythmic forms, have merged with those of European and Indian origin. These have been seriously studied by eminent Brazilian musicians.⁵⁵

The instrumental music has had an equally important influence. The first instrument, in point of time or chronology, was the drum, called, in Brazil, the Tambaque or Itabaque. Other percussion instruments complete the orchestra. The music is essentially rhythmic. Negro music in Brazil, emerging from the "macumbas" and "candombles", chants and rituals, had a devastating effect on the trend and composition of Brazilian music, according to Dr. Ramos of Rio de Janeiro. The Negro was called upon to contribute decisively toward nativism in music.⁵⁶

One of the best expressions of this trend is to be found in the compositions of Alexandre Levy (1804-1892), who is considered the founder of the national school of Brazilian music. Among Levy's compositions are "Tango Brasileiro" and "Samba", both of Negro inspiration.

Although slavery was finally abolished in the early eighties, there had existed a benevolent servitude which allowed talented Africans to develop their attainments and eventually gain their freedom. Born in 1767, Fr. Jose Mauricio, a Negro priest, distinguished himself as a student and musician. Upon ordination, he was choir master of the Cathedral of Rio de Janeiro. He was also an organist, and the recipient of honors from John VI. His "Requiem" is a classic, and deservedly won for him an enthusiastic reception in European

55. Ramos, "The Negro in Brazil"

56. Ibid, p. 107

Brazil

Handwritten musical notation for a piece titled "Brazil". It consists of two staves. The top staff has a treble clef and contains rests with some handwritten markings above it. The bottom staff has a bass clef and contains notes with stems, some with handwritten markings above them. The piece is in 3/8 time and D major.

Africa A kutia - han, Nohim a ka'ekua la uo-kamalola-

Handwritten musical notation for a piece titled "Africa". It consists of two staves. The top staff has a treble clef and contains rests with some handwritten markings above it. The bottom staff has a bass clef and contains notes with stems, some with handwritten markings above them. The piece is in 3/8 time and D major.

Handwritten musical notation on a single staff with a treble clef. The time signature is 3/8. The melody consists of eighth and sixteenth notes.

Handwritten musical notation on a single staff with a treble clef. The time signature is 3/8. The melody consists of eighth and sixteenth notes.

countries. The celebrated Neuckomm, a pupil of Haydn, referred to Padre Mauricio as an able improviser. He was an author of a treatise on harmony, completed shortly before his death in 1830.⁵⁷

In Brazil, a six-tone scale minus a leading tone is used. This of course can be traced back to its origin in Africa. In the northern Andes, the third often shows as an alternation between major and minor, really serving as a neutral. Certain intervals are used often in Latin American music; for example, the seventh, fourth, and third.

Among all these races the use of the minor mode does not always express sadness or melancholy. It serves as an alternation between major and minor, thus expressing great passion. Small inflections are given the sound of grace notes, which are often involved in a large skip between the note and the ornament.⁵⁸

The songs of Cuba and the other Caribbean Islands have qualities all their own in melody, in rhythm, and instruments. There are percussion instruments to be played with rasping sticks; gourds, resonators, and drums of various kinds.

As to rhythm, 2/4 time is much used. In the Habanera and Tango great freedom and imagination are shown in the use of both 2/4 and 3/4 rhythms; as also in the use of two or more rhythms against each other, and in the variety of detail as composed to the folk music of other races. The Cubans excel in this rhythmic gift, using five or six simultaneous rhythms.

The three varieties of songs most often heard are the Son, the

57. Ramos, *The Negro in Brazil*, p. 107

58. Hague, *Latin American Music, Past and Present*, p. 63

Cuba -

da-ja-ja-o que a-lo-re-or ya-qui-mo-ten Na-ur-una cas ^f Ale Crimabeña,

Merengue, and the Habanera which is well known among Western musicians. The Son, the most varied and interesting, is usually performed by a group of five or six Negro players, any one of whom may burst into song at any moment in addition to carrying on instrumental performance.

Morembi, or Merengue, is known in Africa. Many times a change of rhythms, or alternations between two and three part rhythms, are found as a two-beat measure, followed by one of three, gives a unit of seven. The custom of playing an accompaniment that has well accented first beats while the melody runs into decapitated phrases, starting on the last half of the weak beat following, gives an emotional intensity which is most appropriate to certain kinds of songs, especially found in the Habanera.⁵⁹

The Maxixe is familiar in Argentina, Brazil, and Uruguay. Its origin is varied. Its counterpart, the Brazilian Tango, is well known in North America. The basis of accompaniment is similar to the Habanera. Other dances, known by the names of Batuque, Zamba (or Samba, the Brazilians using the letter S when they spell it) are all characteristic dances and show a definite African infusion.⁶⁰

The African Negroes have a share in the creation of one of the most extended forms, "The Habanera". This influence has been most obvious in the Antilles, on the shores of the Caribbean Sea, and in Brazil. In places where the Negro has never been - in the interior of Mexico, in Argentina, in Chile and the Cordilleras highlands -

59. Hague, pp. 63-71

60. Ibid. p. 67

nothing of their influence is to be observed except the beautiful dance of the Habanera.

From a musical point of view, the influence of the African on the West Indian Creole has been of great significance, for through his creativeness a dance from the Habanera has been devised.⁶¹

Vincente Rossi, in "Cosas de Negros" (Negro Doings), published at Cordoba, Argentine Republic, in 1926, says: "The sound of the word 'Tango' was heard in La Plata from the sad days of the colony; it was the name the African Negroes gave to their percussion instruments. In early days it was called the 'Tango of Negroes'. During 1808 at a place not far from Montevideo the overseer Elias was called upon to close a building and prohibit the 'Tango of the Negroes' because of the noise and pandemonium generally raised. Added to this, the late hours kept them from reporting to work the next day".

A report from Rio de Janeiro, Brazil, in 1928, stated that Mms. Renato Almeida, celebrated among Brazilians for talent and musical interests, claimed the Tango was originated by Negroes. Her claim was that the Tango was first played by colored carnival clubs in the River Platte cities. When white society boys discovered that white society girls, with servants accompanying them, were attending these dances, they formed clubs and adopted the dance. Tango was the name of a special tambourine that was used.

The Rhumba apparently came from Latin America, with its origins in Africa. In the West Indian Review for August 1936 appears a description of the Rhumba as danced in a cantina in the lower quarters of

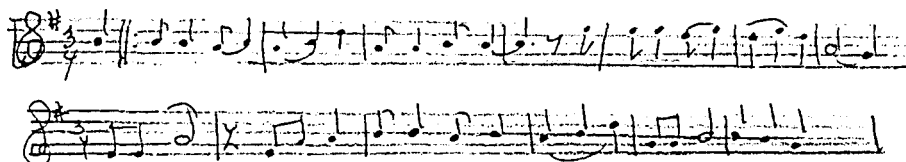
61. Friedenthal, "Musik Tang und Dichtung der Kreolas Amerikas, pp. 38 - 93

Havana: "About the place is a glamour of exotic colour, vibrant with a latent, intangible, something trying to break forth to sunder the smothering bonds of a futile civilization and give vent to pent-up primitive passions; something akin to dark forests and jungles and voodoo dances, warmth, fire, superstition . . . Over to one side, the band, a panting, sweating group of blacks, some with hats on, others coatless, begins to thunder forth the latest song. The placid guitar player, a cigar in his mouth, twangs his instrument with supreme unconcern, as though it were all part of the day's work. The man with the 'marracas' enlivens the piece with his rattling gourds, as he sways ever so slightly from his hips. A lank, saffron-faced chap in a battered straw hat taps his bongo and screeches the words of his song in a voice that stabs the fetid haze like a knife, with sharp, nasal, monotony. Another, his eyes half closed, sleepily scrapes a rasping contraption called a quiro. The man at the tambores - those haunting concomitants of African war dances - slaps away in spasmodic bursts of syncopation, now deep and compelling; now he bends low over the drums between his patched knees, grinning a broad toothless grin from ear to ear, his hands smashing out a barbaric rhythm that moves faster and faster with the music. The effect is weird and sensuous, growing wilder and more savage each moment as it hums and clangs, throbs and clatters and booms, and splits the air with tantalizing cadence. Faster rolls the music, louder roar the drums. Africa Voodoo spree! Spain run amuck!" 62

In no other island in the West Indies is heard more primitive music than in Haiti. It may be said that this island is the stronghold of Voodoo worship. Voodoo service is accompanied by various chants. Today, according to W. B. Seabrook, Voodoo temples stand unmolested by the main public motor highways, and on any quiet night one may hear Rada drums booming in the hills.

Obtaining their independence by defeating France in 1804, the African slaves of Haiti worked out their own destiny. They were, however, indissolubly tied to France by language, and French culture became inextricably mixed with African modes and customs.

Justin Elie, a composer, has set down several transcriptions of Haitian music. This one in particular is an invocation to Legba.



The Danse Congo, one of the wild frolics of Haiti, is well known in Paris, and the dance itself is a general favorite. Seabrook stated that "neither the melodies nor the harmony generally had any of the undercurrents of sadness common to the American Negro songs, spirituals, and 'blues'. These blacks were savage, free, exultant, and their music reflects this. Nor was there any quality in the tempo similar to jazz. The rhythms were frequently tangled, complicated, but the complication was always unsyncopated, against a steady four-four beat".

Haiti has music similar to the American Negro form of songs.

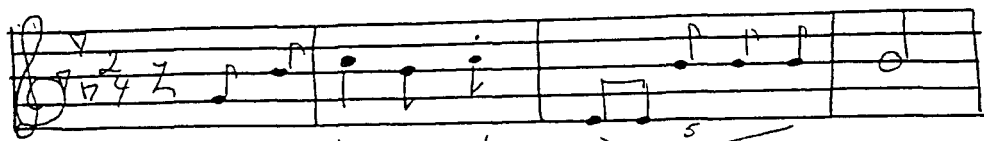
Haitian group-singing, whether secular or religious, has its singing "bosses". These leaders have a multitude of names, such as "reine Congo", "reine chanteuse", and "la place Congo", the specific title depending on the nature of the assembly. In the religious and semi-religious dances, covered by the broad term "Vodoun", the singing leader begins by beating time with a rattle, and sings a song through once or twice before the dancers take up the melody. When the rhythm is clearly indicated in the song, the player of the small drum begins; he is followed after a moment by the middle drummer, and last of all by the player of the large drum.

Spirituals are indigenous to the United States. No authority has been found to prove the existence of anything comparable to Spirituals in any other country. Here and there in certain areas, perhaps, may be found a few religious folk-songs * Russian, Czech, or Polish - but not on the wholesale scale as the Spirituals in the United States. This lack of Spirituals is noticeable, too, in other sections of the New World.

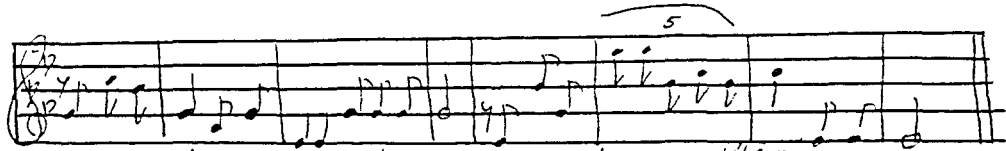
The Negro composer, Burleigh, contends that there is a striking similarity between certain Russian songs and Negro Spirituals. He mentions especially the Russian Boat Song, a work song, and the Negro Spiritual, "Deep River".

There are native African work songs which, like those of the American Negro and the Caribbean Negro, are short improvised snatches about their work or some trivial subject of passing interest. Constant repetitions of a phrase or a line are common to both. The use of short songs in the recital of animal stories evidently comes from

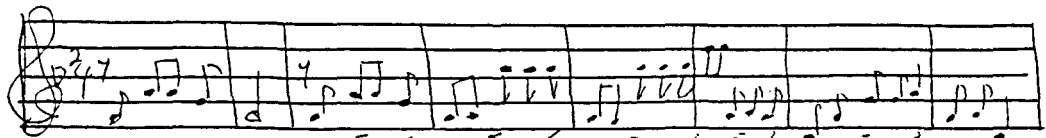
Haiti



Dam-ba - la oue-do He! Ke-le-man-yan



oh Da mè - ci oue do oh! Ke-le-man-yan oh! nan point sa mison - gèlòt moin ay - bo ou



y - bo lé lé y - no lé lé sans y - bo gè ou po ta' pou moin y - bo, certain ou oue'

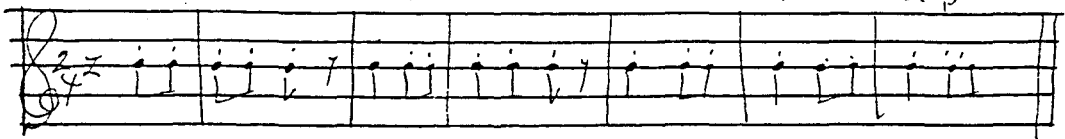
$\text{♩} = 120$

DRUM *p*

sf - *p*

sf - *p*

sf - *p*



Africa. Native Africans, like the native American Negro before the supremacy of railroads, were uncommonly fond of boat and river songs.

The influence of African music on the Western Hemisphere is amply demonstrated on the accompanying chart. Approximately three hundred years of contact aided in the development. The constant rhythmic thrumming of the drums, the shaking of rattles and gourds, and horns have made their impression on America. But the rough edges have been softened. No more do the descendants of slaves dance the Calenda and Bale while the skillful player (bel tamboye) straddles his Ka and plays upon it with both hands, stripped to the waist. These dances were presented by the Creole composer, Gottschalk, who startled the critics in the salons of Paris with their naivete.

In modern dance halls, the drums play an active part; rattles, cowbells, and gourds still add to the rhythmic dissonances which urge the dancers into the frenzy of the Jitterbugs - whose wild dance rivals the gyrations of an African war dance.

There may be noted a definite similarity between the monotony of production that delights the native mind and that which fills Western ballrooms with discordant sounds. Africa discarded the Charleston (restrained) long before America's vigorous uses of this dance. Jazzing is not found among the laborers in Africa.⁶³

In America, the former African continued his songs in two of their most important functions - to accompany his rowing, and to aid him at his other work. His song retained its old characteristics

63. Speight, "South African Native Music," Musical Quarterly, Vol. XX, 1934, p. 344

central Europe
Russian, Balkan,
Jewish, etc.

AFRICA

SPANISH

Anglo-Celtic folk
and Religious Songs

Tin Pan Alley

Rhumba
Tango
Habaneva

American Negro
folk songs

Hot Spirituals
Work Songs

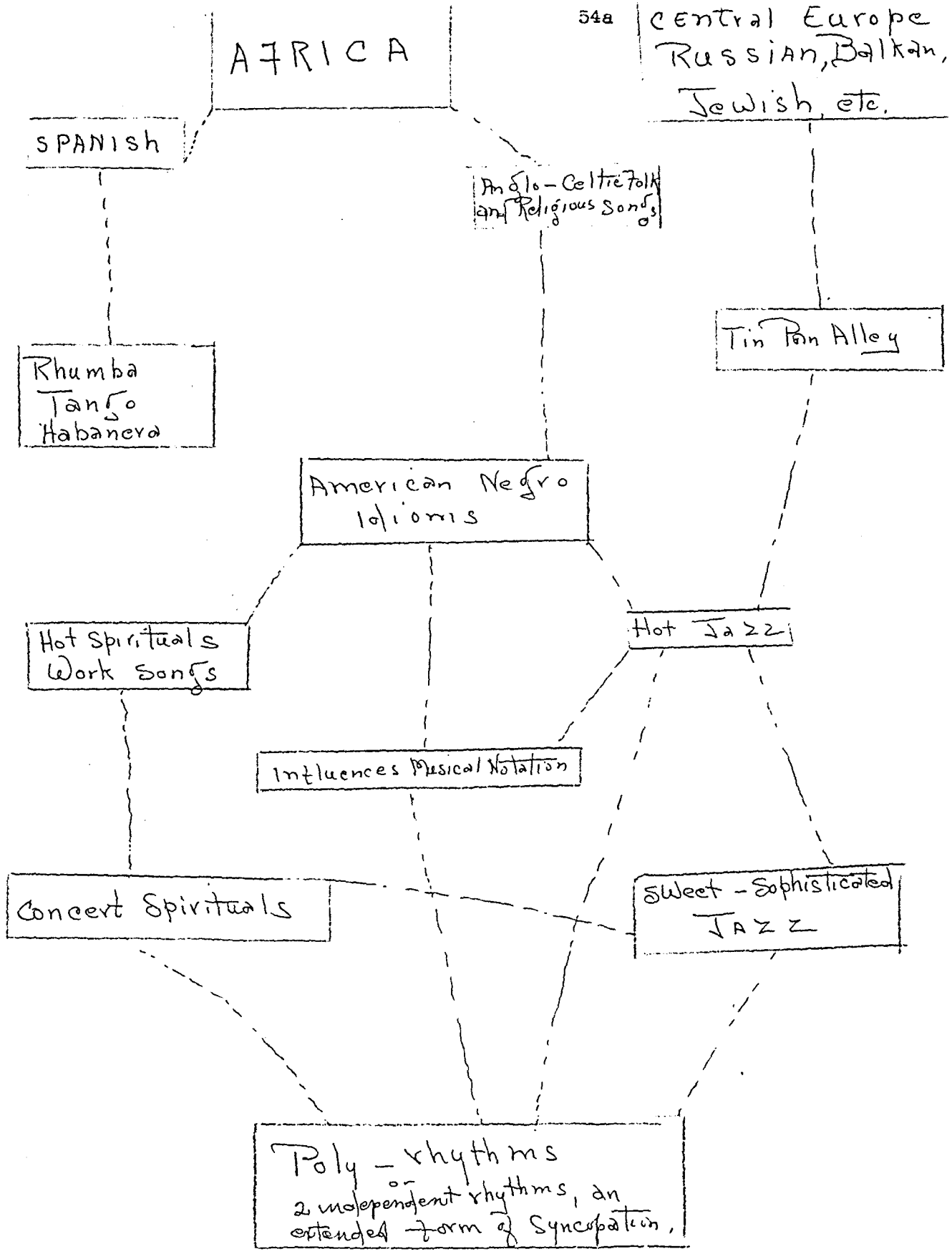
Hot Jazz

Influences Musical Notation

Concert Spirituals

Sweet - Sophisticated
JAZZ

Poly-rhythms
2 independent rhythms, an
extended form of Syncopation,



of brevity, triviality, repetition, and improvisation; variation of stanzas freely fixed often occur in variously modified type, which results in the accumulative tendency.

The "blues" have a definite African character. The music contains a simple three-phrase form that is unique, possessing a plaintiveness and a different scale (the flatted third). The form is as follows: statement, repetition of words with a variation of melody, contrasted melody with new words. The flatted seventh is also used.

Ragtime, which eventually became "jazz" and "swing", is the name given to Negro syncopated music. It is related that at a southern ball an orchestra was asked to repeat a piece. "What piece?". "The one that had the ragged time." This expression was used, and grew in popularity.

Jazz has its evolution in the mystical patting of the feet on the time of rhythm. Goffin, in "Aux Frontier du Jazz", says, "The Americans have adopted the music of the old slaves to make an essential National art." The word "jazz" is said to have been originated by Negroes in New Orleans. Its derivation is from the French word "jaser" - and que le jazz serait un caquelage.

CHAPTER VII - SUMMARY AND CONCLUSION

What invariably follows, when peoples having differing customs, beliefs, and cultural happenings, come into a continuous contact, is that both give, and each takes. Africans have adopted much of the culture of their slave-owners and the whites among whom they lived; and, on the other hand, the whites have taken over Negro characteristics and culture.

In the Latin American countries where religion is Catholic, Africans see in the many statues used by the Church a similarity to their own gods. This made their religious transfer easier. The infusion of their music with that of the Latins added a wilder and more barbaric touch to a music that had been affected by the Moors, a North African people.

Many interesting theories have been advanced concerning the origin of Spirituals. Natalie Curtis Burlin draws a very vivid picture of a patient group sitting in the warm April sun. Seized with a rhythmic tremor, the group bursts into melody, and finally into harmony to adorn this half-barbaric melody. There is a brilliant unmodulated grouping of diatonic chords; then the sudden interlocking of unrelated majors and minors - a man-made voice progression. This account is very pleasant to read, but far from convincing for any serious seeker concerning the origin of Spirituals. Too often, theories are based on ability to detect similarities in songs, trusting everything to the ear - an inaccurate instrument to use in comparing or analyzing African music.

The exact impact of African music on the music of the Western Hemisphere will be a matter of conjecture which countless hours of research will fail to evaluate. The argument that the famous chantey, "Blow, Boys, Blow", had been detected in a Negro folk song has been claimed by many authors. Others, according to Fox Smith, have contended that English mariners learned their chanteys, including "Blow, Boys, Blow", from West Indian Negro slaves. While disagreeing with this, Mr. Fox stated that he was informed by Commander G. S. Bowles, R.N. (British Navy), that among the ship's company on several English ships there were Negro fiddlers who played chanteys for the men to weigh the ship's anchors.

The cycle is complete when these chanteys, including "Blow, Boys, Blow", were taken up by Negro slaves in the cotton fields of continental America and transformed into an American folk-song!

In European countries, much of their serious music sprung from lowly folk-songs. Gradually this phase is being determined in the Americas. In the United States, Negro folk-songs, including spirituals, the Mountain songs of the whites, Cowboy songs, Indian songs will eventually be touched by the hands of the masters to open a vast unexplored vista in the realm of music.

The impact of African music upon the music of the Western Hemisphere can be easily discerned in the musical production of the "New World". That the Africans had a definite musical structure can be seen in the use of the perfect fourth, instead of the perfect fifth that is used in Western music. Then, there is the conception of rhythm in the African mind - that rhythm is not the division of the

pulse but the vibration of the pulse. The form of singing, the leader and chorus style, is the same in Africa; and because of this definite style the spirituals lose much of their beauty when rendered in solo form - in fact, many cannot be sung in that form.

The spirituals built on the pentatonic scale show examples of the borrowing and adapting of white religious songs and ideas. "Hold your Light, Brother" may be an example of a primitive spiritual. Another, "Hail Mary", belongs to the Church Militant.

Thus, the racial traits in Negro songs are found in their sensuous joy of rhythm and emotion; their emotional orgy of a revival, with its automatic reservations, depends largely on the hypnotic power of the revival hymn and the chanted sermons. The spirituals are found to be chiefly about successful Bible characters, as Jonah, Elijah, Moses, Noah, Daniel, and so on.

The Negro brought musical ability from Africa. There are numerous accounts of the slaves being encouraged to dance and sing on the slave-ships that were bringing them to America. Singing was a notable feature of plantation life in slavery days. It is noted that the songs of that period fall into two main sections - religious and secular. Since these folk-songs were not written, they were subjected to many changes. Improvisations changed existing songs, and new ones were created. It was only natural that Negro folk-songs in America, especially in their content, should be greatly influenced by the Negro's contact with white culture. The Negro took over and adapted to his own ends a number of songs composed and published by white persons. This was true with respect to revival

hymns used by Methodists and Baptists at camp-meetings in the South during the early part of the 19th Century.

The chief characteristic of the spirituals is melody; the chief characteristic of ragtime is rhythm. In the rictous rhythms of ragtime the Negro expresses his irrepressible buoyancy, his keen response to the sheer joy of living; in the spirituals he voiced his sense of beauty and his deep religious feeling. It may be mentioned here that the Negro also had a form of song known as "shouts". These were lively religious songs introduced to give the Negroes something of an emotional thrill, similar to that to be had from dancing (an amusement sternly forbidden in many sections). To hold "shouts", the church benches would be pushed back and a lively tune played; the worshippers would march up and down and around, their enthusiasm growing till they were all patting and shouting. There is as much difference between the "shout" and the spiritual as between the beautiful hymns and the revival songs.

The theme of the "blues" is the Negro's emotional feeling apart from the religious. The Negro Race is one of strong religious impulses, and the spirituals are famous as expressing his religious moods but they do not reveal all of his nature. The Negro has longings, despondencies, and hopes which affect him strongly but are not connected with religion. The blues, therefore, may be said to voice his secular interests and emotions as sincerely as the spirituals do his religious ones. Each section of the country has its own blues.

As to jazz - there is a definite similarity between the monotony of production that delights the native mind and that which

fills the Western ballrooms with discordant sounds.

The influence of Negro music is clearly perceived in sophisticated, popular, and folk music in all countries to which Negroes were taken. Dvorak foresaw that foreign composers like himself - Stravinsky, Ravel, Debussy - would idealize the Negro idiom; that Americans like Gershwin, Jaques, Wolfe, Harold Morris, David Guion, Louis Gruenberg, Roy Harris, Carpenter, and many others would openly acknowledge their indebtedness to it.

African music in Latin America resulted in something entirely different. There are no spirituals, but rollicking folk-tunes and rhythmic dances combined with European flavor - as the Maxixe, Rhumba, Tango, and so forth.

Jamaica, Cuba, Haiti, Brazil - all show to a great extent African survivals in their music. On examination of music from these localities, a definite conclusion may be reached with regard to the origin of the Negro spirituals from the white religious songs - as there is no trace of spirituals in the Islands except that which is imported from the United States.

The beauty of the spirituals, the primitive polyrhythmic elements of swing, or jazz, and the emphasis placed on the percussion section of modern orchestras - all go to show the impact of African music upon the music of the Western Hemisphere.

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