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Message from the Editor

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As always, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

All issues may contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions (any region in the world)**;
- **research articles** – generally, all music-related topics are being considered;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **short responses** to articles published in previous issues;
- **bibliographies** on any music-related topic, which may or may not be annotated);
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and music events.

I would like to call for submissions that fit any of these categories. Submissions by students are, as always, very welcome. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit http://www.scmb.us.

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Research Articles

Double-Dutch and Hip-Hop as Musical Resistance of African-American Girls

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Introduction

The cultural identity of African-American girls is unfortunately one often overlooked, because in addition to being children, who must remain subordinate to their parents, they are part of neither a racially nor a sexually dominant people group. However, in being so often marginalized, they have incorporated knowledge and skills farther outside of mainstream American culture than many more dominant groups, creating a culture that is distinctly their own, through the use of cultural idioms. One such cultural idiom for African-Americans is music. Music has historically served, and continues to serve, both a function of resistance to the dominant culture and a function of cultural definition in the lives of African-Americans.

Though many people already think of African-American popular music, such as hip-hop, as an agent for change, they do not often consider the popular music of African-American women, and certainly not of girls as having the possibility of functioning in this way. However, young African-American women do possess a form of musical resistance and of cultural value, which stands as a female alternative to the often misogynistic and competitive world of hip-hop. Indeed, jump rope rhymes and other forms of popular music created by African-American girls also effect the world of hip-hop, in that their rhymes are sometimes sampled by hip-hop artists. In addition, more and more African-American girls grow up to become hip-hop artists themselves – girls whose musical abilities are not inherent, but learned, argues Kyra Gaunt (2006), through musical idioms such as double-dutch. Not only do double-dutch and other rhythmic games teach girls how to embody their African-American musical heritage, they also teach them to navigate the often precarious systems of Black sexual poli-

tics in the hip-hop world. In their simultaneous encouragement of both teamwork and self-assertion, rhythmic games teach girls to construct a dual identity as both African-Americans and women, refusing to let their womanhood be erased or devalued by their identification as Blacks. In this way, double-dutch and other hand-clapping games help African-American girls claim musical identities through resistance to dominant forms of expression – including the male-dominated form of hip-hop music.

Hand-Clapping Games as Forms of Music

African-American girls' games such as double dutch and hand clapping games provide not only casual entertainment and exercise for young girls, but also a form of musical expression. Hand clapping games often use melodies or chants that are performed in conjunction with rhythmic patting or slapping of various body parts, including the hands, the thighs, and the chest. The rhythms of these games are often organized in terms of "three or four basic gestures, or units, repeated again and again" (Gaunt 2006, 28). However, the units themselves are often rhythmically complex, often employing multiple rhythms or meters simultaneously (ibid., 29). The fact that the lyrics and beats of these games are not recorded and played over the radio has traditionally kept them from being the subject of much scholarly study. Gaunt addresses this issue, arguing that "to ignore the sounds and relationships that link dominant African-American expressions and ideology to the lived phenomena of race and gender is to ignore the everyday communal events that make up and contribute to a mass popular-music culture from R&B to hip-hop to jazz" (ibid., 14). Indeed, when one considers the fact that many other African-American musical forms, including hip-hop, originated on the street, the logicality of excluding rhythmically complex African-American girls' street games falls apart.

Double-Dutch as a Form of Music

Double-dutch is equal to other forms of African-American music in terms of rhythmic complexity

and is thus worthy of study as a musical genre. The game involves two rope swingers facing each other, with one jumper running in between them, and then beginning to jump (Gaunt 2006, 135). Because double-dutch involves two ropes, the jumpers' rhythm is not necessarily the same as that of either of the rope swingers, but a combination of both rhythms, creating a polyrhythmic texture. Double-dutch also combines this polyrhythmic texture with the necessity for even more physical dexterity than other rhythmic games. This need to internalize rhythms in order to physically keep up with the game makes this a sport that requires much more physical skill, with less emphasis on the rhymes and melodies often used in hand-clapping games. Though this might similarly keep double-dutch from being studied as a musical form, its greater attention to physicality underlines the African-American unity of music with other art forms, specifically dance. Gaunt also affirms the centrality of music to the physical movements of double-dutch, saying that the "primary 'rule' or aesthetic ideal behind double-dutch play is to remain within the undulating ropes consistently while exploring one's kinetic potential and energy in a significant span of *musical* time and place" (ibid., 134). Clearly, though music is not foregrounded, it plays an essential role in keeping the rhythm for the jumpers.

African-American Musical Characteristics of Rhythmic Games

African-American girls' rhythmic games do not only allow them to express their individuality through music, but also to express their cultural membership as African-Americans. The games represent a specifically African-American medium of expression in the tradition of an African musical aesthetic and, in this way, allow the girls to declare their cultural worth as members of a specific ethnicity. African-American and African music is often defined and easily recognized by, among other characteristics, its rhythmic complexity. The rhythmic complexity of double-dutch and handclapping games represent fundamental characteristics of African music. In addition to polyrhythm and polymeter, syncopation or an emphasis on beats two and four of a four-beat measure also embody an African aesthetic. Espous-

ing rhythmic complexity in their games, girls also use such African techniques as call and response and chanting, which have been employed by people of African descent in America since slavery, serving important social functions and often being used in spirituals. Kyra Gaunt (2006) relates the way in which handclapping games themselves may have evolved from a practice called "juber patting", used on plantations in the 19th century, which also involved rhyming in rhythmic patterns and patting parts of one's body to rhythmic chants (ibid., 25). In its use of these specific African-American characteristics, girls' rhythmic games embody black musicality.

Rhythmic Games as Expressive of African-American Unity of Music and Everyday Life

It is not only the musical characteristics that define music as African-American, but the context as well. In indigenous African cultures, music constituted more than merely a means of entertainment, serving many other cultural functions, including providing enrichment of religious and ceremonial occasions and embellishing everyday processes, such as work routines. In addition, it was seldom separated from other artistic media, especially dance. This incorporation of bodily movement and everyday practices into a musical unity makes double-dutch and handclapping games inherently African-American. Indeed, Kyra Gaunt argues that African-Americans express their ethnicity by making meaning of all aspects of their lives through music. For instance, Gaunt compares the way Black girls use pitch undulations in chanted hand-clapping rhymes with the undulations in the African-American colloquial greeting "'What's UH-up, girl??!!!" (ibid., 24). In comparing the rhythms of African-American musical games and everyday speech, Gaunt illustrates the degree to which handclapping rhythms and rhymes express the inherent musicality of African-American life and its unity with the physicality of dance.

Double-Dutch Teaches African-American Physicality

Gaunt defines this inherent physicality, which is often inseparable from African-American music, as

"kinetic orality". She also discusses a metronome sense that African-Americans internalize through games like these. Contrary to the essentialist belief that African-Americans are inherently good dancers, Gaunt argues that games such as double-dutch and handclapping games instill these African-American values in young girls, allowing them to be culturally competent later in life (ibid., 29).

Gaunt's use of terms such as "kinetic orality" as well as the "metronome sense", which black girls learn in rhythmic games, all refer to an intuitive relationship with rhythm, which is recognized to be African-American. This competence with rhythm confers such skills as an ability to dance well and as a 'soul'ful way of making music – skills which are embodied in African-American life at large. According to Gaunt, African-American girls can acquire rhythmic skills through a diverse array of interpersonal interactions, averring that "in black cultures, dances are acquired as a kind of cultural capital: learned from parents or older siblings, borrowed from dance shows on television and cable, appropriated from distant relatives (young and old on summer vacations), and even acquired during interactions between Northern and Southern relatives during funerals and family reunions" (ibid., 103).

Gaunt says of her own rhythmic development that "even while recognizing that I *learned* how to have rhythm, my sense of musical blackness – my sense of belonging and being socially affiliated with a distinct African-American culture – remains" (ibid., 47). Gaunt's assertion that African-American musicality and physicality must be learned reinforces the fact that double-dutch gives African-American girls a sense of themselves as African-American.

Rhythmic Games Promote Female Ethic of Teamwork

The musical identities of African-American girls are also defined through their femaleness. Although ways in which African-Americans make meaning of their experiences are often generalized to be the same as female experiences, this is not the case. Rather, African-American girls have significant contributions to make to their culture not only as Afri-

can-Americans, but as women. While all children's interactions are assumed to be characterized by competition, Joyce Stevens argues that "the socialization of females is based on mutuality, care, and connection" (Stevens 2002, 17). Double-dutch embodies this female ethic of connection through its emphasis on friendly competition. Girls do place significant value on being competent in rhythmic games, in both double-dutch and handclapping games, but they must also rely on one another to be competent – a fact that endows these games with a pronounced sense of teamwork, rather than competition. The ways in which girls resolve conflicts during games similarly reflect their reliance on an ethic of friendly disagreement, expressed indirectly, rather than on the more direct forms of disagreement, sometimes extending to physical fights used by boys. In her article "The Serious Side of Jump Rope", Marjorie Goodwin argues that "while boys are quite straightforward in issuing directives, insults, accusations, or complaints, girls use more modulated actions and frequently employ embedded forms that soften the force of their speech" (Goodwin 1985, 317).

A tendency to disagree about game rules in nicer terms than boys would, Goodwin also notes that girls solve their disagreements more quickly, sometimes without stopping the game (ibid., 320). Because girls are often socialized to embrace teamwork and eschew aggressive competition, double-dutch and other such team-based games provide African-American girls a specific mechanism to resist the competitive paradigm of boys, and later men, in the world of hip-hop.

Rhythmic Games Teach Girls to Resist as Women

Another variety of rhythmic games called cheers involve a greater measure of competition than other rhythmic games, and thus provide a mechanism of resistance to the girls who play them. As opposed to the misogynistic lyrics of mainstream male hip-hop, which encourage girls to blindly accept someone else's definition of their worth, double-dutch enables girls to have agency in the formation of their identities. Though on the one hand rhythmic games encourage girls to be team players, which fosters teamwork skills, they can also function as forums

for talking back to authority. While similar to hand-clapping games in that they employ percussive gestures, they incorporate more physical movements, including foot-stomping, and thus require more physical dexterity, as well as greater musical creativity (Gaunt 2006, 76). The girls assemble in a circle for these games, and there is little contact with others, making this game more dependent on individual creativity and competence. This also makes for greater competition. Gaunt describes the often "antagonistic narratives of self-assertion", while also noting that these narratives take place "within the group" (ibid., 80).

Although phrases such as "Oo! She thinks she bad!" may be often repeated in these kinds of games, they are repeated by all, stressing an equality among the members of the group. Once again, African-American girls find their identity through a sense of resistance to a dominant ideology, that of their own girl group, while yet remaining within that group. The formation of the girls' identity through resistance mirrors their resistance later in life to the mainstream hip-hop culture of black males.

Dissent in Adulthood

Just as in the game of cheers, adult African-American women express dissent in pre-determined ways and learn how to couch conflicts in terms acceptable to the group, if they want to sustain group membership. Thus, African-American women learn quickly how to disagree with the misogyny of their everyday lives, while communicating their solidarity with male African-Americans. In her book *Check It While I Wreck It*, Gwendolyn Pough discusses the ways in which African-American women "talk back" to misogyny and racism in their everyday lives. Pough defines talking back as "a challenging political gesture of resistance to forces that render Black women nameless, voiceless, and invisible" (Pough 2004, 80).

Pough identifies practices called "turning it out" and "being a diva" as the most helpful varieties of talking back, because they are premeditated acts, rather than spontaneous boilings over of righteous anger (ibid., 83). The least helpful practice called "going off" is characterized as "an escalated, angry response that takes an argument to the extreme" (ibid., 80), while the practice of "turning it out" is defined as "handing over to our adversary their version of the stereotype that motivates their disrespect to us" (ibid., 81). Because the woman who turns it out or acts like a diva makes a conscious decision to change someone's views in an appropriate way, rather than an inappropriate one, she is often taken more seriously and is able to effect change, as a woman within the African-American community. The practice of learning to couch disagreement in terms acceptable to the dominant group mirrors that of girls' settlement of disputes in double-dutch. In addition, the sense of identification as both African-Americans and women provided by double-dutch allows girls to fight injustice on both a racial and a sexual level.

The Evolution of the Game

In the world of hip-hop, change is difficult for women rappers to effect, as the very language of both hip-hop's music and of the industry itself, often called "the game", assumes they are male and denigrates them for being female. Indeed, the metaphor of a game is apt, because it combines hip-hop's original status as an enjoyable pastime with its new connotations of a high-stakes competition. Like double-dutch, the game of hip-hop began as pure entertainment, in which both sexes participated. However, it is now viewed not as a game, but as "the game … a cynical affair not to be engaged in for mere amusement or diversion" (Gaunt 2006, 114).

Because Western culture as a whole is primarily patriarchal, male participants in hip-hop culture probably always believed themselves to be superior to female participants. However, this idea only worsened as hip-hop became more of a job, and less of a pastime. Because hip-hop culture was now seen as primarily a job, it began to be associated with "codes of masculine breadwinning found in traditional gender roles" (ibid.), or the idea that men have an obligation to make money for their families, an idea that served to exclude women.

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Hip-Hop: A Boys Only Game

The language of success in the hip-hop world is therefore noticeably gendered to both assume that participants are male and to suggest that they should be. In couching their success in the game as masculine, male hip-hop artists are suggesting that the act of succeeding is manly, while taking pains to avoid failing and exhibiting feminine weakness. Because women are assumed to have inferior skill at abilities prized in hip-hop culture, such as break dancing and rapping, there is also a stigma on female success in the rap world. Women are often assumed to have gained success in unlawful ways, such as through the use of their sexuality. Gaunt quotes the words of rapper Ghostface Killah on his popular DVD *Hip-Hop 101* as saying that the game of hip-hop can be emasculating, forcing one to "suck dick" to succeed. This gendering of honest success as male and sleeping one's way to the top as female harms women's ability to succeed in the world of rap music.

Turning it out in the Game of Hip-Hop

Many female hip-hop artists, including women such as US Girls, MC Lyte, Queen Latifah, the rap group Salt-n-Pepa, Foxy Brown, Lil' Kim, Missy Elliot, and, more recently, Nicki Minaj, have succeeded, and continue to succeed, however (Pough 2004, 85). As women, these artists often use rap to address many issues of sexual injustice within the male-dominated world of hip-hop. Female rappers often take the misogyny of African-American men as the subject of their song lyrics. One example is the song "U.N.I.T.Y." by Queen Latifah. When a man groped her butt in response to her wearing booty shorts, Latifah wrote the song "U.N.I.T.Y." in order to condemn not only her experience of being accosted on the street, but also many variations of sexual harassment and violence – even domestic violence and rape (ibid., 90).

Many other female rap artists also critique themes of misogyny and sexual politics in the lyrics of their songs, taking as their subjects female monetary and social independence, male inconstancy, and sexual objectification. In this way, female rappers 'turn it out' or talk back to African-American male hegemony in the hip-hop world. By asserting their personhood, female rap artists not only claim autonomy for themselves as artists, but also speak for the ability of all women to be artists in the hip-hop world.

Hip-Hop Feminism

As African-Americans, many female rappers also endeavor to support the racial agendas of much male-produced hip-hop. Thus, they occupy a difficult position, endeavoring to critique the lyrics of male hip-hop artists, while still embracing their identity as African-Americans. This is also evident in Queen Latifah's song "U.N.I.T.Y", in which she not only condemns sexism, but affirms the worth of both Black men and women, saying that they should be "loved from infinity to infinity" (Pough 2004, 88).

Their solidarity with Black men is also exemplified by female rappers' – often tenuous – relationship with feminism. Though they often resist the misogyny of much rap music and the attitudes from which such music springs, some female rappers "clearly express frustrations with men, they did not want to be considered anti-black male" (Rose 1994, 176). When asked if she considered herself a feminist, Queen Latifah replied: "I don't even adhere to that shit. All that shit is bullshit! I know at the end of the day, I'm a Black woman in this world, and I gotta get mine. I want to see the rise of the Black male in strength and power. I wanna see the creation of a new Black community for ourselves, and respect from others" (Queen Latifah quoted in Pough 2004, 89). Similarly, both MC Lyte and Salt of the female rap group Salt-n-Pepa were also uncomfortable identifying themselves as feminists (Rose 1994, 176). In expressing their identification not only with women, but with African-Americans, female rappers exhibit the dual cultural identity fostered by the sport of double-dutch.

Final Remarks

Double-dutch and other rhythmic games provide girls both a sense of their dual identity and a method of effectively resisting injustice, which they can use to survive in the more racially and sexually unjust adult world. Through the inherent African-American musicality and physicality exhibited in

these games, girls learn what it means to be African-American, and they learn to identify with African-Americans as a cultural group. Double-dutch complicates this African-American identity, however, by teaching girls how to resist through inherently African-American female methods such as talking back and turning it out, while also providing them with a specific female identity, a combination that allows them to better combat sexual injustice in the adult world. Finally, female hip-hop artists possess the same sense of identity and use the same tactics that they would have also learned through childhood games similar to double-dutch or other rhythmic games – tactics which allow them not only to compete in the cut-throat world of hip-hop, but also to strive for defending themselves not only as African-Americans from the injustice of white people, but to define themselves as women, and using their uniquely marginalized position to better perform rap's ideal social function: the critique and betterment of an unjust society.

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The Transforming Affects of African-American Soul Music on American Cultures and Society in the 1960s

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Introduction

In this paper, I will focus on the importance of soul music to African-Americans, particularly during the 1960s. Along with this relationship came the ingredients for the development of self-identity within the African-American communities. Through the development of self-identity, African-Americans began to rise up as a whole to meet head to head with the oppression they had been facing since their forced arrival in the United States of America.

In addition to focusing on the effects of soul music on the African-American communities, I will also look at how soul music became a multicultural music style. Soul music was integrated into the repertoire of British bands and even made its way into some white American artists' music. However, soul made an appearance in music performed by white Americans in a very different way from how it came to be used by the British. While this aspect will not be discussed in this article, I feel that it is important to note that soul music also made an impact in Africa, particularly in South Africa, due to the apartheid (1948-1998). Soul music was intro-

duced in South Africa in the 1960s and was prevalent there through the 1980s.

Finally, I will discuss how soul music became a part of the social sphere by creating and adding to the driving force behind the Black Power Movement. While soul certainly helped to bolster the Black Power Movement, as the years went on more and more soul musicians added to the movement by making their songs increasingly more political. The concept of adding politics to soul songs was not limited to African-American music; many white artists took on this concept as well. White artists raising political issues in their songs further addressed the point that American society needed to evolve into a more inclusive society, in all ways, not just politically.

Soul Music in African-American Culture

Many music forms were, upon their first release to the public at large, condemned by those outside of the African-American community. This condemning group was primarily made up of the older generations of white Americans who often saw African-American music, or music inspired by African-American music, as corrupting the white youth. Though this happened to a certain extent with soul music, the reactions varied throughout the history of soul.

Soul simply blended gospel with rhythm and blues, and since both of these music styles were already known music forms, there was less objection directed toward early forms of soul. In fact "early soul can almost be seen as a secular form of gospel" (Goffman 2010, 7). However, as soul moved more towards political and social messages, there were outcries from many whites in America. This was primarily due to the message, rather than the style of music. But it was not just that the message of soul changed, but rather that the same artists who had been performing soul "as a secular form of gospel" were now including social and political messages in their music's lyrics (ibid.).

A prime example is that of Sam Cooke: while Sam Cooke began his career in gospel and continued to sing it throughout his career, just prior to his death Cooke's music shifted to address social and political issues. James Brown and Aretha

Franklin also brought their experience with singing gospel into "their performances of secular material" (Starr and Waterman 2010, 282). In doing so, Brown and Franklin "developed an intense, flamboyant, gritty, and highly individualistic approach to" singing pop music; these "approaches represented distinctive analogues to the" more soulful style of Ray Charles' music (ibid.).

There have been times in the history of certain music forms in which music styles with African-American roots began to lose popularity and, thus, audience size from the African-American community; for example, the African-American community made up a relatively small portion of modern jazz's audience. However, unlike modern jazz, in the African-American community soul music quickly became the predominant popular form of music and stayed that way well into the mid to late 1970s. Much of this popularity is rooted in the messages that began to be incorporated into soul music's lyrics. These political and social messages directly addressed the political and social strife that African Americans were experiencing in the 1960s.

It was Detroit's Motown that, throughout the 1960s, defined soul music. While Motown was originally known for putting out "fluffy love songs", by the late 1960s Motown had "joined the spirit of the times" and begun to put out socially oriented songs (Goffman 2010, 7). Throughout the late 1960s and into the 1970s, soul music, as a whole, moved onto songs directed toward political awareness and protest. Through soul music's message, the idea of addressing the black nationalistic discourse that was present in the 1960s became an ever more important idea.

In the African-American community, soul music originated from the desire for cultural autonomy in the US during the 1960s. From these origins, soul music played an important "role in breaking down [the] political" and social barriers that were so prevalent in the US during the 1960s (Browne 2008, 157). Many of the popular soul songs of the 1960s had lyrics which opposed the view that African-Americans were in some way inferior to white Americans, and, also, celebrated African-American culture through "themes of freedom, pride, and power" (Young 2005, iii). Especial-

ly important to this were the lyrics to James Brown's songs. In the 1960s, James Brown "personified the moment [of the era] as a transitional one in black cultural politics" and seemed to proclaim, through his lyrics, "that a new day had dawned in the world of African American cultural politics" (Ramsey 2003, 149).

Soul Music and Multiculturalism

During the early- and mid-1960s, soul music was continuing to grow as a musical genre. It often seems that there is no genre that can make a stronger claim towards being culturally pure than soul – that certainly did not remain the case. As soul music matured, slowly the audience members began to cease being solely African-American. It became increasingly more common for white Americans to listen to an ever-growing amount of soul music, from a variety of different record companies. Specifically, there was a large amount of the increasingly popular soul music coming out of Detroit's Motown Records, which specifically aimed at cross-over. However, despite a more interracial listenership and the fact that soul was prevalent "at the height of the Civil Rights era, soul did not cross over to white artists as much as many other African American music styles" did (Goffman 2010, 8).

The pattern of interracial listenership was especially seen with the artists of Motown Records, as more and more "white folks open[ed] their arms wide to embrace" artists from Motown Records (Werner 1998, 15). Much of this can be chalked up to the sound that Motown Records was producing, and to the fact that Berry Gordy strove for number one hits. White American audiences were certainly more inclined to listen to African-Americans sing if it was a number one hit than if it was much lower on the charts or not on the charts at all. In addition to number one hits, the music coming out of Motown Records was coming out high on a number of different charts, not just the R&B chart. The popularity of Motown Records' artists increased as tours were held and more and more number one hits came out, featuring a variety of artists, each catching demographics that further varied the listenership of the artists affiliated with Motown Records.

While Motown Record is certainly the most used descriptor on how soul music became a popular music form amongst white Americans, it is important to remember that other music companies did their part to add a flare of multiculturalism to the soul music industry. This was especially true at Atlantic Records. Singer-songwriter Solomon Burke commented that he would "call those years at Atlantic … Broadway fricassee" because of all of the different pieces of culture that came together in order to make the ideal sound for the recording of specific songs (Brackett 2005, 142).

However, while soul music itself was becoming increasingly multicultural, by looking at "the racial patterns of record label and radio station ownership" it is easy to see that racially, within the music industry, things had actually not changed much from the previous decades (Ward 1998, 253). In fact, for the most part the "whites continued to own all but a handful of black-oriented stations", while also continuing to "control most of the companies [that were] producing and distributing black music" (ibid.).

This dichotomy of enjoying soul music, which was commonly considered to be 'black music', while still maintaining control over the music industry, was a dichotomy that spanned a number of entertainment industries and social situations. This dichotomy was especially prevalent in the South, where any sentence with the words 'interracial' or 'desegregation' was met with nothing short of hate. Unless, of course, it was solely negative comments that were being said about things relating to 'desegregation' or how wrong it was to make society more 'interracial'.

This is evidenced by David R. Roediger's comment that "we hated Blacks in the abstract, but our greatest heroes were the Black stars of the great St. Louis Cardinals baseball teams of the sixties. We listened to Chuck Berry and Tina Turner … A few of us became firm fans of Motown music, especially Smokey Robinson. These tastes did not supplant racism" (ibid., 217). I feel that this statement aptly sums up the feelings of the time. These feelings were present throughout most, if not all of the country, not solely the South. However, these feel-

ings were certainly more prevalent and more heavily expressed and acted upon in the South.

While white Americans were beginning to enjoy African-American music – especially soul music – more, there was still a heavy amount of racism weighing down the true and complete enjoyment for the performers' talents, rather than just the sounds they were making. Even though soul music did not reach the same level of popularity amongst white Americans as it did for African-Americans, it did achieve great popularity amongst white Europeans. Part of the reason that soul became increasingly popular in Europe was due to the fact that the youth of Europe, particularly the youth of England, were being "raised in the debris of [a] bombed out Britain" and thus "had firsthand experience [with] deprivation, squalor, and uncertainty" (Phinney 2005, 183).

Soul's popularity in Europe was such that many British groups incorporated aspects of soul into their own songs. Often, bands that were actively incorporating elements of soul into their own songs, whether they were British or American bands, were also covering a lot of African-American soul songs, particularly those coming out of Motown. However, "the performance style of these covers [inevitably] represented either diluted versions or poor imitations of the original song" and were adapted with a more Western-style sound, which ended up taking out some of the essence of the song (Maultsby 1983, 53). Due to the performance of the songs in a more Western style, much of the original sound and rhythms of the songs were lost when white performers covered songs that had been originally performed by African-American musicians. One of the driving forces behind getting white performers to cover African-American songs were the "record companies [that] began to contract white performers to record [African-American] music for white consumers who" wanted songs more like what African-American artists were putting out (ibid.).

The Effects of Soul Music on Society in the US

Soul music was one of the primary musical forces for the Black Power Movement. Soul music became a driving force in addressing issues of inequality,

while incorporating the philosophies of the Civil Rights Movement and of what would become known as the Black Panther Party. As the 1960s marched on, the Black Power Movement moved away from the nonviolent philosophy of the Civil Rights Movement and, instead, moved toward treating violence with violence. This movement resulted in the rise of the Black Panther Party, which was active from 1966 to 1982.

Martin Luther King Jr.'s message served to represent "a new dynamic in African-American resistance" for the most part because it was easily "accessible to a mass audience [that was] not exclusively defined by the parameters of black public life" (Neal 1999, 50). King focused on using "increased levels of civil disobedience" in large numbers, while still being nonviolent, to push equal rights (ibid.). The popular African-American music of the time kept up with how the dynamics of the black protest movement were changing. While Martin Luther King Jr. approached civil rights through a nonviolent approach, he was aware that at a point the nonviolent protests that he was pushing forward had to mature in order to keep up with the heightened impatience of African-Americans and the stiffened white resistance. In King's mind, though, this maturation meant a higher level of mass civil disobedience, but it was imperative that any actions remain nonviolent. However, this view was not held by everyone. In fact, a number of African-Americans maintained that the violence being inflicted upon them by whites should be met with violence. This way of thinking is what helped to bare the Black Panther Party into existence. It was the Black Panther Party that resulted from the Black Power Movement, after the Black Power Movement broke away from the nonviolent philosophy of Martin Luther King Jr.'s Civil Rights Movement.

While the social tensions of the 1960s differed between the different attitudes of social groups, there were also differing attitudes between soul musicians and their actions toward equal rights. While musicians such as "Sam Cooke and James Brown used their popularity to desegregate Southern theaters … the Motown Revue accepted racially separate seating areas in Memphis" (Werner 1998, 27). In fact, Motown went so far as to resist "its art-

ists' desires to create more socially explicit music until it became clear that politics" in music would sell (ibid.).

Out on the streets of America, the music that Motown was producing ended up communicating messages, at least for some of its listeners, which were more aggressive than what Berry Gordy had originally imagined for Motown. However, often Motown would put out music that ended up becoming part of the soundtrack that the new generation of African-Americans, who often rejected the idea of nonviolence, turned to. As the Black Power Movement became more prevalent, it became part of why "soul revue was going out of fashion … to be replaced by more expansive definitions for black music" (Sullivan 2011, 120).

Throughout the years, it became increasingly common for African-American soul musicians to incorporate the politics of the time into their music. This trend began to extend into "soul singers who had previously avoided" involving the Black Power Movement into their music (Ward 1998, 339). Many of the soul musicians who had previously avoided incorporating political messages into their music "began to echo and give a distinctive public voice to the rising clamour for black power through their songs" this became steadily more prevalent due to the actions and inactions of social progress throughout the 1960s (ibid.).

As the years passed, singers who were a part of the soul scene had to compete with the different sounds that were beginning to emerge. Added to this, "the changing times and racial issues at hand" added other problems to be dealt with, but also provided material that artists could draw upon for inspiration (Sullivan 2011, 68). Soul singers, as well as performers of other music forms, often sang about "personal and political truths", and while it may seem that these two concepts would be completely separate, in fact, often they intercrossed because what was happening on the political scene of the time was affecting many people's personal lives (ibid., 120).

Soul music was so prevalent within society during the 1960s that it pushed the youth to act on the changes they wanted to occur in the political and social spheres. The transformations of soul allowed for a variety of political messages to be brought to light. Since other music forms of the decade were taking lessons from soul, they too began to add political messages into the music performed. Soul saw a generation through intense strife that, in a sense, increased hatred before, bit by bit, inequality began to dissipate. Because of how interconnected soul was with the political and social spheres within both the white and the African-American communities, it could be said that "soul music helped a generation to grow up" and helped them to foster and accept the changes that were coming (Guralnick 1986, 405).

Conclusion

Soul music brought a unity within the African-American community through the messages that it spread. Many soul artists used their music to deliver the messages of the Black Power Movement, particularly the notions of being proud of one's African heritage and the concept of African-Americans going back to their African roots. Soul music drew upon the tension of the times, but the music did not start out addressing political issues, and some labels took longer to come around to putting politics into the music than others.

In particular, Motown attempted to steer away from incorporating politics into the music that it was producing. However, even though Motown steered away from putting politics into its music, the audiences listening to the music still picked up on the political undertones that they were hearing. Because soul music drew upon the tension of the times and served as a release for that tension, it became popular amongst the white European youth who were coping with the lingering effects of postwar Europe.

Much of what drove more soul musicians to begin incorporating political messages into their songs was the fact that it appeared that the nonviolent Civil Rights Movement was not resulting in as much equality in a certain amount of time. Due to this and an increase in violence toward the African-American population, the Black Panther Party rose up. With this came increasingly more political soul songs, which strove to reach out to both the African-American and white American populations in

order to address the problems of inequality that were inherent in American society.

Soul music was a driving force in the effort to bring about social and political change. Along with the change in communities' sentiment, soul music changed to incorporate more political messages as the Black Power Movement moved to groups such as the Black Panther Party. Soul music helped other music forms to evolve and helped bring a generation out and fight for what they thought was right. Soul music was all about fostering and accepting the changes that were going on socially, politically, and artistically. The 1960s, and soul along with them, were about the changing times and allowing that change to happen. It was not the end of music being a massive part of society's views on politics, but it was the end of soul being a major part in those movements.

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The Sixth Noble Science of the Craft:
An Examination of Music in and about
the Lodge of Freemasonry

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Since its initial founding, freemasonry has been a repository of esoteric knowledge and wisdom passed from ancient mystery schools, such as the essenes and eleusinians, stored in an allegorical system of symbols and rites. According to Past Grand Master Jewel P. Lightfoot, these are "referred to as the Mysteries of Masonry, with the same signification employed when one speaks of the 'Mysteries of the Magi;' the 'Mysteries of Osiris;' the 'Grecian Mysteries of Eleusis,' and other kindred rites, practiced in the temples of initiation throughout the ancient world" (Lightfoot 1934, ix). As an initiatory rite, freemasonry makes use of ritual and spiritual practices in order to *initiate*[1] members. Music has been useful not only to masonic ritual, but in ancient times (according to *masonic tradition*[2]). Pythagoras and other mystics used music to initiate candidates. In recent times, however, the nature of the music played in the lodge has been described as only that which creates a harmonious atmosphere.

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[1] *Initiation* is the process of changing the understanding of the self, the place of the self in the world, and the relation of the self with the Creator.

[2] *Masonic Tradition* refers to any information passed down by lore, traditional lessons, or taught in the ritual of the lodge.

The essence of modality and the initiatory path in music has been lost from the lodge along the way. The process of losing touch with the esoteric doctrines of music has been a slow and painful death, along with the death of the traditional aspects of freemasonry. We will explore this change in freemasonry, in the fraternity and in the music of the lodge, as well as what was done and is being done to correct this loss of knowledge and light.

Freemasonry is a fraternal organization formally founded upon June 24, 1717 with the formation of the Grand Lodge of London (later known as the Grand Lodge of England). While the fraternity claims lineage back to King Solomon through allegorical lessons found in the lodge, on paper the origin dates back to the stone masons of Europe. A concise evaluation of masonic legend and history is easy enough to discover through online searches, and this paper will not cover such specifics with exception to the major changes in the fraternity in the United States. Suffice to say that freemasonry is the oldest known fraternity and was founded not only as a speculative order of seekers of enlightenment, but as an order that holds the teachings of the ancient *mystery schools*[3]. The original masonic fraternity in England only had two degrees[4]. The degrees of initiation brought a member through allegory and ritual performance of passing on enlightenment. Quickly a third degree was added and adopted, known as the Master's Degree, which was originally reserved for those who had sat as the master of the lodge (presiding officer) (Stewart 1996, 33-39).

The earliest English degrees, or "York" degrees, were performed in pubs[5]. Because of this, there is no record of specific songs being used at that time or any specific musical influence other than the ritual references to Pythagoras. It has been presumed by masonic scholars that the odes, drinking songs and other such amusing music might have been used simply for enjoyment. In France, however, a rite that would eventually become the Scottish Rite, began developing deep esoteric teachings beyond the various symbols of ritual initiation. These included meditative practices and deep initiatory experience such as the use of incense, music, and a thick tradition of recognizing death (Hall 1928).

The thirty-two degrees belonging to the Southern Jurisdiction of the Scottish Rite in North America owe their lineage to Albert Pike, who in turn claims lineage to the ancient French degrees around 1870 (De Hoyos 2007). One hundred years before this, during the development of aforementioned degrees, the fraternity became a brilliant example of masonic education and enlightenment. It is in this time that we find Mozart (1784) and Haydn (1785) initiated in the continental lodges that practiced what will later become labeled "Rosicrucian" freemasonry by some masonic scholars, though this is a bit of a misnomer, as Rosicrucian orders are not by definition masonic and tend to deal specifically with gnostic Christianity, as Craft Freemasonry in the Scottish Rite has a much broader range of representation of symbolism, though both do deal with teachings such as Qabbala and Alchemy.

As the fraternity traveled to America and the popularity of the organization spread, we find that there were very few changes from York masonry to American masonry, with exception of Louisiana, which received its charters from the French rite (later to become the Scottish Rite in America). Freemasonry grew to include potent figures of society and history such as George Washington, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Joseph Haydn, Johann Christian Bach, Johannes Brahms, Franz Liszt, and Benjamin Franklin. (See also Figure 1[6].) The popularity of the fraternity threatened to make it "too big for its britches," as Grand Lodges slowly lost the ability to communicate effectively with the lodges beneath their umbrella.

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[3] The term *mystery school* references a place of instruction in an initiatory rite, spiritual or religious, such as Pythagoras or the Egyptian schools.

[4] *Degree* is a term referencing a ceremony of initiation in an initiatory order. It is also a "level" of membership.

[5] There were in fact multiple grand lodges in England at the founding of Freemasonry, creating the separation between the "ancient" Masons and the "modern" Masons. For example, "Ancient and Accepted" versus "Ancient Free and Accepted" has been a subject of contention between the various masonic bodies since creation. Stewart (1996) offers much insight into this.

[6] The Author would like to acknowledge and thank Laura Jones for providing the visual timeline.

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Timeline of Musical and Historical Developments in Freemasonry
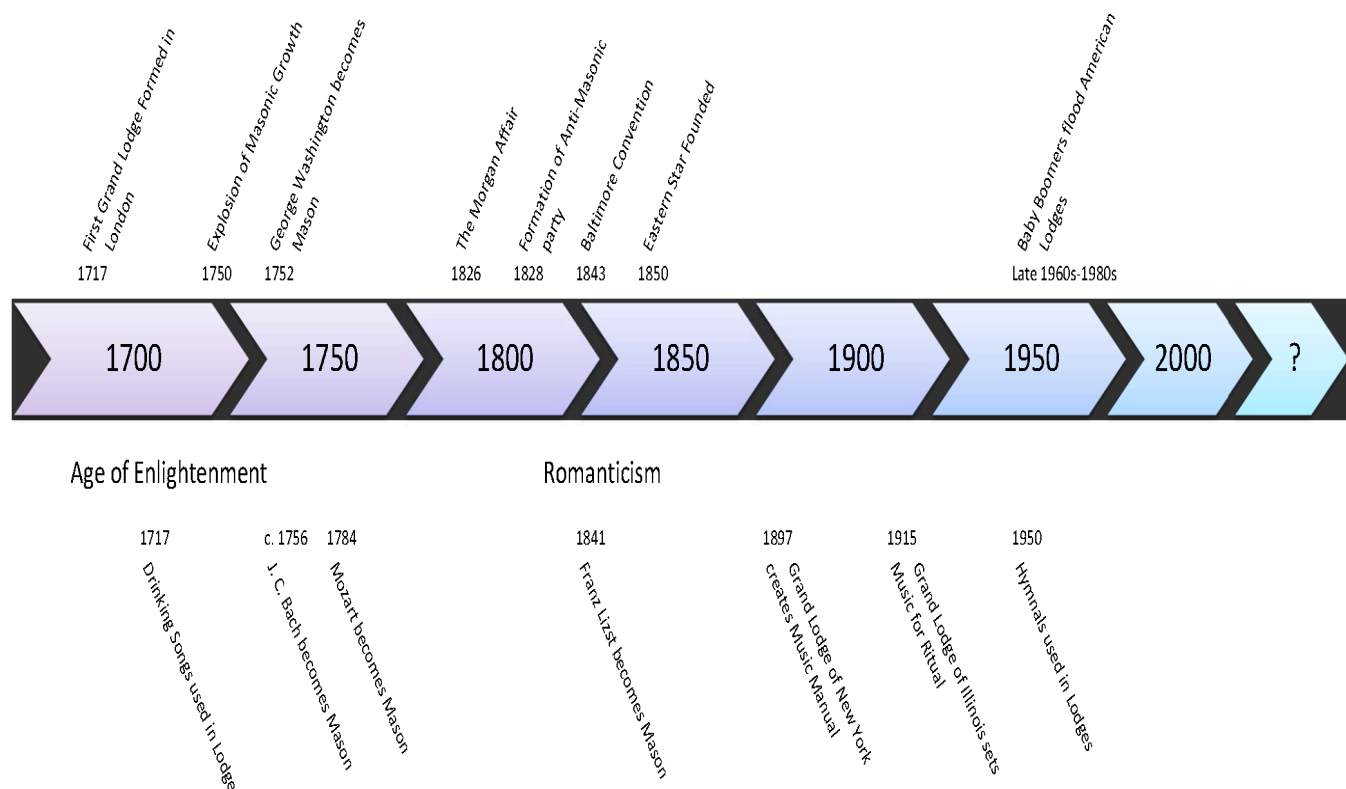
Figure 1: Timeline of Music and Freemasonry

Masonic Degrees lost the unity and continuity from lodge to lodge so much that masonic manuals began to become standard all over America. Most, if not all, of these code books are illegal to use in masonic lodge today (especially in Texas[7]). By the beginning of the 1800s, the Masonic fraternity was large, and many men were attempting to gain admission. This brings us to the story of William Morgan, born in 1774 and mysteriously vanished in 1826.

The details of the Morgan Affair, while debated, include the abduction and reported murder of

William Morgan, a Royal Arch Mason, who conspired to reveal masonic ritual. The keynote of the entire incident is that it immediately changed the face of freemasonry even to this day. At Morgan's time, the order was openly initiating men of all faiths in lodges dedicated to God, where the men received instruction in sacred symbolism, geometry, numerology, astronomy, and other higher-level thinking arts and sciences. After the Morgan Affair and the development of the Anti-masonic party (founded two years after Morgan disappeared, 1828), freemasonry began to dwindle. Some grand lodges even "went dark", or stopped meeting altogether. Masonic Scholar Brother[8] Al Matthews (2011a), of the Grand Lodge of Texas, summarizes:

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[7] The Grand Lodge of Texas declared the use of Code Books or "Ciphers" to be a violation of masonic protocol and an offense against the fraternity that could lead to expulsion in 2010. In 2011, any Mason found with a code book on lodge property would have the book seized and their membership revoked immediately by order of the Grand Master – though normally this requires a masonic trial to perform in full.

[8] "Brother" is used in this article to identify persons with masonic membership.

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… the golden age of the craft came to a crashing end in 1826 with the Morgan Affair. Over the next two decades, two-thirds of the lodges in this then-country went dark. A vast Anti-Masonic movement began, including an Anti-Masonic political party, inspired by J.Q. Adams in opposition to Andrew Jackson. During this period, in 1843, there existed twenty-three grand jurisdictions in the U.S. Sixteen of these [Grand Lodges] sent delegates to the city of Baltimore, Maryland, to reorganize Freemasonry in America.

The changes brought to Freemasonry not only include the changes of the face of the fraternity from an esoteric community, where men could learn the secrets of the ancient world, to that of a charity organization and humanitarian community, but the music in and about the lodge changed drastically.

Prior to the Morgan Affair, music was used in the lodge for three reasons: initiation, public ceremony and for harmonious mood. All masons are prohibited from writing down "the secrets" of freemasonry, and some even chastised Mozart for writing the allegories of freemasonry in musical sym-

bols (Holmes, 1991). Therefore, it is highly unlikely that the ritual music that was performed in day to day initiations was ever written down in full. The music of Mozart and other masons of his time, in sound and modal- (or as the case happens to be, tonal-) feel that is labeled as masonic music seems very much more for the purpose of public ceremony and creating a harmonious atmosphere. These types of music are not our targets of discussion.

Many have speculated about the masonic nature of Mozart's public works, but few have examined the ritual work of the composer – simply because most of it was likely *improvisatory*. Many of the pieces that are declared as masonic pieces simply require too many participants to sensibly perform, especially considering the size of the rooms that masons frequently held meetings: most were no larger than ten by twenty feet oblong and could not fit even a chamber ensemble at the same time as all the furniture of the lodge that is required and the amount of floor space needed (see Figure 2).
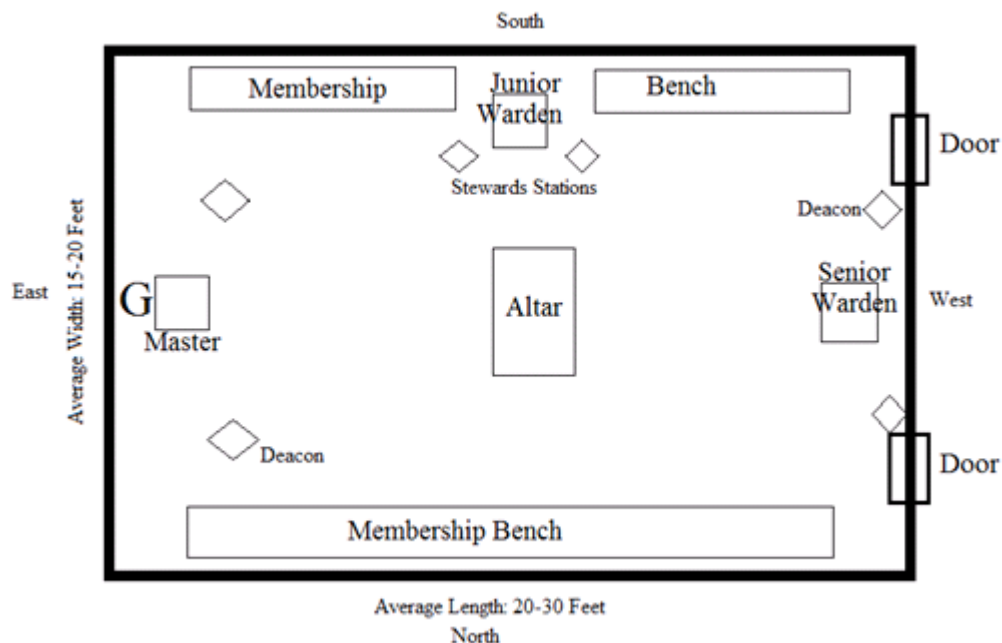
Figure 2: Traditional Lodge Layout (Lightfoot 1934)[9]

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[9] While this image might appear to have "plenty of room," there are certain aspects of lodge protocol that remove the ability for an ensemble to fit. Between the Altar and the "Master" is a line that cannot be broken and holds symbolic importance. Between the Altar and the "Senior Warden" is a line that may be broken, but must be clear for movement and for the approach to the altar from the "west" in most jurisdictions of ritual. Because there is much "stand-up" and "sit-down" action, it is even unlikely for an ensemble to be seated upon the membership benches, as instruments would complicate the ritual that requires all hands and feet free at all times. In modern times, a piano usually occupies the "north-east" corner.

While some of the works certainly contain masonic symbolism, whether or not they were actually used *in open lodge* is debatable, if only because of the lack of convenience. Little is known about the nature of ritual music during this time, except the teachings passed on about Pythagoras, the modes and how they pertain to the planets, and the alchemical presence within the masonic degrees themselves.

According to masonic tradition, all aspects of the greater seven arts and sciences are intended to assist in the "bringing to light" of a mason. Of these, Music is the second highest – second only to astronomy. The attentive masonic musician seeks to find and understand the meanings of the various basic components of music. The numbers of freemasonry – 3, 5, 7 and so forth – show up as important symbols in the sciences as well. While the purpose of this examination is not to reveal the meaning of these symbols, we do need to acknowledge the presence of these symbols in music labeled as "masonic" music, not only to recognize the music as truly masonic, as many analyses of music by Mozart, Brahms, and Haydn show, but to credit those previous discoveries of what is written down.

Due to the extremely protective nature of the Craft and her secrets, it is very unlikely that the exact music performed by a lodge musician of Mozart's time, or any time before the late 1800s, would have ever been written down (there has been a musician officer position since Mozart's time documented in the minutes and membership of most European and American lodges, though not all). It is unlikely we will ever be certain what music was played, with exception to "tradition" passed on from lodge member to lodge member. We do know that in all ages, music has never been the *focus* of the masonic ritual, but rather an ornamentation that was added to the forms and ceremonies to enhance the experience. It is important now to approach the changes that occurred in masonic music after the anti-masonic party and the years of darkness in freemasonry.

As American freemasonry, in the aftermath of the Morgan Affair, began to slowly vanish into the shadows of society, quickly becoming unpopular to the point of violence in some states, so too did the methodology and teachings of the lodge. Meetings became less about the esoteric and more about charity work, as Brother Matthews (2011a) explains:

> [The] committee of [Grand Lodges], in 1843, realized that to accomplish this it would be necessary to change the focus of Masonry by dwelling less on the multi-leveled esoteric concepts expressed throughout in our symbolism and ritual, instead offering only the most obvious rudimentary explanation of them. The emphasis was focused more on charity rather than philosophical and esoteric discussion. In order to survive, and gain acceptance by the general public, Freemasonry had to conceal much of itself even from its members and morph into a benevolent social society. And it worked!

As the face of Freemasonry became a charity, the inner workings of the fraternity needed to fit a more protestant Christian situation. Baptist movements, as well as remnants of the anti-masonic movement, forced masonic music into a continuation of church hymns. Most states in the Bible Belt and below the Bible Belt did not have manuals of music and had to rely upon Baptist hymnals for lodge music[10].

One of the most detailed manuals of masonic music for lodge work in post-Morgan affair masonry was published in 1898 by Brother William H. Janes, through Macoy Publishing Masonic Supply Co., by order of the Grand Master of New York Grand Lodge, W. A. Sutherland. The majority of the work appears to be hymn-like with a few romantic flavors, and a closer examination of only the lyrics proves to be very much steeped in Christian hymn symbolism, however some of the usages do hint to a deeper meaning found in traditional methods of mystical music.

An example of the work of the era shall now be briefly analyzed with "Remember now Thy Creator" by Ch. Steggall (printed in Janes 1898, 42-44) for the Master Mason's Degree, specifically m. 34 to the end. The musical selection provided is intended for an introduction to the ideas of the symbolic nature of the modes and scalar relations between.

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[10] Every lodge I have visited personally has a Baptist or Methodist Hymnal in its piano bench, if it has an instrument at all.

In mm. 34-35 we see the use of alternating bb and Gb triads. Minor triads may be taken to represent the material world or a lower state of thought – the lyrics read "Then shall the dust return to the earth…" This is followed in m. 37 with the same harmonic progression as in m. 34, this time in major (I - vi⁶ - I), making Bb the new tonic via a clear cadential movement in mm. 39-40 (I – I$_4^6$ – (vi) – V⁷ – I). The major mode statement is found upon the lyrics "and the spirit shall return …," in which we find the major mode used in aspect of the spirit – or higher existence (see Figure 3.) A very extensive manual of masonic manuscripts for the purpose of opening lodge, closing lodge and performing initiations, the work eventually fell into disuse as the ritual work of Freemasonry began to simplify.

Figure 3: "Remember Now Thy Creator" from the *Masonic Music Manual*, mm. 34-40

In another example of masonic reformation, we find the foreword of *Appropriate Odes to be used in Masonic Work* to mention the Grand Lodge of Illinois 1913 proceedings that hint to the request for a unified, vocal, masonic work. However, upon inspection of the work, the four part harmonies are largely related to hymns or barbershop quartets. The entire masonic ritual is set to music, which is very rare. Once again, in our present day, this manual is not used, but we can see some symbolic contexts. Figure 4 shows the same lyrics from the Master Mason's degree, entitled "Remember now thy Crea-

tor" No. 24 B, in G Major by Brother R. C. Dyrenforth of Riverside Lodge 862, written in 1915. The selection shown is four-part male voice harmony. We can see usage of a different kind of *dissonance* in the statement of the lower world ("dust…") with a $CT^{\circ 7}$ through to the Fr^{+6} and resolution therein. We also see "V^4_2" which might also hint to a *settling* effect, or using the instability inherent in the inertia of a $^4_2$ inversion (see Larson and

VanHandel, 2004) to cause said *dissonance*. Once again, "Spirit" is seen with a Plagal statement, and "God" with a plagal reference. We might liken the "IV – I" relationship as the mystical statement of Deity transitioning to the material world. Normally, four (4) represents the material world (Hall 1928, LXXII), but here we can see the distance between "I" and "IV", exclusive of the starting pitch, would be "3" – the number of Deity.

Figure 4: No. 24 B "Remember Now Thy Creator" from *Appropriate Odes …*, mm. 61-67.

In 1850, the Order of the Eastern Star was founded, another attempt at changing the face of Freemasonry. The Order of the Eastern Star, founded by Brother Dr. Rob Morris, formulated its ritual upon the heroines of the bible and upon the necessity of music to the ritual. Whereas the Musician in the Masonic Lodge has no defined role, the Organist of the Eastern Star is a defined part of the ritual, and necessary for all initiations and meetings. For over 150 years, the "star" has made good use of music in its ceremonies, but not to the extent of the ancient Pythagorean charges. Once again, only church hymns and popular folk songs make it into the meetings. While this does fit with the necessity

to create a "harmonious and uplifting" impression upon the membership, it is lacking in the ancient charge to the craft for the esoteric doctrines previously mentioned.

The present position of Freemasonry, specifically in Texas and most southern Grand Lodges, concerning music is that it is for ornamentation of the lodge proceedings, special functions, but does not directly belong in the ritual. On one occasion, during a graded degree[11], a member of the commit-

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[11] *Graded Degrees* are a means by which the Grand Lodge of Texas ensures that the work of the various lodges is all the same and up to a high standard of clean and memorized performance.

tee on work, who desires to remain anonymous, was asked what sort of music he would like for the degree; his answer was simply "this is Texas Masonry, there is no music."[12] Such a terrible statement against one of the most powerful and emotional arts and sciences had created an atmosphere of fear in and about the lodge concerning music. In recent years, however, there has been a movement to return to the *traditional* lodge activities, such as harmony feasts, music in public activities and modal improvisation to represent the various alchemical aspects of the degrees and the planets that are held in the symbolic nature of the degrees.

The table provided (Figure 5) includes the seven modern modes, planetary correspondence to each, day of the week that matches the planet and the suggested – or common – usage in Masonic Degrees. The suggested uses are intended to represent the planetary correspondence to each degree. Understanding the correspondence of degrees begins with an analysis of the Qabbalistic path of the tree of life related to each degree. Such a study might begin with Manly P. Hall's *Secret Teachings of All Ages*. It is also possible to associate certain archetypical traits and foundational meanings associated with each planet – for example, words associated with suffering or conflict correspond with Mars and thus Phrygian modalities and even the Phrygian Half-Cadence. The correspondence of each planet and scale can be found in Joscelyn Godwin's *Harmony of the Spheres* (Godwin 1993); however the relation to the archetypes is an addition by the author of this article, based upon the archetypes and personality traits absorbed by each planet.[13]

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[12] A private conversation between Brother T. K. Anthony and a lodge musician who desires to remain anonymous.

[13] Each planet corresponds with a part of the mind or personality archetype. These archetypes are often part of myth and legend. Jungian psychology touches gently upon alchemy and the "Great Work" that allows the practitioner to remove these facades of personality to delve into the truth far beneath them. This is reflected in the "Seven Veils of Isis" as well as the "Seven Heavenly Spheres." Each mode corresponding to a planet thus gives us reference for each archetypical personality for each mode, or such that we might associate ideas with certain modes – such as Death with Mixolydian, or Conflict / Dying with Phrygian. Even this separation of "Death" from

The Scottish Rite Valley of Guthrie, Oklahoma, of the Southern Jurisdiction, has employed three professional musicians and made the open request that degree music for the thirty-two degrees of the Scottish Rite not only be harmonious, but that the degrees be symbolic and filled with the ancient Pythagorean mysteries. The nature of each degree cannot be discussed in this article; each degree has a certain alchemical nature and planet that should be used in musical context. Examples of these include the use of dorian mode in the *Rose Croix* degrees, as dorian represents the sun, as well as the qabbalistic sephiroth of tiphareth. Such complexities are best left to the individual to find, as is the case with all initiatory orders. The Valley of Austin, Texas, has also made use of certain musicians for the same purpose and design. These performances are still very improvisatory, as we are told through masonic tradition our ancient brethren performed in the early lodges of our naissance.

The return of music to the lodge in a meaningful ritualistic manner is a leap into the growing future of the order. Lodges are not only seeking to create a harmonious atmosphere outside of the ritual work, but to make use of the ancient and powerful modes that western music itself owes lineage. Musical masons who have learned the art of this modal work are traveling the nation to spread this masonic light in an attempt to reform the music of the lodge and make masonic initiations more meaningful. The Great Work in masonry has always been to the betterment of humanity, and such work certainly fits within the scope therein.

As a step in the forward direction of the Fraternity, websites encouraging music and unification of the arts within freemasonry have begun to spring into action – such as *Masonic Music, The Music of Freemasonry* found at http://www.masonmusic.org. These websites offer midi-files for lodges without musicians, sheet music for performers, and suggestions for degrees and harmony feasts.

"Dying" requires an investigation of the ancient understanding of the two – which once again began with Hall 1928.

Modern Mode	Planet	Day	Common Degree Use
Locrian	Mercury	Wednesday	Transitions
Ionian	Venus	Friday	Master, Secret Master
Dorian	Sun	Sunday	Entered Apprentice, Fellowcraft, Rose Croix, Order of the Red Cross
Phyrgian	Mars	Tuesday	Masters, Elu of the Nine, Elu of the Twelve, Order of the Red Cross
Lydian	Jupiter	Thursday	Fellowcraft, Order of Malta
Mixolydian	Saturn	Saturday	Master, Secret Master, Perfect Master, Knight of Kadosh
Aeolian	Moon	Monday	Entered Apprentice, Order of the Temple

Figure 5: Modal Correspondence

The qualities of freemasonry have not changed at core: the fraternity is and always will be a place of illumination, allegory, and a mystery school that members can search for the "Almighty Force and importance of TRUTH". The rough history of the fraternity may have caused it to take upon various simplifications of activity and purpose, but even in the face of annihilation at the hands of the anti-masonic party, the masonic spirit lives on. The music of freemasonry has changed and grown in as much as music of the "outside" world has done so, even to the extent of marrying the musical efforts of the lodge to a single religious musical context. The good mason does not give up hope, for even in the darkest of times there is a light within; the light of freemasonry has once again brought its members from "darkness to light" to return music to the proper place of influence and intimacy within the lodge. The future of freemasonry is married to music, astronomy, alchemy, qabbala, sacred geometry and all the ancient mysteries taught by our departed and noble brethren of the enlightenment. The masonic student of the mysteries of music knows well: "Ask and it will be given to you; seek and you will find; knock and the door will be opened to you." Masonry has finally knocked upon the door of music.

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Book Reviews

Edly's Music Theory for Practical People – Revised and Expanded Third Edition

by Mark Hixon
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Roseman, Ed. *Edly's Music Theory for Practical People*, 3rd edition. [Kennebunkport, ME]: Musical EdVentures, 2009. ISBN-13: 978-0966161663. $25. http://www.edly.com.

The third edition of *Edly's Music Theory for Practical People* is designed as a basic instructional resource for music theory. This book has a somewhat "do-it-yourself" approach to learning theory. Roseman proposes to give the reader a fundamental basis on which to build an understanding of music and its structure.

Written for the reader and non-reader of music, Roseman presents his information analytically mixed with bits of humor. Using the musical language of the twentieth century such as jazz and rock, the author first introduces the major scale, major keys, and the chords that are associated with common chord progressions, including the twelve-bar blues. Roseman also includes minor scales and keys, chord functions, modes and pentatonic and blues scales.

Throughout the book, Roseman includes special notes, which give the reader more information that might lead the reader to further exploration of music. Addressing the more advanced reader, Roseman includes specific examples of musical notation. Theory exercises are scattered throughout the chapters to give the reader practical experience with the concepts that are introduced. Answers for the exercises are included in the back of the book. The book has a glossary, which defines musical terms introduced in the chapters using bold italic print.

The third edition of *Music Theory for Practical People* is different from previous editions in that Roseman includes seven additional chapters. The chapters address topics such as voicings, voice leading, harmonization, and analyzing chord progressions. The addition of these chapters is meant to serve as sparks that might fuel the reader to study the topics further and more in depth.

One of strengths of the book is its straightforward approach in the presentation of the material. Roseman uses very basic terms, while avoiding extremely technical language. The charts and diagrams are easy to read and understand. The material is presented so that the reader would quickly understand the concepts.

A weakness in the book is the lack of practical theory exercises. The exercises in the book are too few to promote mastery of a concept. Another weakness of the book is the lack of supplementary material. The book does not include a workbook, CD or CD-ROM that would aid the reader in mastering music theory concepts. Roseman does mention that he is currently developing a companion workbook.

Throughout the book are examples of Roseman's humorous approach. One of the first "special notes" congratulates the reader for finding the special note. The illustrations used in the book are cartoonish and simple pen-and-ink drawings. Often, the illustration on the page or in the margin has nothing to with the concept being introduced.

Written for readers and non-readers of music, *Music Theory for Practical People* would be a good introduction to music theory. Those persons who have an interest in music but have no formal training would find the book helpful and informative. The book would make a good supplement for those students, teen or adult, who are taking private music instruction. Although wordy and lacking in-depth material and exercises, *Music Theory for Practical People* introduces the fundamental concepts of music theory in a humorous and efficient way.

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Scott Watson's *Using Technology to Unlock Musical Creativity*

by Nicholas Wallace
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Scott Watson has created a fairly concise and brief handbook for future music educators who want to acquire more skills in using music technology in the classroom. Aimed at teachers at the public school level or teachers of students generally at any age new to music lessons, Watson in *Using Technology to Unlock Musical Creativity* explores the means and methods of using the powerful tools in music technology for today's tech-savvy students, with an emphasis on writing original music compositions. The book is divided into two parts: (1) philosophical and pedagogical underpinnings, an explanation of extended student learning outcomes, followed by (2) curricular materials, which include descriptions of relevant software with lesson examples.

The first two chapters of Part 1, "Technology, Musical Creativity, and This Book," followed by "Thoughts on Creativity," serve as a sort of introduction for the rest of the book. In chapter one, Watson reiterates that because of the proliferation of new, powerful music software available today, music educators need to have a better working knowledge of how to apply them in the classroom. Furthermore, he says, using this software has the potential to enhance creativity-based learning like never before with the use of notation, recording, and sampling software. Watson outlines eight creativity principles as essential for creating musical creativity: allow students to share music and ideas among themselves, offer compelling examples to imitate and inspire, employ parameters and limitations that remove distractions and help students focus, remove parameters and limitations that stifle creativity and lead to contrived expression, facilitate improvisation, engage in coaching interaction, foster opportu-

nities for feedback and critique, and finally, employ performance and recital opportunities. Note that these principles move from abstract concepts and ideas to concrete and realistic goals. In addition, Watson tells us that since there are few curricular models for this kind of learning and technological application, he wants his model in this particular book to remain flexible and usable in a multitude of settings. Watson wants to include and harvest the natural "creative impulses" found in all people, and children in particular.

Through the rest of Part 1, each of the chapters explores and expands the pedagogical principles Watson outlined in chapter one. At first, he uses general methods for any beginning composition student. In the beginning, these methods encourage student experimentation, including setting limits for assigned composition, but at the same time knowing what limitations to eliminate, thus providing room for individual improvisation beyond strict forms. Significantly, Watson adds that performance should be the final goal of any method or composition program for several reasons: First, it gives a tangible, attainable goal, an objective to work toward. Second, it increases potential quality of work and student motivation. Finally, it can replace a formal final presentation or recognition of progress in an educational environment, giving the student something to be evaluated for in the future.

In Part 2, Watson sets down probably the more practical aspects of specific curricular material. He explains two divergent theories or "paths" in using technology for a composition curriculum. These are either using pre-made materials or writing original practice exercises for a specific class. Watson also lists some source material for reference or for further guidance, but also provides a ready-made template for lesson planning. Perhaps more importantly, Watson also gives models and includes an important discussion on music assessment concerning the testing of artistic development. While certainly music is a subjective art, in any course of learning there does have to be some form of assessment to see that the student has learned what one sets out to teach them. In each of the following chapters of Part 2, Watson explains the use and va-

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riety of functions of different music software and applications, along with sample lessons. These include the use of keyboards, sound recording applications, multi-track music production applications, music notation applications, and general instructional software. These range from full range paid software, such as Garageband and Finale, to the more humble freeware applications that may be more viable for the student, such as Audacity.

Finally, the book also includes appendixes, an accompanying CD, and a companion website. The appendixes provide advice for how to set up an effective computer music workstation, including computer, MIDI keyboard, headphones, monitor speakers, and microphone, which can be applied to both student and teacher needs. Appendix Two provides clarification and explanation of a digital vs. an analog audio, and how digital audio recording works, with some basic sampling tips. The companion CD and website give sound recordings of several musical examples found throughout the book, some of them even being examples written by Watson's own students as a starting point for what students of music technology can achieve, given the right environment along with proper direction and coaching.

Overall this book could be most useful for the emerging or first-time teacher of a course in music technology, or for a public school teacher trying to integrate music technology resources into their own specific curricular structures. However, the material found therein I believe serves best as a blueprint for guiding composition exercises – perhaps a more detailed and in-depth work is needed for further studies. Nevertheless, here is a book that is both flexible and useful for those teachers who want to integrate composition into a combined music learning environment.

From Sound to Symbol by Houlahan & Tacka

by Steven Trinkl
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When one is asked to review a textbook written by two of his or her former professors, it allows an interesting insight into the methodology of those very same professors' teachings. Written by Mícheál Houlahan and Philip Tacka of Millersville University, *From Sound to Symbol: Fundamentals of Music*, is a very extensive work designed as the basis of a fundamental music course. The second edition of this textbook expands upon and clarifies several topics. The textbook comes with an accompanying audio CD, a skills CD, and an illustrated keyboard.

As a former student of both authors during two of my undergraduate years at Millersville, I have experienced firsthand the sound-to-symbol approach epitomized in the textbook. Concepts were always introduced aurally, thus enabling students to internalize the musical functions of these concepts before applying names or symbols to them. This went beyond mere recognition of various musical terms; it led to an understanding of their functions, tendencies, and usage. It was an organic, effective way to learn new concepts, and it served me well through my undergraduate years and continues to do so in my graduate ones. As such, I should note that I may have a bias for this particular approach, as it has assisted me greatly through my academic career.

The textbook uses examples pulled from folk songs and other recognizable pieces of music. These simple yet memorable examples do an excellent job of demonstrating each topic, and they are easy enough to perform that even novice musicians will not have a great deal of difficulty with them. The accompanying audio CD, which comes with the book, includes these examples as well as various exercises directed towards sight-singing, understanding of chord progressions and functions, and

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application of the various topics discussed within the book. The skills CD is intended more for review and drills, but can also be used independently of the text for evaluation purposes.

The progression of topics within the book itself is logical and allows students to build upon existing skills when learning new concepts. The book introduces the six basic elements of music: rhythm, melody, texture, form, harmony, and timbre. Further, it states that all musicians share various skills: performance, critical thinking, creativity, listening, and what the authors call "stewardship of musical repertoire." The meat of the book, however, starts with an introduction to rhythm, covering note values, simple meter, and rests. Instead of advancing the discussion of rhythm, however, the book then moves to the fundamentals of pitch, using the keyboard as a learning tool. The difference between whole steps and half steps is taught even before the basics of pitch notation. Only after this chapter does the book return to more advanced rhythmic concepts, such as dotted note lengths and syncopation.

The real essence of the book, however, is found in Chapters 4 through 11. In Chapter 4, the basics of melody are introduced, such as pentachord scales, basic intervallic relationships, hexachord scales, and pentatonic scales. Chapter 5 is based upon the major scale and includes sections on key signatures and transposition. Chapter 6 builds upon the previous two chapters by focusing entirely upon intervals, including interval qualities and the inversion of intervals. Chapter 7 returns to rhythm with compound meter, changing meter, and asymmetric meter, while it is in Chapter 8 that the minor scale finally appears.

It is worth noting that in Chapter 8, the authors provide both a l*a*-based minor and *do*-based minor approach to the minor scale. The same goes for Chapter 9, where the differences are taught between natural, melodic, and harmonic minors. This allows instructors to use whichever system they are comfortable with or even to use both systems. When I was an undergraduate at Millersville, we used *la*-based minor, but we were also instructed to know *do*-based minor as well. Houlahan and Tacka clearly understand the benefits of both approaches,

and instead of choosing one or the other, encourage the use of both.

Chapter 10 is the first chapter to deal with harmony, using previous lessons on intervals as a foundation. The book introduces major, minor, diminished, and augmented triads as well as inversions, figured bass, and the dominant seventh chord. Chapter 11 takes the next logical step and introduces chord progressions, including functions within major and minor keys, non-chord tones, cadences, and even the twelve-bar blues progression.

My only criticism of the book has to do with Chapter 12, "Composing a Song." While well-written, it seems almost an afterthought to the rest of the book, which is obviously geared towards the performance aspect of music. While it is true that all composers should have a strong performance background, by unifying the act of composition within a single chapter and placing it at the end of the textbook it weakens the aspect of creativity as one of the several skills which all musicians share. After all, it is the final chapters in a textbook which tend to go unread as a course ends, and composition is a powerful reinforcement of important concepts. Still, the inclusion of the chapter is a positive aspect.

The book's versatility is one of its greatest strengths. Despite its intended use in a beginner-level fundamentals course, the wide breadth of topics covered in *From Sound to Symbol* make it appropriate for any student looking to improve his or her general musicianship, singing ability, or understanding of fundamental musical concepts. The exercises are organized in such a way that they may be studied independently or may be done together in a classroom setting.

From Sound to Symbol: Fundamentals of Music is a freshly organic approach to the study of music. Instead of focusing on the semantics of music, which needlessly complicates the learning process, concepts are learned well before they are assigned a name. The chosen examples are both relevant and accessible, and the book presents topics in a clear, structured manner. It would serve very well as the basis of any fundamental music course as well as a tool for those seeking to refine skills that may have atrophied or otherwise need reinforcement.

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Steven Rings' *Tonality and Transformation*

by Felipe Garcia
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Rings, Steven. *Tonality and Transformation.* New York, NY: Oxford University Press, 2011. ISBN 978-0-19-538427-7 (hardcover). $35. Web: http://www.oup.com/us/

Tonality and Transformation is a 243-page study on the analysis of tonal music by Steven Rings, music theory professor at the University of Chicago. Rings employs transformational music theory to illuminate diverse aspects of tonal hearing and introduces a host of new analytical techniques for the study of the tonal repertory, demonstrating their application to music from Bach to Mahler.

Rings explores the ways in which transformational and Generalized Interval System (GIS) technologies may be used to model diverse tonal effects and experiences and seeks to return to certain fundamental ideas from transformational and GIS theory, exploring their potential to illuminate familiar aspects of tonal phenomenology. Rings focuses the study on the aesthetics of tonality as something experienced, and not on tonality as an immanent property of musical works. Rings is concerned with what it is like to hear tonally and with exploring various ways of engaging and shaping the aural experience through the mediation of GIS and transformational models. He tries to make clear the ways in which transformational ideas can be re-infused with familiar tonal concepts, then introduces technologies that allow both tonal and neo-Riemannian analysts to explore the interaction between typical neo-Riemannian harmonic progressions and familiar tonal effects. Rings tries to show that competition between divergent models of analytical engagement is misplaced, that their methodologies differ in crucial ways, and that they may coexist in analytical praxis.

Part I of *Tonality and Transformation* covers theoretical and methodological ground, while Part II contains four analytical essays. Chapter 1 is an introduction to transformational theory for those who are new to the concept and includes a primer on GIS and transformational approaches as well as two model analyses in a traditional transformational style. Section 1.4 in particular discusses the methodological differences between transformational analysis and Schenkerian analysis. Chapters 2 and 3 contain the main theoretical substance of the book. Chapter 2 introduces a GIS that models intervals between pitches imbued with special tonal characters, or *qualia*. Chapter 3 introduces a special kind of transformational network that can impose an orientation on a given transformational space, directing all of its elements toward one central element.

Part II presents analyses of a Bach fugue (Fugue in E major, *Well-Tempered Clavier*, Book II, BWV 878), a Mozart aria ("Un'aura amorosa" from *Cosi fan tutte*), a Brahms intermezzo (Intermezzo in A major, op. 118, no. 2), and a Brahms quintet movement (String Quartet in G major, Adagio). In these analyses, Rings tries to demonstrate applications of the methodology from Part I to diatonic music that might not be immediately obvious to readers as apt for transformational study. Rings also generously includes a guide on the orthography used in the book, a thorough glossary of terms used, an extensive literature list, and an index.

Rings writes in a direct and engaging style, with lively prose and easy-to-understand descriptions of all technical ideas. *Tonality and Transformation* balances theoretical substance with accessibility, appeals to specialists and non-specialists, and is a quality resource for those experienced in, as well as new to, transformational methods.