

South Central Music Bulletin

A Refereed, Open-Access Journal

ISSN 1545-2271

Volume XVII (2018-2019)

Editor:

Dr. Nico Schöler, Texas State University

Music Graphics Editor:

Richard D. Hall, Texas State University

Editorial Review Board:

Dr. Paula Conlon, University of Oklahoma
Dr. Stacey Davis, University of Texas – San Antonio
Dr. Lynn Job, North Central Texas College
Dr. Kevin Mooney, Texas State University
Dr. Dimitar Ninov, Texas State University
Ms. Sunnie Oh, Round Rock Independent School District
Dr. Robin Stein, Texas State University
Dr. Leon Stefanija, University of Ljubljana (Slovenia)
Dr. Paolo Susanni, Yaşar University (Turkey)
Dr. Lori Wooden, University of Central Oklahoma

Subscription: Free

This Open Access Journal can be downloaded from <http://www.scmb.us>.

Publisher:

South Central Music Bulletin

<http://www.scmb.us>

Table of Contents

Message from the Editor by Nico Schüler ... Page 3

Research Articles:

Sergei Rachmaninoff: Predecessor to 1970s Hit Songs
by Madeline Anderson ... Page 4

Adaptation of the Church Hymn O Word of God Incarnate by William Walsham How in American and Korean Hymnals and Its Connection to an Old German Hymnal – Mendelssohn’s Impact on its Spreading
by Sa Ra Park ... Page 10

New Discoveries on African-American Composer Jacob J. Sawyer (1856-1885)
by Nico Schüler ... Page 23

*A Look at the Rise of Rap Group N.W.A and the Rise of the Genre “Gangsta Rap”
from a Marketing Perspective*
by Grace Green ... Page 36

*Combating Racism: How the Use of Culturally Diverse Music in Preschool Education
Can Foster Empathy and Benefit Social/Emotional Learning*
by Remy Stephens ... Page 41

Book Review:

Billie Eilish’s When We All Fall Asleep, Where Do We Go? by Christina Arellano-Cruz ... Page 50

Message from the Editor

Nico Schöler, Texas State University, E-Mail: nico.schuler@txstate.edu

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>.

Research Articles

Sergei Rachmaninoff: Predecessor to 1970s Hit Songs

by Madeline Anderson

E-Mail: madeline.p.anderson@gmail.com

Introduction

Sergei Rachmaninoff, pianist, composer, and conductor, was a highly significant figure in the music world of the 20th century. Widely agreed upon by scholars, Rachmaninoff's works fall into the late-Romantic era. He is well known for his piano compositions and his symphonic works. Perhaps his most famous piece, among performers and listeners, is his second piano concerto. Rachmaninoff did not know at the time that he would become the 'composer' of some of the hits of 1970s pop music. There is a lack of significant research on why exactly certain elements of Rachmaninoff's works have been reused for melodramatic pop music purposes. Rachmaninoff's works have been 'recycled' in many other composers' music; however, perhaps the most notable case of this involves Eric Carmen (born 1949). Carmen's two most popular songs from the 1970s directly quoted Rachmaninoff. There are currently few scholarly sources on this topic specifically. Evidence exists in an interview on Eric Carmen's website that he was listening to Rachmaninoff's 2nd Piano Concerto and was inspired to borrow material for his hit song "All By Myself" (1975a). (Pogoda 1991.)

Additionally, Eric Carmen borrowed from the *Adagio* of Rachmaninoff's Symphony No. 2, Op. 27 for his song "Never Gonna Fall in Love Again" (1975c). Research questions this paper strives to answer include: Is there a recipe for melancholy music? Why is it that Eric Carmen was drawn to

Rachmaninoff's music and what elements possibly made him perceive it as sentimental? This paper will examine musical elements of the specific excerpts that were borrowed by Eric Carmen.

Rachmaninoff and Carmen

"All By Myself" and "Never Gonna Fall in Love Again" were both exceedingly popular hits in the 1970s, with Rachmaninoff to credit. Carmen was not aware that copyright existed on Rachmaninoff's music, and his borrowing was intervened by the Rachmaninoff estate (Rust 2010). An agreement was constructed that resulted in the Rachmaninoff estate receiving twelve percent of the royalties for both of these songs (Pogoda 1991 and Rust 2010).

Eric Carmen's extremely popular "All By Myself" was released in 1975. Carmen related in an interview with Gordon Pogoda in 1991 that Rachmaninoff's compositions were his favorite music at the time, and he was inspired by the second movement of Rachmaninoff's Piano Concerto in C minor (Pogoda 1991). The melody from this particular movement was used as the verse in Carmen's song. Elements of Rachmaninoff's music, which are widely known to affect the mood of a piece, include tempo, harmony, and the pacing.

Carmen's lyrics to Rachmaninoff's melody is as follows (Carmen 1975a):

*When I was young
I never needed anyone
And makin' love was just for fun
Those days are gone*

The melody that Carmen used was originally introduced by the clarinet in Rachmaninoff's concerto.

Fl.
Cl.
Fl.
Cl.

rit. a tempo
solo
p dolce sempre espress.
pp
mf

Example 1: Adagio from Rachmaninoff's *Piano Concerto No. 2* (Rachmaninoff 1901)

For comparison, see part of the transcription of Carmen's "All By Myself":

When I was young, I never
need - ed an - y - one, and mak - ing love was just for fun.
Those days are gone.

Bbm6/F F5 Cm6/Eb D7sus D7
Gm Bbm F Gdim C

Example 2: "All By Myself" (Carmen 1975b)

Based on his choice of lyrics, Carmen evidently interpreted Rachmaninoff's music as bitter-sweet and nostalgic. The lyrics provide insight to Carmen's perception of Rachmaninoff, who commonly used minor harmonies and prolonged suspensions. These compositional traits are perhaps responsible for a perceived melancholic feeling. Rachmaninoff's melodic content centers around a specific pitch. To Carmen, this may have represented being stuck in a particular mindset or emotion. Rachmaninoff's own mental state is not to be overlooked; it is commonly known that Rachmaninoff lived during a difficult time in history. The communist revolution drove him out of Russia, and due to this he relocated to the United States. Shortly after this event, the great depression occurred. In combination with the exterior turmoil of his surroundings, Rachmaninoff grew depressed because of his busy tour schedule and lack of time for composition (Schonberg 2006, 371).

Rachmaninoff's music became more somber as he grew older; however, even his early compositions were centered around sentimentality, such as his Cello Sonata Op. 19, composed in 1901. This piece in a mammoth composition for piano and cello and includes many traits that characterize the Romantic era, including extended suspensions, minor harmonies, rhythmic complexity, long melodic lines, and triplets as a key melodic rhythmic unit. In the third movement, suspensions are held equally as long as their resolutions. The emphasis seems to be on the points of tension, rather than the chord tones, and this prolonged chromaticism before resolution could represent internal anguish. Harold Schonberg discusses Rachmaninoff's mental health in his book *The Great*

Pianists and attributes Rachmaninoff's depression and writer's block to constant touring and not enough time for composing. Rachmaninoff's works appear to always have been of a less than happy nature. Research on his "tragic" life and how this is reflected in his works include analyses on musical elements he uses to portray morbidity, such as his theme of death and his "bell" toll (Song 2011).

Although Rachmaninoff is known to be a highly emotive and depressive man, research also indicates that he had many successes that he neglected. For instance, musicologist Schonberg indicates that Rachmaninoff was extremely well-liked and had major conducting job offers from orchestras such as the Boston Symphony Orchestra and the Cincinnati Symphony Orchestra. Rachmaninoff was praised for his compositions, conducting, and performance abilities. Upon moving to the United States in 1917, he turned to performing to make a living to support his wife and daughters. This was only made possible because of his public praise and respect from music leaders of the time (Schonberg 2006, 371).

Carmen's hit song "Never Gonna Fall in Love Again" was inspired by the third movement of Rachmaninoff's Symphony No. 2, Op. 27, which was composed between 1906 and 1908. Carmen's song had tremendous success, ranking #11 on the Billboard Top 100 list and maintaining a position on the Top 40 list (Whitburn 1996). Carmen used the opening theme of the Adagio, presented by the violins, for the chorus of his song. See Example 3. Carmen borrows directly from this melody, as seen in his "Never Gonna Fall in Love Again" chorus (Example 4).



Example 3: Adagio from Symphony No. 2 (Rachmaninoff 1908)

A7/E D E7sus E7

Nev - er gon - na fall in love a - gain. _ I don't wan - na start with

C#m7 F#m Bm7 E7sus E7

some-one new _ 'cause I could-n't bear to see it end _ just like

3

A/E A7/E D

me and you. _ No, I nev - er wan - na feel the pain _

E7sus E7 C#m7 F#m

of re - mem-b'rin' how it used to be. _ Nev - er gon - na fall in

Bm7 E7sus E7 A/E

love a - gain _ just like you and me. _

Example 4: *Never Gonna Fall in Love Again* (Carmen & Rachmaninoff 2019)

Once again, Carmen's dramatically romantic lyrics provide insight on his emotional response to hearing Rachmaninoff's music:

*Never gonna fall in love again
I don't want to start with someone new
'Cause I couldn't bear to see it end
Just like me and you
No, I never want to feel the pain
Of remembering how it used to be
Never gonna fall in love again
Just like you and me
(Carmen 1975c).*

Eric Carmen recycled music that may have reflected Rachmaninoff's depression, financial struggles, and worldly issues such as the Revolution and Great Depression, and turned them into popular songs with romantic lyrics. There is a peculiar juxtaposition of magnitude of subject matter when considering the different possible influences for Rachmaninoff and Carmen. Rachmaninoff's pain is heard through his music, regardless of the source, and Carmen is receptive to it.

Sentimentality in Rachmaninoff's Compositions

Major harmonies are widely perceived as 'happy' and minor harmonies as 'sad'. Chords relating to moods more specific than generally happy and generally sad fall into an arguably more subjective category.

Research indicates that people listen to music for the sake of pleasure or the fulfillment of personal needs, such as alleviating anxiety and creating a sense of meaning. (Schäfer, Sedlmeier, Städtler, and Huron 2013). Needless to say, not all music fits under this category of soothing, positive catharsis. Rachmaninoff's and Carmen's music perhaps appeals to those who are not seeking resolution, but rather seeking to wallow in or prolong their distress.

While Rachmaninoff frequently used minor chords, other compositional techniques are perhaps what create a feeling of sentimentality. One aspect of his slower melodies is the significance of a single pitch in the melody. When looking at the excerpt from his Piano Concerto, both melodic and harmonic tension can be found. Both melodic tension and suspensions are typical of Rachmaninoff's writing and perhaps create another layer of emotion for the listener.

Regarding other compositional techniques, Rachmaninoff uses texture as a way of creating an intimate sound. The Adagio movement from the Piano Concerto drastically changes texture when the clarinet presents the theme. Prior to this statement, the piano and strings present a calm, quiet, and non-soloistic introduction.

As seen in Example 5, the piano line is essentially a four-part texture driven by triplets and chromaticism. The first legitimate solo material is presented by the flute and is soon after taken over by the clarinet. Because of the range of the timbre compared to the piano part and orchestra part, the clarinet already pierces through the texture. Aside from that, the clarinet plays straightforward eighth-note duplets against the triple motion in the piano, further differentiating the solo part. Based on the crescendos indicated in the score, the central resolution notes on the downbeats are the softest, dynamically. This creates a push-and-pull sense of tension throughout the melody.

Whether or not Carmen was aware of the specifics that influenced his overall impression of the piece, he gathered the sentimental quality and recycled it to fit his own compositional needs. The other piece of music that Carmen used contained some similar elements to the Piano Concerto. For instance, both of their tempo markings are Adagio, so from there it can be inferred that this tempo might contribute to a specific feeling.

Example 5: Piano Concerto No. 2 in C Minor, Op 18: Adagio (Rachmaninoff 1901)

Example 6: Rachmaninoff, Sergei. Symphony No. 2, Op 27: Adagio (Rachmaninoff 1908)

The texture of the instrument parts based on timbre is similar to that in the Concerto. The lowest pitches have the longest note durations; the middle voice – viola, in this case – provides rhythmic drive with triplets; the uppermost voices are clear eighth-note duplets. There is a clear sequence that begins in A Major and resolves in A Major, with crescendos and diminuendos toward each sequence peak. The sudden swells of dynamics, in combination with the textural and rhythmic variations throughout the

different instruments, contribute to making this sound ‘romantic’. Carmen uses this section from Rachmaninoff’s opening as his own chorus for “Never Gonna Fall in Love Again”. The fluctuating harmonies throughout the sequence and home base of A Major creates a bittersweet effect.

Final Remarks

A sound hypothesis is that the musical elements in Rachmaninoff’s writing that appealed to Carmen can

be narrowed to tension and resolution. The emphasis on melodic and harmonic tension is likely what resonated with Carmen, leading him to transform Rachmaninoff's ideas into popular songs about heartache.

Bibliography

- Carmen, Eric. 1975a. "All by Myself," *Eric Carmen*. LP Recording. New York, NY: Arista, AL 4057.
- Carmen, Eric. 1975b. *All by Myself*. Digital Sheet Music. <https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0125966> (accessed May 11th, 2019).
- Carmen, Eric. 1975c. "Never Gonna Fall in Love Again," *Eric Carmen*. LP Recording. New York, NY: Arista, AL 4057.
- Carmen, Eric and Sergei Rachmaninoff. 2019. *Never Gonna Fall in Love Again*. Music Score, <https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0091646> (accessed May 11th 2019).
- Pogoda, Gordon. 1991. "An Interview with Eric Carmen." 1991. Interview, <http://www.ericcarmen.com> (accessed May 10th, 2019).

- Rachmaninoff, Sergei. 1901. *Piano Concerto No. 2 in C Minor, Op. 18*. [Musical Score]. Moscow: A. Gutheil.
- Rachmaninoff, Sergei. 1908. *Symphony No. 2, Op. 27*. [Music Score]. Moscow: A. Gutheil, n.d. [1908].
- Rust, Victor. 2010. *The Cliff Richard Recording Catalogue, 1958-2010*. [Pembury]: Victor Rust.
- Schäfer, Thomas, Peter Sedlmeier, Christine Städtler, and David Huron. 2013. "The Psychological Functions of Music Listening," *Frontiers in Psychology* 4/511 (August): 1-33.
- Schonberg, Harold C. 2006. *The Great Pianists*. New York, NY: Simon & Schuster.
- Soeder, John. 2006. "One Lonely Song, But Many Voices Keep Eric Carmen's Tear-Jerker in Rotation," *The Plain Dealer*, February 12, 2006.
- Song, Yan Bin. 2011. On the Tragic Characteristics of Rachmaninoff's Piano Works. Master's Thesis. Hunan Normal University.
- Vandeventer, Mary. 2007. "Symphony Promises a Crowd Pleaser," *The Beaumont Enterprise*, January 19, 2007.
- Whitburn, Joel. 1996. *The Billboard Book of Top 40 Hits*, 6th edition. New York, NY: Billboard Publications.

Adaptation of the Church Hymn *O Word of God Incarnate* by William Walsham How in American and Korean Hymnals and Its Connection to an Old German Hymnal – Mendelssohn's Impact on its Spreading

by Sa Ra Park

E-Mail: srpark146@gmail.com

Introduction

Among the many well-known melodies in American and Korean hymnals is a melody (tune name: MURNICH) known from the oratorio *Elijah* by Felix Mendelssohn Bartholdy (1809-1847). In this music piece, which was performed first with great success at the Birmingham festival in 1846, the melody is set to the lyrics *Cast Thy Burden Upon the Lord*. American hymnals published in the 1930s contain this melody set to another text, *O Word of God Incarnate* by William Walsham How (1823-1897), whereby the music was slightly modified according to the syllables of the lyrics. How's text with the melody by Mendelssohn is also found in the Korean hymnal: it appeared

for the first time in the hymnal *Sinjeongchansongga* [The Revised Hymnal] of 1931 and is still sung today.

It is interesting to observe that the melody is not Mendelssohn's own composition, but it is a melody of a German church hymn. Its composer is unknown, but its source is related to the German hymnal *Neuvermehrtes Meiningsches Gesangbuch* of 1693. The current German hymnal *Evangelisches Gesangbuch* of 1993 contains this melody under the number 495 (as the second melody). There, it is set to the lyrics *O Gott, du frommer Gott* by the German pastor and hymn writer Johann Herrmann (1585-1647). For the spreading of this church hymn – not the text, but the melody – Mendelssohn and his successful oratorio *Elijah* played a significant role. It can, thus, not only be heard in concert halls, but also in church services.

Mendelssohn's impact on the American and Korean hymnals related to this church hymn has not yet been explored. Thus, this original study aims to present not only the origin of the melody, but also its reception in Mendelssohn's oratorio, and the

versions in the American and Korean hymnals. For this research, the American hymnals that were published at the end of the 19th century and at the beginning of the 20th century will be observed, because these hymnals could influence the Korean hymnal by including the church hymn. Furthermore, the origin of the melody is of prime importance, because it is a direct source for Mendelssohn's oratorio. Johannes Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*, vol. 3 (Hildesheim: Georg Olms Verlagsbuchhandlung, 1963) contains the origin of the melody and is used as a source for this research.

Text

The second melody of hymn No. 495 in the *Evangelisches Gesangbuch*, set to the text *O Gott, du frommer Gott*, is contained with small deviations as No. 201 in the Korean hymnal *21st Century Hymnal* of 2006. There, the melody is set to the English text *O Word of God Incarnate*, which originates from William Walsham How.¹ This text appeared for the first time in the *Supplement to the Psalms and Hymns* that was published in 1867 by Thomas Baker Morrell and How (Julian 1985b, 854). One might ask about the Korean adoption of the English text. This will be clear in the following comparison of How's text with the Korean version. For better understanding, the

English version printed in the *Korean-English New Hymnal* (2011) will be used here.

The two texts in Table 1 show only few deviations from one another. Besides, both are included under the rubric "Holy Scripture." The differences lie in the quoted Bible verse and the stanza number. In *Poems [and Hymns]* by How, the Bible verse is extracted from the Book of Proverbs 6:23, "The commandment is a lamp, and the law is light," whereas the Korean hymnal mentions the Bible verse John 1:14. Furthermore, the text contained in *Poems [and Hymns]* consists of eight stanzas of four lines. In contrast, the Korean version has four stanzas of eight lines. In other words, two stanzas of How's text each are combined into one stanza.

This version with four stanzas is found both in the Korean hymnal and in the English and American hymnals, such as in the American Methodist hymnal *The Methodist Hymnal* of 1905 under the number 200, in the *Hymnal for American Youth* of 1919 (Smith 1919) under the number 64, in the English hymnal *The Church Hymnary* of 1927 under the number 198, and in the American Presbyterian hymnal *The New Laudes Domini* of 1892 under the number 252². This shows that the Korean version is known as the standard version in English-speaking countries.

¹ William Walsham How (1823-1897) was ordained after studying at the Wadham College in Oxford in 1846. Since then, he worked as a pastor of St. George and of Holy Cross in Shrewsbury, as a rector of Whittington, as a dean of Oswestry, and as a clergy of the English Church in Rome. In 1879, he was appointed as auxiliary Bishop in London and in 1888 as Bishop of Wakefield. He wrote several books, including his poems and numerous sermons. Furthermore, he wrote around 60 church hymns and was editor of several hymnals, such as *Psalms and Hymns* of 1854, *Supplement to the Psalms and Hymns* of 1867, *Church Hymns* of 1871, etc. His church hymns, sacred and secular works were published in the collections stated above and in *Poems and Hymns* of 1886. The hymnal *21st Century Hymnal* of 2006 contains three of his well-known church hymns, namely *O Word of God Incarnate* (No. 201), *For all the Saints Who from Their Labours Rest* (No. 244), and *O Jesu, Thou Art Standing* (No. 535). See Julian 1985a, 540-541; LindaJo 1993, 231-232; Moon and Na 2012, 194.

² It contains only three stanzas.

Table 1: Comparison of How's Text (How 1886, 268-269) with the English Version Printed in the *Korean-English New Hymnal* (Hanyeongsaechansongga 2011, No. 201)

Stanza	How's Text	Stanza	The English version printed in the <i>Korean-English New Hymnal</i>
1	O WORD of God Incarnate, O Wisdom from on high, O Truth unchanged, unchanging, O Light of our dark sky;	1	O Word of God Incarnate, O Wisdom from on high, O Truth unchanged, unchanging, O Light of our dark sky: We praise Thee for the radiance That from the hallowed page, A Lantern to our footsteps, Shines on from age to age.
2	We praise Thee for the radiance That from the hallowed page, A lantern to our footsteps, Shines on from age to age.		
3	The Church from her dear Master Received the gift divine, And still that light she lifteth O'er all the earth to shine.	2	The Church from Thee her Masters, Received the gift divine, And still that light she lifteth O'er all the earth to shine. It is the sacred casket, Where gems of truth are stored; It is the heaven-drawn picture Of Thee, the living Word.
4	It is the golden casket Where gems of truth are stored; It is the heaven-drawn picture Of Christ the living Word.		
5	It floateth like a banner Before God's host unfurled; It shineth like a beacon Above the darkling world.	3	It floateth like a banner Before God's host unfurled, It shineth like a beacon Above the darkling world. It ist he Chart and Compass That o'er life's surging sea, 'Mid mists and rocks and quicksands, Still guides, O Christ, to Thee.
6	It ist he chart and compass, That o'er life's surging sea, 'Mid mists and rocks and quicksands, Still guides, O Christ, to Thee.		
7	Oh! make Thy Church, dear Saviour, A lamp of purest gold, To bear before the nations Thy true light, as of old.	4	O make Thy Church, dear Saviour, A lamp of purest gold, To bear before the nations Thy true light as of old. O teach Thy wand'ring pilgrims By this their path to trace, Till, clouds and darkness ended, They see Thee face to face.
8	Oh! teach Thy wandering pilgrims By this their path to trace, Till, clouds and darkness ended, They see Thee face to face.		

In Korea, the text appeared for the first time in the *Sinjeongchansongga* [The revised hymnal] of 1931 (Cho 1996, 85) and was adapted in the subsequent Protestant hymnals. It is remarkable that the translations in the *Saechansongga* [The new hymnal] of 1962 (Saechansongga 1972, No. 223) and in the

Gaepyeonchansongga [The revised hymnal] of 1967 (Chansongga 1977, No. 188) are very different. This hymnal took some parts from the *Saechansongga*, but it changed the earlier translation in many ways. The original text was considered and the places translated differently were corrected (Cho 2007, 189). For

instance, the second half of the fourth stanza of the *Saechansongga* was not accepted, because the translation deviated from the original. In the translation of *Saechansongga*, it deals with the matter of being a servant of Jesus Christ, in order to proclaim God's Word.³ In contrast, it is written in the original (8. stanza in the How's text, Table 1): "Oh! teach Thy wandering pilgrims / By this their path to trace, / Till, clouds and darkness ended, / They see Thee face to face." This passage was changed in the *Gaepyeonchansongga* of 1967, according to the original.⁴ Furthermore, prepositions and adverbs such as "before", "like", and "above" were also considered in the revision. We must also note the change of the first line. Usually, caution is advised when modifying the first line of a church hymn, because it appears in the title index. Otherwise, difficulties with finding the hymn can occur. Nevertheless, it was changed in the *Gaepyeonchansongga* of 1967. Because the music begins with an upbeat, it needs a monosyllabic word. Therefore, the word "참" (true) was added at the beginning of the hymn. In spite of many amendments and the changed title, the text version of *Gaepyeonchansongga* of 1967 was included in the subsequent hymnals *Tongilchansongga* of 1983 under the number 240 and *21st Century Hymnal* of 2006 under the number 201.

Melody

The melody that is combined with *O Word of God Incarnate* in the Korean hymnal originates from the song collection *Lust- und Arzneigarten* published in 1675 in Regensburg and from the *Meininger Gesangbuch* of 1693 (Büchner and Fornaçon 1958, 571). The German hymnologist Johannes Zahn (1817-1895) informs on the origin of the melody, of which the composer is unknown: "The lines of the melody appear scattered in the psalter of Freiherrn of Hohenberg's 'Luft- und Arzneigarten des königlichen Propheten Davids,' Regensburg 1675, with melodies which were mostly composed (devised) by Kradenthaller⁵; [...] All 150 melodies of this psalter have the meter of O Gott, du frommer Gott. Probably, the above melody emerged from Reminiscences on these Psalm-melodies".⁶

Between the original source (in *Gesangbuch Meinigen* of 1693; see Example 1) and the version from the *Evangelisches Gesangbuch* of 1993, No. 495 (second melody; see Example 2), there are some deviations regarding the key as well as rhythmic and melodic elements. The source begins with the third scale degree B4 in the key of G Major, whereas the melody of the *Evangelisches Gesangbuch* has the tonic E^b4 (in E^b Major) at this place. This variant is also found in the earlier 18th century in a song collection by Störl.⁷ Since the melody was originally not a finished composition, it appeared from the beginning in different variants (Zahn 1963, 309).

³ In the *Saechansongga* (No. 223), it is written: "이 귀한 생명 말씀 / 다 전파 하도록 / 주 예수 쓰실 종을 / 곧 삼아 줌소서."

⁴ In the *Gaepyeonchansongga*, it is written: "저 방황하는 길손 / 이 등불 따라서 / 주 얼굴 볼 때까지 / 잘 가게 하소서."

⁵ "Kradenthaller" means the organist of Regensburg, Hieronymus Gradenthaler (1637-1700). See *ibid*.

⁶ "Die einzelnen Zeilen dieser Melodie finden sich zerstreut in dem Psalter von Freiherrn von Hohenberg, 'Luft- und Arzneigarten des königlichen Propheten Davids,' Regensburg 1675, mit den größtenteils von Kradenthaller⁶ komponierten (erfundene) Melodien; [...] Sämtliche 150 Melodien dieses Psalters haben das Metrum von: O Gott, du frommer Gott. Wahrscheinlich ist obige Mel. aus Reminiscenzen an diese Psalmmelodien entstanden." (Zahn 1963, 309).

⁷ Störl's variants are found on the bottom of Example 1.

5148. Zu demj. Lied: O Gott, du frommer Gott.

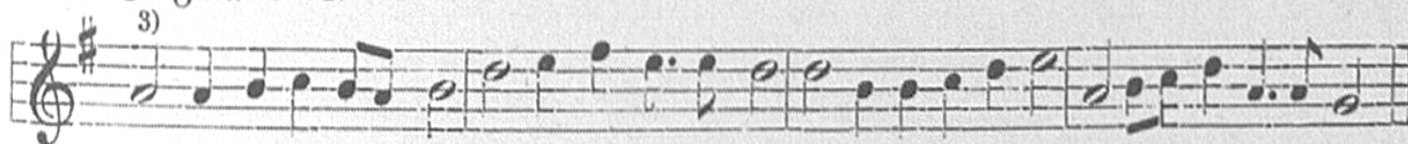
GB. Meiningen 1693. Nr. 382.



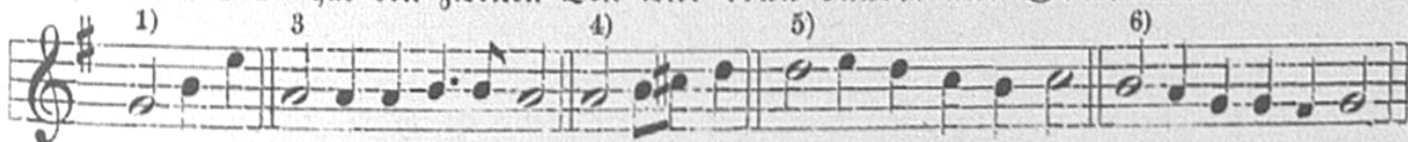
Die einzelnen Zeilen dieser Melodie finden sich zerstreut in dem Psalter von Freiherrn von Hohenberg „Lust- und Arzneigarten des königlichen Propheten Davids,“ Regensburg 1675, mit den größtenteils von Kradenthaller komponierten (erfundenen) Melodien; in Ps. 16. 33. 44. 54 u. 135. Sämtliche 150 Melodien dieses Psalters haben das Metrum von: O Gott, du frommer Gott. Wahrscheinlich ist obige Mel. aus Reminiscenzen an diese Psalmelodien entstanden. Sie ist gleich von Anfang in verschiedenen Varianten erschienen.

Varianten:

G. Fald 1701.



Störl 1710 hat den zweiten Teil wie: Nun danket alle Gott. Nr. 4649.



Example 1: O Gott, du frommer Gott; Text: Johann Heermann, Melody: Anonymous (Zahn 1963, 309).

495

Erste Melodie

1. O Gott, du from - mer Gott,
ohn den nichts ist, was ist,
du Brunn-quell gu - ter Ga - ben,
von dem wir al - les ha - ben:
Ge - sun - den Leib gib mir und
dass in sol - chem Leib ein un - ver -
letz - te Seel und rein Ge - wis - sen bleib.

Zweite Melodie

1. O Gott, du from - mer Gott,
ohn den nichts ist, was ist,
du Brunn-quell gu - ter Ga - ben,
von dem wir al - les ha - ben:

Ge - sun - den Leib gib mir und
dass in sol - chem Leib ein un - ver -
letz - te Seel und rein Ge - wis - sen bleib.

2. Gib, dass ich tu mit Fleiß, / was mir zu tun gebühret, / wozu mich dein Befehl / in meinem Stande führet. / Gib, dass ich's tue bald, / zu der Zeit, da ich soll, / und wenn ich's tu, so gib, / dass es gerate wohl.

3. Hilf, dass ich rede stets, / womit ich kann bestehen; / lass kein unnützlich Wort / aus meinem Munde gehen; / und wenn in meinem Amt / ich reden soll und muss, / so gib den Worten Kraft / und Nachdruck ohn Verdruss.

4. Find't sich Gefährlichkeit, / so lass mich nicht verza - gen, / gib einen Heldenmut, / das Kreuz hilf selber tra - gen. / Gib, dass ich meinen Feind / mit Sanftmut über - wind / und, wenn ich Rat bedarf, / auch guten Rat er - find.

5. Lass mich mit jedermann / in Fried und Freundschaft leben, / soweit es christlich ist. / Willst du mir etwas geben / an Reichtum, Gut und Geld, / so gib auch dies dabei, / dass von unrechtem Gut / nichts untermenget sei.

6. Soll ich auf dieser Welt / mein Leben höher bringen, / durch manchen sauren Tritt / hindurch ins Alter drin - gen, / so gib Geduld; vor Sünd / und Schanden mich be - wahr, / dass ich mit Ehren trag / all meine grauen Haar.

Example 2: *O Gott, du frommer Gott*; Text: Johann Heermann, Melody: Anonymous (Evangelisches Gesangbuch 1994, No. 495).

The chorale melody became known through the oratorio *Elijah* by Felix Mendelssohn Bartholdy⁸ in England. In his musical work, which he composed for the Birmingham festival of 1846 and which was premiered there with great success (Ledger-Lomas 2009, 24), the melody is set to the text *Cast Thy Burden Upon the Lord* (German text: *Wirf dein Anliegen auf den Herrn*). Between the chorale melody (Example 2) and the melody of the *Elijah* (Example 3), however, are differences. These directly relate to the text: the words contained in the oratorio consist of 8-6-10-6-6-6-7-5 syllables, whereas the chorale melody is based on 6-7-6-7-6-6-6-6 notes. Because of these different syllables or note numbers, Mendelssohn had to modify the chorale melody. Therefore, eighth notes were added in those places, in which more syllables appear than notes of the chorale

melody. This concerns bars 1 and 5 (the second and the fourth beat) and bar 7. Additionally, eighth notes were used as passing tones in the upbeats to bars 1 and 5 in the music of Mendelssohn. In addition, he did not take the half note used as upbeat in the chorale melody.⁹

This version with its four-part harmony from the *Elijah* was included in the American and Korean hymnals published in the 1930s.¹⁰ There, the melody is set to How's text *O Word of God Incarnate* that consists of 7-6-7-6-7-6-7-6 syllables. Accordingly, the version of Mendelssohn was revised: the added eighth notes in the bars 1, 5, and 7 were omitted, but the eighth notes used as passing tones were maintained.¹¹ In spite of the changes, which resulted from combining the melody with other texts, the melody adapted in different contexts is clearly recognizable.

⁸ Felix Mendelssohn Bartholdy (1809-1847) originated from a Jewish family. His father, however, converted to Protestantism and changed the family name to Mendelssohn Bartholdy. Since childhood, Felix Mendelssohn Bartholdy received a musical education. Among his teachers, Ch. F. Zelter is to mention, with whom Mendelssohn studied composition. Since 1820, he composed regularly and visited the Berliner Singakademie conducted by Zelter, in which Mendelssohn got to know J. S. Bach's vocal works. In 1829, he conducted a performance of Bach's St. Matthew Passion, which was as the first performance of particular importance after Bach's death. In the same year, Mendelssohn visited England, where he performed his works. The Lower Rhinish Music Festival conducted by him in 1833 was so successful that he was employed as a municipal director of music. In 1835, he was appointed as a conductor of the Gewandhaus in Leipzig, where he, together with other musicians, established the Konservatorium für Musik in 1843. Mendelssohn contributed to the Bach-Renaissance both in Germany and in England by performing Bach's works as an organist and a conductor. As a composer, Mendelssohn had a good reputation and performed his own works. He left numerous pieces for orchestra, chamber ensembles, piano and organ. In addition, there are vocal works to which oratorios, such as *St. Paul* op. 36, *Elijah* op. 70, cantatas, motets, psalms, and songs belong. (See Dahlhaus and Eggebrecht 1978, 114-117.)

⁹ Concerning the chorale melody, Karl Christian Thust writes: "[...] es rahmen nach dem Vorbild des Genfer Psalters in jeder Zeile Halbe meist vier dazwischen liegende Viertel ein". [After the model of the Genfer Psalter, in each line, half notes frame mostly four quarters that lie in between.] (Thust 2015, 448.)

¹⁰ Here, the American Presbyterian hymnal *The Hymnal* of 1933 (No. 215) and the American Methodist hymnal of 1935, as well as the Korean hymnal *Sinjeongchansongga* [The revised hymnal] of 1931 (no. 90) are to mention.

¹¹ The church hymn contained in the *21st Century Hymnal* of 2006 (Example 4) is compared to Mendelssohn's version (Example 3).

15 [Quartett / Quartet]
Più Adagio ♩ = 52

Flauto I
Clarinetto I
Fagotto I
Corno I in Es II
Violino I
Violino II
Viola
Soprano solo
Alto solo
Tenore solo
Basso solo
Organo
Bassi (Violoncello e Contrabbasso)

Wirf dein An - lie - gen auf den Herrn, der wird dich ver - sor - gen und -
Cast thy bur - den up - on the Lord, and He shall sus - tain thee: He -

Example 3: *Wirf dein Anliegen auf den Herrn* [English Text: *Cast Thy Burden Upon The Lord*] (Mendelssohn Bartholdy 2009, 172-175).

5

Fl. I
II

Cl. I
(B) II

Fg. I
II

Cor. I
(Es) II

VI. I

VI. II

Va.

S. solo

A. solo

T. solo

B. solo

Org.

Vc.

Cb.

cresc.

pp

p

wird den Ge-rech - ten nicht e - - wig - lich in Un - ru - he las - - sen. Denn
nev - er will suf - fer the right - eous to fall; He is at thy right hand. Thy

wird den Ge-rech - ten nicht e - - wig - lich in Un - ru - he las - - sen. Denn
nev - er will suf - fer the right - eous to fall; He is at thy right hand. Thy

wird den Ge-rech - ten nicht e - - wig - lich in Un - ru - he las - - sen. Denn
nev - er will suf - fer the right - eous to fall; He is at thy right hand. Thy

wird den Ge-rech - ten nicht e - - wig - lich in Un - ru - he las - - sen. Denn
nev - er will suf - fer the right - eous to fall; He is at thy right hand. Thy

Example 3 Continued

9

Fl. I
II

Cl. I
(B) II

Fg. I
II

Cor. I
(Es) II

VI. I

VI. II

Va.

S. solo
sei - ne Gna - de reicht so weit der Him - mel ist, und
mer - cy, Lord, is great, and far a - bove the heav'ns. Let

A. solo
sei - ne Gna - de reicht so weit der Him - mel ist, und
mer - cy, Lord, is great, and far a - bove the heav'ns. Let

T. solo
sei - ne Gna - de reicht so weit der Him - mel ist, und
mer - cy, Lord, is great, and far a - bove the heav'ns. Let

B. solo
sei - ne Gna - de reicht so weit der Him - mel ist, und
mer - cy, Lord, is great, and far a - bove the heav'ns. Let

Org.

Vc.

Cb.

cresc. *dim.*

cresc. *dim.*

cresc. *dim.*

cresc. *dim.*

Example 3 Continued

13

Fl. I
II

Cl. I
(B) II

Fg. I
II

Cor. I
(Es) II

Vi. I

Vi. II

Va.

S. solo
kei - ner wird zu Schan - den, der sei - ner har - ret.
none be made a - sham - ed, that wait up - on Thee!

A. solo
kei - ner wird zu Schan - den, der sei - ner har - ret.
none be made a - sham - ed, that wait up - on Thee!

T. solo
kei - ner wird zu Schan - den, der sei - ner har - ret.
none be made a - sham - ed, that wait up - on Thee!

B. solo
kei - ner wird zu Schan - den, der sei - ner har - ret.
none be made a - sham - ed, that wait up - on Thee!

Org.

Vc.

Cb.

Example 3 Continued

201 **참 사람 되신 말씀** (통 240) **성경**
 O: Word of God Incarnate
 W. W. How, 1867 (Jn 요 1:14) **MUNICH: 7.6.7.6.D.**
 보통으로 **Neuermehrtes Meiningsches Gesangbuch, 1693**
 Adapt. and harm. by F. Mendelssohn(1809-1847)

1. 참 사 람 되 신 말 씀 하 늘 의 지 혜 요
 2. 주 게 서 세 운 교 회 이 드 말 씀 이 받 아 서 니 어
 3. 이 께 말 씀 의 힘 받 된 교 회 빛 나 는 등 나 리 되 어
 4. 주 께 말 씀 의 힘 받 된 교 회 빛 나 는 등 나 리 되 어

1. O Word of God In car - nate, O Wis - dom from on high,
 2. The Church from Thee her Mas - ters, Re - ceived the gift di - vine,
 3. It float - eth like a ban - ner Be - fore God's host un - furled,
 4. O make Thy Church, dear Sav - iour, A lamp of pur - est gold,

변 하 지 않 는 진 리 온 세 상 빛 이 라
 그 어 귀 한 빛 을 비 취 온 세 상 밝 하 님 다
 어 이 두 세 운 바 다 민 위 앞 에 등 비 대 추 계 갈 도 다
 이 서 O Light of our dark sky:
 And still that light she lift eth O'er all the earth to shine.
 It shin - eth like a bea - con A - bove the world.
 To bear be - fore the na - tions Thy true light as of old.

주 말 씀 성 경 에 서 찬 란 히 빛 나 고
 귀 증 한 성 경 은 말 씀 상 손 이 금 나 보 다 생 귀 하 고
 이 해 환 하 는 는 길 세 상 나 이 등 평 불 지 하 때
 저 방 황 하 는 는 길 세 상 나 이 등 평 불 지 하 때

We praise Thee for the ra - diance That from the hal - lowed page,
 It is the sa - cred cas - ket, Where gems of truth are stored;
 It is the Chart and Com - pass, That pass That o'er life's surg - ing sea,
 O teach Thy wan - d'ring pil - grims By this their path to trace,

내 길 에 등 불 되 니 늘 찬 송 하 리 라
 주 님 의 귀 한 모 습 잘 드 러 내 도 다
 그 말 씀 나 의 길 에 잘 찬 송 하 리 라
 주 님 의 귀 한 모 습 잘 드 러 내 도 다

A Lan - tern to our foot - steps, Shines on from age to age.
 It is the heaven - drawn pic - ture Of Thee, the liv - ing Word.
 'Mid mists and rocks and quick - sands, Still guides, O Christ, to Thee.
 Till, clouds and dark - ness end - ed, They see Thee face to face. A - men.

Example 4: 참 사람 되신 말씀 / O Word of God Incarnate; Text: William Walsham How, Melody: Anonymous (*Hanyeongsaechansongga* 2011, No. 201).

Concluding Remarks

After publishing How's text *O Word of God Incarnate* in the *Supplement to the Psalms and Hymns* in 1867, it was adapted in the American and English hymnals, which was published at the end of the 19th century and at the beginning of the 20th century.

Interestingly, *O Word of God Incarnate* is combined there with the melody that is well-known through the oratorio *Elijah* by Mendelssohn. Since this oratorio was well-known at that time in England and America, the English and American hymnal editors adapted this melody by combining it with How's

text. Perhaps they, however, did not know about the origin of the melody. This combination was successful so that it was adapted also in the Korean hymnal, which was published in 1931. Translating it into Korean resulted in two different versions, namely one of the *Saechansongga* [The new hymnal] of 1962 and the other of the *Gaepyeonchansongga* [The revised hymnal] of 1967. Since the translation of the *Gaepyeonchansongga* is closer to the original, later Korean hymnals include this version.

The Melody was combined with three texts: In the *Evangelisches Gesangbuch* of 1993, No. 495, it is set to the text *O Gott, du frommer Gott* by Johann Heermann; his text is about a prayer for God's caring in everyday life.¹² In the oratorio *Elijah* by Mendelssohn, the melody is set to the text *Cast Thy Burden Upon The Lord*; this text is about trusting God and waiting for His help.¹³ Furthermore, the melody is set to How's text *O Word of God Incarnate*: As it is shown in Table 1, How's text is about God's Word that leads our life as a true light. These three texts are related to a personal prayer and have a quiet atmosphere. According to this calmness of the texts, the melody moves mostly stepwise. The leap of the minor third appears five times, and the leap of the perfect fourth four times (see Example 4). In addition, except for the third system, where the music is in the dominant B^b, the other parts – the first, second, and fourth systems – remain in the tonic E^b. This gives the music a stable characteristic; therefore, it is suitable to the texts mentioned above. Since Mendelssohn's oratorio is famous, one could associate the story of *Elijah* when singing the church hymn.

Bibliography

"Cast your burden upon the Lord." Accessed October 31, 2019. https://hymnary.org/text/cast_thy_burden_upon_the_lord_and_he_sha.

Chansongga 찬송가 [Gesangbuch]. 1977. Edited by Hangukchansonggawiwonhoe 한국찬송가위원회 [Korean Hymnal Committee] [1967], 39th Edition. Seoul: Daehangidokgyoseohoe 대한기독교서회 (The Korean Religious

Track Society).

Cho, Sook-Ja. 1996. 조숙자. *Chansongga (1983) haeseol* 찬송가 (1983년) 해설 [Kommentar zum Chansongga von 1983]. Seoul: The Church Music Institute of the Presbyterian College and Theological Seminary.

_____. 2007. "Hangung gaesingyoui Gaepyeonchansongga (1967) yeongu" 한국 개신교의 [개정 찬송가] (1967) 연구 [Studie über das Gesangbuch Gaepyeonchansongga von 1967]. *Jangsinmondan* 장신논단 [Korea Presbyterian Journal of Theology] 28: 181-212.

Dahlhaus, Carl, and Hans Heinrich Eggebrecht. 1978. Eds. *Brockhaus Riemann Musiklexikon*. Vol. 2. Wiesbaden: F. A. Brockhaus, Mainz: B. Schött's Söhne.

Büchner, Arno, and Siegfried Fornaçon. Eds. 1958. *Die Lieder unserer Kirche. Eine Handreichung zum Evangelischen Kirchengesangbuch von Johannes Kulp* (= Handbuch zum evangelischen Kirchengesangbuch, Sonderband). Göttingen: Vandenhoeck & Ruprecht.

Evangelisches Gesangbuch. Ausgabe für die Evangelische Kirche in Hessen und Nassau. 1994. Edited based on the resolution of Achte Kirchensynode der Evangelischen Kirche in Hessen und Nassau from December 3, 1993. Frankfurt am Main: Spener Verlagsbuchhandlung.

Hanyeongsaechansongga 한영새찬송가 (Korean-English New Hymnal). 2011. Edited by Korean Hymnal Society. Seoul: Saengmyeonguimalsseumsa 생명의말씀사 (Lifebook).

How, William Walsham. 1887. *Poems [and Hymns]*. 4th ed. London: Wells Gardner, Darton, & Co. Accessed July 11, 2019. <https://babel.hathitrust.org/cgi/pt?id=hvd.hnn98p&view=lup&seq=280>.

Julian, John. 1985a. "How, William Walsham." In *Dictionary of Hymnology*, edited by John Julian, 2nd ed. Vol. 1. Grand Rapids and Michigan: Kregel Publications. pp. 540-541.

Julian, John. 1985b. "O Word of God Incarnate." In *Dictionary of Hymnology*, edited by John Julian, 2nd ed. Vol. 1. Grand Rapids and Michigan: Kregel Publications. p. 854.

Ledger-Lomas, Michael. 2009. "Lyra Germanica: German Sacred Music in Mid-Victorian England." *German Historical Institute London Bulletin* 29/2: 8-41.

McKim, LindaJo H. 1993. *The Presbyterian Hymnal Companion*. Louisville and Kentucky: Westminster and John Knox Press.

Mendelssohn Bartholdy, Felix. 2009. *Elias. Ein Oratorium nach Worten des Alten Testaments, Text von Carl Klingemann, Julius Schubring und Felix Mendelssohn Bartholdy*, op. 70. Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy, Serie VI, vol. 11, ed. Christian Martin Schmidt. Wiesbaden / Leipzig / Paris: Breitkopf & Härtel.

¹² For further information about the origin and the content of the text see Thust 2015, 445-447.

¹³ "Cast your burden upon the Lord, / and he shall sustain you; / he never will suffer the righteous to fall: / he is at your right hand. / Your mercy, Lord, is great / and far above the heavens: / let none be made ashamed / that wait upon you." Accessed October 31, 2019. https://hymnary.org/text/cast_thy_burden_upon_the_lord_and_he_sha.

Moon, Young Tak, and Jinyu Na. 2012. 문영탁 / 나진규. *21segi chansongga haeseoljip* 21세기 찬송가 해설집 [Commentary on the 21st Century Hymnal]. Seoul: Gaonum.

Saechansongga 새 찬송가 [The new hymnal]. 1972. Edited by Saechansonggapyeonchanwiwonhoe 새 찬송가편찬위원회 [Hymnal Committee], [1962] 27th Edition. Seoul: Saengmyeonguimalsseumsa 생명의말씀사 (Lifebook).

Smith, H. Augustine. 1919. *Hymnal for American Youth*. New York: The Century Co. Accessed July 11, 2019. <https://hymnary.org/hymnal/H4AY1919>.

The Church Hymnary. Revised Edition, Authorized for Use in Public Worship by the Church of Scotland, the United Free Church of Scotland, the Presbyterian Church in Ireland, the Presbyterian Church of England, the Presbyterian Church of Wales, the Presbyterian Church of Australia, the Presbyterian Church of New Zealand, the Presbyterian Church of Southern Africa. With Music. 1927. London: Oxford University Press.

The Hymnal. 1933. Edited by The General Assembly of the

Presbyterian Church in the United States of America. Philadelphia: The Presbyterian Board of Christian Education.

The Methodist Hymnal. Official Hymnal of the Methodist Episcopal Church and the Methodist Episcopal Church, South. 1905. New York and Cincinnati: The Methodist Book Concern. Accessed July 13, 2019. <https://archive.org/details/methodisthymnal01churgoog/page/n11>.

The New Laudes Domini. A Selection of Spiritual Songs, Ancient and Modern. For Use in Baptist Churches. 1892. Edited by Charles S. Robinson and Edward Judson. New York: The Century Co. Accessed July 13, 2019. <https://babel.hathitrust.org/cgi/pt?id=hvd.32044052767696;view=1up;seq=8>.

Thust, Karl Christian. 2015. *Die Lieder des Evangelischen Gesangbuchs. Band 2: Biblische Gesänge und Glaube – Liebe – Hoffnung (EG 270-535). Kommentar zu Entstehung, Text und Musik.* Kassel, etc.: Bärenreiter.

Zahn, Johannes. 1963. *Die Melodien der deutschen evangelischen Kirchenlieder.* Vol. 3. Hildesheim: Georg Olms Verlagsbuchhandlung.

New Discoveries on African-American Composer Jacob J. Sawyer (1856-1885)

by Nico Schüler

E-Mail: nico.schuler@txstate.edu

Introduction

In James Trotter's famous book *Music and Some Highly Musical People* (1878) only 13 pieces of music were included. One of them was by African-American composer Jacob J. Sawyer (1856-1885). The inclusion marks Sawyer as an exemplary and well-known composer – despite his young age (22 years) at the time – who contributed to the establishment of a black entertainment industry in the United States after the Civil War. Sawyer's early death from tuberculosis let him sink into oblivion. The author of this paper recently discovered Sawyer's birth and death records as well as several newspaper articles that provide biographical information and information about Sawyer's work as a musician and composer. The author also rediscovered many of Sawyer's compositions in archives. This paper will

summarize this rediscovery process, summarize the findings, and, for the first time, analyze some of Sawyer's popular music composed for famous musicians of his time: the Hyers Sisters (well-known singers and pioneers of African-American musical theater), the Haverly's Colored Minstrels (a successful black minstrelsy group), the Slayton Ideal Company (a jubilee troupe by African-American actor and singer Sam Lucas [1840-1916]), and the Original Nashville Students (a financially successful and very popular jubilee group). Although based on Schüler 2013 and Schüler 2015, this article is based on dozens of newly discovered newspaper articles and is, thus, completely revised and expanded research, compared to these earlier publications by the author.

Academic vs. Commercial Newspaper Databases

For the composers discussed below, I was looking for newspaper databases, as traditional research databases did not provide sufficient information. My goal was to find newspaper articles on the composers, so I could reconstruct their biographies. I found the following *academic* newspaper databases:

19th Century US Newspapers (Gale-Cengage Learning)
Chicago Tribune (Historical from ProQuest)
Dallas Morning News (Historical Archive from News-Bank, Inc.)
Los Angeles Times (Historical from ProQuest)
New York Times (Historical from ProQuest)
Wall Street Journal (Historical from ProQuest)
Washington Post (Historical from ProQuest)

Most of these databases contained very specific newspapers, none of which were published in cities where Sawyer had lived or worked. Only the “19th Century US Newspapers” database had a more general focus that ‘sounded’ useful for my research. Reading about this “19th Century US Newspapers” database, I learned that it contained about 500 urban and regional newspapers, special-interest publications, and illustrated papers that were published throughout the United States during the 19th century; it contained about 1.8 Million pages. Searching in that database, however, resulted in only one (!) useful article that mentioned Sawyer.

After extensively searching in the world wide web, I came across several *commercial* genealogy databases and *commercial* newspaper databases:

<http://www.ancestry.com>
<http://www.genealogybank.com>
<http://newspaperarchive.com>
<http://newspapers.com>

These commercial genealogy databases have many more records than academic databases. For example, <http://www.genealogybank.com> contains more than 7,000 different newspapers with more than 1 Billion records; it has an annual membership fee of about \$70. The commercial genealogy database <http://www.ancestry.com> (\$119 for 6 months [world explorer]) hosts more than 20 Billion records from more than 80 countries. The commercial newspaper database <http://newspapers.com> contains more than 16,100 newspapers from the 1700s through today and more than 550 Million pages; millions of additional pages are added every month; its annual membership fee (“access everything”) costs \$150. Last but not least, <http://newspaperarchive.com> (with a subscription fee of \$150 per year) contains tens of millions of newspaper pages (more than 13,500 titles) from 1607 to present and adds more than 2.5 million pages every month.

One can easily see that the commercial databases contain many more documents than the academic databases, which makes the commercial databases much more attractive for academic research. The following chapter provides examples on how those commercial databases provided valuable information for the rediscovery of Jacob Sawyer.

The Forgotten Composer Jacob J. Sawyer

When I signed up to write a short article about Jacob J. Sawyer for the latest edition of the *Grove Dictionary of American Music* (Schüler 2013), I knew nothing about him. What I could find in traditional academic databases and publications was very limited. He was almost forgotten, and only a very sketchy biography published in Eileen Southern’s *Biographical Dictionary of Afro-American and African Musicians* (Southern 1982, p. 332) reminds us of him. This dictionary entry did not even include the exact birth date or any information about his death. The entire entry reads as follows (ibid.):

SAWYER, JACOB. Composer (b. c1859 in Boston, Massachusetts [?]; fl. late nineteenth century). Little is known of his career except that he was highly regarded as a pianist-composer during his time. He toured with the Hyers Sisters Company as a pianist in 1878 and wrote songs especially for the company. A press notice in January 1884 referred to him as Boston’s “favorite Professor Jacob Sawyer” when he played on a local concert. Trotter includes one of Sawyer’s pieces, “Welcome to the Era March,” in the 1878 survey. BIBL: Black press, incl. NYGlobe, 19 January 1884. Trot, p.2; 22-25 of the music section.

In addition to this dictionary article, John W. Finson mentioned Sawyer twice briefly in his book on *The Voices That Are Gone* (Finson 1997). In his chapter on “Postbellum Blackface Song: Authenticity and the Minstrel Demon,” Finson (1997, p. 219-220) writes:

The heightened realism in the music of pseudo-spirituals and the increased attention to “Negro oddities” for their own sake led to even more derogatory songs, as criticism of blacks gave way to deliberate malice. Jacob J. Sawyer admonishes the faithful in “Blow, Gabriel, Blow” (1882):

Darkies pray fo’ de time draws nigh,
Blow, Gabriel, Blow,
We’ll soon be mountin’ up on high,

Blow, etc.

Chicken coops you mus' leave alone,

Blow, etc.

Or Satan 'll cotch you shu's you's bo'n,

Blow, etc.

This advice is accompanied by a strictly pentatonic and highly syncopated tune (Ex. 6.10¹⁴), which bears a distant resemblance to "Gabriel's Trumpet's Going to Blow" as sung by Jennie Jackson of the Jubilee Singers. Presumably Sawyer employed his song in a major production number of the very famous and widely traveled Haverly's Colored Minstrels, whom he served as musical director.

It is not clear where Finson got the information, since no references to any Sawyer sources are given, but I assume that Finson's only sources were published scores, several of which identified Sawyer as the "Musical Director of Haverly's Colored Minstrels" or "Musical Director, Haverly's Colored Minstrels" on the title page underneath the composer's name. Later in the same chapter of his book, Finson (1997, p. 225) mentioned Sawyer one more time:

Skits featuring black target companies enjoyed a vogue in many minstrel companies, and for one of the largest, Haverly's Colored Minstrels, Jacob J. Sawyer wrote "I'm De Sargent Ob De Coonville Guards" (1881), "Coonville Guards" (1881), and "I'm de Captain ob the Black Cadets" (1881).

While Finson must get credit for mentioning Sawyer and for placing him into a history of minstrel songs, Eileen Southern provided biographical information on Sawyer as far as it was known when I came across the composer's name in 2011.

About 22 of Jacob J. Sawyer's compositions are listed in WorldCat, a handful of which are available in two to three libraries each and most of them only in one library each. However, the digital collection "Music for the Nation: American Sheet Music, Ca. 1870 to 1885" by the Library of Congress in Washington, D.C., contains close to 50 of Sawyer's compositions, which have recently been scanned and are available online. Some of the scores contain information about the composer's affiliation with a particular performance ensemble, such as Sawyer's

aforementioned position as "Musical Director of the Haverly's Colored Minstrels" in works published in 1881. These and other affiliations indicated in the publication of compositions by Sawyer as well as in newspaper articles are:

1877-80 Pianist for the Hyers Sisters

1880 Sawyer performs as pianist with Louisiana Jubilee Singers

1881 Musical Director of the Haverly's Colored Minstrels

1882 Sawyer performs as pianist with ("assists") the Virginia Jubilee Singers, the Sam Lucas Jubilee Songsters, and the Maryland Jubilee Singers

1883 Pianist of the Slayton Ideal Company

1884-85 Musical Director of the Nashville Students

The Hyers Sisters were well-known singers and pioneers of African-American musical theater (Southern 1997, p. 244), while Haverly's Colored Minstrels was a successful black minstrelsy group owned and managed by Jack H. Haverly (1837-1901) (Toll 1974, p. 146). The Slayton Ideal Company was a jubilee troupe by African-American actor and singer Sam Lucas (1840-1916). Finally, the financially successful and very popular Chicago-based "Original Nashville Students" was managed by the African-American H. B. Thearle; it toured nationally, performing vocal and instrumental music, dance, and comedy. Sawyer's performances with other ensembles (Louisiana Jubilee Singers, Virginia Jubilee Singers, the Sam Lucas Jubilee Songsters, and the Maryland Jubilee Singers) were only occasional performances in Boston when these ensembles passed through the city.

I found it intriguing that a composer whose compositions were widely published and even included by James M. Trotter would be largely forgotten. Not even his date of birth and date of death were known to Eileen Southern. To find more biographical information, I turned to the standard databases for research in music as well as in humanities in

¹⁴ Finson 1997, 219. This example in Finson's book shows the beginning of the second stanza of Jacob J. Sawyer's "Blow, Gabriel, Blow".

general – to no avail. I searched on the internet, which proved to be difficult, as “Jacob Sawyer” was a common name. I finally subscribed to several commercial genealogy and newspaper databases: www.genealogybank.com, www.ancestry.com, www.newspaperarchive.com, and www.newspapers.com. These large and rich commercial genealogy databases contained numerous documents about Sawyer. Searching in such databases is a task that requires much time and patience, as the vast majority of search results were either about other Jacob Sawyers, or the search results were faulty because “Jacob” may have appeared in one name and “Sawyer” in another on the same page of the document. In addition, not all documents are indexed correctly, as the optical text recognition may have been incorrect.

Most difficult was the initial search for the ‘correct’ Jacob Sawyer, because Eileen Southern’s information provided a relatively large (and incorrect) window for Sawyer’s birth. The name “Jacob Sawyer” appeared in many census records, and I could only identify the correct Sawyer after weeks of going through many census records and many newspaper articles by noticing the name “Ellen Sawyer” in a newspaper article about the Nashville Students and Jacob Sawyer¹⁵, which I could then match to one of the census records that listed Ellen underneath Jacob’s name as his sister. Thus, I could finally identify Sawyer in three census records (1860, 1870, and 1880).¹⁶ At this point, I had not yet found any information about Sawyer’s death, nor the date of his birth, and so I continued looking for documents on Sawyer beyond the 1880s, up until the mid-20th century, to no avail. By comparing the dates on which the census information were taken with Sawyer’s age listed in the census records, the three census records enabled me at least to narrow his possible date of birth to “between 30 July 1856 and 4 June 1857”. It

was not until many months later that I could find the birth record on www.ancestry.com¹⁷, listing his date of birth as 5 November, 1856. While Sawyer is listed in this birth record as “Jacob A. Sawyer”, the middle initial must have been an error or possibly an abbreviation for a middle name later not used or changed; all other information in this record, including the names of Sawyer’s parents, match with other records on the composer. With the newly gained information, the exact date of birth, I could eventually also find the death record¹⁸, listing the date of his passing as June 3, 1885, and identifying the cause of death as tuberculosis.

Other sources provide biographical milestones. Jacob J. Sawyer is listed in the book *Twenty-Two Years’ Work of the Hampton Normal and Agricultural Institute at Hampton, Virginia* (Hampton Normal and Agricultural Institute 1893, 78) as a “member of the senior class [class of 1876] who left before graduating”. The entire entry on Sawyer in that book reads as follows:

* SAWYER, JACOB T. Born in Boston. Mass. 1856. In a letter written to Mrs. Dixon, our Graduates’ Correspondent, in 1882, he says: “I thought I would let you know what one of your old and least promising students is doing. I am employed by T. Brigham, Bishop & Co., Bankers and Brokers, [Boston] as stock and certificate clerk, at a good salary, and I am trying to make a man of myself. This is the only way, outside of my music, that I can take to repay the Faculty [of Hampton Institute] for the pains they took to assist me in my education. I have written some popular musical compositions and am still writing. I have refrained in past years from going or writing to Hampton, as I had not achieved much success. But now I can say I have, being the only colored young man employed in a banking house in the position I now occupy, I do not say this boastfully, but feel proud to say so as a student of ‘dear old Hampton.’” He wrote later, “I have been traveling in Europe for nine months and have had a

¹⁵ See “Our Hub Letter”, *New York Globe* (Saturday, January 19, 1884), p. 4. Accessed on November 2, 2016, via www.genealogybank.com. This is also the article that names Jacob Sawyer as “our favorite Prof Jacob J. Sawyer” that Eileen Southern mentions in her 1982 article.

¹⁶ These census records were found via www.ancestry.com.

¹⁷ [Ancestry.com](http://www.ancestry.com). *Massachusetts, Town and Vital Records, 1620-1988* [database on-line] (Provo, UT, USA: Ancestry.com Operations, 2011). The original record can be found in Town

and City Clerks of Massachusetts, *Massachusetts Vital and Town Records* (Provo, UT: Holbrook Research Institute [Jay and Delene Holbrook]).

¹⁸ [Ancestry.com](http://www.ancestry.com). *Massachusetts, Death Records, 1841-1915* [database on-line] (Provo, UT, USA: Ancestry.com Operations, 2013). The original data can be found in *Massachusetts Vital Records, 1840-1911* (New England Historic Genealogical Society, Boston, Massachusetts).

very pleasant time, both in amusement and pecuniary results.”

Educated by Hon.Wm. Claflin.

* Did not answer last circular letter of inquiry.

It is unclear when exactly he left Hampton Institute. His employment at the banking house must have started soon after he returned from Europe, which was likely with one of Jack Haverly’s minstrel ensembles. Further research has yet to confirm this.

In 1891 (republished in 1974), Ike Simond published the pamphlet *Old Slack’s Reminiscence and Pocket History of the Colored Profession from 1865 to 1891*, in which he mentions Sawyer – as

“Prof. Sawyer”, which was his artist name – as performing with the Hyers Sisters as early as 1877 (Simond 1974, 7).

The first newspaper articles mentioning Jacob Sawyer are from 1878, the first one in an announcement of a concert to take place in a church in Brooklyn, NY (The Brooklyn Eagle, 2 Feb 1878, Page 1), followed by announcements of Hyers Sisters performances. All sources – found mostly in the commercial genealogy and newspaper databases mentioned above – naming Jacob Sawyer are listed, in chronological order, in the table below:

Date	What / Where	Source
Sept. 7, 1856	Sawyer was born in Boston, MA	MA, Town and Vital Records
July 29, 1870	Federal Census; Boston, MA	1870 US Federal Census
“Senior Class of 1876”	Sawyer attended Hampton Normal and Agricultural Institute, but left before graduating	Hampton Normal and Agricultural Institute 1893, 78.
Feb. 5, 1878	Concert in Brooklyn, NY	<i>The Brooklyn Eagle</i> , 2 Feb 1878, Page 1
Oct. 12, 1878 (?)	Performance of <i>Urlina</i> with Hyers Sisters in Chicago, IL; Sawyer in the role of “Nimko”	<i>The Inter Ocean</i> , Oct. 12, 1878, Page 7
Oct. 31, 1878	Performance of <i>Urlina</i> with Hyers Sisters in Madison, WI	<i>Wisconsin State Journal</i> , 31 Oct 1878, Page 4
Nov. 4 & 5, 1878	Performance of <i>Urlina</i> with Hyers Sisters in Minneapolis, MN	<i>Star Tribune</i> , 2 Nov 1878, Page 4
Dec, 18, 1878	Performance of <i>Urlina</i> with Hyers Sisters in Springfield, IL	<i>Daily Illinois State Journal</i> , 16 Dec 1878
Jan. 6, 1879	“Musician” in <i>Out of Bondage</i> in Cincinnati, OH	<i>Cincinnati Daily Gazette</i> , 6 Jan 1879, Page 16
April 21, 1879	Performance with Hyers Sisters in Portland, Oregon	<i>Oregonian</i> , 14 April 1879
April 24, 1879 (?)	Organ performance of “Lohengrin Wedding March” by “Professor Jacob J. Sawyer” in Cincinnati, OH	<i>The Cincinnati Enquirer</i> , 25 April 1879
July 24, 1879	Sawyer was an usher at the wedding of Mr. Joseph S. Nesbit and Ms. Ernestine L. in Cincinnati, OH	<i>The Cincinnati Daily Star</i> , 25 July 1879, Page 4; <i>The Cincinnati Enquirer</i> , 25 July 1879, Page 4
Aug. 13, 1879	Together with others, Sawyer was arraigned for disorderly conduct in Cincinnati, OH	<i>The Cincinnati Daily Star</i> , 13 August 1879, Page 1, AND <i>Cincinnati Daily Gazette</i> 13 Aug. 1879, Page 6

Aug. 13, 1879	Correction that Sawyer just bailed his friends out, but was not involved in disorderly conduct (see Aug. 13)	<i>The Cincinnati Daily Star</i> , 15 August 1879, Page 1
Aug. 20, 1879	“A Card from Mr. Sawyer”; Cincinnati, OH	<i>Cincinnati Daily Gazette</i> , 20 Aug. 1879, Page 6
Aug. 26, 1879	Sawyer’s application for a teacher position; Cincinnati, OH	<i>Cincinnati Daily Gazette</i> , 26 Aug. 1879, Page 6
Sept. 4, 1879	Bribery Case for school teacher application; Cincinnati, OH	<i>The Cincinnati Enquirer</i> , 4 Sept. 1879; <i>Cincinnati Daily Gazette</i> , 4 Sept. 1879, Page 8 or 10 (?)
Sept. 6, 1879	“Seventh Exposition Grand March” published	<i>The Cincinnati Daily Star</i> , 6 September 1879, Page 1
Sept. 15, 1879	“Seventh Exposition Grand March” published	<i>Cincinnati Daily Gazette</i> , 15 Sept. 1879
Sept. 23, 1879	Bribery Case for school teacher application; Cincinnati, OH	<i>The Cincinnati Enquirer</i> , 23 Sept. 1879; <i>Cincinnati Daily Gazette</i> , 23 Sept. 1879, Page 20
Nov. 4, 1879	Music Teach Application (final decision); Cincinnati, OH	<i>The Cincinnati Enquirer</i> , 4 Nov. 1879, Page 8; <i>Cincinnati Daily Gazette</i> , 4 Nov. 1879, Page 3
Nov. 14, 1879	Performance with Hyers Sisters & Performance of “Out of Bondage Waltz” in Rockford, IL	<i>Daily Gazette</i> , 15 Nov. 1879, Page 4
Dec. 30, 1879	Performance (on piano, “while curtains are down” to “entertain the audiences”) with Hyers Sisters in Canton, OH	<i>Paper-Repository</i> , 29 Dec., 1879
14 Feb., 1880	Sawyer was arrested and charged with the embezzlement of a piano in Boston, MA	<i>The Boston Globe</i> , 15 Feb., 1880, Page 2; <i>Boston Post</i> , 15 Feb., 1880, page 3
March 21, 1880	Accompanist of Hyers Sisters in Cincinnati, OH	Play Bill “Mechanics Hall”
May 6, 1880	Publication of “All the Rage” grand march	<i>Boston Post</i> , 6 May 1880, Page 3
May 8, 1880	“Professor Sawyer” performed as pianist with Louisiana Jubilee Singers in Boston, MA	<i>The Boston Globe</i> , 9 May 1880, Page 2
May 27, 1880	Performed a piano duet of Liszt’s “Midnight [<i>sic</i>] Dream” in Boston, MA	<i>The Boston Globe</i> , 28 May, 1880, Page 2
June 5, 1880	US Federal Census in Boston, MA; 23 years old, “Laborer” and “single”	US Federal Census, 5 June 1880
20 March, 1881	Publication of “The Coonville Guards” and of “Coonville Guards Parade”, both for Haverly’s Minstrels	<i>Chicago Tribune</i> , 20 March, 1881; <i>Chicago Daily Tribune</i> , 20 March 1881, Page 19
April 18, 1881	“Prof. Sawyer” Performance with Harry Sheldon as “Chrystal Orchestra” in Lancaster, PA	<i>Intelligencer Journal</i> , 14 April 1881, Vol. 17, Page 4
May 11, 1881	Performance of <i>Coonville Guards</i> in Rock Island, IL	<i>The Rock Island Angus</i> , 11 May 1881, Page 4

July 17, 1881	Publication of “Lotta [Grand] March”	<i>Boston Herald</i> , 17 July 1881, Page 3; AND <i>The Boston Globe</i> , 17 July 1881, Page 9
Oct. 2, 1881	Publication of “Grand March”	<i>Chicago Tribune</i> , 2 Oct. 1881, Page 18
Jan. 22, 1882	Sawyer as “unrivalled pianist” “assists” the Virginia Jubilee Singers in “sacred concert” in Boston, MA	<i>The Boston Globe</i> , 21 Jan. 1882, Page 4; <i>Boston Herald</i> , 22 Jan. 1882, Page 5; <i>Boston Herald</i> , 22 Jan. 1882, Page 9
Jan. 29, 1882	Sawyer as “the eminent colored pianist” “assists” the Virginia Jubilee Singers in “Second Grand Sacred Concert” in Boston, MA	<i>The Boston Globe</i> , 29 Jan. 1882, Page 3; <i>The Boston Globe</i> , 30 Jan. 1882 (Main Edition), Page 2
Feb. 12, 1882	Publication of Lotta March	<i>The Atlanta Constitution</i> , 12 Feb. 1882
April 1, 1882	Publication of Hark! Baby, Hark!	<i>The Era</i> (London, Greater London, England) 1 April 1882, Page 13
April 15, 1882	Publication of Lotta Schottisch	<i>Daily Inter Ocean</i> , 15 April 1882, Vol. XI, Issue 17, Page 13
June 25, 1882	Publication of Little Sweetheart Schottische	<i>Boston Herald</i> , 25 June 1882, Page 3
Aug. 20, 1882	Sawyer “assists” the Sam Lucas Jubilee Songsters in a concert in Boston, MA	<i>The Boston Globe</i> , 20 Aug. 1882, Page 5
Aug. 27, 1882	Sawyer “assists” the Sam Lucas Jubilee Songsters in a concert in Boston, MA	<i>The Boston Globe</i> , 27 Aug. 1882, Page 5
Sept. 3, 1882	Sawyer “assists” the Sam Lucas Jubilee Songsters in a concert in Boston, MA	<i>The Boston Globe</i> , 3 Sept. 1882, Page 5
Sept. 10, 1882	In a “long and varied programme” with Sam Lucas, Ellen Sawyer, and others in Boston, MA	<i>Boston Herald</i> , 10 Sept. 1882
Sept. 10, 1882	Sawyer “assists” the Sam Lucas Jubilee Songsters in a concert in Boston, MA	<i>The Boston Globe</i> , 10 Sept. 1882, Page 5
1882	Employed by T. Brigham, Bishop, and Co., Bankers and Brokers, as stock and certificate clerk, “the only colored young man employed in a banking house”; wrote music and still writing; “I have been traveling Europe for nine months and have had a very pleasant time, both in amusement and in pecuniary results.”	Letter written to Hampton Institute; published in <i>Twenty-two Years’ of the Hampton Normal and Agricultural Institute</i>
Oct. 8, 1882	Sawyer plays “with” the Maryland Jubilee Singers in Boston, MA	<i>The Boston Globe</i> , 8 Oct. 1882, Page 4
Dec. 19, 1882	Sawyer as pianist and accompanist of the Slayton Ideal Colored Concert Co. in Bennington, Vermont	<i>Bennington Banner</i> , 14 Dec. 1882, Page 2; <i>Bennington Banner</i> , 21 Dec. 1882, Page 3
Dec. 24, 1882	Publication of “Blow, Gabriel, Blow”	<i>The Boston Globe</i> , 24 Dec. 1882, Page 4
Sept. 22, 1883	Sawyer, “the composer and pianist” is in Chicago (?) and “down with a severe attach of the rheumatism”	<i>Cleveland Gazette</i> , 22 Sept. 1883

Oct. 9, 1883	Publication of “Gwine to Ring Dem Hebenly Bells”	<i>The San Antonio Light</i> , 9 Oct. 1883, Page 4
Dec. 9, 1883	Publication of “Hand Me Down dem Golden Shoes”	<i>The Boston Globe</i> , 9 Dec. 1883, Page 6
Jan. 7, 1884	“Prof. Jacob J. Sawyer” (piano solos) in concert with Original Nashville Students in Boston, MA	<i>Boston Herald</i> , 6 Jan. 1884, Page 2; <i>The Boston Globe</i> , 8 Jan. 1884 (Other Editions), Page 6
Jan. 14, 1884	Performance with Original Nashville Students in Boston, MA	<i>New York Globe</i> , 19 Jan. 1884, Page 4
Jan. 18, 1884	Original Nashville Students left Boston for San Francisco, “where they are booked for an engagement for three weeks”	<i>New York Globe</i> , 19 Jan. 1884, Page 4
Feb. 24, 1884	Publication of “Hand Me Down Dem Golden Shoes”	<i>Boston Herald</i> , 24 Feb. 1884, Page 9
May 26 [& 27], 1884	Performance with Nashville Students in Denver, CO	<i>Denver Rocky Mountain News</i> , 26 May 1884, Page 4
Feb. 9, 1885	Performance with Nashville Students in Watertown, NY	<i>Watertown Daily Times</i> , 10 Feb. 1885, Page 6
March 8, 1885	Publication of “Listen to Dem Ding, Dong Bells”	<i>The Inter Ocean</i> , 8 March 1885
April 26, 1885	Performance with the Nashville Students in Fort Worth, Texas	<i>Fort Worth Daily Gazette</i> , 27 April 1885, Page 8
June 3, 1885	Sawyer died in Boston, MA	MA Town and Vital Records
July 17 & 18, 1885	Announcement of forthcoming performance with Nashville Students in Sacramento, CA	<i>The Record Union</i> , 16 July 1885; AND <i>The Record Union</i> , 17 July 1885
Jan. 17, 1885	Publication of “Listen to Dem Ding, Dong Bells”	<i>Plain Dealer</i> [Cleveland, OH], 17 Jan. 1886
May 11, 1886	Announcement of forthcoming performance with Nashville Students in Louisville, KY	<i>The Courier Journal</i> , 9 May 1886

The last three newspaper articles mentioning Jacob Sawyer’s name were published after his death, one of them announcing the publication of one of his compositions and the other two being announcements of forthcoming performances with the Nashville Students – announcements that were most likely initiated well in advance by the management of the Nashville Students.

Many other newspaper articles announce or review performances by the ensembles with which Sawyer performed, which may allow, in future research, the assembly of a more complete list of performances.

While his early death from tuberculosis let him sink into oblivion, it was with the help of online genealogy and music score databases that some of his biography could be reconstructed. While not long, the following biography contains much more information than E. Southern’s entry in her biographical dictionary mentioned earlier¹⁹:

Pianist, composer, teacher, and arranger Jacob J. Sawyer (Jacob J. A. Sawyer) was born on November 5, 1856, in Boston, Massachusetts. He was the son of Jacob and Elizabeth Sawyer. He attended Hampton Normal and Agricultural Institute as a member of the

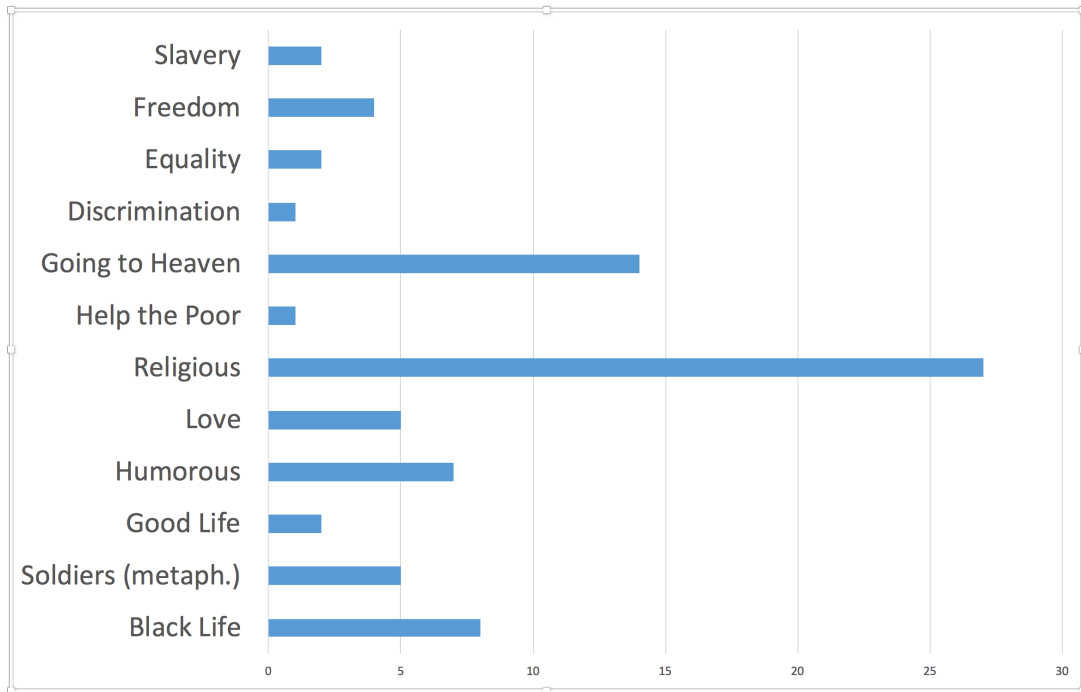
¹⁹ An earlier version of this brief biography was first published as part of Schüler 2013.

senior class of 1876, but he left before graduating. From at least 1878 (possibly 1877) through 1880, he was the pianist for the Hyers Sisters Troupe, which brought him to Cincinnati, Ohio, no later than mid-1879. There, he took lessons in music theory and in violin at the College of Music of Cincinnati. He also composed a piano march (1879) for the Seventh Cincinnati Industrial Exhibition in 1879. He applied for a music teacher position in Cincinnati, but was not chosen. Sawyer returned to his home in Boston, where the 1880 census lists him as “Laborer.” An African American composer, he wrote songs for the Haverly’s Colored Minstrels, of which he was the Musical Director at least in 1881. Whenever he was in his hometown in Boston, he also performed, as pianist, with other minstrel ensembles that were on performance tours: with the Louisiana Jubilee Singers in 1880, and with the Virginia Jubilee Singers, the Sam Lucas Jubilee Songsters, and the Maryland Jubilee Singers in 1882. A series of his compositions published in 1883 lists him as the pianist for the Slayton Ideal Company. At least in 1883, he also worked as a stock and certificate clerk in a Boston bank, while performing on the side. Several documents from 1884 and 1885 name Sawyer as the Musical Director of the Nashville Students. All of Sawyer’s known professional engagements resulted in extensive touring as well as in compositions specifically written for those ensembles. His work comprises numerous vocal compositions with piano accompaniment as well

as dances for solo piano. James M. Trotter reprinted one of Sawyer’s marches in his 1880 book *Music and Some Highly Musical People*. Sawyer died from tuberculosis at age 28 on June 3, 1885, in Boston.

3. Music-Analytical Observations

While Sawyer’s music – limited to popular genres of piano dance music, solo songs with piano accompaniment, and minstrel music for soloists with choral refrains – can be characterized as original and well-formed music, the formal design is generally not different than the music by his white composer colleagues of the time: 16-bar verses and 16-bar choruses (both evenly formed in 4-bar phrases). His minstrel music does, however, differ in the use of language in that Sawyer’s lyrics use much fewer derogatory words about African-Americans, compared to minstrel music by white composers. Jacob Sawyer’s lyrics address mainly religious topics, but also black life, love, soldiers (metaphorically), freedom, slavery, equality, etc., and it is, to a large extent (as minstrelsy often intended), humorous. (See the chart below.) Sawyer’s harmonic language is characterized by chromatic alterations, common-tone diminished 7th chords, augmented sixth chords, added-note chords, and – as in *I’m de Captain of the Black Cadets* for voice and piano (1881), see the example below – a walking bass!



Number of Songs with Themes of the Lyrics

I'M DE CAPTAIN OF THE BLACK CADETS.

SONG AND CHORUS.

JACOB J. SAWYER.

Verse-chorus form

VOICER.
PIANO.

Ab: I add 6

IV $\frac{4}{3}$ 7 I IV V7 I

COPYRIGHT 1881 BY Simon Bros.

Analysis of Sawyer's I'm de Captain of the Black Cadets, Page 1

verse: 16 bars, 4-measure phrases
walking bass!

4

1. I'm Cap - tain ob a cul - lud troupe, Who ob late has gain'd great
 2. We give an ex - hib - i - tion to Show you how we

fame, at dec - or - a - tions, pic-nics, and balls dey are de
 go, and when we're done, just give three cheers to in-form us dat - you

same, Their style is not a co - py, dey send you dere re -
 know, Next sum-mer we will greet you, down at de mus - ter

- grets, they're known by all, dey hold dere own, dere call'd de Black Ca - dets,
 grounds, but I must go, my du - ty call, I hear de bu - gle sound.

I'm de Capt. Ko.

I V_{4/3} I⁶ ii⁶ V_{4/ii}
 ii 6 V_{4/ii} ii V⁷/V 6
 I vii⁶/₅ I⁶ I V_{4/3} I⁶ ii⁶ [Gert⁶/vi]
 [V/vi] [ii⁶] I⁶ V⁷ I

Analysis of Sawyer's I'm de Captain of the Black Cadets, Page 2

Chorus: 16 bars, 4-measure phrases. ⁵

CHORUS.

Now' look at me and you be-sure my style is quite com-plete,

all de coons get jeal-ous as I pass dem on de street, my-

style is odd, you know, Yet I make quite a show, I'm

known by all, both great and small, as de Captain ob de Black Ca - dets

1'm de Capt. &c.

Analysis of Sawyer's I'm de Captain of the Black Cadets, Page 3

Final Remarks

Commercial genealogy and newspaper databases as well as digitized (online) collections of music scores were the main sources for rediscovering, and reconstructing the biography of Jacob J. Sawyer. While this research project is not yet completed, the main biographical facts and the composer's affiliations with important musical ensembles have been uncovered. Future research may continue with searching for literature and documents on the well-known musicians that Sawyer was associated with, such musicians as the Hyers Sisters, Sam Lucas, the Haverly's Colored Minstrels, and the Nashville Students. While documents may still be found in archives or antiquarian music stores, online commercial genealogy and newspaper databases will continue to be important sources for the rediscovery of Jacob Sawyer and his music, as well as for research in general on the black entertainment industry in the United States in the late 19th Century.

Bibliography

Note: The newspaper articles cited in this article are referenced in running text and are not listed here.

Finson, Jon W. 1997. *Voices That Are Gone: Themes in Nineteenth-Century American Popular Song*. Cary, NC: Oxford University Press.

Graham, Sandra Jean. 2018. *Spirituals and the Birth of a Black Entertainment Industry*. Urbana, IL: University of Illinois Press.

Hampton Normal and Agricultural Institute. 1893. Twenty-two years' work of the Hampton Normal and Agricultural Institute at Hampton, Virginia: records of Negro and Indian graduates and ex-students. Hampton: Normal School Press.

Schüler, Nico. 2013. "Sawyer, Jacob J.," *The Grove Dictionary of American Music*, 2nd edition, ed. by Charles Hiroshi Garrett, vol. 7. New York: Oxford University Press. p. 353.

Schüler, Nico. 2015. "Rediscovering Forgotten Composers with the Help of Online Genealogy and Music Score Databases: A Case Study on African-American Composer Jacob J. Sawyer (1856-1885)," *Musicological Annual* 51/2: 85-97.

Simond, Ike. 1974. *Old Slack's Reminiscence and Pocket History of the Colored Profession from 1865 to 1891*. Bowling Green, OH: Popular Press. [Originally self-published in 1891.]

Southern, Eileen. 1982. *Biographical Dictionary of Afro-American and African Musicians*. Westport, CT: Greenwood Press.

Southern, Eileen. 1997. *The Music of Black Americans: A History*, 3rd edition. New York, NY: W. W. Norton.

Toll, Robert C. 1974. *Blacking Up: The Minstrel Show in Nineteenth-Century America*. New York, NY: Oxford University Press.

Trotter, James M. 1878. *Music and Some Highly Musical People*. Boston, MA: Lee & Shepard.

A Look at the Rise of Rap Group N.W.A and the Rise of the Genre "Gangsta Rap" from a Marketing Perspective

By Grace Green

E-Mail: grace.green183@icloud.com

Introduction

This paper will discuss the social climate of Los Angeles, during the steady rise of arguably one of the most famous rap groups, to distinguish how and why that rise was so fast. The violence and injustice surrounding the African-American community in the late 1980s and early 1990s, sparked many fires in the people who experienced these injustices first hand.

To fully understand the rise to stardom that the group members of N.W.A experienced, a full examination of their market of listeners is crucial. The climate, and the group's reaction to said climate, will provide clues on how and why they became such a staple in the community of people of color in America.

The 1980s held a lot of things for the people of Los Angeles. Drugs, police brutality, poverty, and a rising AIDS epidemic plagued the community. The members of the popular gangsta rap group experienced all of these horrors and spoke out against them in their famous album *Straight Outta Compton* (1988). This paper is intended to examine the rise of fame experienced by the rap group and the "hole" in the society which they filled. Marketing goods and

services starts with finding a hole in the market of the product. Whether intentional or not, N.W.A filled a hole within the oppressed community of the people on the streets of Los Angeles and similar places in America during the 1980s. The service N.W.A provided was more than just music and concerts; they were selling a feeling of rebellion and importance to people who didn't believe they had a way out. People from all over America were listening to the up-and-coming rap stars, and the market of oppressed minorities had never been bigger.

Resources available have dissected the social and political climate during the American 1980s and taken a look at rap culture during that time. Scholars have broken down the angsty and rebellious nature of the group N.W.A, and the background of its members has been researched thoroughly, partially due to the recent re-emergence of the group's fame due to the movie made about them and their music: *Straight Outta Compton* (2015.) Due to the amount of research on the time period and the group's "gangsta rap" nature, I intend to add an ability to look through a marketing lens at the group's rise. I want to answer the question: "What hole, in which niche market, did the rap group N.W.A fill with their promotion of the genre gangsta rap?"

The Social Climate of Los Angeles in the 1980s and 1990s

Drugs

LA was the hotspot for crack cocaine in the 1980s. Crack houses were being broken down almost daily, and the effects of the drug crisis were destroying the city of Los Angeles. Law enforcement began taking even harsher measures to try and control the production and disbursement of cocaine in southern California, increasing the already present resentment of the police in these cities. The "war on drugs" resulted in large populations of Americans becoming incarcerated and large amounts of government spending on the militarization of the Los Angeles police department. Donna Murch reports: "By 1990 drug offenses were 34.2 percent of new admissions to California prisons and 25 percent of detainees in the Los Angeles County Jail, which contained the world's largest urban prison population." (Murch 2015, 164.) The mass incarceration was not free of racial prejudice,

though: "African Americans were roughly 7 percent of California's general population, but accounted for 31 percent of the state's prisoners." (Ibid.) The LAPD's use of extreme force was also not used without prejudice; the formation of SWAT, which was made up of military veterans in 1967, was intended to be used to disrupt crack houses and gang operations. SWAT's first operation was against the Southern California Black Panther party office. (Ibid., 165.) The war on drugs was turned into a war on gangs in Southern California, meaning the criminalization of non-white youth began to rise, and the negative racialization of people of color became ever more present. While the police and elected officials scrambled to deconstruct crack houses and gang-related activities, they also destroyed the communities in the low-income neighborhoods of LA.

Police Brutality

The idea of racial profiling has been observed in the history of America long before today's date. In cities heavily plagued with poverty, the relationship between the citizens and police force is considered to be rocky. A notable case reported in Los Angeles is that of Rodney King. Rodney King was a well-liked member of society who was known to never be one to put his hands on anyone. King was arrested for a robbery in 1989, and the clerk described that King was hit three times and yet he didn't raise a hand at them. In March of 1991, King was reported to be driving at an exaggerated 115 miles per hour and was instructed: "Pull over to the right. We won't hurt you." That promise was broken as soon as King pulled over; a total of twenty-seven uniformed officers were present, and multiple officers forcefully removed King from the vehicle and physically assaulted him. Officers Melanie and Tim Singer reported that the physical assault was unnecessary, as King was not an immediate danger; they also reported that King was left bleeding on the ground while waiting for an ambulance. A camera filmed the entire scene, recording the fifty-six hits taken by King in the 81 seconds that he was on the ground. King was then wheelchair-bound and forever physically effected due to a group of officers' violent actions. Though this case was heavily reported and the criminals were prosecuted, that was not normally the

case: “Each year in the decade 1982–1992 the FBI investigated about 3,000 cases of civil rights violations by police officers, but the Department of Justice prosecuted only about thirty of these each year.” The LAPD ranked in the top ten police departments across America for police brutality allegations; in the years 1986-1991 an average of 50 complaints per month were filed against officers in the LAPD. (Feagin, et al. 2001, 124.) The history of police brutality is an important factor when looking at the inspiration for the music coming from the underground of LA. People of color and people living in poverty were living in a constant state of fear and desperation, providing for a need to revolt one way or another.

The AIDS Epidemic

In a study by Lewis and Montgomery, the percentage of physicians treating the HIV/AIDS infection in Los Angeles rose from 27% to over 73% during the years 1984 to 1989. This study also showed that the percentage of clinics with at least one patient being treated for the disease went from less than 1% to almost 40% in 1989. (Lewis & Montgomery 1990, 1512.) The question for the 60 percent of clinics not treating a patient with HIV or AIDS is: Were they refusing care or had they not come into contact with a patient? Nurse Bonnie Ho recalls: “Other facilities, such as private-sector hospitals and nursing homes, similarly rejected patients. Without community resources and health insurance supporting AIDS patients, she said, caring for them fell almost entirely on medical providers working in the public sector.” (Ho 2006, 14). People without health care, people living in poverty, and closeted homosexual patients were left to care for themselves or die of a common cold, because their immune systems were so damaged. A scientific study describes that in Los Angeles the “African American AIDS patients are likely to have poorer access to care than whites, which might result in fewer cases of cryptosporidiosis, and AIDS in general, being diagnosed and treated for this group.” (Khalakdina, et al. 2001, 541.) As the number of individuals living with HIV or AIDS rose in Los Angeles, the threat of disease or infection further heightened tensions among the people of the city.

Poverty Levels

The economic climate of the inner-city Los Angeles communities was on a downturn during the 1980s. Employment levels remained steady, though conditions and pay decreased. The traditional manufacturing companies and industrialized factory plants began to close, meaning the amount of low-skill labor jobs in Los Angeles dropped to 28% in 1988. (Lee 1997, 447.) The upset in the manufacturing industry proved to be a hardship for the people of Los Angeles; it caused for sudden lay-offs or pay decreases, inability to hire new employees and an increased reliance on food stamps and other government aid. Combined with the downfall of the employment conditions, the increase in the Los Angeles’ cost of living (most renters paying at least half their income on rent) caused the rush for rent-control policies and exemplified poor living. The rate at which the population was growing during this time period in Los Angeles also contributed to the increasing reliance on government aid. Lee (1997) found a significant relationship between the level of dependency and number of recipients for government aid, indicating that the population growth of people potentially needing government aid resulted in more cases of government aid being used (*ibid.*, 454). Though government aid was being heavily sought out, restrictions placed to try and keep the funding to a minimum prevented recipients with a paying job. “Without OBRA policy, Los Angeles County would have experienced 11.9% more growth in welfare-dependent populations.” (*Ibid.*, 455.) In theory, the implementation of OBRA, The Omnibus Budget Reconciliation Act of 1981, required the government to spend less on welfare systems. But by introducing a wage cut-off for earnings, many citizens found it easier to keep their wages below the cut-off line and continue to use government aid. The recession of the economy, combined with the rising difficulties in obtaining government aid, resulted in an even poorer and broken inner-city atmosphere.

The members of N.W.A and their connection to the issues present in LA

Who is N.W.A?

The rap group N.W.A, standing for Niggaz Wit Attitudes, was made up of some notorious figures such

as Ice Cube, Eazy-E, and Dr. Dre as well as some lesser-known individuals: MC Ren, DJ Yella, The D.O.C., and Arabian Prince. Dr. Dre can be said to be the magnet that brought the group members in. Dre was working as a DJ for parties and found Ice Cube through one of Cube's classmates. Dre then began to hire the rap group Cube formed with his friends, C.I.A., to perform at parties and other events, while Cube was still in high school. Eazy-E was brought in through his connections as a drug dealing crip, who had made a living selling cocaine, which proved to be a lucrative business, as E was able to start Ruthless Records and hire Dre as a producer, which ended up as a way to springboard the merging rap group's fame. The three men who began N.W.A accidentally stumbled upon fame when they were forced to rap Cube's lyrics for "Boyz N the Hood" in 1986 due to the intended artists not showing for their recording time. The success from that single sprung together the formation of N.W.A, initially the seven-man lineup listed above.

N.W.A and Drugs

The rap group's connection with the West coast drug problem is a personal one. Group member Eazy-E was a high-school dropout, who began the record label Ruthless Records from the funds he made working as a cocaine dealer. Growing up in Compton, a small city on the outskirts of Los Angeles, the members of N.W.A also lived through the effects of the war on drugs during the Reagan-Bush administration. In the song "Dopeman" (1987), Ice Cube raps about the luxuries of "slinging dope". He says in reference to a dealer: "Gold around his neck in 14k heaven Bitches clockin on his dick 24-7 Plus he's making money keeping the base heads waiting." Cube raps about how in Compton dope dealers had all the money, all the women, and all the clout. In his second verse though, Cube discusses the actual negative effects of cocaine addiction. He states: "If you smoke 'caine, you're a stupid motherfucker Known around the hood as a schoolyard clucker Doing that crack with all the money got On your hands and knees searching for a piece of rock." Cube is addressing the addictive nature of the most prevalent drug in LA, and how people in the inner-city communities were spending all of their money on what he calls "a

piece of rock". Verkerk (2017) claims: "Even though 'Dopeman' outlines the power and wealth of the drug-dealer, it is also a clear warning from the group to the dealer himself when Krazy Dee, a rap affiliate of N.W.A, ends the song with the following words: 'Yo Mr. Dopeman, you think you're slick You sold crack to my sister, and now she's sick But if she happens to die, because of your drug I'm puttin in your culo, a .38 slug.'" (Verkerk 2017, 28.) The group members did not consider themselves above using drugs, but the lyrics in this song suggest the members' personal experiences with the crack crisis were not positive.

N.W.A's Experience with Police Brutality

The infamous case of police violence against Rodney King was a driving force in Cube writing arguably one the rap group's most well-known songs, "Fuck tha Police" (1988). It begins with The D.O.C. stating the song is a trial "In the case of N.W.A versus the Police Department". Cube takes the first verse and begins by saying the lyric that took the media by storm, beginning riots and becoming a symbol of rebellion and promise: "Fuck the police!" Cube continues by rapping about his experiences of being racially profiled and aggressively handled by the police officers whilst living in LA; he says: "A young ni*** got it bad 'cause I'm brown And not the color, so police think They have the authority to kill a minority". The song was written both in response to the medias' coverage of the Rodney King incident and the group's personal experience with the police in Compton. The group's members had been forcefully handled when the police stopped them while they were shooting bus stops with paintball guns, though that was not their only experience with racial injustice. The song caused not only an uproar in the community of under-represented minorities, but its lyrics also upset the law enforcement and FBI. In verse two, MC Ren goes as far to say: "Taking out a police would make my day", after dedicating his whole verse to discussing gang violence and gun use. The violence and aggression coming from the lyrics of "Fuck tha Police" allowed for the people of the LA slums to connect to the group and inspired them to do something about the situation.

The Effect of the AIDS Epidemic on N.W.A

N.W.A has a brief but emotional connection to the AIDS epidemic in California. After the group broke up in the early 1990s over disputes about licensing, many of the members went on to create solo albums, act in Hollywood films, or produce a number of big-name artists. Eazy-E was one of the members who went on to have a successful solo career, while also keeping Ruthless Records alive. In 1995, E was working on another solo album, when he was hospitalized for serious respiratory issues, and it was discovered he had contracted AIDS. The rapper would pass away in March shortly after his diagnoses, leaving his family and the members of the once close-knit rap group in shock and upset.

Growing up in Poverty

As indicated in the song title “Straight Outta Compton” (1988), the members of N.W.A grew up in Compton, California. Many of them were involved in or associated with gangs or gang activity and the drug distribution market that saturated Los Angeles. The song talks about how the members always carried guns around their neighborhood, just in case the need arose. The song begins with the lyric spoken by Dr. Dre: “You are now about to witness the strength of street knowledge.” N.W.A’s members experienced first-hand the horrors of living in the ghettos of Los Angeles, which included witnessing drive-bys, crack house raids, and police brutality. Ice Cube raps: “Boy, you can’t fuck with me So when I’m in your neighborhood, you better duck ‘Cause Ice Cube is crazy as fuck”. Cube addresses the fact that he had to act a certain way to get through living in Compton, he had to assert his dominance and let people know not to mess with him. Growing up in the ghetto allowed the rappers to speak first-hand about the experiences they shared with the people who listened to their music, thus starting a movement.

The Marketing of N.W.A

The Target Market

The people of the slums of Los Angeles needed an inspiration; they needed someone to speak about what they were going through. Eazy-E, Dr. Dre, Ice Cube, and the other members of N.W.A wrote raps about real life, highlighting a new genre titled

“Gangsta Rap”. It is a genre of rap with lyrics that speak on violence, gangs, and drug use in the inner-cities of America. Due to the honesty in the group’s lyrics, the people living in inner-city LA loved this new West coast rap group; these people were their target market. A target market is the group of consumers that the seller focuses its marketing efforts; in this case it’s the people whom the group wanted to listen to their music. The raw nature of their music indicates that the group knew who they were making music for: themselves. Cube wrote lyrics about topics he felt were important or experiences he needed to share, and the people loved hearing his message. The group’s target market was initially the people going through the same experiences, to stay underground and becoming a Compton favorite, but soon the group’s target market became the nation.

The Marketing Mix

The members of N.W.A could not have predicted their success when dropping their first single, as it was by chance they even recorded it in the first place. The group didn’t sit down and think “What will our four Ps look like for our product?” Though if they did, it might look something like this: a marketing mix includes four variables, known as the four Ps: Product, Place, Price, and Promotion (Pride and Ferrell 2017). Their first recorded song, “Boyz-N-Hood,” which was later recorded with just Eazy-E on the track, was written by Cube initially and then featured on their first album titled *N.W.A And The Posse* (1987.) The product part of their marketing mix would be the album itself, but also the story they are trying to tell. The album tells a story that combines their experiences while growing up in the hood, surviving the drug crisis, and overcoming racial prejudice. The place is where the product will be placed; during this era the production company Ruthless Records produced as many copies of the album that would sell, because Eazy-E owned and operated it. The radio stations also played this album, as the group was not yet seen as a symbol of rebellion. The price of the album was not important; the main form of listening to music was the radio. This means that getting the music on the radio was crucial, because the radio and cassette tapes were the place, or vessel, for people listening to music. Promotion was on both

Dre and Eazy-E, as they were producers. Dre was still a DJ for parties and clubs, so he was able to spin tracks and get their music in people's ears. E was a people person, so he knew all the people to get in touch with for promoting their music on the radio.

Conclusion

In conclusion, the experiences shared by the members of N.W.A are what made them so marketable. They were providing real and honest commentary on the daily struggles of growing up in inner-city suburbs and targeting it to the people experiencing the same hardships. Marketing a service is about making the consumer feel a connection to the service, and the feeling of empowerment and similarity the people of Los Angeles experienced when listening to N.W.A's work made them what they are today.

References

- "Eazy-E Biography." 2016. *Biography.com*, A&E Networks Television, 14 Nov. 2016, <https://www.biography.com/musician/eazy-e>.
- Downs, David. n.d. "Amoeba Music." N.W.A. - Biography - Amoeba Music, <https://www.amoeba.com/n-w-a/artist/62169/bio>.
- Feagin, Joe R., Hernan Vera, and Pinar Batur. 2001. *White Racism*. New York, NY: Routledge.
- Ho, Bonnie. 2006. "Teaching by Example." *Registered Nurse: Journal of Patient Advocacy* 102/9 (November): 14-15.
- Kenyatta, Kelly. 2001. *You Forgot about Dre!: The Unauthorized Biography of Dr. Dre and Eminem: from NWA to Slim Shady, a Tale of Gangsta Rap, Violence, and Hit Records*. Los Angeles, CA: Amber Books.
- Khalakdina, Asheena, Farzaneh Tabnak, Roman K. P. Sun, and John M. Colford, Jr. 2001. "Race/Ethnicity and Other Risk of Factors Associated with Cryptosporidiosis as an Initial AIDS-Defining Condition in California, 1980-99." *Epidemiology & Infection* 127/3: 535-541.
- Lee, Wiwat. 1997. "Poverty and Welfare Dependency: The Case of Los Angeles County in the 1980s." *Environment & Planning A* 29/3: 443-458.
- Lewis, Charles E., and Kathleen Montgomery. 1990. "The AIDS-Related Experiences and Practices of Primary Care Physicians in Los Angeles: 1984-89." *American Journal of Public Health* 80/12 (December): 1511-1513.
- Murch, Donna. 2015. "Crack in Los Angeles: Crisis, Militarization, and Black Response to the Late Twentieth-Century War on Drugs." *Journal of American History* 102/1 (June): 162-173.
- N.W.A. 1988. "Fuck tha Police." *Straight Outta Compton*, Priority Records, 1988, track 2. *Spotify*, <https://open.spotify.com/track/5n8Aro6j1bEGIy7Tpo7FV7?si=wdK4neOrR7uhFChxuhjN6g>.
- N.W.A. 1987. "Dopeman." *N.W.A And The Posse*, Priority Records, 1987, track 8. *Spotify*, <https://open.spotify.com/track/4fu-kZMkYV1JgJ68NegVLtN?si=JFVIRtDKQfQymFxFDZiJQ>.
- N.W.A. 1988. "Straight Outta Compton." *Straight Outta Compton*, Priority Records, 1988, track 1. *Spotify*, https://open.spotify.com/track/6KIKRz9eSTXdNs-GUnomdtW?si=9_rUOfzONyKDMtDuVvqgA.
- O'Neill, Dave M., and June Ellenoff O'Neill. 1997. *Lessons for Welfare Reform: An Analysis of the AFDC Caseload and Past Welfare-to-Work Programs*. Kalamazoo, MI: Upjohn Institute for Employment Research.
- Persley, Nicole Hodges. 2007. "A Timeline of Hip Hop History." *Icons of Hip Hop: An Encyclopedia of the Movement, Music, and Culture*, edited by Mickey Hess. Westport, CT: Greenwood.
- Pride, William M., and Ferrell. 2017. *Foundations of Marketing*. 8th edition. Boston, MA: Cengage Learning.
- Verkerk, Wessel A. 2017. I'm Talking About Bass: Rap music's perspective on the crack epidemic and the federal's War on Drugs (1985-1992). B.S. thesis.

Combating Racism: How the Use of Culturally Diverse Music in Preschool Education Can Foster Empathy and Benefit Social/Emotional Learning

by Remy Stephens

E-Mail: remy.s.west@gmail.com

The Dangers of Institutionalized Racism

Education is our greatest weapon against racism in working towards building a society that recognizes the equal potential of every human. While people still like to romanticize America as the veritable melting pot, only six racial categories are recognized in the US census, which is a survey designed by the government to account for every individual across the nation. This measure is supposed to help determine who represents the American population and how resources can best be distributed, but the ethnic diversity of our country is something the government feels can be oversimplified at best, and unrecognized at worst. This example does not begin to represent the complex multitude of policies and practices that create inherent equity gaps for ethnic minority Americans, but serves as a reflection of the subtle yet damaging ways we have institutionalized racism in the American system.

Building a structure in which a person's racial or ethnic identity determines their rights, access to goods, services or power and creates inherent disadvantages for certain groups is the basic sum of institutionalized racism (Jones 2002, 10). While this country has moved past the obvious practices that promote overt racism, such as slavery and segregation, those inequities are deeply embedded into the system. Institutionalized racism continues to be pervasive in America, where the disparities against ethnic/racial minorities in police violence, incarceration rates and access to social services like education, health care and voting are driven by the policies and ideology underlining our society on a national level. Race is a concept still heavily debated as being a socially imposed term with questionable merit, since humans are genetically only one race, but it is typically used to describe one's phenotype, or physical appearance ("Race and Ethnicity" [n.d.]). Though often used interchangeably with race, the term ethnicity

is considered to describe one's cultural heritage and identity (ibid.).

Historically, racial labels have led to social patterns of thinking and perception about minority groups, creating a society that operates under the programming of implicit bias, where negative racial attitudes are manifested as unconscious thought patterns (Neitzel 2018, 233). Implicit biases are cultivated and reinforced by institutionalized, or systemic, racism as this country grows increasingly diverse, with the category of Non-Hispanic whites projected to account for only a third of the US population by 2060 and over half of American children claiming ethnic minority status by next year (US Census 2018). How can our society flourish when we have been subconsciously trained to think that some groups or individuals are less capable or deserving, thereby treating them as such and creating a perpetual cycle of prejudice?

Multicultural Education as a Weapon

The origins of multicultural education in the US became nationally recognized as a response to the civil rights movements beginning in the 1950s, but its further actualization did not appear until the late 1970s, when the standards for curricula and teacher accreditation shifted to include training in multicultural education (Sultanova 2016, 51). While this movement was predominantly centered around fighting the continued inequities faced by the African American community, especially regarding access to education, our country's census currently shows the Latinx demographic as comprising 25 percent of our population, which is expected to rise to nearly 1/3 over the next four decades.

Multicultural education is a broad concept to succinctly define, as the practice has evolved to encompass many dimensions in both theory and practice. Leading researcher James A. Banks (2004, 5-7) outlines the following areas in his approach to analyzing multicultural education and considering how we can better apply theory to practice: Educators can help students construct knowledge through a lens of social awareness. Culturally diverse content can be integrated into the curriculum. School culture

surrounding the embedded programs and hierarchies can be restructured to empower children from all groups and backgrounds to succeed. Educators can actively fight to reduce prejudice by working against the predominant and stereotypical cultural norms. Pedagogy can be modified to take a more individual approach to consider the needs of socially, culturally and racially diverse groups with the understanding that our education system was founded on Eurocentric teaching and learning styles (Nieto 2017).

To fully revolutionize our education system would require implementing all of these aforementioned approaches, but progress remains painfully incremental, with many of the newer initiatives claiming to lessen the achievement gap, such as standardized testing, resulting in worse outcomes for already marginalized populations (Nieto 2017, 4). It is critical now that we realize the potential of our education system as a means for fighting against these social injustices (Schoorman 2012). Institutionalized racism leaves people systemically disadvantaged, and that can only serve to limit the potential of society, where success is truly measured from the bottom up. Horace Mann, a pioneer in the US public education system, declared that education is the “great equalizer of the conditions of men” (1848; Mann 1957, 87), and I believe this can stand for more than just opportunity. We can use education to dismantle the prejudices so deeply ingrained in American society, it has become implicit and unconscious discrimination for many who may be unaware they even hold such perceptions.

The Benefits of Music in Child Development

When approaching the topic of how to integrate multiculturalism and embrace diversity in an honest and organic way in the curriculum, we must first consider how children learn. Jean Piaget, who laid the foundation of knowledge for children’s cognitive development, would tell us that children are active learners who must be given opportunities to discover and explore their realities in order to become critical thinkers. Another leading pioneer, Lev Vygotsky (1978), also believed that children learned more when actively engaged, but built on Piaget’s theories by developing a sociocultural framework, which he felt

was the vital influence. In bringing multiculturalism into the classroom, we need to tailor it so children can be actively involved in the lessons in a way that is socially cooperative and culturally relevant.

Music education is the perfect format for merging a beneficial learning tool already in place, with multicultural curriculum designed to foster an increasing social awareness in our children. Research has reported on the vast array of potential benefits that come from children’s involvement with music programs, including increased creativity, motivation, social skills, and academic achievement (Harris 2009, 1-10). Research focused on early childhood supports the benefits of music education in strengthening cognition as measured in the increase of perceptual skills, literacy achievement and spatial reasoning, all considered highly valuable in the 21st century context (Hallam 2010, 281). Music is a central focus in the holistic education movement, which looks at the development of the whole child, including physical, cognitive and social-emotional growth (Sarrazin 2016, 1-5). Music has the ability to encompass many disciplines in teaching and create an authentic learning experience for children, where they can be actively engaged in their learning process in ways that stimulate every aspect of their development. This also allows for the curriculum to touch on the different facets of multicultural education. For example, music can be shared in a variety of experiences and forms, such as listening, dancing, playing, or discussions, which can allow for a teacher to engage many different learning styles.

Merging Music with Multiculturalism

Music is also associated with early cultural understanding and identity formation, as it is often used to convey important values, traditions, and symbolic meanings (Sarrazin 2016, 17). However, music can transcend language and cultural barriers as a universal art form and means of expression. While many lessons in childhood may have passed us by, we all seem to grow up remembering the songs and music we were exposed to as children. Upon having our own children, we readily conjure the words to “Twinkle, Twinkle, Little Star” or “The Itsy-Bitsy Spider”, perhaps decades after hearing it last. If

simple nursery rhymes from childhood can be retained for a lifetime and remembered fondly, using the mechanisms that music naturally fosters in the developing brain to teach children about diversity, cultural sensitivity, and social injustice could fill that memory bank with awareness and understanding. Music exists in every culture, can be traced back to human origins, and is biologically driven (Harris 2009, 11), so the resources for exploration in this area are limitless. Frameworks and methods for merging music and multicultural education already exist in theory and are being slowly adopted into practice, though with seeming lack of urgency. The leading fields of application are ethnomusicology, the broad study of humanities' relationship with music across cultures and time, and World Music Pedagogy, which applies those principles to a cross-disciplinary approach in exploring human diversity through a musical perspective (Campbell 2018, 4). "Music is a powerful bridge between cultures" (ibid., 12) and an outlet where we can invite children to immerse themselves in the experience of others, rather than passively conveying the importance of empathy and diversity.

Analysis of Current Research: Racial Inequity

There are still significant gaps that need to be filled in the research showing the impact and outcomes of children exposed to multicultural music education. What we do have that is backed by extensive research and statistical data are the numbers of minority children being exposed to the disparities caused by implicit biases and institutionalized racism. African American preschool children are expelled from childcare at almost 4 times the rate as their white counterparts, which in percentages translates to Black children accounting for 47% of suspensions while comprising only 19% of preschool enrollment (Gilliam et al. 2016, 2). Studies have also revealed that white teachers have lower behavioral and academic standards for black children overall, and black teachers are found to punish black children more severely (Neitzel 2018, 234; Gilliam et al. 2016). Implicit biases can become so culturally engrained that they are perpetuated and expressed between individuals of the same ethnic group as well as by outsiders.

A very critical study looked at the development of implicit racial biases, which they established as characteristic of every racial group to hold a preference for other individuals who look similar to themselves (Qian et al. 2017, 845). They discovered that exposure alone had little consequence on perceived racial biases, but individuation training, where participants were prompted to distinguish faces based on individual characteristics, significantly reduced their perceptions of implicit bias. Even more critical, this study was conducted on preschool children and found that compared to the Lebrecht et al. (2009) study using the same materials on adults, children displayed greater reductions in significantly less time, showing their capacity to overcome biases is greater (Qian et al. 2017, 857).

Music and Multicultural Education

Extensive research has been done to explain the benefits of music, and a limited number of studies have focused on how increased exposure to diversity can improve children's perspective taking and social awareness. The most intriguing literature about the benefits of music for the purposes of relating it to multicultural education show its positive impact on the social emotional development of children (Jucan & Simion 2014). In the study conducted by Jucan and Simion (2014, 624), merely exposing children to music in the background as an integrated part of their daily curriculum resulted in strengthened social emotional skills. Musical engagement with a group correlates significantly with higher self-esteem and perception, emotional intelligence, and a variety of other prosocial behaviors (Hallam 2010, 278).

When specifically looking at adolescent prejudice regarding their views of people with darker skin, exposure to a cross-cultural music program dramatically reduced their negative perceptions and proved enduring when measured two years later (Neto, Pinto, & Mullet 2016, 394). Patricia S. Campbell, one of the leading scholars on ethnomusicology and World Music Pedagogy, who has written multiple books of analysis and application about multicultural music education, has a wealth of knowledge on the importance of bringing this diversity into the classroom. Campbell has been an advocate for

expanding multicultural music curriculum and was influential in helping publish the research conducted by Howard (2018), examining the outcomes of multicultural music education in an elementary classroom. Howard (2018, 264) implemented a thirteen-week program of musical curriculum derived from African cultures and African diaspora. Howard's research (2018, 266-273) gives us extensive insight into multicultural music education as a transformative process for reshaping the outlook of children to be culturally sensitive, empathetic, and opened minded. These benefits can also be extended to the educators learning and implementing this curriculum, as was seen with teachers in the 2-year-old classroom at a predominantly white childcare center who reported greater sensitivity and awareness in their attitudes towards racial diversity at the end of the study (Sweigman 1994, 38-40).

The implications of what we have seen in research and our understanding of institutionalized racism continuously shows us we must actively combat prejudice and nurture empathy and sociocultural awareness if humans are to feel comfortable, rather than afraid, of our many differences. Exposure is not enough. There must be real opportunities for engagement in order to cultivate that understanding of what makes cultures unique and ultimately all the ways in which we are similar and connected.

Teaching Diversity in Early Childhood

Most of the existing research and discussion around programs for multicultural education focus on younger school-age children or concern over higher education practices. Leading specialists in the field of multicultural music education, such as Patricia S. Campbell, have a range of published works advocating and providing lessons for the application in the classroom, but her discussion is based primarily on grade school programs, where the music curriculum is already established. In our society right now, early childhood education, specifically children from birth to kindergarten, is a critically underserved population of educators and students. Advances in the field of child development, psychology and education have slowly revealed the impact that our early experiences and relationships have throughout our lifetime.

Bowlby pioneered attachment theory in the 1960s, which tells us that having a secure relationship with a caregiver in our first two years determines our ability to form stable relationships in the future. The research surrounding ACES, or adverse childhood experiences, and toxic stress originated in the 1990s and has revealed that people who suffered from chronic stress due to adverse experiences or trauma in childhood are at a significantly higher risk for serious and fatal health problems as adults (Felitti 1998, 251). It is vital not to underestimate the importance of early childhood on shaping our identity and perceptions of the world in meaningful ways. I believe if we are really fighting to dismantle an unjust system, one that still overwhelmingly fuels negative stereotypes and perpetuates inequities based on racially biased attitudes, we must start from the foundation. In my mind, education is the foundation of how we build a society that can overcome the limitations of racist ideologies. The infant to preschool years, as we have discovered, are a critical window for introducing lasting perceptions of the world. I would like to discuss and expand more on the development of the brain in early childhood to make connections for why multicultural music curriculum at this age could have a profound influence on positive social change.

The Development of Empathy

Empathy and social awareness first become obvious in the preschool years and between the ages of four to six, evolves from children recognizing the struggle of others to personally relating the struggle to their own experiences (Bensalah, Caillies, & Anduze 2015, 26). Consequently, Farago, Sanders, & Gaias (2015, 30) also identified this to be the time when stereotypes and prejudice thinking can emerge, if not socialized to individuate differences in a positive light, such as making the mistake of being colorblind, where, for example, a teacher chooses to ignore racial or ethnic differences in a misguided effort to promote equality in the classroom. Connections in the brain made by the rapid growth of neurons happens uniquely during our first years of life, a time when the brain is considered most malleable and flexible (Levitt 2014, 10). There is evidence to show that

humans are wired from birth to be empathetic, but children at the age of four start to exhibit the more complicated facets of cognitive and emotional empathy (Decety 2010, 261). Perspective taking and theory of mind, a concept that refers to the ability to recognize others as thinking differently than oneself, are first apparent in early preschool years, and emotional and cognitive functions related to empathy can predict prosocial behaviors later in life (Decety, Meidenbauer, & Cowell 2018, 6-7). Theory of mind is essentially the basis of understanding that many realities exist outside of our own. If this conceptualization could coincide with more teaching and experiences of diversity during a time when the brain is still in its peak of being biologically wired, empathy instead of intolerance could be connecting our racial and ethnic divides. Empathy is a powerful tool that has to be nurtured in order to reach its full potential.

The Nature of Multicultural Music Education

Effective multicultural music education must go beyond the simple act of just listening to or performing culturally diverse music. It must take from the multiple dimensions identified by Banks (2004), such as knowledge construction, where educators can assist children in thinking critically about how culture influences what we know and the impact of class, race, and ethnicity on our understanding and worldview (Howard 2018). The most successful approach always involves learning about the music in the context of that culture, which can mean incorporating dance, storytelling, native language, or instruments and finding ways for children to connect with the material while exploring the potentially deeper meanings (Campbell 2017).

While the nature of the conversations may change when adapting multicultural music curriculum to a younger, preschool audience, there is even greater potential for integrating these practices into early childhood education due to the flexible nature of children and the educational environment in this stage. Principles and philosophies for implementing world music pedagogy into early childhood education have been captured by Sarah Watts (2018), as she explores how we can combine our knowledge of child development, musical exploration and cultural

diversity into a comprehensive program. The learning environment from infancy through preschool is focused on the whole child and does not face the regulations and limitations of schools plagued with the dilemma of teaching to the test. Music can be observed as part of the daily classroom activities and multicultural lessons from the music program could be further incorporated into other daily activities, such as reading books, crafting instruments or making traditional art that represents a unique culture. Allowing children to hear a diverse repertoire of music in itself can expand their interests in other cultures, as they start to identify the unique qualities of different sounds, rhythms, and languages. Music has a profound impact on our lives, an experience that begins even before birth, and has the power to cognitively and socially shape our cultural understanding (Watts 2018, 2-6).

Examples of Lesson Plans

Monthly Unit/Topic: Lullabies

Weekly Focus: Choose a different country each week and select 1-2 prominent lullabies

- **Music / Movement:** Play the songs while children circle the room, tell them to drop to the floor when it is over and pretend to be sleeping. Print the words to the song in the native language and invite them to sing with you. Make a collection of the different lullabies and have it playing during naptime or quiet time in the classroom. Find versions of popular English lullabies and play them in other languages.
- **Language:** Take two to three vocabulary words from one song a week and incorporate the use of this word in another language throughout the week. Incorporate bedtime stories from the respective cultures of the different countries.
- **Social Studies:** Bring pictures to discuss what bedtime might look like in different cultures, discussing how housing, furniture and sleeping arrangements are similar / unique. Let children bring a special item from home they value at bedtime and do a show-and-tell.
- **Creative / Fine Motor:** Draw / collage pictures of their bedroom.

Challenges for Implementation and Practice

One of the central challenges frequently discussed to multicultural education becoming a widespread practice is the apprehension of the teachers in feeling unqualified or unprepared to teach from or about cultures with which they have little or no personal connection or affiliation (Campbell 2018, 2; Howard 2018, 263). Some may consider the notion of this style of music teaching by predominantly white, middle class women to be inauthentic or insufficient (Bond 2017, 153). Bond also recognizes that teachers who are willing to embrace culturally responsive education can examine and reflect on their own biases, which is an essential component to combating racism in ways that extend outside of the classroom. While there is more sensitivity now towards the ideas of cultural appropriation and exploitation, these concerns should not be carried into an educational environment in which the goal is to teach and learn. The fact that some teachers, such as the ones in the study by Sweigman (1994, 3), did not see the need or value in multicultural education practices for a predominantly white student group, may be contributing to the problem from another angle. If we only adopt multicultural pedagogy and celebrate diversity in American populations where it already exists, then homogeneity and segregation will continue to perpetuate separatist thinking in children raised only to understand their own culture and values (Denevi & Pastan 2006).

While the lack of regulations may make it easier to implement preschool curriculum heavily focused on music education and diversity awareness, there are setbacks to not having universal standards or expectations. Early childhood education as it stands in our country is understood to be essential to the positive development of children, but somehow remains desperately underfunded (Freeman, Decker, & Decker 2013, 1-4). This may be a central reason for the lack of research and literature thus far, because the resources for bringing in high quality training and education are severely limited.

The questions surrounding where we go from here may require some substantial changes in policy for funding towards music education, multicultural training, and of course the demand that we recognize the importance of high-quality early childhood

education. It also requires that educators embrace different forms and practices of culturally relevant pedagogy in an honest and wholehearted way that may require recognizing their own faults and positions of power (Hyland 2010, 82). In a recent review of the current literature surrounding multicultural music education, Bond (2017, 171) discussed how teacher training needs to expand first, which means we may need to incorporate culturally relevant pedagogy in higher education before we could expect to see those principles reflected in the curriculum of early childhood education. More studies need to take place showing a direct relationship between perspective taking, empathy and social emotional learning in the context of multicultural music education.

Final Thoughts and Future Considerations

“Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts.” (Mark Twain 1869, 650.)

While gaining an education about different cultures may never be a substitute for experiencing them firsthand, I believe Twain got the sentiment right that when we immerse ourselves into the culture of others, it becomes nearly impossible not to see how connected we are as humans. Through education, our teachers have the opportunity to bring cultural experiences and perspectives that challenge the stigma and prejudice towards race into the classroom. Nobody needs to search far to find an inspiring story about the transformative powers of education or the importance of empathy. Both have been essential catalysts to enacting real social progress and evolving the collective consciousness of humanity. As a society, we constantly make the critical error in our politics, our policies, our medicine, and even our research, to focus on how we treat the problem, instead of how it can be prevented. Children deserve better and should be equipped with the tools to navigate our increasingly global world with the empathy to feel and the perspective to see as much as possible.

References

- Anderson, William M., and Patricia Shehan Campbell. 2010. *Multicultural Perspectives in Music Education*. Lanham, MD: R&L Education.

- Banks, James A. 2004. "Multicultural Education: Historical Development, Dimensions, and Practice." In James A. Banks & Cherry A. McGee Banks (Eds.), *Handbook of Research on Multicultural Education*, 2nd edition. San Francisco, CA: Jossey-Bass. pp. 3-29.
- Bensalah, Leïla, Stéphanie Caillies, and Marion Anduze. 2015. "Links Among Cognitive Empathy, Theory of Mind, and Affective Perspective Taking by Young Children," *Journal of Genetic Psychology* 177(1): 17-31.
- Bond, Vanessa L. 2017. "Culturally Responsive Education in Music Education: A Literature Review," *Contribution to Music Education* 42: 153-180.
- Campbell, Patricia Shehan. 2017. *Music, Education, and Diversity: Bridging Cultures and Communities*. New York, NY: Teachers College Press.
- Campbell, Patricia Shehan. 2018. "Music Education in a Time of Tradition and Transformation," *Min-Ad: Israel Studies in Musicology Online*, 15/2: 1-12. Retrieved from <https://biu.ac.il/hu/mu/min-ad/>
- Decety, Jean. 2010. "The Neurodevelopment of Empathy in Humans," *Developmental Neuroscience* 32/4: 257-267.
- Decety, Jean, Kimberly L. Meidenbauer, and Jason M. Cowell. 2018. "The Development of Cognitive Empathy and Concern in Preschool Children: A Behavioral Neuroscience Investigation," *Developmental Science* 21/3: 1-12.
- Denevi, Elizabeth, and Nicholas Pastan. 2006. "Helping Whites Develop Anti-Racist Identities: Overcoming Their Resistance to Fighting Racism," *Multicultural Education* 14/2: 70-73.
- Farago, Flora, Kay Sanders, Larissa M. Gaias. 2015. "Addressing Race and Racism in Early Childhood: Challenges and Opportunities." In *Discussions on Sensitive Issues*, edited by John A. Sutterby. Bingley, UK: Emerald. pp. 29-66.
- Felitti, Vincent J., et al. 1998. "Relationship of Childhood Abuse and Household Dysfunction to Many of the Leading Causes of Death in Adults: The Adverse Childhood Experiences (ACE) Study," *American Journal of Preventive Medicine* 14/4: 245-258.
- Freeman Nancy K., Celia A. Decker, and John R. Decker. 2013. *Planning and Administering Early Childhood Programs*, 10th edition. Boston, MA: Pearson.
- Gilliam, Walter S., Angela N. Maupin, Chin R. Reyes, Maria Accavitti, and Frederick Shic. 2016. *Do Educators' Implicit Bias Regarding Sex and Race Relate to Behavior Expectations and Recommendations of Preschool Expulsions and Suspensions?* New Haven, CT: Yale University Child Study Center.
- Hallam, Susan. 2010. "The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People," *International Journal of Music Education* 28/3: 269-289.
- Harris, Maureen. 2009. *Music and the Young Mind: Enhancing Brain Development and Engaging Learning*. Lanham, MD: R&L Education.
- Howard, Karen. 2018. "The Emergence of Children's Multicultural Sensitivity: An Elementary School Music Culture Project," *Journal of Research in Music Education* 66/3: 261-277.
- Hyland, Nora E. 2010. "Social Justice in Early Childhood Classrooms: What the Research Tells Us," *Young Children* 65/1: 82-90.
- Jucan, Dana, and Anca Simion. 2015. "Music Background in the Classroom: Its Role in the Development of Social-Emotional Competence in Preschool Children," *Procedia - Social and Behavioral Sciences* 180: 620-626.
- Jones, Camara Phyllis. 2002. "Confronting Institutionalized Racism." *Phylon* 50/1-2: 7-22.
- Levitt, Pat. 2014. "Toxic Stress and its Impact on Early Learning and Health: Building a Formula for Human Capital Development." In *The Science of Early Brain Development: A Foundation for the Success of our Children and the State Economy*, edited by Karen Bogenschneider and Olivia Little. Madison, WI: Wisconsin Family Impact Seminars. pp. 9-21.
- Mann, Horace. 1957. *The Republic and the School: Horace Mann on the Education of Free Men*, edited by Lawrence A. Cremin. New York, NY: Teachers College, Columbia University.
- Neitzel, Jennifer. 2018. "Research to Practice: Understanding the Role of Implicit Bias in Early Childhood Disciplinary Practices," *Journal of Early Childhood Teacher Education* 39/3: 232-242.
- Neto, Félix, Maria da Conceição Pinto, and Etienne Mullet. 2016. "Can Music Reduce Anti-Dark-Skin Prejudice? A Test of a Cross-Cultural Musical Education Programme," *Psychology of Music* 44/3: 388-398.
- Nieto, Sonia. 2017. "Re-Imagining Multicultural Education: New Visions, New Possibilities," *Multicultural Education Review* 9/1: 1-10.
- Qian, Miao K., et al. 2017. "Perceptual Individuation Training (But Not Mere Exposure) Reduces Implicit Racial Bias in Preschool Children," *Developmental Psychology* 53/5: 845-859.
- Race and Ethnicity [Webpage]. [n.d.]. Retrieved from <https://genderinnovations.stanford.edu/terms/race.html>
- Sarrazin, Natalie. 2016. *Music and the Child*. Brockport, NY: Open SUNY Textbooks.
- Schoorman, Dilys. 2011. "Reconceptualizing Teacher Education as a Social Justice Undertaking: Underscoring the Urgency for Critical Multiculturalism in Early Childhood Education," *Childhood Education* 87/5, 341-344.
- Sultanova, Leila. 2016. "Origin and Development of Multicultural Education in the USA," *Comparative Professional Pedagogy* 6/2: 49-53.
- Sweigman, Lou. 1994. *Implementation, In A Child Care Setting, of Multicultural Awareness Training for Teachers of 2 Year Olds*. M.S. Practicum Report. Nova University.
- Twain, Mark. 1869. *Innocents Abroad*. Hartford, CN: American Publishing Company.
- U.S. Census Bureau. 2018. Demographic turning points for the United States: Population Projections for 2020 to 2060.

Retrieved from https://www.census.gov/content/dam/Census/library/publications/2018/demo/P25_1144.pdf

Vygotsky, Lev S. 1978. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press.

Watts, Sarah H. 2018. *World Music Pedagogy. Volume 1: Early Childhood Education*. New York, NY: Routledge, 2018.

CD Review

Billie Eilish's *When We All Fall Asleep, Where Do We Go?*

Eilish, Billie. 2019. On *When We All Fall Asleep, Where Do We Go?* [CD]. Los Angeles, California: Darkroom and Interscope.

by Christina Arellano-Cruz
E-Mail: cma97@txstate.edu

What is your fear? That is the question Billie Eilish asks her listeners when they listen to her debut album *When We All Fall Asleep, Where Do We Go?*. Eilish (born in 2001) is the most recent 'up-and-coming' artist to break through in popular music. Her album debuted at number 1 on the *US Billboard 200*, which makes her the first artist born in the 21st century to achieve that feat. The album contains 14 tracks and lasts a total of 42:48. If one had to label the album with a genre, the closest that comes to mind would be electropop, but not one track is the same when listening. The album is based on fear and, as recommended by the artist, should be listened in consecutive order to understand the storyline.

The first track on the album is "!!!" and is a clip of Eilish removing her retainers while she and her brother laugh. This is the lightest track among the rest of the tracks. It only lasts 13 seconds, before transitioning to the next track, "bad guy". Upbeat and full of energy, this is the closest to a pop song in the album. The lyrics take a twist with Eilish referring to herself as the bad guy, which is a play on her fear of becoming something she is not. A twist is felt through the last 50 seconds of the song, a separate entity that only shares the lyric "I'm the bad guy". It almost screams to us that we should not expect a strict genre of music from the album, much less Eilish as an artist herself.

The third track, "xanny", borrows stylistic traits from jazz. A distorted bass in the chorus sends the listener into a cloud of second-hand smoke, and this is the only electronic implementation in the song, which is rare for the album. "you should see me in a

crown" has received criticism for being too dark of a song for Eilish, due to her age, but I do not believe that to be the case. This is a power anthem driven by an ascending stepwise melody that swells into a chorus complete with a rushing high hat and a dropping bass. If anything, the song shows how the singer views herself as an artist and how she carries herself through her self-image. The fifth track, "all the good girls go to hell" is another track that stylistically borrows from jazz. Beginning with the lyrics, "my Lucifer is lonely", we can tell that this song will have religious allegories. It is a statement on the human race and on their actions concerning getting ahead of others.

"wish you were gay", the sixth track, received harsh criticism from the LGBTQ+ community. The lyrics state that Eilish is in a relationship of unrequited love without reason. Therefore, she wishes her partner was attracted to the same sex, so that she could move on from the relationship. Eilish has also admitted that she tried to not be offensive, but has said that the track was selfish. Musically, it features an acoustic guitar during the verses and adds electronic flare during the chorus. The song plays with numbers, such as "If three's a crowd and two is us, one slipped away."

Track seven is a hauntingly beautiful ballad. "when the party's over" focuses on Eilish's vocals and has minimal piano use. There are some sound effects, but they do not distract from the meaning of the song. The line "call me back" is layered and processed, which drives the line into the listener. "8", which is also its placement in the title, is written from the perspective of someone she's treated badly, whether romantically or platonically. It features the ukulele as well as an electronic groove. It also manipulates Eilish's voice, tuning it an octave above or below without pattern.

"my strange addiction" features quotes from the sitcom "The Office", which Eilish states is her addiction. It also quotes the tune from "The Scarn", which is a dance featured in the show. These lyrics are very clever, as can be seen in these examples:

“should’ve taken a break not an Oxford comma“ and “be my reliever cause I don’t self medicate”. Track ten is the track that inspired the album. ‘bury a friend’ features a shuffle beat, a stylistic element from jazz, as well as many other stylistic elements from other genres. This track tells a story about a monster under one’s bed. Who that monster is, is up for interpretation: is it an entity apart of the listener, is it the listener, or is it Eilish herself? This song is the most complex in terms of form, which is particularly due to the storytelling and the manipulation of musical elements between each section. The song fades into the next track “ilomilo” with a droning beat. Track 11 focus on the fear of being separated from the one you love the most. It takes inspiration from the 2010 video game, in which one must reunite the main players and uses musical elements from the game’s title track.

“listen before you go” is one of the most emotionally heavy tracks on the album. Although stylistically very romantic, with lush piano chords and harmonies, it does not romanticize suicide. Once again, Eilish sets the scene well in the song, with sweeping bass drum rolls that signify wind. Lyrics describing the depression head-on, accompanied by a distorted bass note that descends in pitch. The melody always ends descending, signifying the way the singer feels that the only way out is down. This ends with the

descent, joined by a drum roll and audio of police cars as well as a crowd. The next track is titled “i love you”; it is a ballad about a beautiful emotion becoming a fear. The lyrics “It’s not true” sends the listener’s heart into their stomach. “What the hell did I do”, the lyrics that follow, drives the feeling of disbelief and an undesired feel. The track features vocals accompanied by guitar and uses audio clips from an airport. Finneas O’Connell, the singer’s brother and producer, can also be heard singing harmonies.

The last track on the album is titled “good-bye”. It is a compilation of all the songs on the album in reverse order. It features a descending bass, which dictates the chord progression. The song opens with the lyrics “Please, please don’t leave me, please”. After the opening line, a single line of lyrics from each song follows one after the other. Reminiscent of re-winding a tape, it is a fitting farewell and closing to the album, as it takes the listener back to the beginning.

This album is a dynamic representation of Billie Eilish as a musician and artist in the 21st century. At seventeen years old, she is creating lyrics well beyond her age. The way she manipulates the musical elements in each track to drive her storytelling is a technique that signifies her style. I hope to see and hear more from Eilish through the future of her career.