

Introduktion til blues & gospel

Blues

Musikalske træk:

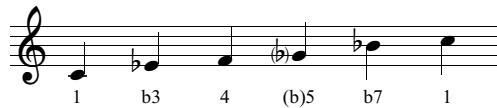
1) Bluestoner

Bluesterts, bluesseptim og blueskvint.

Bluesskalaen bruges som regel sammen med durskalaen, og så er alle disse toner mulige – både store og små tertser og septimer:

Bluestoner bruges som regel i melodien – ikke i akkorderne, dog:

Pentaton blueskala:



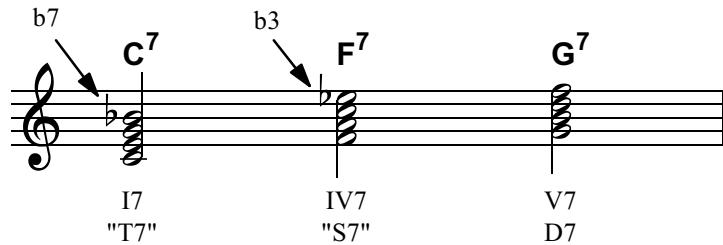
Blandet blues og durskala:



2) 7'ere på både I, IV og V

trinsakkord – spænding på alle akkorder (bluespænding) – ikke bare på dominanten:

De sænkede bluestoner skaber dissonans og spænding i forhold til durakkorderne.



3) Bluesform – 12-taktersblues.

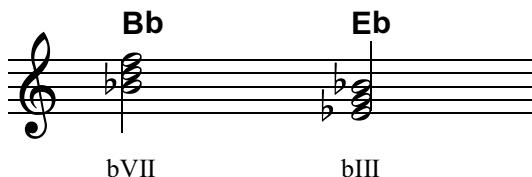
Dominerer sort musik fra 1900-1960 og forsvinder dernæst næsten fuldstændigt.

I	I (IV)	I	I
IV	IV	I	I
V	IV (V)	I	I (V)

C	C	C	C
F	F	C	C
G	F	C	C

4) Akkorder på bluesterts og bluesseptim: bIII og bVII.

Optræder specielt i 1960'ernes soul.



Country Blues

Oprindelig stil – omvandrende bluessangere i sydstaterne; specielt Mississippi – hustlere. Blot sang og guitarakkompagnement. Bluessangene handler ofte mislykket kærlighed, dårlig alkohol, drømmen om nordstaterne og simpelt praleri (det sidste lidt ligesom i hiphop).

Robert Johnson: Sweet Home Chicago (1937)

The musical score consists of three staves of music. The top staff shows a vocal line with lyrics "my ba-by don't you want to go. Home". The middle staff shows a piano accompaniment with a steady bass line. The bottom staff shows a vocal line with lyrics "my ba-by don't you want to go. Back to the land". The third staff continues with lyrics "of Ca-li-for-nia to my sweet home, Chi-ca-go.". Chords indicated above the notes include E, A7, E, E, A, A7, E, E, H7, 3, A7, E7, Bdim Am, E, H7, and H7. The piano accompaniment features a repeating eighth-note pattern.

Now one and and one is two – three and two is four – I'm heavy loaded, baby – I'm booked, I got to go
 Crying baby – honey, don't you want to go
 Back to the land of California, to my sweet home Chicago

Now two and two is four – four and two is six – you gon' keep on monkeying round here friend boy
 You gon' get your business all in a trick, but I'm crying baby – honey, don't you want to go
 Back to the land of California, to my sweet home Chicago

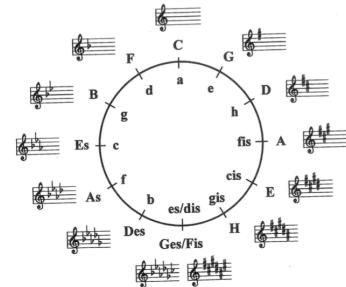
Now six and two is eight – eight and two is ten – friend-boy she trick you one time, she sure gonna do it again
 But I'm crying hey, hey – baby, don't you want to go
 Back to the land of California, to my sweet home Chicago

Jazz & rhythm and blues

Jazzen opstår ca. samtidig med bluesen, dvs. mellem 1900-1920 – og er fra starten en mere instrumentalt orienteret dansemusik med mange blæsere. Centralt i jazzen er improvisation – i den tidlige New Orleans-jazz taler man endda om kollektiv improvisation hvor flere blæsere improviserer samtidig; nogle gange oven i hinanden (som kontrapunkt), nogle gange på skift som call & response. Både i New Orleans-jazz og i swingperioden i 1930'erne og 1940'erne finder man mange bluestræk.

Count Basie: Swinging The Blues (1938) <https://www.youtube.com/watch?v=xJBCAAisZZc>

Sæt fortegn for bluestonerne i Bb-dur:



Herunder ses klaversoloen til Count Basies "Sent For You Yesterday" – hvad er der sket med bluesformen her? <https://youtu.be/cYymfYhjpQ4?t=27>

Count Basie 1938

Rhythm and blues

En del rhythm and blues (r&b) lyder stort set som bluespræget swingjazz. Og rhythm and blues er i starten også bare en markedsbetegnelse for det man kunne kalde "sort populærmusik". Før 1948 kaldte det amerikanske musikblad Billboard r&b for "race records".

Her Louis Jordans Caldonia fra 1945 hvor han synger om at hans kæreste har store fødder, er alt for høj og tynd, men at han skam elsker hende over alt.

https://www.youtube.com/watch?v=PR6pHtiNT_k

Caldonia

Louis Jordan (1945)

170 C7 C7 C7 C7

6 F7 F7 C7 C7

10 Dm7 G7 C7 C7

Andet rhythm and blues lyder snarere som den gamle countryblues udsat for guitar, bas og trommer. Brugen af den elektriske guitar i denne cityblues eller chicagoblues peger frem mod rockmusikken i 1960'erne.

Her Muddy Waters "Hoochie Coochie Man" (1957)

https://www.youtube.com/watch?v=e_16A7krjrQ

Intro
Slow Blues $\text{♩} = 75$

Verse
A7

The gyp-sy wom-an told my moth-er

Rock'n roll

I 1950'erne begyndte hvide kunstnere at kopiere den sorte musik. I 1953 får den sorte sanger Big Mama Thornton et stort hit med "Hound Dog" på r&b-hitlisten (den med sort musik) – som også hvide begynder at lytte til. Flere hvide sangere kopierer sangen, bla. Freddie Bell and the Bellboys – afsluttende med Elvis Presley i 1956 hvis version blev et af de største rock'n roll-hits. Hound Dog er emblematiske for rock'n roll: hvide sangere synger sort musik og indoptager sort kultur – i høj grad som en oprørsk handling mod mainstream-Amerika der omvendt formdømmer musikken som umoralsk og fordærvet.

Leiber & Stoller: Hound Dog (1952) – med Elvis Presley-versionens tekst

<https://www.youtube.com/watch?v=aNYWI13IWhy>

You ain't no-thing but a hound dog a - cry - ing all the time. You ain't no-thing but a hound dog a - cry - ing all the time. Well, you ain't ne - ver caught a rab - bit and you ain't no friend of mine.

Well, they said you were high classed and that was just a lie.
Well, they said you were high classed and that was just a lie.
Well, you ain't never caught a rabbit and you ain't no friend of mine.

Big Mama Thorntons version 1952/1965

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

You ain't nothing but a hound dog
Been snoopin' 'round the door
You ain't nothing but a hound dog
Been snoopin' 'round my door
You can wag your tail
But I ain't gonna feed you no more

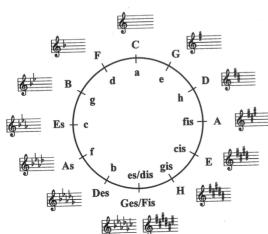
Sæt fortegn for bluestonerne i D-dur:

1 2 3 4 5 6 7 1

Bluesterten er _____

Blueskvinten er _____

Bluesseptimen er: _____



Nyere tid

Op gennem 1970'erne bliver bluestræk mere sjældne i mainstreammusik. Herunder en enkelt undtagelse fra 1980'erne – et årti hvor både Prince og Michael Jackson dominerede hitlisterne med musik der både var entydig popmusik henvendt til mainstream og samtidig trak på sorte rødder (jazz, funk, blues, gospel, Motown osv).

Prince: Kiss (1986) <https://www.youtube.com/watch?v=H9tEvflsDyo>

The musical score consists of eight staves of music for a single melodic line. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The lyrics are as follows:

You don't have to be beau - ti - ful to turn me on. I just need your
 6 bo - dy ba - by from dusk till dawn. You don't need ex -
 10 pe - ri - ence to turn me on dear. U just leave it all
 14 up 2 me, I'm gon-na show you what it's all a - bout then. You don't have 2 be
 18 D7 D7 C7 C7
 rich to be my girl, you don't have 2 be cool to rule my world. Ain't no par - ti - cu - lar sign
 22 D7 D7 C7 D11
 I'm more com-pa - ti - ble with I just want your ex - tra time and your kiss
 26 G7 G7 G7 G7

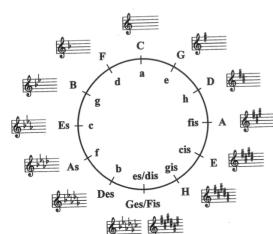
Sæt fortegn for bluestonerne i G-dur:

A musical staff in G major (one sharp) with note heads numbered 1 through 7. Below the staff, the numbers 1, 2, 3, 4, 5, 6, 7, 1 are written under each note head respectively.

Bluestertsen er _____

Blueskvinten er _____

Bluesseptimen er: _____



Gospel

Gospel kan ses som den religiøse variant af blues.

Gospelsangerinden Mahalia Jackson (1911-1972) har formuleret mentalitetsforskellen på de to musikformer således:

Gospel songs are the songs of hope. When you sing them you are delivered of your burden. You have a feeling that there is a cure for what's wrong. It always gives me joy to sing gospel songs. I get to singing and I feel better right away. When you get through with the blues, you've got nothing to rest on. I tell people that the person who sings only the blues is like someone in a deep pit yelling for help, and I'm simply not in that position.

—Mahalia Jackson

En amerikansk historiker har givet dette bud på henholdsvis blues- og gospelmusikkens funktion:

The Blues Impulse

- Finding the jagged grain of your brutal experience
- Finding a voice to express that experience (tragic, comic)
- Reaffirming your existence

Craig Werner: A Change is gonna come - music, race and the soul of America. New York 1998.

The Gospel Impulse

- Acknowledging the burden
- Bearing witness
- Finding redemption

Musikalsk set er gospel noget anderledes end blues – man kan finde bluestoner (b3, b5 og b7) i gospel, men stort set aldrig bluesform.

Særlige musikalske gospeltræk

- 1) call & response – som i dialogen mellem prædikant og menighed.
- 2) melismér – en følelsefuld vokal der ofte er udsmykket med melismér.
- 3) ad lib-stykke – et særligt formled præget af gentagelser og ostinater hvor solisten improviserer (ad-libber) – og typisk bygger op til følelsesmæssigt klimaks. Udtryk for den grundlæggende ide om at man gennem musikken renser sig og bringer sig tættere på Gud.

Spirituals

Forløberen for gospel, negro spirituals (eller mere politisk korrekt: spirituals), er den sorte amerikanske religiøse musik fra 1800-tallet. Genren anses som en blanding af europæisk religiøs musik og de sorte amerikaneres oprindelige musik, men reelt er det ret få afrikanske musikalske træk man finder. Teksterne handler ganske ofte om en befrielse fra det (syndige) jordiske liv – hvorfor mon?

Swing Low, Sweet Chariot (Willis/trad. ca. 1850) med Fisk Jubilee Singers

<https://www.youtube.com/watch?v=GUvBGZnL9rE>

The musical notation consists of two staves of music in common time (4/4). The top staff starts with a C major chord, followed by an F major chord, a G7 chord, another C major chord, an Am7 chord, a Dm7 chord, and a G7 chord. The lyrics for this section are: "Swing low sweet chariot, coming for to carry me home." The bottom staff continues with the same chords in the same order, with the lyrics: "Swing low sweet chariot, coming for to carry me home." The notes are primarily eighth notes, with some sixteenth-note patterns and rests.

I looked over Jordan and what did I see
A band of angels coming after me

If you get there before I do
Tell all my friends I'm coming too

Den sorte prædikant-tradition (gospelprædikanten)

Rev. J. M. Gates And Congregation: You Mother Heart Breakers (1929)

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

	Prædikant (call)	Menighed (response)
1	<p>I want to speak to you young people and old people as well Ah, from this subject You mother heart breakers There is so many ways you can break your mothers heart When I say mothers heart I mean the women that burst you in the world And if you're down</p>	<p>Amen, amen yeah so true, allright that's the truth yeah yeah, well well Mmm yeah, amen yes (...) amen, my lord yeah, aha? tell the truth allright so true (for tidligt?!) yeah, tell about it well come on up (...) allright tell me yes sir amen so true allright, come on</p>
10	<p>as (...) your mother You can find out without a doubt So why break your mothers heart Another reason why you should not break your mothers heart Your mother's the only one that can tell you just who is your father And she is the only one that know So - why break your mothers heart Mmm It's not always when your mother buried her husband that she has buried your father Mmm I want you to talk with me</p>	
20		

Linje 28-31 (ca. 1.00)

Prædikant,
I saw some child-ren stand-ing at the grave mourn-ing

Kvinde 1
Kvinde 2 yes yes sir yes

Mand yeah m

Menighed all-right mourn-ing

Rhythm and timing are among the most significant aspects of the preacher's musical art. Timing is a vital factor in the building of the entire sermon, which normally begins in prose and moves into metrical verse. To be effective, the rhythm of the lines must be maintained and properly paced throughout the performance.

The congregation's response plays a key role in the structure of the preacher's rhythmic delivery. A successful sermon always contains interaction between the preacher and the congregation, often in the form of call-and-response patterns. The structure of the preacher's chant depends upon the message, the length of the performance, and the degree of congregational participation.

(...)

Some preachers go beyond chanting to actual singing. They gradually establish a tonal center and then progress from chant to song. The sung portion shares with chanted sermons the characteristics of pitch stability—more or

less equal lines, repeated contours, and formulaic rhetoric—but in addition, displays some of the embellishments characteristic of deliberate singing.

(...)

Whooping: the gasping sound marking the convulsive intake of air; loud scream or cry often made in excitement or when the spirit takes over.

Joyce Marie Jackson (1999-2019): *Black Preaching Styles: Teaching, Exhorting, and Whooping I* Baton Rouge Traditions på hjemmesiden: Folklife In Louisiana.

http://www.louisianafolklife.org/LT/Articles_Essays/brpreaching.html

Gospel og gospelvokalgrupper

Gospel er navnet for den sorte amerikanske religiøse musik i 1900-tallet (og frem). Gospel kan have mange musikalske udtryk, og er typisk også præget af blues, jazz og andre musikformer. Som helhed er gospel mere improviseret, "vild" og følelsesfuld end spirituals. Fra 1930'erne til 1950'erne var gospel-kvartetter, grupper af 4-6 personer (som regel mænd), meget populære. Her et eksempel med Swan Silvertones – første del af navnet kommer af, at de blev sponsoret et lokalt bageri i Knoxville, Tennessee, Swan Brother's Bakery:

Swan Silvertones: Trouble In My Way (ca. 1952)

	<u>Forsanger</u>	<u>Kor</u>
1. vers	<i>Trouble in my way</i> <i>Mourn some time</i> <i>Trouble in my way child</i> <i>Mourn some time</i> <i>Trouble in my way</i> <i>Mourn some time</i> <i>Jesus will take me</i> <i>By and by</i>	<i>Trouble in my way</i> <i>I got to mourn some time</i> <i>Trouble in my way</i> <i>I got to mourn some time</i> <i>Trouble in my way</i> <i>I got to mourn some time</i> <i>Jesus will take me</i> <i>By and by</i>
2. vers	<i>I got a bleeding heart</i> <i>Cry some time</i> <i>Bleeding heart now</i> <i>I'm gonna cry some time</i> <i>I got a bleeding heart</i> <i>Cry some time</i> <i>Oh, he will take me</i> <i>By and by</i>	<i>I got a bleeding heart</i> <i>I got to cry some time</i> <i>I got a bleeding heart</i> <i>I got to cry some time</i> <i>I got a bleeding heart</i> <i>I got to cry some time</i> <i>Jesus will take me</i> <i>By and by</i>
B-stykke	[: Father (...)]	<i>Father of Abraham : x 22</i>

Harmonikken i vers: [G|G|C|G|G|D C|D C|C G] . Harmonik Ad lib-stykke: 22 x |: G :|

I et ad lib-stykke gentages ostinater, mens en solist improviserer.

Kor og trommer i ad lib-stykket (fra 1:10):

Kor { Fath - er of Ab - ra - ham

Trom. {

Amazing Grace (som melodien normalt er noteret)

A - ma - zing grace how sweet the sound, that saved a wretch like me. I

once was lost but now I'm found, was blind but now I see.

Gospel-version – Aretha Franklin 1972

<https://www.youtube.com/watch?v=CBKwV6oNYvw>

1. vers:
(1:15) E^b A^b A'⁷

a- ma- zing grace how sweet the sound
that saved a wretch like me

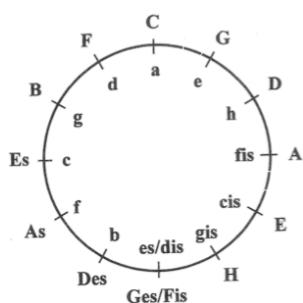
E^b A^b A'⁷

D^b A^b E^b

Edim Fm Fm maj7 Fm 7 B'b 7

A'⁷

I once



Amazing Grace i C-dur:

4

A - ma - zing grace how sweet the sound, that saved a wretch like me. I

once was lost but now I'm found, was blind but now I see.

