

## aaamc mission:

The AAAMC is devoted to the collection, preservation, and dissemination of materials for the purpose of research and study of African-American music and culture.

[www.indiana.edu/~aaamc](http://www.indiana.edu/~aaamc)

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### in the vault

## Beyond Category: Duke Ellington Education Kit

Morrison, Howard, ed. 1998. Dale Seymour Publications. Resource book, cassettes, transparencies, photographic prints, newspaper facsimiles and color poster.



An ongoing project of the AAAMC is the development and acquisition of educational materials for use by teachers at all levels and from various disciplines. In this issue of Liner Notes, we feature a resource from our Educational Resource Collection.

In 1988, the Smithsonian Institution's National Museum of American History acquired the Duke Ellington collection of music, papers, photographs, recordings, and memorabilia. From 1993-1996, a traveling exhibition, titled *Beyond Category: The Musical Genius of Duke Ellington*, displayed the collection's

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### from the desk of the director

AAAMC enters into a new millennium at a time when researchers and media producers are scouring attics, basements, garages, closets, and archives looking for materials and artifacts to document life in 20th century America. The growing interest in the post-World War II era, and in urban African American music and culture in particular, has been inspired, in part, by the emergence of hip-hop as a national and global phenomenon. As the sounds of hip-hop blared from car radios, boom boxes, and headphones, hip-hop culture spread through all arteries of American life. The harsh messages and images that accompanied these sounds brought a curiosity and fascination for inner-city life and the range of musical expressions that gave identity to these communities.

On college campuses throughout the 1990s, the sounds of hip-hop, funk, soul, rhythm and blues, and gospel music vibrated from classroom walls, seeped under closed doors, and resonated down the hallways. Changes were brought about in curricula that once ignored the roles that African American urban cultures played in shaping the unique character of post-World War II American popular culture. Old 45s and LPs, flyers and posters advertising sock hops, street parties, and concerts, fan club letters, signed photographs, magazines with song lyrics and artists interviews; turntables, mixers, and big speakers; bell bottom pants, shiny multicolored shirts, platform shoes, wide felt hats, and gold accessories

have become valuable resources for students to discover and reconstruct America's post-World War II era. The modified design of *Liner Notes* as well as AAAMC's current activities acknowledge this "back in the day" sentiment and reflect our ongoing commitment to collect, preserve, interpret, and make materials available to researchers, students, and the general public.

The AAAMC acquired two major collections representative of this era through donations in the spring and summer (see brief summary inside), and

beginning in fall 2000, we initiated a number of new projects. We have begun designing a database program to link our collections to our redesigned Web site so that patrons will be able to search our holdings, view photographs, and listen to selected DJ air-checks and music clips from various collections. Focusing on our educational mission, we also continue to work on three instructional Web sites using materials from our collections (see story inside).

AAAMC has also begun assisting departments in developing content on African American culture by making presentations on the archive and its collections. Stephanie Shonekan, *Liner Notes* editor and graduate assistant, intrigued students in an introductory telecommunications class with a power point presentation on the history of black radio that included photographs and DJ air-checks. In the spring of 2001, several of the Archive's collections will provide the primary resources for a class I will teach on "Ethnomusicology and the Public Sector." By examining documents from actual projects, students will study the process involved in producing media documentaries (PBS and NPR), designing, researching, and mounting museum exhibitions, producing cultural festivals, and developing educational materials and community outreach programs.

In an effort to counter the tabloid approach of many biographers of African American musicians and to encourage new approaches to the interpretation of African American expressive culture, AAAMC established a publication series in conjunction with Indiana University Press. I am thrilled that the legendary Jerry Butler agreed for us to inaugurate this series with his memoirs, which he wrote with Earl Smith (see story inside). Other publications are in the planning stages and details will be forthcoming.

I conclude by welcoming Michael Lydon, founding editor of *Rolling Stone*, musician and author of *Ray Charles: Man and Music* (1998) and *Boogie Lightning* (1974 [1980]), as the newest member of AAAMC's National Advisory Board. For the past three years, Michael has been providing valuable assistance and ideas for our publication series. I also want to express my gratitude to Board Member, Hip-Hop Activist, and Media Assassin Harry Allen for his vision, ideas for innovative programming, and hours invested working on behalf of AAAMC.



Portia K. Maultsby  
Director



### Duke Ellington...

rare materials in cities across the country. The Duke Ellington Youth Project organized by the Program in African American Culture introduced these materials in junior and senior high schools in the District of Columbia during the 1990-1991 school year.

Dr. Luvenia George, educator and ethnomusicologist, developed and wrote an interdisciplinary curriculum based on the exhibition that incorporated music, art, English, dance, social studies, and foreign language. This curriculum provided the framework for *Beyond Category: Duke Ellington Educational Kit*, which was produced by the Education and Visitor Services and Office of Public Services of the Smithsonian Institution, as part of its ten-year initiative, along with the Lila Wallace-Reader's Digest Fund, to research, preserve, and present the history of jazz.

This kit explores Ellington's diverse musical styles—jazz, popular, theatrical, motion picture scores, instrumental suites, and sacred music—in order to understand him as a musician and person who is "beyond category," a

phrase he often used himself. It is designed for use in middle and high schools and at the college level. Teaching materials consist of a resource book, two music cassettes, color art transparencies, black and white photographic prints, two newspaper facsimiles, and a color poster.

The resource book contains an introduction, prologue, time line, and eight instructional units (or "acts"). Each act includes a brief description of one period of Ellington's life, a lesson plan, and suggestions for activities. Odd-numbered acts focus on musical lessons; even-numbered acts pair Ellington's music with other subjects, drawing from newspaper facsimiles, transparencies used to study jazz-inspired art, and materials examining the similarities in the writing of Shakespeare and Ellington's music, all included in the kit.

*Beyond Category* is well organized, informative, and designed for general classroom teachers, arts specialists, museums, and libraries. The diversity of materials necessitates a tailored instructional

approach. Certain lessons, such as rhythmic analysis of a gospel hymn, require some background in music. Others, such as creating visual art inspired by Ellington's "Black and Tan Fantasy" and examining his "walls theory" in relationship to examples of intolerance in today's society, do not require specialized knowledge.

The kit's two cassette tape recordings provide essential highlights of Ellington's music, such as a 1927 recording of "Creole Love Call," and a 1962 recording of "Jump for Joy" with vocals by Ray Nance. Instructors should use the resource book in conjunction with the cassettes, since they do not include an index to songs.

*Beyond Category: Duke Ellington Education Kit* celebrates the life and works of this revered musician, composer, and jazz band leader through accessible activities that draw from music, art, drama, and social studies. The variety of lessons and materials allow for aural, visual, and written learning, as well as individual creativity. The AAAMC recommends this multifaceted educational resource for all



middle and senior high schools.

*The Duke Ellington Education Kit* can be purchased from Cuisenaire/Dale Seymour Publications at P.O. 5026, White Plains, NY 1602-5026. Cost: \$74.95. Ask for item # 41400.

- Joan Zaretti

*Joan Zaretti is a doctoral candidate in folklore and ethnomusicology with her primary research in the area of music education.*

### past events Field Trip to AAAMC

Over the past year, the AAAMC has received many requests for field trips from K-12 teachers. The purpose is to expose students to diverse cultures and related resources.

#### "Je Je Kule! Je Je Kule!"

"Je Je Kule" were the chants most memorable to the staff and our 3 to 6 year-old visitors from Indiana University's Campus Children Center on their visit to the Archives on December 6 and 7, 2000. Our young guests had a unique experience that taught them a little about collecting, conservation, and African and African-diasporic musics.

The program featured interactive activities directed by AAAMC staff members. After Graduate Assistant Fernando Orejuela explained our mission and introduced the various formats we collect, Archival Assistant Tangera Sharp showed the young visitors the traditional way to tie West African cloth for both boys and girls. Graduate Assistant Stephanie Shonekan taught our visitors the game "Je Je Kule," a West African children's game that incorporates elements of call & response and is similar to "Follow the Leader." Orejuela accompanied her on a variety of West African percussive instruments with the assistance of a few eager boys and girls. Shonekan later led the group into a Calypso version of the Alphabet song.

The AAAMC enjoyed this very special visit with our young guests and their chaperones. It gave us all an opportunity to explore the great potential of this archive through active patron participation and an increasing awareness and appreciation of the African-diasporic arts.



Photos courtesy of The AAAMC Collection/ Dec. 6-7, 2000

### AAAMC Archivist Presents to MLA Conference

P. Macia Richardson, AAAMC archivist, made a presentation at the Black Music Collections Roundtable during the Music Librarians Association annual meeting in Louisville, Kentucky on February 25, 2000. The objective was to introduce other archivists and librarians to the mission, vision, and holdings of the AAAMC. The presentation was well received. Suzanne Flandreau, archivist and librarian at the Center for Black Music Research, commended Richardson's enthusiasm and stated that the presentation was "interesting and useful."

### Collection Highlights

Each issue of *Liner Notes* includes brief descriptions of selected existing and new collections.

#### Phyl Garland Collection

Approximately 950 photographs, brief biographies, and publicity releases from record companies on artists and record labels in many genres, including jazz, rhythm and blues, blues, rock and roll, and reggae.

#### Music as Metaphor Production Materials

Interview tapes and transcripts, images, videotapes, correspondence, and other documents from the video documentary *Music as Metaphor*, which was produced in conjunction with the permanent exhibition *From Victory to Freedom: Afro-American Life 1945-1965* by Donna Lawrence Productions for the National Afro-American Museum and Culture Center in Wilberforce, Ohio. The documentary focuses on post-World War II music as a functional dimension of African-American culture and features interviews and performances by gospel, bebop, rhythm and blues, opera and civil rights artists.

### Recent Donations to the AAAMC 2000

The AAAMC would like to thank individuals and corporations for the following donations which were made over the year:

- Ed Castleberry— Additions to the Ed Castleberry Collection of photographs
- Phyl Garland— Photographs and related material
- Miller London— *The Urban Network* magazine
- Michael Lydon— Compact disc
- *MadRhythms* magazine— Copies of the magazine
- Randall C. Morgan Jr., MD— Audio recordings, posters, artwork, and memorabilia of jazz and rhythm and blues music and artists
- Karen Shearer— Research materials (interviews and program transcripts, photographs and publicity materials) for the syndicated radio shows "Special Edition" and "Rock Chronicles"
- *Vibe* Magazine— *Homegirl* magazine supplement
- *Vibe* Magazine— Copies of the magazine
- University of Arkansas— two compact discs
- Michael Woods— Original jazz and rhythm and blues scores

## Ameritech Fellow Award

In April 2000, Portia K. Maultsby, director of the AAAMC and professor of ethnomusicology, received one of seven grants from Indiana University's Ameritech Fellows Program, which was designed to support the application of technology to teaching. Maultsby will use the grant to continue working on three instructional Web sites on "Multicultural Multimedia on the Web: From Spirituals to Hip-Hop, the Music and Culture of Black America." Maultsby began work on the Web sites in 1997 in conjunction with Indiana University's Instructional Support Services (ISS) and Teaching and Learning Technologies Lab (TLTL). Each Web site consists of lecture notes, study questions, music and photographs drawn from AAAMC holdings.

Maultsby will use these Web sites in courses she teaches on African-American music and as resources for summer music workshops, and for distance learning courses that the AAAMC is planning to develop and implement in conjunction with Indiana University's Distance Learning and Continuing Studies, African American Arts Institute, and Ethnomusicology Institute.

### visiting scholar

## Davarian Baldwin

Davarian Baldwin, Ph.D. candidate at New York University and a visiting faculty fellow in Indiana University's history department during the

summer of 2000, used resources of the AAAMC for his dissertation research and for a class he taught titled "Going to Chicago - The Great Migration: Urban Culture in the Black Metropolis." The class related to his dissertation, "Chicago New Negroes: Race, Class, and Respectability in the Black Metropolis."

In both his teaching and research, Baldwin explores the creation of a black consumer-based intellectual class in Chicago as distinct from the black elite, which he compares to the Harlem Renaissance elite.

Approaching this topic through various forms of popular culture such as gospel, film, music, and beauty, Baldwin discovered interesting tensions and interlinks between the old settlers (black elite) and new settlers (black migrants). While the so-called elite idealized the South and Africa and tried to "improve" on those images and cultures, the more recent migrants sought ways of creating their own notions of racial uplifting that did not deny the reality of their background and culture.

At the AAAMC, Baldwin found the *Wade in the Water* National Public Radio series on Black gospel music particularly useful in conveying this concept to his students. He explained, "Because the gospel music had 'too much' of a blues element or it was 'not refined enough,' it helped demonstrate to my students...why there could possibly be some anxiety and tension between the black elite and black migrants."

Baldwin currently is a research fellow at Notre Dame University at South Bend, Indiana, where he is completing his dissertation research and writing.

## people Board Member Highlight - Dr. Bobby L. Jones

*In spring 1997, AAAMC established its National Advisory Board, a volunteer group of prominent professionals who share our commitment to our mission and lend their support and expertise to AAAMC. Members are distinguished individuals who are actively involved in the production, promotion, and study of African American music and culture. They have contributed to our growth and influence over the past two years by aiding in the acquisition of materials and program development, bringing national visibility to AAAMC, and providing valuable input to discussions on future projects.*

The AAAMC was honored when Dr. Bobby L. Jones readily agreed to serve on the National Advisory Board. An internationally renowned gospel singer, Dr. Jones is the creator and director of the *Bobby Jones Gospel Show* that broadcasts weekly on the Black Entertainment Television network. Born in western Tennessee, Jones graduated from high school at the age of 15 and from Tennessee State University at the age of 19. He taught elementary schools in Missouri and in Tennessee and has worked as an international textbook consultant for McGraw-Hill Publishers. He also taught at Tennessee State University, his alma mater for 17 years. As an artist, teacher, radio and television host, Bobby Jones' knowledge and involvement in the field of gospel music is extremely valuable to the Archives, especially as gospel music continues to thrive as an area of academic and research interest. Below are excerpts from an interview that Stephanie Shonekan had with Jones in April 2000. He talks about his background, career, gospel music and musicians, and the AAAMC:

### Getting into gospel music...

While working at the university and also for McGraw-Hill, I developed an interest in black gospel music and began working in that area as a vocalist as well as hosting many other gospel activities. In 1976, the local N.B.C. affiliate station, WS.M.V. Television proposed the broadcast of a half-hour television show that featured performances of black gospel music which I produced and presented. It became a number one show in the local marketplace. In 1980, Bob Johnson from Black Entertainment Television Network saw the show and purchased it as his first program for the Black Entertainment Television Network. That was some 20 years ago. So I've been in the television industry now for about 26 years.

God has been blessing that ministry. He has given us all the accolades that are available for gospel artists. The Grammy is my biggest award—the Dove, the Stellar, the Excellence, the Vision, the NAACP Image are others. All of these awards show that the Lord is saying to us, "Go ahead. You're doing fine. I'm

*continued on next page—*



## AAAMC's Publication

In October 2000, in conjunction with Indiana University Press, the AAAMC launched a new series designed to examine the black experience through music and other expressive forms. The series, *Black Music and Expressive Culture*, edited by Portia K. Maultsby, will include biographies and autobiographies as well as studies that examine issues related to all forms of black expressive culture and its diffusion throughout the world. The first book in the series is the autobiography of legendary rhythm and blues/soul maestro Jerry Butler. Reflecting on Butler, Don Cornelius, founder of *Soul Train* states, "If it hadn't been for Jerry Butler, there wouldn't have been a *Soul Train*—that's for damn sure." Written by Butler and Earl Smith, *Only the Strong Survive: Memoirs of a Soul Survivor* presents a portrait of the performer with personal reflections and anecdotes about the world of rhythm and blues and other performers of his time. Oldies disc jockey Charlie Brown describes the book as "a raw, open portrait of a man with an incredible past and a very promising future. I have read many books in this genre, but none as candid and as revealing."



**Bobby Jones...**  
going to show you from a man's perspective how much I appreciate your work." And that's what He did for me.

**On The Bobby Jones College of Gospel Music...**

The Bobby Jones College of Gospel Music was organized to offer retreats in Las Vegas, designed to promote and educate, inform and inspire gospel record label executives as well as the artists. We come together twice a year as a very organized system, a delivery system aimed at educating our people. Most of the major artists that aren't on the road will be there, which we document on film. At these retreats, key industry personalities and leaders and knowledgeable people come and share their visions of the future with us so we can prepare ourselves.

My background as a teacher has really helped me. I have always been an advocate of education. Many of the gospel artists only

have a high school education. But sometimes you need to go ahead and discipline that mind. And even though God can do all things, He expects for us to develop ourselves in every aspect. And I advocate that to all of them—to complete their education. Regardless of how well you can sing or perform or minister, you can still learn a lot about disciplining your mind.

**On working with gospel artists...**

I've worked with all the artists—Shirley Caesar, Kirk Franklin, Vickie Winans, James Moore, Yolanda Adams, The Williams Brothers, The Christianaires, Edwin Hawkins, Kurt Carr, Kurt Carr Senior, Valerie Boyd, Juanita Bynum, just on and on. [They all come to our retreats.] New artists will come too. We really want the younger ones there because we want them to learn the things that we've already learned. ...The majority of them are wonderful people to work with. They're easy to work with and understand what it is to be an artist and especially one that works with the Lord. So with the ones that have not quite developed that skill, we're patient,

and that's what the retreats are for, to try to help them to overcome some of the weaknesses that we all have. We all have weaknesses. So we can put that positive energy into helping each other. Then we'll have a much more progressive industry.

The television show has really been helpful. Otherwise, I'm not sure I would have these kinds of opportunities working with all of these people. I've also written a book called *Touched By God*, which has 19 of those artists and their testimonies about how God touched and worked in their lives.

**On the state of gospel music...**

Well, I think we're celebrating today. We're celebrating the fact that gospel music has now reached the public. Gospel music has reached the mainstream public, and we're delighted and excited about that, and it's going to continue to do that and even get stronger. Our position is that we want to make sure that it maintains its effectiveness as it relates to our ministry in Christ; I think most artists, even though their music sometimes sounds a little risqué,

are basically knowledgeable of the fact that we need to keep Jesus out there, and the whole thing is about Him and not us. Gospel music is going to continue to resonate throughout this world in a major way because that's what's supposed to happen. God already indicated that He wanted that to happen, and that's what will happen.

**On the AAAMC...**

Black Americans—the Lord blessed us with another genre of music (black gospel) that I think will attract the attention of the people, and it's unique to us. Having an archive for gospel music, instituted in a university like the AAAMC at Indiana University in Bloomington is a great testimony to the fact that we look at this music now with seriousness and that it will maintain itself in our culture because we are archiving and preserving and documenting its growth and what it's doing as it grows.

*Edited by Stephanie Shonekan*

*Stephanie Shonekan is a doctoral candidate in folklore and ethnomusicology, specializing in the biographical study of African and African American musicians*

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I would like to join the Circle of Friends of the Archives of African American Music and Culture. My donation will support the activities of the AAAMC.

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\*Please provide proof verifying your status (photocopy of school identification, transcripts, etc.)

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**aaamc staff:**

**P. Macia Richardson**,  
 Archivist and head of  
 Public/Technical services  
**Portia K. Maultsby**,  
 Director  
**Stephanie Shonekan**,  
 Editor, AAAMC Liner Notes

*in memoriam:*

**Thomas H. "Dr. Beans" Bowles**  
 (1926-2000);

**Jack "The Rapper" Gibson**  
 (1922-2000)