

# Odyssey Oracle

Created for and by the students of the UW-Madison Odyssey Project

Volume 3, No. 7 November 8, 2006

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[www.odyssey.wisc.edu](http://www.odyssey.wisc.edu)

## Odyssey's Sound of Music

*Students share their musical interpretations and inspirations*

### Yasmin Writes the 12-Bar Got No Rent Blues

I'm tired of knock, knock, knock,  
when you gonna pay the rent?  
Tired of knock, knock, knock,  
when you gonna pay the rent?  
Don't let that landlord know  
that all my money been spent.  
(Yasmin Horton)

### Kathleen Feels the Mary, Sweet Mary Blues

Mary, sweet Mary, how I feel so  
sad for thee.

Mary, sweet Mary, we'll all help  
you through this tragedy.  
Mary, please Mary, hold your head  
up high  
Because God's in your corner  
as well as I.  
Mary, sweet Mary, your family's  
in our prayers.  
Mary, sweet Mary, you will  
prevail.  
Mary, sweet Mary.  
(Kathleen Brown, dedicated to  
Mary Wells)



*Romare Bearden's Out Chorus*

*Continued from page 1*

### Nou Sings the Why Me Blues

Oh why oh why do this happen to me?

Oh why oh why do it got to be me?

Why me to be the one to be hurt?

Why me to be the one to be crying?

Why me to break my heart?

Why me to tear me apart?

Oh why oh why do it got to be me?

**(Nou Yang)**

### Music Sets Curtis Free

Music makes me feel glad

Music makes me feel sad

Without the sound of a beat

My rhythm would be bad

Good music touches me

From head to toe

Without a slow jam after midnight

Where would I go?

You know what I'm saying yo!

Music is what I feel

You can't touch it

But it's real

These are some of the things

Music does for me

It opens up the soul

And sets your body FREE!!!

**(Curtis Williams)**

### Music Lets Troy Travel Back in Time

It's 1960 and I'm walking into the club. The room is smoky, and the ladies are hot, oh excuse me, fine. As I gaze across the room, I notice this sister prancing around. It looks as if she's shy, but it's all a game.

I tell the bartender, "Pour a cognac and ice and send it over to that fine sister over there. Yeah, that's her in that flower dress and that white lace scarf." As the night lingers on, I make my move over to where she's sitting. I introduce myself as Ramon. "What's your name?"

"Foxy Brown," she says. Then I give her a toast and of course my hand. I lead her to the dance floor. As we get our groove on, the music is jazz and smooth as butter. **(Troy Terry)**

### Lakeitha Personifies Music as a Lover

Music and I are like real true lovers. We feel each other's needs and wants. It's a very good connection between the two.

I love you, music, for your compassion, your tenderness, and your friendship. You are all I need. You cure my distress, you ease my pain, and you make me feel wanted. No one can have a better friend than you. Thank you for being in my life. **(Lakeitha Sanyang)**

### Other Odyssey Students Listen to Music—and Write about Music



*Billie Holiday*

Listening to your father [pianist Robert Auerbach] took me back to the time when music was music. What I mean by that statement is when music was beautiful and calming. Hearing your father brings to mind people like Billie Holiday and Ella Fitzgerald, the era when music poured out its heart to you, the era when life was more simple and unhurried. Even though I wasn't really around then, I heard

*"Music to me is an extension of my soul."*

this music through my parents, grandparents, aunts, and uncles.

Hearing Corey and your father playing together brings me memories of my grandmother's sorrow in coming from a southern

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*odyssey*  
**Oracle**

Created for and by the students of the UW-Madison Odyssey Project

Volume 3, No. 7 11-08-2006

Managing Editor-in-Coach /  
Marshall Cook  
mcook@dc.s.wisc.edu  
608-262-4911

Project Director / Emily Auerbach  
eauerbach@dc.s.wisc.edu  
608-262-3733

Editor & contributing writer /  
Kegan Carter  
hooked2kee@msn.com  
608-442-8893

Design Advisor/  
Milele Chikasa Anana

# Musician Spotlight: *Scott Joplin*

## Scott Joplin's music endures

Although he wasn't alive to enjoy his greatest success, Scott Joplin is known today as the "King of Ragtime." When his music provided the soundtrack for the Paul Newman-Robert Redford movie *The Sting* in 1973, a whole new generation discovered Joplin's genius.

We don't even know for sure where or when Joplin was born. One source says he was born near Linden, Texas on November 24, 1868, but all we know for sure is that the U.S. Census listed him as a two-year-old child in July of 1870. We also know that his father had been a slave and performed farm labor and that he moved the family to the newly-established town of Texarkana when Scott was still quite young.

He played piano from an early age; legend has it that he gained access to a piano in a white-owned house where his mother worked as a domestic and taught himself the rudiments of music, although not how to sight-read music. He became an itinerant pianist, playing in saloons and brothels, and settled in St. Louis around 1890.

In 1894 he moved to Sedalia, Missouri, as close to a permanent home as he would ever have (and now the site of an annual Scott Joplin Festival). Among other venues he performed at the *Maple Leaf Club* in Sedalia, providing the title for his most famous composition, the *Maple Leaf Rag*, published in 1899.

(In those days, musicians made money from having sheet music of their compositions published for others to play more than from making recordings of their music. He earned a penny royalty for every copy of the *Maple Leaf Rag* sold, and by 1909, it had sold approximately 500,000 copies.)

He went on to compose dozens of rags but also created the first grand opera composed by an African American, *Treemonisha*, for which he posthumously won the Pulitzer Prize in 1976. He also published marches, waltzes, and other musical forms, but he is most famous for his rags.

His first marriage ended in divorce, and his second wife died of pneumonia at the age of 20 just ten weeks after they were married in 1904. After his wife's funeral, Joplin left Sedalia and never returned. He would marry a third time.

By 1916 his health was crumbling due to the syphilis he had contracted two decades before. He was hospitalized in January of 1917 and died in a mental institution on April 1, 1917.

At the time

of his death, he was almost forgotten, and interest in ragtime music had waned as jazz flourished. But ragtime revived starting in the 1940s, and interest peaked in the 1970s with *The Sting* and Joplin's memorable song, *The Entertainer*. It's unlikely he will ever be forgotten again.

### Sources:

Berlin, Edward A., *King of Ragtime: Scott Joplin and His Era*. New York. Oxford Press. 1994. (His fine biography of Joplin is published on [www.scottjoplin.org/biography.htm](http://www.scottjoplin.org/biography.htm). See also, [www.lsjunction.com/people/joplin.htm](http://www.lsjunction.com/people/joplin.htm).)





*Continued from page 2*

background in the time of Jim Crow. I heard pain in that piece.

Music is so awesome because it brings forth all kinds of emotion—PAIN, SORROW, HAPPINESS, JOY, LOVE—to all parts of your body. It can make your hands clap, your feet dance, and your heart soar. It can release your mind and bring a song to your lips. **(Angela McAlister)**

When I was sitting listening to Corey and your dad, I wished I was on the Amtrak train looking out the windows, thinking where and when my mind would have peace. I know it will never be all gone, but just lift some of the pressure off me. **(Angie Williams)**

Music for me is as necessary as oxygen—one of my deepest passions. I have never been without it, my constant, closest companion--classical, rock, country, show tunes, bluegrass, and, in recent years, jazz, blues, Persian, and folk. I thought that by simply listening to music and learning bits and pieces about those that wrote or performed it that I was knowledgeable. What I am discovering in this class is that there is limitless information and history to know and learn to make the experience complete. **(Anne Meyer)**

Music to me is everything.



*Billy Ray Cyrus*



*Corey Reece and Robert Auerbach*

When I wake up in the morning, I want to hear music.

When I'm getting ready to go some place, I want to hear music.

When I'm at an outing, reunion, or any get together, I want to hear music.

I can't picture listening to music at an inopportune time. Any situation is suitable.

When I hear a song from



*Mahalia Jackson*

the early 90's, it takes me back to that point in life. I can see vividly what was going on at that point of time. Throwback R&B or "dusties" may remind you of old relationships, hip-hop or rap, with heavy bass, might amp you up for a sporting event, and any up-tempo songs from the top 40 can get you prepared to work or to do something you would've hated doing without music. Music is appropriate for any situation. **(Stanley Sallay)**

Music has always been a



*John Legend*

*"I'm blessed that every time I hear jazz, I feel my mother's love."*

major part of my life. I grew up in the days of 45s and LPs—big and little hard plastic circles. If I was not reading I was playing music on our HI-FI, which was a piece of furniture in itself. . . . My first record player was bought for me by my mother from the Singer Sewing Machine Store on Chicago's Westside Madison Street. I was twelve. My mother also let me buy "Can't Help Myself" (Sugar Pie Honeybunch) by the Four Tops. Having my own record player gave me the freedom of playing my own music on my own terms. The music and books helped me to have an appearance of being normal while living under abnormal circumstances. **(E.Oroki Rice)**

Music to me is an extension of my soul. I love and listen to all types of music. I listen to different types depending on my mood. When I want to feel connected to Africa, I listen to African music and Caribbean. It makes me feel as if I'm back home with family and friends and we are celebrating being African. It takes me back to when my parents were there with their brothers and sisters and my grandmother braiding my hair while my sisters played hopscotch.

When I want to feel like a black American, I put on some

hip-hop: Beyonce, P. Diddy, John Legend, and even a little bit of rap! It brings me back to who and where I am now: an American. I turn it up and dance and sing to it, so that everyone will say, "Turn that up."

When I feel lost or alone or happy, I get comfort from gospel and Christian music. It reminds me of my path to God and my devotion to my family. It helps me during the hard week that I had and puts me back in place.

When I want to feel like a child, I put on what we call our kiddie tapes and sing and run around the house with my children! I feel like I'm five again—no worries in this world. **(Sonia Spencer)**

I am the son of a jazz singer. This is how I know I was a "love baby." In 1959 my father demanded that my mother retire from performing if she wanted children.

After sixteen years on the road with various bands, including Oscar Peterson, my mom traded glittering gowns for burping clothes. Over the years I'd always sensed that her heart yearned for the road. LaVern, my mother, sang often around the house.

It was common for a stereo to be on in every room including the bathroom. Music was a constant in my life. Before she died, I asked her if she regretted giving up singing. She said, "No baby, I got you." I'm blessed that

*"Slow songs will slowly rock you away like a lazy river."*

every time I hear jazz, I feel my mother's love. **(Brian Benford)**

My most favorite kinds of music are the ones that remind me of my youth. I think about roller skating at the roller rink when we could barely do anything else. Back then we had so much fun. **(Lorena Lovejoy)**

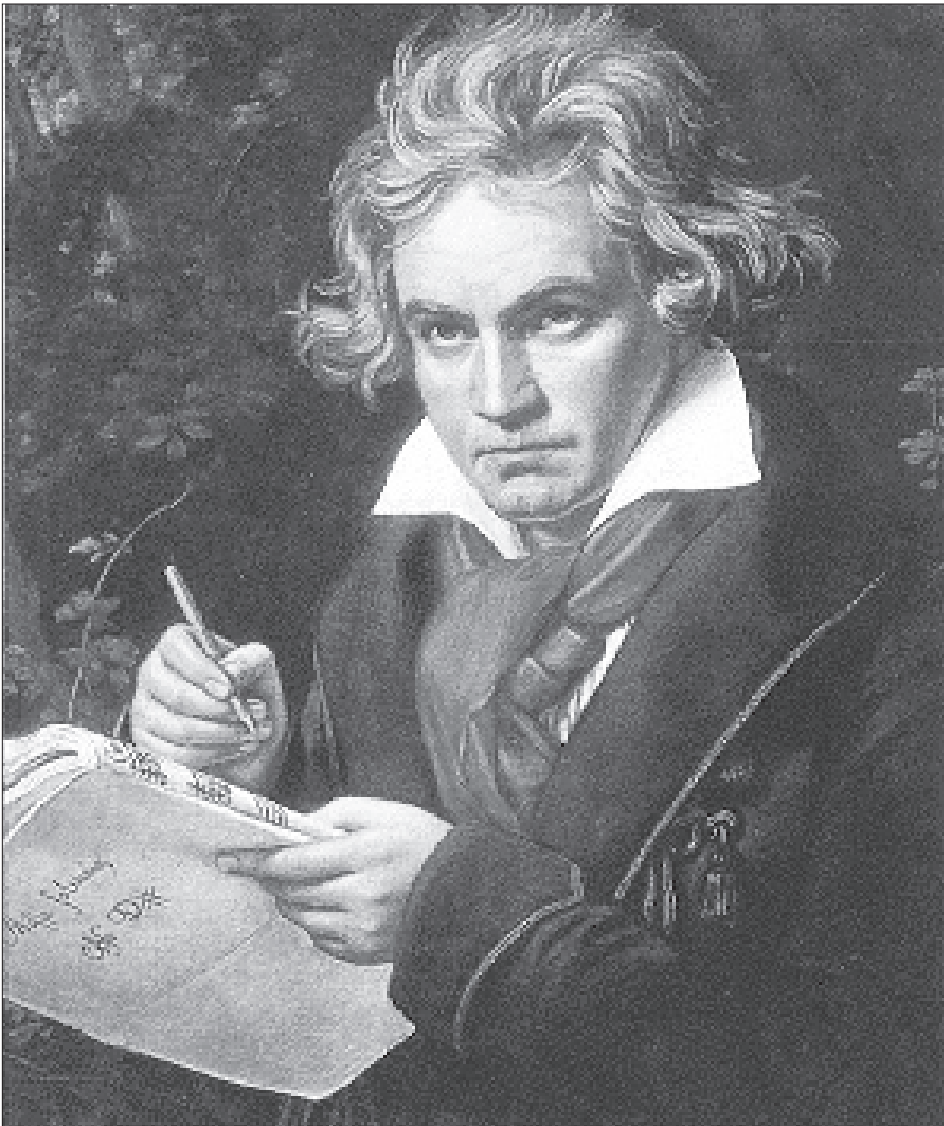
Music is a big part of my life now. Both my children love music and like to dance to it. I think life would be boring without music in it. **(Katy Farrens)**

Music to me can be a way to bring people together, whether it's the soul train line or stepping or bouncing your booty.

I like listening to all kinds of music. Classical music takes me to a soft place, and I listen especially for the piano and violin. Rap music makes me want to dance and move around, whether I'm poppin my collar washing the dishes or doing the lean with it rock while cleaning my bathroom. R&B music gets me through my sad times because the song may represent what I'm going through and also calms my nerves. **(Kathleen Brown)**

Music has always been a big part of my life. While I was growing up, spirituals woke us up with the smell of breakfast foods cooking. More

*"[Music] can make your hands clap, your feet dance, and your heart soar."*

*Ludwig Van Beethoven*

music came daily from older siblings' bedrooms. Later I played instruments throughout school—violin, viola, cello, clarinet—and music in church with family. My sons were/are all musically inclined, rappers and guitar players. My granddaughter also has the “gift.” **(Mary Wells)**

I mostly listen to slow songs or slow mix. . . . Slow songs will slowly rock you away like a

*“Music is the lifeblood of the soul.”*

lazy river. Slow mix is like a falling waterfall. **(Nou Yang)**

I love all sorts of music! I grew up listening to country artists like Billy Ray Cyrus, to Motown artists like Al Green, to Rap artists like Tupac, and even to Selena, a famous Latina artist. Listening to all of these different artists, I grew into a more open minded woman today. I was a very shy child before, not because I was born as a shy person but because I grew up with racism. I was so scared to talk to other people because I thought that they were always judging me. In the end, music helped me

become less shy and more open to talking to other people of color. **(Erica Garcia)**

Music to me is a means of travel into worlds unlike where we live. . . . Music is special because it is a token of an event or place in time. In most cases, there is a song to go with whatever life may bring our way. **(Cameron Daniels)**

All my life I remember the music. As a young girl, I loved the blues: Bobby Bland's St. James Infirmary, Brook Benton's Kiddio. I loved all those songs. I can hear a song, and it will take me far back to when I would be in the kitchen with my mama cooking dinner for a holiday and listening to her blues. Man, talk about the good ole days.

I have loved music all my life. I've even told friends that I cut my teeth on the Blues rather than on a teether. As a teenager it was the songs of the seventies and eighties: Smokey Robinson, Earth, Wind, and Fire, and the Ohio Players, to name a few. Up to right now, I still love all music.

*Mary J. Blige*



Even though I've changed my lifestyle and am now more into the Gospel, every now and then I'll find my head bouncing or feet tapping to some ole jam from the past. (**Yasmin Horton**)

Music helps me relieve stress. It also helps me reveal feelings that I never knew I had. I like to listen to R&B, rap, and jazz. I often find myself listening to songs that I like over and over again. With some songs, I often change the lyrics to personalize the song. I really love Mary J. Blige because she's an alto and so am I, so I blend in well with her songs. I do my best singing while cleaning, in the shower, and in the car. I like to hear my favorite songs when I'm down. I love music! (**Angel Lightfoot**)

I adore music. Since I was a little girl, I joined a church choir and played something which I don't know the name of in English. . . . I do enjoy R&B and my traditional music, which is very lively. (**Lily Komino**)

It is my firm belief that music is the lifeblood of



*Smokey Robinson*



*Black Star Reggae Band*

the soul. Even looking through history proves my point. When the slaves were running through the underground, they brought each other's spirits up by singing. In church, you sing to raise the spirits

and show your praise. Through music, you can reach the masses. . . . Music brings people together. At weddings, it generates the mood of life and fun. At funerals, it calms us knowing our loved one is gone to



*Tupac Shakur*



a better place. In preschool, music helps us remember our ABCs, the days of the week, or just something silly that someone did in a nursery rhyme.

I don't know where I'd be without music. In all my hardships that I've faced, music is what kept me sane. . . . There is no better freedom than letting the music take me on the dance floor. Every outside source of negativity melts away. I am on my own plane, planet, in my own world. (**Tiffani Puccio**)

Music is relaxing. I would like to learn to play the piano. I feel that would be calming to one's nerves. Even when you're upset, you could sit down and play and it would calm you down. I used to sing in the church choir, and it would be uplifting to me. I was very happy when I was singing. I love all types of music. I feel so very relaxed right at this moment, listening to this music. Sometimes I am very emotional, and music moves me to tears. I could sit and listen to music all day and night. (**Juanita Wilson**)

*"Music to me is the voice  
when I can't speak, the  
eyes when I can't see."*

Lyrics are the release of hidden thoughts that are freed by the melody of a song. Music!!!

I'm a reggae musician, and I've been composing and performing music for twenty years. I cannot read music, nor can I write it, but I've been paid to perform it.

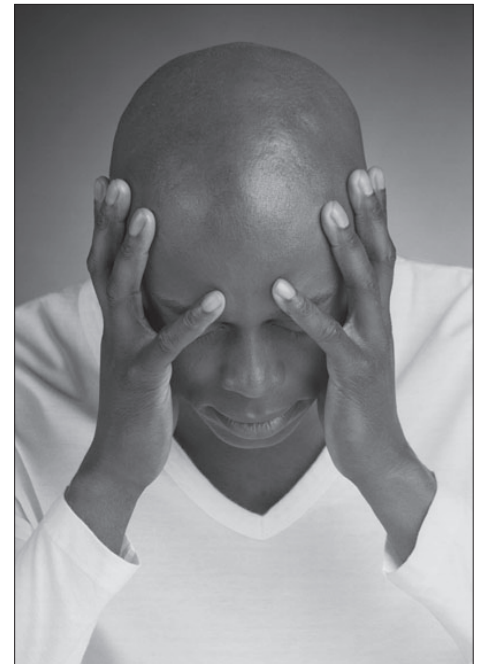
Black Star Reggae Band is the band I've played with for many years. Our last gig was at the Crystal Corner on Williamson Street and we sold out. November 16, 2002: I remember the date because it is my birthday. When we did a sound check at 8 PM, there were about seven people in the club. When we returned at 10 to start the show, the doorman was turning people away. (**Molinda Henry**)

Music to me is the voice when I can't speak, the eyes when I can't see. Music inspires, lifts me to great levels, whether sad or happy.

I love all music. I grew up in a home where on Saturday mornings we would wake up to the sounds of Motown. My dad, God rest his soul, loved music. We would sing, dance, sweep, mop, dust, and dance to the Tempting Temptations and Dashing Dells.



*Thelonious Monk*



*KEM*

As I grew older, the love of music grew in me. Now I love the sounds of Gospel music. I sing in a Gospel choir, where I let the lord use my voice. Music: it does soothe the "savage beast." (**Roslyn Phillips**)

Music to me is like the language of the soul. I like all kinds of music, especially piano music. I think the instruments have soul or spirit and can communicate with the human soul. In general, everything has music. In nature, the wind, the ocean, the mountains, and the trees have music. When I listen to piano and guitar music, I feel like I'm transported to an unknown world. (**Sandra Ramirez**)

KEM for some reason wakes up my soul. The groove is so mellow and rhythmic that I just have to snap my fingers and start stepping, a dance that originated in Chicago. That's pretty much what I look for in music. I think that's what Nike [the Greek goddess of victory] was listening to as she

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# Pimping the Media: *The Degeneration of Hip-Hop* by Kegan Carter

Editorial reprinted from Madison Area Technical College's Newspaper "The Clarion," Spring, 2006

The song "It's Hard Out Here for a Pimp" won an Oscar this year, proving two things: the runners-up must have been totally lame; and the sport of degrading women has been accepted as normal behavior in modern society. It's sad enough that the lyrics put down women and promote the "pimp" or "player" lifestyle, but worse than that, the words to the song aren't even imaginative. The Merriam - Webster Collegiate Dictionary defines a pimp as a man

who solicits clients for a prostitute. Basically, these men are leeches who make their money from the sweat off a prostitute's back. A player, according to the Rap Dictionary ([www.rapdict.org](http://www.rapdict.org)), is "a form of con artist, whose 'game' involves confidence schemes, usually perpetrated against the opposite sex, aimed at procuring sexual favor, material items, money or all three -- usually from multiple victims simultaneously." Having relationships with as many

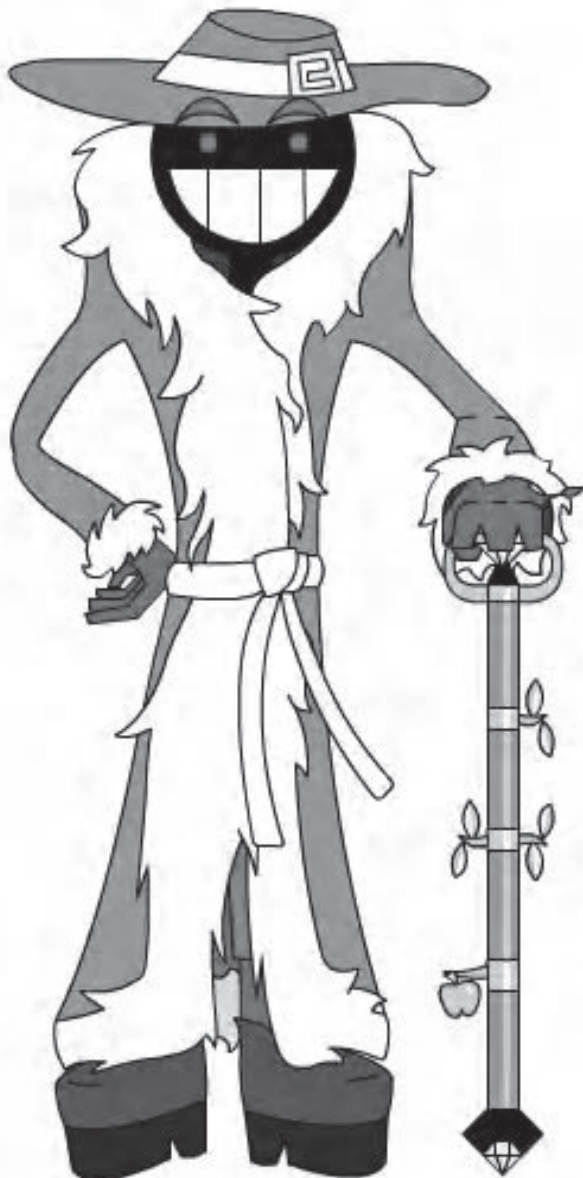
women as possible for personal gain is a lot like prostitution. Instead of realizing this, "players" choose to project this negative label on women. The terms "pimp" and "player" are often used interchangeably. Notice the similarities between the two: both are using women for material gain, only the woman no longer has to be a prostitute. These are not the type of people who need to be emulated by influential people in pop culture. These individuals should be avoided at all costs, or the risk of being "pimped" is inevitable. Derogatorily labeling another person, even in jest, promotes misogynist attitudes and self-hatred.

Some people may consider this as the ranting of a player-hater, defined by the Rap Dictionary as "one who despises or speaks

*Instead of using horrid words as terms of endearment, men and women should have more respect for themselves.*

ill of another player because he [or she] does not have any game of his own." However, society has to wake up to the messages being thrown at them through the television and radio. Songs are featuring more and more graphic sexual language, and videos are featuring more and more scantily clad women. People in general do have free will to listen to certain music, but teens, in their never-ending quest to be "cool," hear these songs and are taking the lyrics literally. The videos portray the men as the "pimps" and "players," and the women are the h-word, the b-word, or whatever the new slang term for "whore" may be. Men and younger boys see this and assume that all women are this way, no matter who they are.

And instead of all women refusing to promote the use of foul language in reference to themselves, some apparently encourage it. The "in" thing for women seems to be to refer to themselves and each other as "bitches." Unless you happen to be a female dog, this word is by no stretch of the imagination complimentary. Women such as Lil' Kim, who refers to herself as the "Queen Bitch," tend to accept the degradation and even promote it



by not only not standing up against the name-calling, but using the same words to describe each other. For example, in a conversation between two girlfriends, instead of saying, "Girl, I know you didn't talk to that woman," the "girl" and "woman" would be replaced with negative language. In order for men to take women seriously about labeling, women have to stop doing it themselves. This shows a lack of respect for self and others. Women need to unexceptionally reject these insults.

Think of it another way: men do not appreciate it when women make generalizations such as "all men are dogs." This puts all males into one category. Men are usually quick to jump to their own defense, saying, "I'm not a dog!" Then, they launch into reasons why they shouldn't be lumped in with others. If all women took this same stand in opposition of degradation, men would be less inclined to use the terms.

TV shows such as "Pimp My Ride" try to put a positive spin on the terms, but the deplorable meanings have not changed. There is no way that "pimping" another human being could be positive.

Women need to watch out for men who refer to themselves as "players" and "pimps." Most men like strong, independent women who don't depend on a man; likewise, women should actively pursue relationships with men with the same attributes.

Instead of using horrid words as terms of endearment, men and women should have more respect for themselves. If more men chose not to support artists who popularize the "pimp" and "player" mentalities, there would be a lot less derogatory material circulating on the airwaves. If women protested against the demeaning words by not using them in reference to themselves or others, maybe things really could become "hard out here for a pimp."



*Three 6 Mafia*

*Continued from page 8*  
poetically swirled around in space and time like a ballet dancer with boundless energy. **(Derrick Washington)**

Music to me is a great form of self expression. It is also a way to communicate a point of view. To me, music is a way to free the



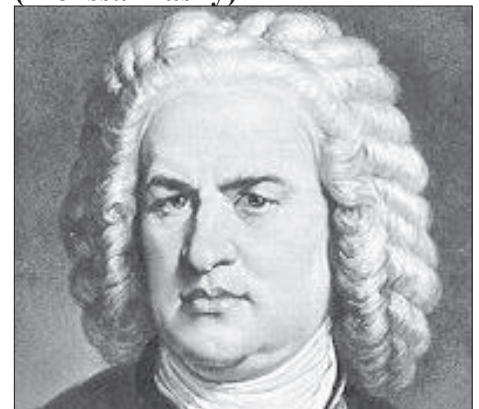
*Selena*

mind or let the mind be led on a journey. Music relaxes me and helps me focus on my inner self, thoughts, and feelings. . . . Music helps me bond with the thoughts of the creator. Music brings groups of people together. I don't think the world would be the same place without music. . . . **(Dwayne Bland)**

Music is a prime source of my spiritual inspiration. I have a deep reverence for it. At every stage of my life, I can recall some tune, song, or melody that has uplifted, inspired, or sustained me at that moment. I cannot think of a life lived in isolation from music. Music to me is like water to a fish; i.e. I must have it to carry on and

order my life. **(Tillman Morris)**

What music means to me is an escape. It's all the feelings and words I'm feeling but am not able to express to anyone. It's a release to actually believe that maybe just for a minute they believe what they're singing about. That's what music means to me. **(Melissa Plasky)**



*Johann Sebastian Bach*

# Music Glossary courtesy of sonybmgmasterworks.com

**a cappella** Choral music performed without instrumental accompaniment.

**alto** Lowest of the female voices.

**aria** Lyric song for solo voice with orchestral accompaniment, generally expressing intense emotion; found in opera, cantata, and oratorio.

**baritone** Male voice of moderately low range.

**bass** Male voice of low range. The tones in the lowest register of an instrument.

**beat** Regular pulsation; a basic unit of length in musical time.

**bebop** Complex jazz style developed in the 1940s. Also bop.

**big band** Large jazz ensemble popular in 1930s and 1940s, featuring sections of trumpets, trombones, saxophones (and other woodwinds), and rhythm instruments (piano, double bass, drums and guitar).

**blues** African-American form of secular folk music, related to jazz, that is based on a simple, repetitive poetic-musical structure.

**brass family** The principal orchestral instruments of the brass family, from highest to lowest, are: trumpet,

French horn, trombone and tuba. Other brass instruments commonly used in concert and marching bands include cornet and euphonium. These instruments all have cup-shaped mouthpieces attached to a length of metal tubing that flares into a bell at the end. A column of air is set vibrating by the tightly stretched lips of the player.

**break** Jazz term for a short improvised solo without accompaniment that "breaks" an ensemble passage or introduces an extended solo.

**cakewalk** Syncopated, strutting dance of nineteenth century origin; developed among Southern slaves in a parody of white plantation owners.

**call and response** Performance style with a singing leader who is imitated by a chorus of followers. Also responsorial singing.

**chord** Simultaneous combination of three or more tones that constitute a single block of harmony.

**chordophone** World music classification for instruments that produce sound from a vibrating string stretched between two points which is bowed, struck or plucked. The most common Western instruments of this category belong to the string family (violin, harp ). The koto (Japan), erhu (China) and the

sitar (India) are examples of non-Western chordophones.

**chorus** Fairly large group of singers who perform together, usually with several on each part. Also a choral movement of a large-scale work. In jazz, a single statement of the melodic-harmonic pattern.

**concerto** Instrumental genre in several movements for solo instrument (or instrumental group) and orchestra.

**cool jazz** A substyle of bebop, characterized by a restrained, unemotional performance with lush harmonies, moderate volume levels and tempos, and a new lyricism; often associated with Miles Davis.

**country-western** Genre of American popular music derived from traditional music of the rural South, usually vocal with an accompaniment of banjos, fiddles and guitar.

**cover** Recording that remakes an earlier, often successful, recording with a goal of reaching a wider audience.

**crescendo** The dynamic effect of gradually growing louder, indicated in the musical score by the marking "<".

**disco** Commercial dance music popular in the 1970s, characterized by strong percussion in a quadruple meter.



# The Musical Perspective of a Saxophone Player

by Corey Reece

The best way I could describe it is to compare it to having a higher power

to you, or speak through you. It also happens to be the language that He/She can also understand when there is something that I need to say. I can say my prayers with my horn. I can pray for other people as well. Sometimes I talk to people in the audience. Some times they can understand me, but they have to really pay close attention.

Once I played for my Uncle Charles' funeral. I played "Precious Lord." Everyone there heard the sorrow that God felt for us, and every one cried.

When I play for a large group of people I inevitably get nervous. It's just something that I can't control. The only way I can escape this horrible feeling is to take a few deep breaths, close my eyes, and listen to what God is trying to say through me. The better I can articulate what He is saying, the better listeners receive it.

At other times when I listen to music, it consumes my attention. That is when the voice of the Almighty is reassuring me that this pleasure was made just for me and that I am safe here, protected by the shelter this music gives me. It's almost as if I can lose myself

or hide myself somewhere inside it.

A side note I would like to share with you is how I feel when I get to go hear live Jazz somewhere and people talk through the whole show as if the music is there only to set a background mood for their conversation. To me this is behavior that says this person either is not interested in hearing what God is saying or just isn't mature enough to hear His voice.

To me music is a clear sign that we are beings with souls, whether we acknowledge it or not. Perhaps it's even safe for me to say that all music is soul music. Classical, Reggae, Country, Blues, and Jazz: Don't all these kinds of music speak a special language to someone? What is the language that you can understand? For me, it would be best

described by saying that I'm bilingual. People like Itzhak Perlman, Bach, and Marley are people that were blessed with the gift of spiritual and soulful communications. They had the gift of gab, and they were doctors of multilingual translations.

Before my wife and I got married she would send me CDs of songs that reminded her of me, so the topic of her conversation was her love for me. Also she sent me songs that would describe me, or us, or how it feels when we're together. Consequently every time I get to hear those songs, those memories come rushing back to me, to embrace me like an old friend. A song can evoke a memory, and likewise a situation can resurrect a song.

If I ever have to write a song, I understand that the song will write itself. All I have to do is let it be its own individual. I always have to begin with a message or theme. After that, the song will dictate its tempo, its timidity, its beat, and even its instrumentation.

I have some friends that use music to help kids that are mentally challenged, so it's also a medicine in that aspect. I believe that it can be used to do much more. I believe we can use music to cure

depression, to control anger, and even to motivate education.





Romare Bearden's *Showtime*

**down beat** First beat of the measure, the strongest in any meter.

**ethnomusicology** Comparative study of musics of the world, with a focus on the cultural context of music.

**false alto** Vocal technique whereby men can sing above their normal range, producing a lighter sound.

**flat** sign Musical symbol (b) that indicates lowering a pitch by a semitone.

**folk rock** Popular music style that combines folk music with amplified instruments of rock.

**fusion** Style that combines jazz improvisation with amplified instruments of rock.

**genre** General term describing the standard category and overall character of a work.

**gospel** music Twentieth century sacred music style associated with Protestant African-Americans.

**grand opera** Style of Romantic opera developed in Paris,

focusing on serious, historical plots with huge choruses, crowd scenes, elaborate dance episodes, ornate costumes and spectacular scenery.

**ground bass** A repeating melody, usually in the bass, throughout a vocal or instrumental composition.

**grunge rock** Contemporary Seattle-based rock style characterized by harsh guitar chords; hybrid of punk rock and heavy metal.

**harmony** The simultaneous combination of notes and the ensuing relationships of intervals and chords. Not all musics of the world rely on harmony for interest, but it is central to most Western music.

**harpsichord** Early Baroque keyboard instrument in which the strings are plucked by quills instead of being struck with hammers like the piano. Also clavichord.

**heavy metal** Rock style that gained popularity in the 1970s, characterized by simple, repetitive ideas and loud, distorted instrumental solos.  
**hymn** Song in praise of God; often involves congregational participation.

**hip-hop** A popular urban youth culture, closely associated with rap music and with the style and fashions of African-American inner-city residents.

**idiophone** World music classification for instruments that produce sound from the

substance of the instrument itself by being struck, blown, shaken, scraped or rubbed. The most common Western instruments in this category belong to the percussion family. Examples include cymbals, triangle, gong and maracas.

**improvisation** Creation of a musical composition while it is being performed, seen in Baroque ornamentation, cadenzas of concertos, jazz, and some non-Western musics.

**instrument** Mechanism that generates musical vibrations and transmits them into the air.

**interlude** Music played between sections of a musical or dramatic work.

**jarabe** Traditional Mexican dance form with multiple sections in contrasting meters and tempos, often performed by mariachi ensembles.

**jazz** A musical style created mainly by African-Americans in the early twentieth century that blended elements drawn from African musics with Western art traditions.

**jazz band** Instrumental ensemble made up of reeds (saxophones and clarinets), brass (trumpets and trombones), and rhythm sections (percussion, piano, double bass and guitar).

**jota** A type of Spanish dance song characterized by a quick triple meter and guitar and castanet accompaniment.

**karaoke** “Empty orchestra”; popular nightclub style from Japan where customers sing the melody to accompanying prerecorded tracks.

**key** Defines the relationship of tones with a common center or tonic. Also a lever on a keyboard or woodwind instrument.

**Latin rock** Subgenre of rock featuring Latin and African percussion instruments (maracas, conga drums, timbales).

**lute** Plucked-string instrument of Middle Eastern origin, popular in western Europe from the late Middle Ages to the eighteenth century.

**lyre** Ancient plucked-string instrument of the harp family, used to accompany singing and poetry.

**major scale** A collection of seven different pitches ordered in a specific pattern of whole and half steps.  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
whole whole half whole whole whole half

**mambo** Dance of Afro-Cuban origin with a characteristic quadruple-meter rhythmic pattern.

**march** A style incorporating characteristics of military music, including strongly accented duple-meter in simple, repetitive rhythmic patterns.

**mariachi** Traditional Mexican

ensemble popular throughout the country, consisting of trumpets, violins, guitar and bass guitar.

**measure** A rhythmic grouping or metrical unit that contains a fixed number of beats; in notated music, it appears as a vertical line through the staff.

**melody** Succession of single tones or pitches perceived by the mind as a unity.

**membranophone** World music classification for instruments that produce sound from a tightly stretched membrane that can be struck, plucked, rubbed or sung into (setting the “skin” in vibration). The most common Western instruments of this category belong to the percussion family (timpani, bass drum). The conga drum is a membranophone often used in popular music.

**meter** Organization of rhythm in time; the grouping of beats into larger, regular patterns, notated as measures. In simple meters, such as duple, triple, and quadruple, each beat subdivides into two; in compound meters, such as sextuple, each beat divides into three.

**minor scale** A collection of seven different pitches ordered in a specific pattern of whole and half steps, as shown below:  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8  
whole half whole whole whole half whole

**muses** Nine daughters of Zeus in ancient mythology; each



presided over one of the arts.

**neo soul** (also known as nu soul) is a musical genre that fuses contemporary R&B, 1970s style soul, and hip hop, and jazz.

**new age** Style of popular music of the 1980s and 1990s, characterized by soothing timbres and repetitive forms that are subjected to shifting variation techniques.

**New Orleans jazz** Early jazz style characterized by multiple improvisations in an ensemble of cornet (or trumpet), clarinet (or saxophone), trombone, piano, string bass (or tuba), banjo (or guitar) and drums; repertory included blues, ragtime, and popular songs.

**new wave** Subgenre of rock popular since the late 1970s, highly influenced by simple 1950s-style rock and roll; developed as a rejection of the complexities of art rock and heavy metal.

**octave** Interval between two tones seven diatonic pitches apart; the lower note vibrates half as fast as the upper and sounds an octave lower.

**ode** Secular composition written for a royal occasion, especially popular in England.

**offbeat** A weak beat or any pulse between the beats in a measured rhythmic pattern.

**opera** Music drama that is generally sung throughout, combining the resources of

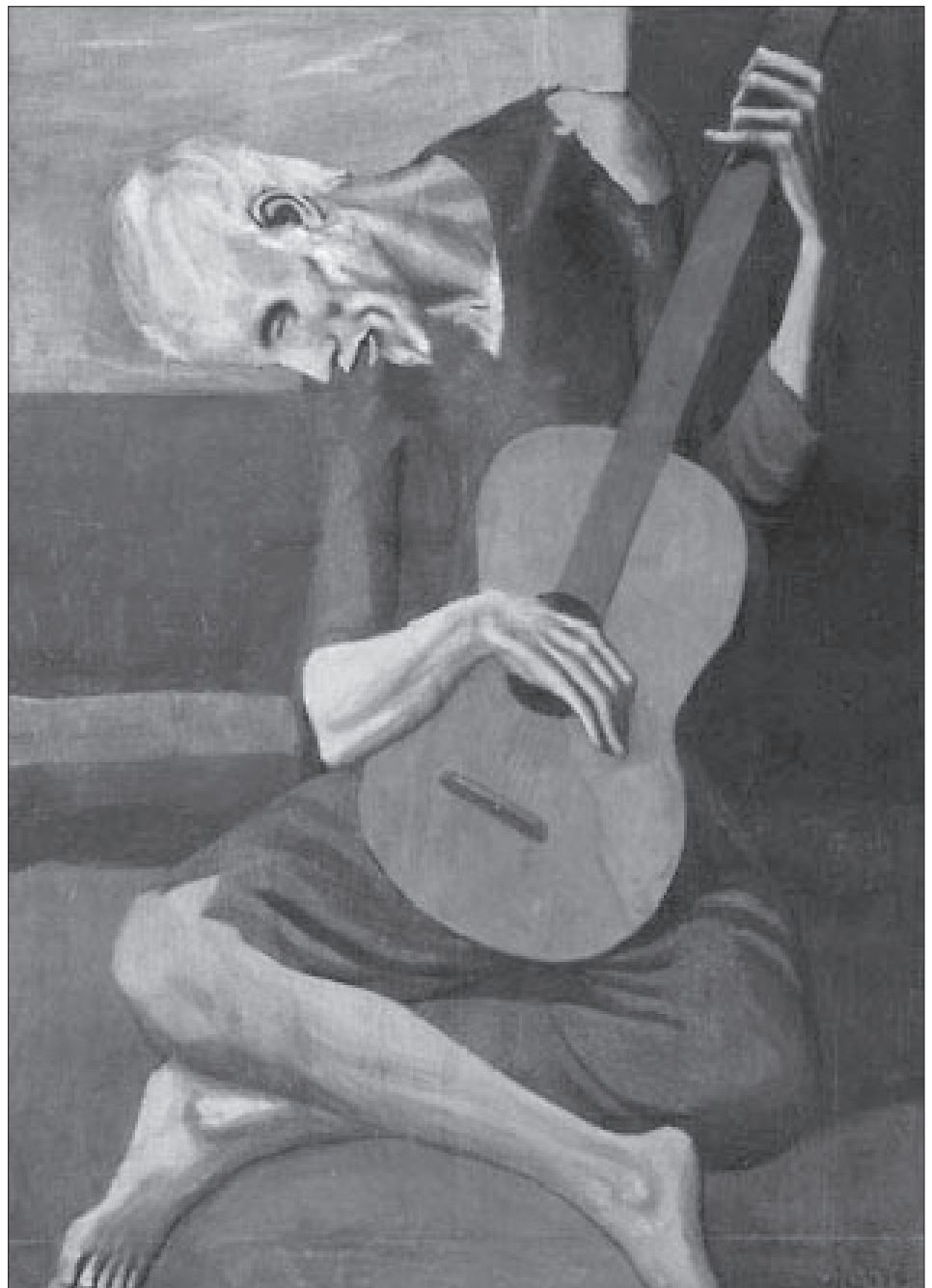
vocal and instrumental music with poetry and drama, acting and pantomime, scenery and costumes.

**oral tradition** Music that is transmitted by example or imitation and performed from memory.

**oral transmission** Preservation of music without the aid of written notation.

**pantomime** Theatrical genre in which an actor silently plays all the parts in a show while accompanied by singing; originated in ancient Rome.

**percussion instrument** Instrument made of metal, wood, stretched skin or other material that is made to sound by striking, shaking, scraping or plucking. The many varied



Pablo Picasso's *The Old Guitarist*



Romare Bearden's *Last of the Blue Devils*

percussion instruments fall into two basic categories: pitched (such as timpani and xylophone) and unpitched (snare drum, bass drum, cymbals, triangle, tambourine).

**performance art** Multimedia art form involving visual as well as dramatic and musical elements.

**pianoforte** Original name for the piano.

**pitch** Highness or lowness of a tone, depending on the frequency (rate of vibration).

**polka** Lively Bohemian dance; also a short, lyric piano piece.  
**prelude** Instrumental work intended to precede a larger work.

**Psalms** Book from the Old Testament of the Bible; the 150 psalm texts, used in Jewish and Christian worship, are often set to music.

**punk rock** Subgenre of rock popular since the mid 1970s, characterized by loud volume levels, driving rhythms and simple forms typical of earlier rock and roll; often contains shocking lyrics and offensive behavior.

**quotation music** Music that parodies another work or works, presenting them in a new style or guise. (i.e. "Weird" Al Yankovic)

**raga** Melodic pattern used in music of India; prescribes pitches, patterns, ornamentation and extramusical associations such as time of performance and emotional character.

**ragtime** Late nineteenth-century piano style created by African-Americans, characterized by highly syncopated melodies; also played in ensemble arrangements. Contributed to early jazz styles.

**range** Distance between the lowest and highest tones of a melody, an instrument or a voice. This span can be generally described as narrow,



Lorenzo Lippi's *Allegory of Music*

medium or wide in range.

**rap** Subgenre of rock in which rhymed lyrics are spoken over rhythm tracks; developed by African-Americans in the 1970s and widely disseminated in the 1980s and 1990s.

**refrain** Text or music that is repeated within a larger form.

**reggae** Jamaican popular music style characterized by offbeat rhythms and chanted vocals over a strong bass part; often associated with the Christian religious movement Rastafarianism.

**repetition** Within a form, repetition fixes the musical material in our mind and satisfies our need for the familiar; it provides unity to a form.

**rhythm** The controlled movement of music in time.

**rhythm and blues** Popular African-American music style of the 1940s through 1960s featuring a solo singer accompanied by a small instrumental ensemble (piano, guitar, acoustic bass, drums, tenor saxophone), driving rhythms, and blues and pop song forms.

**riff** A short rhythmic phrase, especially one that is repeated in improvisation.

**ring shout** Religious dance performed by African-American slaves, performed with hand clapping and a shuffle step to

spirituals.

**rock and roll** American popular music style first heard in the 1950s; derived from the union of African-American rhythm and blues, country-western, and pop music.

**rumba** Latin-American dance of Afro-Cuban origin, in duple meter with syncopated rhythms.

**rural blues** American popular singing style with raspy-voiced male singer accompanied by acoustic steel-string guitar; features melodic blue notes over repeated bass patterns.

**salsa** "Spicy"; collective term for Latin-American dance music, especially forms of Afro-Cuban origin.

**samba** Afro-Brazilian dance, characterized by duple meter, responsorial singing, and polyrhythmic accompaniments.

**scale** A series of tones or pitches in ascending or descending order. Scale tones are often assigned numbers (1-8) or syllables (do-re-mi-fa-sol-la-ti-do).

**scat singing** A jazz style that sets syllables without meaning (vocables) to an improvised vocal line.

**secular music** Nonreligious music; when texted, usually in the vernacular.

**serenade** Classical instrumental genre that combines elements of chamber

music and symphony, often performed in the evening or at social functions.

**sharp sign** Musical symbol (#) that indicates raising a pitch by a semitone.

**ska** Jamaican urban dance form popular in the 1960s, influential in reggae.

**snare drum** Small cylindrical drum with two heads stretched over a metal shell, the lower head having strings across it; played with two drumsticks.

**soft rock** Lyrical, gentle rock style that evolved around 1960 in response to hard-driving rock and roll.

**soprano** Highest-ranged voice, normally possessed by women or boys.

**spiritual** Folklike devotional genre of the United States, sung by African-Americans and whites.

**string family** The members of the string family include two types of instruments: bowed and plucked. The standard bowed string instruments, from highest to lowest, are violin, viola, cello and double bass. The harp and guitar are common plucked string instruments. String instruments often play special effects, including trill, pizzicato, harmonic and arpeggio. Also chordophone.

**style** Characteristic manner of presentation of musical elements (melody, rhythm, harmony, dynamics, form, etc.)



swing Jazz term coined to describe Louis Armstrong's style; more commonly refers to big band jazz.

**syllabic** Melodic style with one note to each syllable of text.

**tempo** Rate of speed or pace of music. Tempo markings are traditionally given in Italian; common markings include grave (solemn; very, very slow); largo (broad; very slow); adagio (quite slow); andante (a walking pace); moderato (moderate); allegro (fast; cheerful); vivace (lively); presto (very fast); accelerando (getting faster); ritardando (getting slower); and a tempo (in time; returning to the original pace).

**tenor** Male voice of high range. Also a part, often structural, in polyphony.

**timbre** The quality of a sound that distinguishes one voice or instrument from another. Also tone color.

**tone** A sound of definite pitch.

**traditional music** Music that is learned by oral transmission and is easily sung or played by most people; may exist in variant forms. Also folk music.

**treble** Relating to or having the highest part, voice, or range.

**unison** Interval between two notes of the same pitch; the simultaneous playing of the same note.

**upbeat** Last beat of a measure,

a weak beat, which anticipates the downbeat (the first beat of the next measure).

**variation** A formal principle in which some aspects of the music are altered but the original is still recognizable; it falls between repetition and contrast.

**verse** In poetry, a group of lines constituting a unit. In liturgical music for the Catholic Church, a phrase from the Scriptures that alternates with the response.

**waltz** Ballroom dance type in triple meter; in the Romantic era, a short, stylized piano piece.

**West Coast jazz** Jazz style

developed in the 1950s, featuring small groups of mixed timbres playing contrapuntal improvisations; similar to cool jazz.

**woodwind** The woodwind family is less homogeneous in construction and sound production than the strings; it includes the piccolo, flute, oboe, English horn, clarinet and bassoon. The saxophone is a more recent woodwind instrument that is frequently heard in jazz.

**world beat** Collective term for popular third-world musics, ethnic and traditional musics, and eclectic combinations of Western and non-Western musics.



*Filippino Lippi's Allegory of Music*