

## Notes

### 1 Surveying the field: our knowledge of blues and gospel music

- 1 Oliver (1984) explores some of this other material.
- 2 Useful outlines of the social history of black Americans can be found in Carroll and Noble (1977), Marable (1984), and Zinn (1980).
- 3 The term was already common currency in jazz discourse. See Ulanov (1947).
- 4 For a fuller discussion of this issue, see Peter Narvaez (1993). Charters' later writings, e.g., *The Bluesmen*, are more considered in this respect: indeed, performance details are given at least as much coverage as lyrics, while the focus is on the individual artistry of particular singers.
- 5 The concept is crucial to much of the study of folksong in a variety of different cultures, while the practice of lines wandering from one blues to another had been noticed as early as 1911 by Howard Odum (see Oliver 1969: 27).
- 6 The concept was first introduced by Gates (1988).

### 6 "Black twice": performance conditions for blues and gospel artists

- 1 A Jim Crow car is a railroad car on which African Americans were "Jim Crowed" or discriminated against – segregated, overcrowded, given inferior facilities, etc.

### 7 Vocal expression in the blues and gospel

- 1 Paul Oliver discusses the relevance and difficulties of piecing the history of the blues together from recordings, in Oliver (1968). A similar argument can be made for the history of gospel singing, which had a parallel growth during the last century.
- 2 From Chris Albertson's notes to Bessie Smith, *The Complete Recordings Vol.1*, 1991, Columbia Roots and Blues Series.
- 3 Lomax's "Cantometrics" proposed a causal connection between sociological factors and songstyle, in a number of papers (1962, 1967) and subsequently the 1968 book which expanded all these earlier ideas more fully and which included dance style.
- 4 Register definitions are taken from Thurman and Welch (1997) in which (p. 239) they identify four registers with associated muscular activity. These are pulse register or

vocal fry, lower register or modal register (commonly known as "chest" register), upper register (known as "head" register) and falsetto (male) or flute (female) register.

- 5 Estill's work is scientifically based and published but is also used practically and described as a teaching tool by Estill trainer Gillyanne Kayes (2000).
- 6 The development of the concept of a "classically" trained or "schooled" voice is discussed in detail in the definitive study: Potter (1998).
- 7 For a fuller history of the influence of conservatoire and Western classical traditions on African American musical history see Southern (1997: 265–96).
- 8 Alfred Wolfsohn developed a psychotherapeutic methodology of working with vocal timbres which developed the capacity for women to speak and sing in bass and men in soprano ranges, and developed extraordinary individual vocal flexibility. Roy Hart took this work into theatre practice after Wolfsohn's death eventually founding the Roy Hart Theatre based in France and demonstrated this vocal flexibility in Peter Maxwell Davies' *Eight Songs For A Mad King* which was written for the Roy Hart Theatre to perform. Paul Newham developed the work along more psychotherapeutic lines in Britain training vocalists to identify what is happening to a client by making identical vocal sounds and experiencing the laryngeal mechanisms at play.
- 9 Discussed in Kemp (1996: 173–82).
- 10 "Reach and collapse" is a common technique – singers reach upwards in pitch, or by increasing intensity through volumes, growls or wails, then release physically on the breath and with the body.
- 11 In "I asked for water, you gave me gasoline."
- 12 Gilbert Rouget has written and researched extensively into the complex relationship between music and trance behavior, many of his examples are from sub-Saharan communities and their diaspora. Some gospel churches embraced "speaking in tongues" and "being taken over by the spirit" as a central part of their practice.

13 In discussion with Dr. Maraire in Malawi at a Choral Conference I learned that the practice of high-registered male singers singing soprano was commonplace in his experience, and only discouraged, interestingly, by Western classical choral directors who found the timbres inconsistent with the requirements of the soprano parts.

14 Referring to Barthes' seminal essay on "The Grain of the Voice" (1988). He uses this terminology specifically to refer to two Western classical singers. I appropriate the sense because the concept is pertinent when here applied to blues and gospel singers.

15 His quotation begins Oliver's (1968) exploration describing the nature of "the spiritual" as elusive against other factors which may be more easily analyzed.

### 9 Keyboard techniques

1 A walking bass line was first used in a published composition by the late nineteenth- and early twentieth-century classical virtuoso and ragtime pianist "Blind" Boone in his "Rag Medley no. 11" of 1909. It was also a feature of early Harlem Stride pianist Eubie Blake's 1899 composition "Charleston Rag" where a left-hand walking bass in octaves supports the ragtime-influenced right hand.

2 I.e., the major scale with a flattened-seventh note.

3 The distinction straight/swing is that between metronomically even eighth notes and those where the first of a pair of eighth notes is lengthened at the expense of the second.

4 The "lick" became a signature element of Charles' right-hand playing. Starting with an ascending octave leap on the dominant it cascades down the tonic major arpeggio crushing major and minor thirds together, passes through chords IV and I dim coming to rest on I<sup>7</sup>.

5 The "Hucklebuck" was a popular 1940s dance and Ammons' left-hand pattern was used as the basis for an r&b no. 1 hit of the same by Paul "Hucklebuck" Williams in 1949.

### 10 Imagery in the lyrics: an initial approach

1 Discussion in these areas can be found, for example, in Courlander (1963) or Oster (1969).

2 Spurgeon (1975: 5).

3 Katherine Baker. "Mistreated Blues." Chicago or Richmond, Ind., May 18, 1927. Issued on Gennett 6321. Reissued on Document DOCD 5182. (lyric transcription in MacLeod 5: 193)

4 Luella Miller. "Dreaming of You Blues." New York City, January 28, 1927. Issued on Vocalion 1081. Reissued on Document DOCD 5183. (lyric transcription in MacLeod 5: 203)

5 Charley Jordan. "Starvation Blues." Chicago, January 6, 1931. Issued on Vocalion 1627. Reissued on Document DOCD 5097. (lyric transcription in *R'sB*: 25)

6 Alice Moore. "Grass Cutter Blues." Chicago, May 22, 1936. Issued on Decca 7190. Reissued on Document DOCD 5039. (lyric transcription in sleeve notes to Agram Blues ABLP 2013)

7 Alice Moore. "Telephone Blues." Chicago, May 22, 1936. Issued on Decca 7190. Reissued on Document DOCD 5039. (lyric transcription in sleeve notes to Agram Blues ABLP 2013)

8 Luella Miller. "Smiling Rose Blues." Chicago or St. Louis, Mo., April 26, 1927. Issued on Vocalion 1104. Reissued on Document DOCD 5183. (lyric transcription in MacLeod 5: 205)

9 Rev. J. M. Gates. "Hitler and Hell." Atlanta, Ga., October 2, 1941. Issued on Bluebird B8851. Reissued on Document DOCD 5484. (*R'sB*: 172)

10 Lizzie Washington. "Mexico Blues." Chicago or Richmond, Ind., May 19, 1927. Issued on Black Patti 8054. Reissued on Document DOCD 5182. (lyric transcription in MacLeod 5: 196)

11 Tampa Red. "Stormy Sea Blues." Chicago, April 3, 1936. Issued on Bluebird B6425. Reissued on Document DOCD 5207. (lyric transcription in MacLeod 6: 23)

12 Edgewater Crows. "No Bonus Blues." Hattiesburg, Miss., July 15, 1936. Issued on Melotone 7-01-62. Reissued on Document DOCD 5611. (lyric transcription in *R'sB*: 126)

13 Francis "Scrapper" Blackwell. "Springtime Blues." Richmond, Ind., February 4, 1930. Issued on Gennett 7158. Reissued on Blues Documents BDCD 6029. (lyric transcription in sleeve notes to Agram Blues ABLP 2008)

14 Josh White. "Low Cotton." New York City, August 15, 1933. Issued on Banner 32858. Reissued on Document DOCD 5194. (lyric transcription in *R'sB*: 68)

15 Katherine Baker. "Wild Women Blues." Chicago or Richmond, Ind., May 18, 1927. Issued on Gennett 6194. Reissued on Document DOCD 5182. (lyric transcription in MacLeod 5: 192)

16 Walter Davis. "Moonlight Is My Spread." Chicago, 31 October, 1935. Issued on Bluebird B6167. Reissued on Document DOCD 5282. (lyric transcription in MacLeod 8: x)

- 17 Charlie Spand. "Hard Time Blues." Grafton, Wis., September 1931. Issued on Paramount 13112. Reissued on Document DOCD 5108. (lyric transcription in *R'sB*: 26)
- 18 *Ibid.*
- 19 "Big" Joe Williams. "Providence Help the Poor People." Chicago, February 25, 1935. Issued on Bluebird B5930. Reissued on Blues Documents BDCD 6003. (lyric transcription in *R'sB*: 74)
- 20 "Big" Joe Williams. "His Spirit Lives On." Chicago, 1945. Issued on Chicago 103. Reissued on Agram Blues ABCD 2017. (lyric transcription in *R'sB*: 74)
- 21 Huddie "Leadbelly" Ledbetter. "Red Cross Sto." Washington, D.C., August 23, 1940. Unissued Library of Congress. Issued on Document DLP 610. (lyric transcription in *R'sB*: 58)
- 22 *Ibid.*
- 23 Peter "Doctor" Clayton. "Pearl Harbor Blues." Chicago, March 27, 1942. Issued on Bluebird B9003. Reissued on Document DOCD 5179. (lyric transcription in *R'sB*: 151)
- 24 Soul Stirrers. "Pearl Harbor – Part 1." Chicago, July 2, 1947. Issued on Aladdin 2025. Reissued on Imperial LMLP 94007. (lyric transcription in *R'sB*: 157)
- 25 Robert "Barbecue Bob" Hicks. "We Sure Got Hard Times." Atlanta, Ga., April 18, 1930. Issued on Columbia 14558-D. Reissued on Document DOCD 5048. (lyric transcription in *R'sB*: 20)
- 26 Rev. R. H. Taylor. "The Bonus Have Found the Stingy Mens Out." Hattiesburg, Miss., July 21, 1936. Issued on Melotone 6-11-64. Reissued on Agram Blues ABCD 2017. (lyric transcription in *R'sB*: 127)
- 27 Huddie "Leadbelly" Ledbetter. "Mr. Hitler." New York City, January 20, 1942. Unissued Library of Congress. Issued on Rounder CD 1046. (lyric transcription in *R'sB*: 173)
- 28 Sonny Boy Williamson. "Check up on My Baby." Chicago, December 14, 1944. Issued on Bluebird 34-0722. Reissued on Document DOCD 5058. (lyric transcription in *R'sB*: 179)
- 29 Edith North Johnson. "You Know That Ain't Right." Long Island City, N.Y.C., c. December 1928. Issued on QRS R7048. Reissued on Agram Blues ABCD 2016. (lyric transcription in the sleeve notes)
- 30 Alice Moore. "Telephone Blues." Chicago, May 22, 1936. Issued on Decca 7190. Reissued on Document DOCD 5039. (lyric transcription in sleeve notes to Agram Blues ABLP 2013)
- 31 Alice Moore. "Doggin' Man Blues." Chicago, March 25, 1937. Issued on Decca 7380. Reissued on Document DOCD 5291. (lyric transcription in sleeve notes to Agram Blues ABLP 2013)
- 32 Mary Johnson. "Muddy Creek Blues." Brunswick 7093. Reissued on Document DOCD 5305. (lyric transcription in sleeve notes to Agram Blues ABLP 2014)
- 33 *Ibid.*
- 34 *Ibid.*
- 35 Mary Johnson. "Rattlesnake Blues." Richmond, Ind., September 22, 1932. Issued on Champion 16570. Reissued on Document DOCD 5305. (lyric transcription in sleeve notes to Agram Blues ABLP 2014)
- 36 Luella Miller. "Rattle Snake Groan." New York City, January 28, 1927. Issued on Vocalion 1081. Reissued on Document DOCD 5183. (lyric transcription in MacLeod 5: 203)
- 37 Will Weldon (Casey Bill). "Spider Blues." Chicago, October 20, 1937. Issued on Vocalion 04318. Reissued on Document DOCD 5219. (lyric transcription in MacLeod 6: 175)
- 38 Alice Moore. "I'm Going Fishing Too." Chicago, May 22, 1936. Issued on Decca 7253. Reissued on Document DOCD 5039. (lyric transcription in sleeve notes to Agram Blues ABLP 2013)
- 39 Huddie "Leadbelly" Ledbetter. "Red Cross Sto'." Washington, D.C., August 23, 1940. Unissued Library of Congress. Issued on Document DLP 610. (lyric transcription in *R'sB*: 58)
- 40 *Ibid.*
- 41 Louis Jordan. "Ration Blues." Los Angeles, October 4, 1942. Issued on Decca 8654. Reissued on Decca BM 03545. (lyric transcription in *R'sB*: 184)
- 42 Sonny Scott. "Red Cross Blues No. 2." New York City, July 20, 1933. Issued on Vocalion 02614. Reissued on Document DOCD 5450. (lyric transcription in *R'sB*: 53)
- 43 Earl Thomas. "Bonus Men." Chicago, July 7, 1936. Issued on Decca 7221. Reissued on Document DOCD 5645. (lyric transcription in *R'sB*: 126)
- 44 Edith North Johnson. "Nickles Worth of Liver Blues." Richmond, Ind., September 7, 1929. Issued on Paramount 12823. Reissued on Agram Blues ABCD 2016. (lyric transcription in the sleeve notes)
- 45 Edith North Johnson. "Honey Dripper Blues." Richmond, Ind.; September 7, 1929. Issued on Paramount 12823. Reissued on Agram Blues ABCD 2016. (lyric transcription in the sleeve notes)

- 46 Edith North Johnson. "Soothing Syrup Blues." St. Louis, May 15, 1961. Issued on Folkways LP 3815. (lyric transcription in sleeve notes to Agram Blues ABCD 2017)
- 47 Edith North Johnson. "Ain't No More To Be Said." Chicago, November 16, 1929. Issued on OKeh 8748. Reissued on Agram Blues ABCD 2016. (lyric transcription in the sleeve notes)
- 48 Lizzie Washington. "Skeleton Key Blues." Chicago or Richmond, Ind., April 19, 1927. Issued on Gennett 6134. Reissued on Document DOCD 5182. (lyric transcription in MacLeod 5: 194)
- 49 Luella Miller. "Wee Wee Daddy Blues." Chicago, August 1, 1928. Issued on Vocalion 1234. Reissued on Document DOCD 5183. (lyric transcription in MacLeod 5: 210)
- 50 Jack Kelly. "President Blues." New York City, August 2, 1933. Issued on Banner 32857. Reissued on Agram Blues ABCD 2017. (lyric transcription in *R'sB*: 66)
- 51 Luella Miller. "Tombstone Blues." Chicago, January 24, 1928. Issued on Vocalion 1151. Reissued on Document DOCD 5183. (lyric transcription in MacLeod 5: 208)
- 52 George Noble. "T. B. Blues." Chicago, March 20, 1935. Issued on Vocalion 02954. Reissued on Document DOCD 5191. (lyric transcription in MacLeod 5: 315)
- 53 Alice Moore. "Blue Black and Evil Blues." Chicago, July 19, 1935. Issued on Decca 7132. Reissued on Document DOCD 5291. (lyric transcription in sleeve notes to Agram Blues ABLP 2013)
- 54 Elizabeth Washington. "Riot Call Blues." Chicago, August 2, 1933. Issued on BlueBird B5229. Reissued on Document DOCD 5182 and 5315. (lyric transcription in MacLeod 5: 198)
- 55 Alice Moore. "Push Cart Pusher." Chicago, October 26, 1937. Issued on Decca 7393. Reissued on Document DOCD 5291. (lyric transcription in sleeve notes to Agram Blues ABLP 2013)
- 56 Jack Kelly. "President Blues." New York City, August 2, 1933. Issued on Banner 32857. Reissued on Agram Blues ABCD 2017. (lyric transcription in *R'sB*: 66)
- 57 *Ibid.*
- 58 Edith North Johnson. "Ain't No More To Be Said." Chicago, November 16, 1929. Issued on OKeh 8748. Reissued on Agram Blues ABCD 2016. (lyric transcription in the sleeve notes)
- 59 Lizzie Washington. "Sport Model Mamma Blues." Chicago or Richmond, Ind., May 19, 1927. Issued on Gennett 6195. Reissued on Document DOCD 5182. (lyric transcription in MacLeod 5: 196)
- 60 Rev. J. M. Gates. "Hitler and Hell." Atlanta, Ga., October 2, 1941. Issued on Bluebird B8851. Reissued on Document DOCD 5484. (lyric transcription in *R'sB*: 172)
- 61 Lizzie Washington. "My Low Down Brown." Chicago or Richmond, Ind., April 19, 1927. Issued on Gennett 6126. Reissued on Document DOCD 5182. (lyric transcription in MacLeod 5: 194)
- 62 Edith North Johnson. "You Ain't No Good Blues." Long Island City, N.Y.C., c. December 1928. Issued on QRS R7048. Reissued on Agram Blues ABCD 2016. (lyric transcription in the sleeve notes)
- 63 Beckson and Ganz (1972: 162).
- 64 Rev. J. M. Gates. "Hitler and Hell." Atlanta, Ga., October 2, 1941. Issued on Bluebird B8851. Reissued on Document DOCD 5484. (lyric transcription in *R'sB*: 172)
- 65 Joe Pullum. "C.W.A. Blues." San Antonio, Tx., April 3, 1934. Issued on Bluebird B5534. Reissued on Document DOCD 5393. (lyric transcription in *R'sB*: 69)
- 66 Jimmy Gordon. "Don't Take Away My P.W.A." Chicago, October 2, 1936. Issued on Decca 7230. Reissued on Agram Blues ABCD 2017. (lyric transcription in *R'sB*: 107)
- 67 Charlie McCoy. "Charity Blues." Chicago, August 13, 1934. Issued on Decca 7046. Reissued on Blues Documents BDCD 6019. (lyric transcription in *R'sB*: 106)
- 68 Charley Jordan. "Look What a Shape I'm In (Bonus Blues)." Chicago, November 2, 1937. Issued on Decca 7455. Reissued on Document DOCD 5099. (lyric transcription in *R'sB*: 129)
- 69 Katherine Baker. "Wild Women Blues." Chicago or Richmond, Ind., May 18, 1927. Issued on Gennett 6194. Reissued on Document DOCD 5182. (lyric transcription in MacLeod 5: 192)
- 70 Zion Travelers. "Movin' up the King's Highway." Los Angeles, March 18, 1954. Issued on Score 5054. Reissued on Imperial LP 9240. (untranscribed)
- 71 Biddleville Quintette. "This Train Is Bound for Glory." Chicago, c. January 1927. Issued on Paramount 12448. Reissued on Document DOCD 5361. (lyric transcription in MacLeod 10: x)
- 72 Mother McCollum. "Jesus Is My Air-O-Plane." Chicago, c. mid-June 1930. Issued on Vocalion 1616. Reissued on Document DOCD 5101. (lyric transcription in MacLeod 3: 184)

73 Jaybird Coleman. “I’m Gonna Cross the River of Jordan – Some O’ These Days.” Birmingham, AL, August 5, 1927. Issued on Silvertone 5172. Reissued on Document DOCD 5140. (lyric transcription in MacLeod *Yazoo 21–81*: 28)

74 Selah Jubilee Singers. “I’ll Fly Away.” New York City, February 21, 1941. Issued on Decca 7831. Reissued on Document DOCD 5499. (lyric transcription in MacLeod 13: x)

75 Rev. McGhee. “I’m a Soldier in the Army of the Lord.” Clarksdale, Miss., c. 19 or 26 July, 1942. Issued on Library of Congress AFS LP 59. Reissued on Document DOCD 5312. (lyric transcription in MacLeod 8: x)

76 Rev. Sister Mary Nelson. “The Royal Telephone.” Chicago, April 21, 1927. Issued on Vocalion 1109. Reissued on Document DOCD 5072. (lyric transcription in MacLeod 2: 298)

77 Alphabetical Four. “I Want Two Wings to Veil My Face.” New York City, August 16, 1938. Issued on Decca 7507. Reissued on Document DOCD 5374. (lyric transcription in MacLeod 10: x)

#### 11 Appropriations of blues and gospel in popular music

1 Liner notes for Chuck Berry: *The Chess Box*, MCA Records 1998.

2 Barthes (1988).

3 Freed and other DJs themselves appropriated black DJ styles. See George (1988).

4 Los Angeles was also somewhat prominent with Roy Milton, Joe Liggins, T-Bone Walker, Johnny Otis, Charles Brown, and many record labels.

5 Booklet from Bo Diddley, *The Chess Box*, MCA Records, 1990, and Diddley’s interview in *The Rolling Stone Interviews: The 1980s*, pp. 181–90.

6 That Elvis did not continue in r&r, but aside from the introduction concert to his 1968 comeback fell back into the crooning ballads and pop mannerisms of predecessors such as Dean Martin, a succession of bad movies contracted by his prototypical evil manager, Colonel Tom Parker, and eventual Las Vegas show hell, is one of the ironic, but truly American, aspects of the story.

7 Dawson and Propes (1992).

8 Haley’s “Rock Around the Clock” has come to represent the 1950s by its use in movies of the time like *Blackboard Jungle*, and the later George Lucas movie *American Graffiti* and associations with the TV show *Happy Days*. As with the white Original Dixieland Jazz Band, however, most listeners had no idea of the appropriations involved. Belz

(1972: 33–8) and Clarke (1995: 382) note Haley’s sixty U.S. chart hits in seven years. Friedlander (1996: 39) adds that “approximately twenty-five major movies were devoted to the subject of rock and roll,” including Chuck Berry in *Rock, Rock, Rock*, *Mr. Rock and Roll*, and *Go Johnny Go* and Little Richard in *Don’t Knock the Rock* and *The Girl Can’t Help it*.

9 Marcus (1975).

10 Sztatmary (1991: 29–30), notes in 1968 Dick Waterman, a manager for many of the older blues players, tried to help Crudup get royalties, \$60,000 from Hill and Range Songs, which owned Crudup’s songs, but owner, Julian Aberbach, wouldn’t sign the deal.

11 The list could include Jimmy Page (Led Zeppelin), Peter Green (Fleetwood Mac), Jeff Beck (Jeff Beck Group), Alvin Lee (Ten Years After), and many others.

12 Headlam (1997).

13 See Hatch and Millward (1987) on families of blues songs. Storm Roberts (1972: 197) traces such songs like “Spoonful Blues” back to African music: not harmonically structured, just shifting chords in an overall repetitive form with one-chord accompaniment.

14 See Murray (1989: Ch. 3).

15 See Headlam (1995 and 1997).

16 Young (1997: 235).

17 Oliver (1986) and Heilbut (1997); Malone (1974: 226) notes the c&w influence on gospel, as in the 1948 song “Gospel Boogie,” by white group, the Homeland Harmony Quartet.

18 Miller (1999: 67–78); Clarke (1995: 370–1), and Belz (1972: 26–7).

19 i.e., quavers [ed.].

20 See Guralnick (1986: Ch. 1); Miller (1999: 76–7) calls vocal covers a “switch.”

21 Clarke (1995: 414).

22 The father of gospel, Dorsey, set the standard for this confrontation: he started as blues singer Georgia Tom, singing sexually charged blues of the twenties, but became the Rev. Thomas A. Dorsey, writing gospel standards “Peace in the Valley” and “Take my Hand, Precious Lord” and becoming a leading publisher of religious songs. See Heilbut (1997: Ch. 2). Broughton, Ellingham, Muddyman, and Trillo (1994: 632) note the gospel saying “The Devil Stole the Beat” for this phenomenon.

23 Heilbut (1997: Ch. 7).

24 Belz (1972: 180).

25 George (1987).

26 And the “Godfather of Soul,” and “The Hardest Workin’ Man in Show Business.”

- 27 Miller (1999: 304–11).
- 28 Keil (1966: 100–101).
- 29 Schipper (1992).
- 30 Wade and Picardie (1990: 20–1).
- 31 Heilbut (1997: 218, 350).
- 32 Palmer (1995: 75–7); Palmer notes James Jamerson, the bass player for Motown, citing African, Cuban, and Indian scales in his work (p. 88).
- 33 Broughton, Ellingham, Muddyman, and Trillo (1994).
- 34 Perry (1988: 58) details the N.A.A.C.P.'s 1987 report on racism in the music industry, called *The Discordant Sound of Music*. Among other facts, of 9,000 radio stations, fewer than 400 were for black listeners, and in general, blacks were underrepresented in positions of authority, ownership, had less pay, were bypassed for promotion, and too little money was spent promoting black artists and with minority businesses. This situation represents the state of the music industry throughout the twentieth century.
- 35 Clarke (1995: 368), referring to the 1940s developments in r&b and pop: "Along the way an historic court case settled the question of whether music arrangements could be copyrighted, and the answer was that they could not. 'A Little Bird Told Me,' a song by Harvey O. Brooks, was recorded by Paula Watson on a Supreme label. Decca copied not only the arrangement but also the vocal style to the last inflection, and had a big hit in 1948 by Evelyn Knight . . . Supreme sued, and lost." Stokes, Tucker, and Ward (1986: 75), notes that Don Robey of Duke-Peacock Records successfully sued Sam Phillips of Sun Records for "Bear Cat" infringing on "Hound Dog," and that LaVern Baker found no legal recourse in trying to stop cover girl Georgia Gibbs from stealing her style and arrangements (p. 93).
- 36 Booklet to Ray Charles: *The Birth of Soul, The Complete Atlantic Rhythm and Blues Recordings 1952–59*, Atlantic/Atco Remasters, 1991.
- 37 Wade and Picardie (1990: 74).
- 38 Stokes, Tucker, and Ward (1986: 127–8). Clarke (1995: 113–20) chronicles the rip-off by George Goldner and Morris Levy on the "Gee" label, where the song was "sold" for \$50, but in continuing litigation was awarded to the two remaining members of the Teenagers, Herman Santiago and Jimmy Merchant, for their original version, "Why do Birds Sing so Gay?" in 1991 – thirty-six years later.
- 39 Wade and Picardie (1990: Chs. 2–4).
- 40 "Pop" music is often defined just as music that is "popular" in terms of sales, as in Palmer (1995: 9). In this view, any kind of music can be pop music, from Robert Johnson to Lawrence Welk. Another view places pop in the tradition of Tin Pan Alley songsters, whose songs were published as sheet music and were intentionally simple enough to be easily remembered. A history of popular music that follows the Billboard charts exclusively misses much influential music, but documents record company roles and public interest. See Belz (1972: Introduction). See Clarke (1995) for the balance of the popular and the "real," or lasting and influential.
- 41 Perry (1988); George (1988); Jones (Bakara) (1963).
- 42 Palmer (1982: 1–20).
- 43 Miller (1999: 186–8); Davis (1995: 164–72), who asserts that "Irene" was originally a Tin Pan Alley waltz by an Irish composer, and Hatch and Millward (1987: 12) on Leadbelly's cover versions.
- 44 Booklet to Robert Johnson: *The Complete Recordings*, Columbia, 1990.