Stop-Time Starts

Center for Black Music Research Launches Project Stop-Time

BY GUTHRIE RAMSEY JR.

With the debut issue of the Stop-Time! newsletter, the Center for Black Music Research of Columbia College Chicago moves into yet another exciting venture: Project Stop-Time. Following the hugely successful and critically acclaimed Project Kalinda, which focused on musical traditions, influences, and interconnections of Afro-Caribbean and U.S. black music, Project Stop-Time will celebrate African-American popular musical traditions of the twentieth century. During the next three years, Project Stop-Time will have several components, each designed to educate the general public about our nation’s most important forms of expressive culture.

Project Stop-Time’s educational focus is directed at a generation of Americans who have grown up without a full knowledge of their cultural heritage. “An entire generation of young people,” Samuel A. Floyd Jr., director of the CBMR, stated in a recent Chicago Tribune article about the project, “are growing up without important knowledge of our nation’s cultural history and a clear sense of that history. They lack knowledge about the cultural histories of the neighborhoods, cities, and states in which they live. Even in college classes, teachers find that most students have no knowledge of jazz figures such as Louis Armstrong and Duke Ellington, for example, nor of their immense contributions to American music, American culture, and world culture.” Project Stop-Time seeks to fill this unfortunate void through programs that educate as they entertain.

Ensemble Stop-Time is the heart and soul of the project. This is not a “band” but a collection of sixteen acclaimed musicians that embraces a variety of performing media, including solo, duo, quintet, septet, and big band jazz instrumentations. Comprised of some of Chicago’s leading professional musicians, (continued on page 2)
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the Ensemble will perform the entire range of African-American popular music, from spirituals, blues, and rag-time, to gospel, R&B, and hip hop. Ensemble Stop-Time will function in several capacities, most importantly, through a series of eighteen lecture-performances designed to identify and demonstrate the evolutionary development of these and other styles of black popular music. The lecture-performances will take place during the first two years of the three-year project in venues such as Chicago public schools and cultural centers and will highlight some of the world’s greatest music, some of which was composed and performed by musicians who were trained and educated in Chicago’s schools, theaters, and night clubs.

Additionally, Ensemble Stop-Time will host five workshops in a selected Chicago high school. Ensemble members will conduct demonstration and discussion sessions centered around musical devices essential to popular music. The workshops, each concentrating on a single technique, are designed to give participants hands-on training, exposing them to some of the basics, including riffs and vamps, call and response, harmonic turnarounds, the blues scale, and important chord progressions and other harmonic forms.

The Meaning of “Stop-Time”
The project’s provocative name, Stop-Time, begs explanation. “The term,” Floyd explains, “refers to a musical device in which the forward flow of the

Project Stop-Time Advisory Committee and Ensemble
The Center for Black Music Research and Project Stop-Time announce the participation of the following Project Stop-Time Advisory Committee members and Ensemble Stop-Time musicians. Each individual brings a singular expertise to the collective, and all share a proven commitment to the ideals of the CBMR, Project Stop-Time, and the preservation and promotion of black music culture. Future issues of Stop-Time! will present profiles of each of these very important individuals.

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and Director of Columbia College Scholars Program, Columbia College Chicago

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Professor of Music, Northwestern University

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Ensemble Stop-Time
T. S. Galloway, Coordinator and Music Director

Stephen E. Berry, trombone
Mwata Bowden, saxophone, clarinet
Larry Bowen, trumpet
Brown, saxophone, flute, clarinet
Ken Charney, keyboards
Kenneth C. Clark, saxophone, clarinet
Rodney A. Clark, trumpet
Andrew L. Goodrich, saxophone
Charles A. Harrison, guitar/banjo
Arthur "Art" Hoyle, trumpet
Leon Joyce Jr., drums
Tokunori Kajiwara, trombone
Willie Pickens, piano
Lucy Smith, vocals
John C. Whitfield, bass
music stops, or seems to stop, suspend-
ing, as, for example, in Scott Joplin's "The Ragtime Dance" and Jelly Roll Morton's "King Porter Stomp.

Variations of the stop-time technique can be found in most African-American popular music. When it is employed, time seems suspended, and the listener's attention is drawn to these passages. Early R&B recordings used the technique to crowd musical or narrative information into the performance. In jazz, soloists often performed their most impressive and semantically rich riffs and runs during a stop-time pause. Charlie Parker's famous alto saxophone break on Dizzy Gillespie's "A Night in Tunisia" embodies a definitive stop-time moment that many believe to be one of the finest recorded improvisations in jazz history. During the 1960s and 1970s, soul singers and their bands often "broke down" a song to show just how expressive they could be. When the group's leader shouted, "let's give the drummer some," the band's primary timekeeper was expected to be on his or her mettle, ready to strut his or her stuff at the drop of a hat. Audiences responded in kind, showing their approval of these rich and often emotional moments through their cheers and applause. These breaks, as they are informally called, even inspired developments in early forms of rap and hip-hop music. It is for these very important reasons that the stop-time technique will play a central role in the project's presentations.

Major Performances

Ensemble Stop-Time will conclude each of the first two years of the three-year project with major performances at Chicago concert venues. Radio broadcasts of the concerts will be presented on WBEZ 1570 AM and Columbia College's WCRX Radio 88.1 FM. Schedule information for both the concerts and broadcasts will appear in future issues of Stop-Time!

And, as the Stop-Time lectures, performances, and workshops will add depth to the project, Stop-Time jazz tours will add breadth. Each of the four tours, scheduled for the final year of the project, will combine a lecture, discussion, and dinner with a tour of and concert in one of Chicago's music venues. The tours will be hosted by Chicago jazz musicians and scholars and will include discussions of the music, history, and performers associated with each location.

Chicago's contributions to American popular musical traditions have been far-reaching. Many of the styles, techniques, and performance practices that will be highlighted in Ensemble Stop-Time presentations and workshops have been defined by the city's premiere musicians, and future issues of Stop-Time! will provide feature stories on some of these musicians, their music, and the venues in which they performed. Project Stop-Time will offer Chicago an opportunity to hear and experience some of this rich history first hand, extending one of the Center for Black Music Research's prime objectives: to promote and advance knowledge about black music of the Americas.

Randall Johnson, Interim Dean of Career Programs, Malcolm X College, Chicago, and Hazel Steward, Region Three Education Officer with the Chicago Public Schools. Both are members of the Stop-Time Advisory Committee.

STOP-TIME!

CBMR

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Visit our home page at http://www.colum.edu/cbmr/

Columbia College Chicago
T. S. Galloway is the Coordinator and Music Director of Project Stop-Time. A trombonist and native Chicagoan, Galloway brings to this post both expertise and experience. He attended Chicago’s DuSable High School, where he was taught by Walter Dyett, the renowned band director. He received his bachelor’s degree from Roosevelt University and began his professional career with the Red Saunders Orchestra, which held court at Chicago’s historic Regal Theater from 1965 to 1967. After an association with the Sherman House Orchestra during 1967-68, Galloway joined the Count Basie Orchestra and toured extensively until 1970. In the early 1970s, Galloway began to freelance in Chicago’s recording studios, maintaining his associations with some of the most influential organizations of the times, including the AACM Big Band (directed by Muhal Richard Abrams), the Schubert Theatre Orchestra, and the Kirk Lightsey Big Band, which toured South Africa in 1975.

In 1981, Galloway moved to the Netherlands, where he taught trombone and orchestration at The Hague and Amsterdam conservatories. He had an active career in the musical theater, serving as music director for productions such as A Night in the Cotton Club and Josephine. Galloway is currently on the music faculty of Columbia College Chicago. As Project Stop-Time Coordinator and Music Director, he will draw on his first-hand knowledge of Chicago’s music history, his eye-witness accounts of some of jazz history’s finest ensembles, and his pedagogical expertise.

T. S. Galloway speaking with Jerry “The Iceman” Butler, a member of the Stop-Time Advisory Committee.

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**Ensemble Stop-Time Lecture-Demonstration Program**

**Tracing U.S. Black Vernacular Styles**

**Introduction to Project Stop-Time**

**Johann S. Buis**

**The Stop-Time Device—Jazz Development (1906-1998)**

King Porter Stomp
Ferdinand “Jelly Roll” Morton
Original Piano Solo
New Orleans/Chicago Style Jazz
New York Style Jazz/Swing
Late Swing
A divertissement: “Weather Bird” (Joe “King” Oliver)
Bebop
Modern Jazz
Avant-Garde


I Been ’Buked (spiritual, late 19th century)
Jurer (spiritual, late 19th century)
The Ragtime Dance (ragtime, 1902)
Scott Joplin
Search Me Lord (gospel song, 1948)
Thomas A. Dorsey
The Bo Diddley (R&B, 1955)
Bo Diddley
What’d I Say (R&B/soul, 1959)
Ray Charles
Rum and Coca-Cola (calypso, 1943)
Lord Invader
Shining Star (soul, 1975)
Earth, Wind and Fire
The Message (rap, 1982)
Fletcher/Glover/Chase/Robinson

**Stretch** Coleridge-Taylor Perkinson
The Center for Black Music Research is the only organization of its kind. Founded at Columbia College Chicago in 1983, the Center documents and preserves information and materials related to the black music experience throughout the world. Its purpose is to discover, disseminate, preserve, and promote black music in all its forms—from jazz, blues, gospel, and ragtime to opera and concert works. The Center promotes and advances scholarly knowledge and thought about black music and the black musical experience and about their relationship to higher education and to society at large.

The products of the Center are disseminated to the scholarly community and to the general public through its conferences, publications, and musical performances. The CBMR publishes two scholarly journals—Black Music Research Journal and Lenox Avenue: A Journal of Interartistic Inquiry—and two newsletters—CBMR Digest and Stop-Time! Its national and international conferences on Black Music Research are held biannually, with past conferences in New Orleans, St. Louis, Washington, D.C., New York, and Chicago. The musical results of the Center’s research are taken to public audiences via performances of two ensembles: the Black Music Repertory Ensemble, which is dedicated to performing works by black composers, and Ensemble Stop-Time. The CBMR Library and Archives endeavors to provide a comprehensive research collection covering all idioms in black music. The Center also launches special research initiatives, including the Integrative Studies Program, Project Kalinda, and Project Stop-Time, and is host to two successive Rockefeller Foundation Resident Fellows.

CBMR Library and Archives
The CBMR Library and Archives is open to the public, and anyone with an interest in the subject matter is invited to visit.

The collections of the CBMR Library and Archives consist of 1,500 books, dissertations, and periodicals; 6,000 sound recordings; 2,000 scores and manuscripts by black composers; and ephemera, photographs, and archival materials. The centerpiece of the Library is the CBMR Database, which serves as a catalog and index to the Library’s holdings. The CBMR Database can be searched by musical genre and instrumentation in addition to author, title, and subject.

The CBMR Library and Archives has received numerous individual donations and several major collections, including most recently the personal library of Theodore Charles Stone. The Center is most interested in receiving collections of materials pertaining to all forms of black music and black music history.

The collections of the CBMR Library and Archives are non-circulating. Researchers may consult the collections between 9:00 AM and 5:00 PM, Monday through Friday. Reference service by telephone, fax, or e-mail is also available. For more information contact Suzanne Flandreau, Librarian and Archivist, Center for Black Music Research, Columbia College Chicago, 600 S. Michigan Avenue, Chicago, IL 60605. Telephone: (312) 344-7586; e-mail: cbmrref@popmail.colum.edu; fax: (312) 344-8029.

Columbia College Chicago
Columbia College Chicago is an undergraduate and graduate college whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information, within a context of enlightened liberal education. Columbia’s intent is to educate students who will communicate creatively and shape the public’s perceptions of issues and events and who will author the culture of their times.

Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves important civic purpose by active engagement in the life and culture of the city of Chicago.

Chicago Foundations Support Project Stop-Time
Two Chicago foundations have awarded grants to the CBMR in support of Project Stop-Time. On May 26, 1998, The Chicago Community Trust awarded funding for the first year of the project and on June 16, 1998, the John D. and Catherine T. MacArthur Foundation announced its support for the entire three-year program. Support from the MacArthur Foundation has been integral to the success of CBMR programming for many years, most recently for Project Kalinda, which was completed last year. The Chicago Community Trust has also provided generous financial support for past residencies and performances of the Black Music Repertory Ensemble.
Lecture-Performances Target Educational Role of Project Stop-Time

By Johann Buis

Project Stop-Time will present a live music history lesson, one that will entertain as it informs its audience about the richness of twentieth-century popular music written and performed by African-American musicians. This music is under-represented in the curricula of most American schools, even as it influences many facets of American culture. Through a series of lecture-performances that will combine discussion with demonstration, Project Stop-Time will familiarize its audiences with a wide variety of black popular music. Commentary on the composers, musicians, and characteristics that identify this music will convey information in a manner that is both instructive and enjoyable. Designed for small to mid-sized venues ranging from cultural centers to public schools, the lecture-performances are intended for people from all social, economic, and educational backgrounds.

These “living history” presentations will consist of three parts. First, Ensemble Stop-Time will trace the development of jazz, by performing Jelly Roll Morton’s “King Porter Stomp” to communicate musical styles ranging from ragtime to bebop. The audience will witness how the tune is transformed from “rag” to “jazz” through modifications of its musical elements. In order to demonstrate this change, the lecturer will introduce a musical concept or technique—such as the stop-time pause—and the Ensemble will illustrate it through performance.

In the second portion of the presentation, the Ensemble will perform popular styles to familiarize the audience with spirituals, gospel, R&B, calypso, soul, Latin jazz, urban contemporary, and rap music. The presentation will illustrate differences between the styles, both real and perceived, that have defined their cultures and audiences.

The final portion of the presentation will include a short concert, performed without commentary. It will tie together all elements highlighted in the first two sections of the program, offering the audience the opportunity to hear examples of what they have learned.

Through this musical experience, the audience will learn about the historical significance of music created primarily in Chicago, where performance venues of earlier fame now stand empty or no longer exist and where many neighborhoods, such as Bronzeville and Chicago’s South and West sides, carry rich cultural histories.

In addition to future Stop-Time! articles and reminiscences about the Chicago nightclubs and theaters that gave many of this century's finest musicians their start, tours of four such venues are scheduled for Project Stop-Time’s third season. One of the most famous of these performance spaces was the Grand Theater, located at 31st and State Street on Chicago's South Side. The Grand played host to vaudeville revues, boogie-woogie bands, and some of the great blues performers, including Bessie Smith, before it was closed for financial reasons caused by the stock market crash of 1929. The Grand was later demolished to make way for urban renewal. Photo: Paul Edward Miller Collection, Center for Black Music Research Library and Archives.