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A **cappella** - without instrumental accompaniment (Merriam-Webster 2016).

**Black Power Movement** - an American philosophical movement inspired by a slogan introduced by the late Stokely Carmichael in June of 1966 during a civil rights march in Mississippi that refers to all the attempts made by African Americans during the late 1960s to maximize their political and economic power (Encyclopædia Britannica 2016).

**Call-and-response** - a common African and African-American musical element (also popular in oratory and religious services) where the lead musician or service leader calls out words and the group repeats them (Peretti 2009, ix).

**Doo-wop** - a vocal style characterized by the a cappella singing of nonsense syllables in rhythmical support of the melody (Merriam-Webster 2016).

**Jim Crow Laws** - laws in United States that existed between the end of the formal Reconstruction period in 1877 and the beginning of a strong Civil Rights Movement in the 1950s that enforced racial segregation in the South (Encyclopædia Britannica 2016).

**Melismatic** *adjective for melisma* - a common trait present in African and African-American music that involves sliding from note to note or within a note particularly in singing. (Peretti 2009, x).

**metonymic devices** - metaphors that allowed enslaved African-Americans during American Slavery to infuse the biblical figure and tales with additional layers of meaning decipherable only to the code-initiated slaves in the spirituals (Darden 2004, 84).

**Moaning** - a folk term that refers to a common trait present in African-American church music for the chants and hums without words that so often accompanied the singing of hymns and spirituals (Cox 1995, 148).

**National Association for the Advancement of Colored People (NAACP)** - the nation's oldest, largest, and most widely recognized grassroots-based civil rights organization that has more than half-million members and supporters throughout the United States and the world whom serve as the premier advocates for civil rights in their communities, campaigning for equal opportunity and conducting voter mobilization (NAACP 2010).

**Riffs** - a short ostinato phrase of usually repeated pattern of notes in a song typically supporting a solo improvisation that is a prominent feature of jazz music (Merriam-Webster 2016).

**Southern Christian Leadership Conference (SCLC)** - a nonsectarian American agency established by the late Dr. Martin Luther King, Jr., and his followers in 1957 to coordinate and
assist local organizations working for the full equality of African-Americans in all aspects of American life (Encyclopædia Britannica 2016).

**Student Nonviolent Coordinating Committee (SNCC)** - a black college student organization created on the campus of Shaw University in Raleigh that coordinate sit-ins during the Civil Rights Movement in addition to supporting the leaders of the movement and publicize their activities (Encyclopædia Britannica 2016).

**United Nations Children’s Fund (UNICEF)** - special program of the United Nations (UN), devoted to aiding national efforts to improve the health, nutrition, education, and general welfare of children (Encyclopædia Britannica 2016)
CHAPTER I: INTRODUCTION

R&B Music and the Civil Rights Movement

The late Pete Seeger made a comment in regards to the music of the Civil Rights Movement in which he referred to it as the “singingest movement I’ve ever know” (Turck 2009, back cover). The reasoning behind Seeger’s words is that the Civil Rights Movement was filled with several songs that gave its participants courage, determination, motivation, and consolation throughout the movement. Some of the music associated with this movement were songs from popular music genres that included jazz, blues, and R&B. Historical accounts on R&B music testify that the foundations of R&B were established during the Civil Rights Movement. Reiland Rabaka’s *The Hip Hop Movement* states that these classic R&B songs between 1945 and 1965 that established R&B music’s place as the popular music juggernaut that it is today served as sonic reflections of the politics, aesthetics, frustrations, and aspirations of the Civil Rights Movement (Rabaka 2013, 37).

The R&B Protest Songs During the Civil Rights Movement: Songs that Display a Special Connection Between R&B’s Founding Artists and the African-American Church

History tends to display that the special connection that the R&B music written and performed by the recording artists that laid the foundations of R&B including its place as a popular music genre in mainstream music has with the Civil Rights Movement goes a little bit further to include the African-American Church during the movement as well. The African-American church’s pivotal place within the Civil Rights Movement allowed gospel style, artists, and songs to reach mainstream secular culture in the United States. For instance, the late Mahalia Jackson’s Biography on Biography.com states that Jackson appeared on the Ed Sullivan Show in 1956 and by the end of the decade which many consider as the beginning of the prime years of the Civil Rights Movement she became an international figure (Biography.com Editors 2016). Consequently, history displays that the Montgomery Bus Boycott also took place in 1956 (started on December
1955) after the late Rosa Parks’ arrest on December 1, 1955 for refusing to give up her seat on a bus to a white passenger (Turck 2009, 34).

Consequently, several of the R&B artists that laid the foundations for R&B including its place within mainstream music started their careers in gospel music and crossed over to secular music. Several of them never strayed too far away from their African-American church roots to the point that these particular foundational artists’ connection to the African-American church was so deep that they established their careers by crafting their songs to align with the African-American churches agendas in regards to the Civil Rights Movement. The early R&B protest songs during the Civil Rights Movement are a reflection of this connection in which these songs are rooted in the sonic and interactive dimensions of the church and gospel artistry. The literary works on R&B music address the fact that the majority of the recording artists that established R&B music began inside the walls of the church; often, such artists were known to employ their celebrity status to the greater causes of the Civil Rights Movement. However, there is for the most part no studies that display that several of the R&B recording artists that established R&B music as a popular music genre naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement; the R&B protest songs released during the prime years of the Movement highlight this connection.

The Limitations of this Study on the R&B Protest Songs and the African-American Church’s Natural Alignment During the Civil Rights Movement

In general, a study on the history of the R&B protest songs of the Civil Rights Movement and how they highlight a natural alignment that existed between several of the founding R&B recording artists and the agendas of the African-American church during the Movement is a sound study. Nevertheless, just like several of the other numerous studies on African-American music, it does have its limitations and shortcomings. First, from a research point-of-view, the
first-hand research materials pertaining to the R&B music during this particular period of United States history are limited to materials left behind at historic sites, records, and books with first-person accounts of the activities of these musical legends. The reasoning behind this lack of face-to-face first-person interaction is because the majority of the singers and composers of these songs that help set the foundations of R&B music have made their eternal journey back home to be with the Lord. Society is blessed that some of these musical legends (i.e., Aretha Franklin) still here with us today; however, the time and financial constraints attached to this particular study would not make a face-to-face first-person interview with one of these surviving music legends of the Civil Rights Movement a feasible option. This is a limitation because it leaves a margin for error in interpreting the emotional factor that is unique to this type of study; however, this limitation is controllable for the most part.

The Significance and Intentions of a Study on the R&B Protest Songs and the African-American Church’s Natural Alignment During the Civil Rights Movement

In spite of the minor shortcomings pertaining to this study, the content in the R&B protest songs and the accounts of the history pertaining to R&B music, the Civil Rights Movement, gospel music, and the recording artists associated with this music is still enough to not only provide a sound study but to also serve as inspiration as well. Recent events in United States history over the past few years (i.e., the shootings of Trayvon Martin and Mike Brown) have begun to lay the foundations for a new movement called Black Lives Matter in which there are already African-American recording artists in popular music who are gearing some of their music towards this movement. A prime example of this is the release of Beyoncé’s new single Formation one day before Super Bowl 50 which Black Lives Matter co-founder Alicia Garza stated in a February 2016 Billboard Music article brought this social justice movement to a new level of national awareness (Katz 2016) displays that there are still high-profiled recording artists
willing to donate their talents to social and political issues. A study of this nature that displays the natural connection that several of foundational R&B music artists had with the agendas of the African-American church during arguably the biggest African-American political movement in history may do a lot of good in regards to this new political movement on the rise.
CHAPTER II: LITERATURE REVIEW

In general, there is an ample amount of literature that outlines the Civil Rights Movement including music’s role within the movement. This literature consists of books, articles, thesis dissertations, documentaries, and other written mediums in which the authors of these literary works are professionals in a variety of fields and hold various degrees that include bachelors, masters, and PhDs. For instance, some of the authors of these literary works are historians in which one of the authors whose works are utilized within this study, including Burton W. Peretti, is a historian who serves as the Dean of Liberal Arts at Northern Virginia Community College (Peretti 2016). Several of these authors work in journalism – among them, Robert Darden, who was a Gospel Music Editor on Billboard Magazine’s staff for a decade. (Darden 2004, Back Cover). Notable among educators who study music’s role in the Civil Rights Movement is Craig Werner; as a professor of literature, music, and cultural history at the University of Wisconsin-Madison, he has written multiple works pertaining to this subject (Werner 2010). Furthermore, Werner is also a member of the Nominating Committee of the Rock and Roll Hall of Fame (Werner 2010).

In addition to historians, journalists, and educators, musicologists and ethnomusicologists have also written literature geared towards R&B music. For instance, Andrea Williams’ article Behind the Research: Ethnomusicologist Discusses the Legacy and Commodification of Black Music, states that Dr. Portia Maultsby an ethnomusicologist and professor of folklore and ethnomusicology at Indiana University caters her research to studies in African-American music (Williams 2011). Additionally, the late civil rights musician and activist Peter Seeger who published the anthem of the Civil Rights Movement We Shall Overcome within his magazine People’s Songs in 1947 (Turck 2009, 56) is the son of ethnomusicologist Charles Seeger (Smithsonian Institution 2016).

A summarization of several of the literary works that refer to gospel and R&B music tend to view R&B music as the child or product of a marriage between gospel music and the secular world. What this means is that R&B music has DNA that is made up of both the spiritual and the secular world. Therefore, in order to see the natural alignment of foundational R&B music’s agendas and the agendas of the African-American church during the Civil Rights Movement it is necessary to examine the spiritual DNA of R&B. In short, an understanding of the literary works on R&B music intertwine with an understanding of the literary works on gospel music which contain the roots of R&B music spiritual DNA.

Robert Darden states in his book, *People Get Ready: A New History of Black Gospel Music* that gospel music is “first and foremost a direct descendent of spirituals” (Darden 2004, 183). Marvin Curtis’ article, *African-American Spirituals and the Gospel Music: Historical Similarities and Differences* expands on Darden’s summarization by first highlighting that both the spirituals and gospel music descended from the African and African-American experiences of worship, dance, improvisation, and slavery (Curtis 2001, 9). Curtis further sheds light on Darden’s aforementioned words by highlighting that the spirituals and gospel music are both rooted in the belief that he sums up as, “God has brought us through so much already we can be sure He will continue to do so” (Curtis 2001, 9). Furthermore, Curtis also points out that the spirituals and gospel are also both community songs whose roots are in the hopes and faith of a community struggling to find it way in a strange land that helps one discover faith in the ultimate justice of life (Curtis 2001, 9).

The literary works on gospel music highlights that several of the ways in which gospel music’s DNA displays that it is the direct descendent of spirituals is through the musical content.
According to Darden, gospel music’s foundational artists (i.e., Thomas Dorsey) kept the defining musical attributes of the spirituals as it transitioned to gospel music in which Darden points out that these musical elements are call-and-response, improvisation, rhythm, and frequent use of the flatted seventh and third in melodies (Darden 2004, 183). For instance, Albert Raboteau’s book *Slave Religion* states that the singing style of enslaved African-Americans during the days of American Slavery was influenced by their African heritage and characterized by strong emphasis on particular African musical elements, including call-and-response (Raboteau 2004, 74).

Raboteau also states that polyrhythms are another African heritage influenced musical element strongly emphasized in the singing style of spirituals (Raboteau 2004, 74).

While Darden highlights some of the primarily musical elements that transferred over to gospel music during the spirituals to gospel music transition, the literary works on gospel music indicate that there are some additional musical elements associated with the spirituals that were also an intrigue part of this aforementioned transition. Raboteau states that in addition to call-and-response and polyrhythm, syncopation, ornamentation, slides from one note to another, and repetition are also strongly emphasized African heritage influenced musical elements present within the singing of the spirituals (Raboteau 2004, 74) and literary works highlight that each of these elements also make the transition from the spirituals to gospel music. For instance, a 2009 article by Melinda Weekes entitled *COGIC Women in Gospel Music*, states that the late Arizona Dranes introduced a syncopated, ragtime-influenced accompaniment to gospel music by being the first person to play the piano on a gospel recording (Weekes 2009). Consequently, the late Samuel Floyd Jr.’s book *The Power of Black Music*, states that one of the characteristics of ragtime is its “ragged rhythms” (Floyd 1995, 70) in which it states that rags were made by stringing together secular songs and spirituals to form more or less coherent pieces (Floyd 1995,
In addition to rags, Harvey Cox’s book *Fire from Heaven*, states that moaning is also a musical element that accompanied the singing of spirituals and transitioned over to hymns (Cox 1995, 149).

In addition to the musical elements of the spirituals, the literary works on gospel music also display that several of the attributes of gospel music are also strongly connected with the worship practices and traditions of the Pentecostal church. For instance, Cox states that that most Pentecostals gladly welcome any instrument you can play in the praise of God into the walls of their churches (Cox 1995, 142). Darden expands on this by highlighting that some of the musical instruments that Pentecostals incorporated into their worship services were drums, tambourines, guitars, and pianos (Darden 2004, 140) while Cox points out that saxophones have been played at Pentecostal revivals since as early as 1910 (Cox 1995, 142). Cox further states that Pentecostal style worship also taught, sung, and celebrated biblical messages with heartfelt enthusiasm in which the messages are delivered with riffs that contain free play of Spirit-led embellishment and enactment (Cox 1995, 147). While Darden states that Pentecostalism emphasizes on “speaking in tongues” or glossolalia (Darden 2004, 139) while Cox expands on this by highlighting that this Pentecostal practice parallels the kind of scat singing that the late Louis Armstrong made famous (Cox 1995, 149).

While the literary works on gospel music display that the musical elements of the spirituals are gospel music’s defining attributes and that Pentecostal church worship also made ample contributions to gospel musical DNA, the literary works on gospel music also highlight that gospel music has some additional musical elements as well. For starters, Curtis states that the late Thomas Dorsey who is commonly referred to as the “Father of Gospel Music”, reflected his knowledge of blues and jazz into his gospel hymns, stating that the jazz chords were important in making music
reflect the feelings of African-American people (Curtis 2001, 18). Secondly, Reiland Rabaka’s book *The Hip Hop Movement* states that doo-wop has roots in the hallowed harmonies and emotive phrasing of the spirituals and gospel music (Rabaka 2013, 62) while Paul Harvey’s book, *Freedom’s Coming*, expands on this by highlighting that doo-wop’s gospel roots are in Black gospel quartets (Harvey 2005, 167). In addition to this, Harvey also states that melismatic singing also coursed through African-American church music (Harvey 2005, 167).

Overall, the literary works on gospel music displays that the musical DNA of gospel music is a melting pot of musical elements from the spiritual music (i.e., the spirituals) and secular music (i.e., ragtime, jazz, blues) - used for the purpose of praising God. Therefore, it should not could as a surprise that R&B music contains several of the musical elements that gospel music does and the literary works on R&B music do an adequate job at highlighting this. For instance, an anonymous article in the 1999 July/August *The New Crisis* journal entitled *Gospel: The Root of Popular Music*, points out that the parent/child relationship between gospel and R&B mentioned earlier is evident in the music of more hard-edged R&B groups (i.e., Hank Ballard and the Midnighters) due to these groups maintaining a driving blues-based sound and feature gospel-based harmonies (The Crisis 1999, 62). This anonymous article also states that the a cappella style complex harmony singing of vocal groups like the Inkspots is also influenced by gospel music (The Crisis 1999, 60).

On the other hand, Burton W. Peretti’s book *Lift Every Voice: The History of African-American Music* states that R&B artists during the Civil Rights Movement era (i.e., Muddy Waters, Howlin’ Wolf, Charles Brown) utilize the popular call-and-response element of gospel music in their songs (Peretti 2009, 138). While Rabaka states that the musical delivery of artists within soul music (which is a branch of foundational R&B music) frequently reflects the
dramatic performance styles of African-American preachers - who themselves regularly use a wide range of improvisatory techniques (i.e., vocal inflections, varying timbres, word/riff repetition, etc.) (Rabaka 2013, 162). Furthermore, Harvey states that sacred passion expressed primarily in southern Pentecostalism was at the heart of R&B music (Harvey 2005, 167).

In addition to the musical elements, in order to see the natural alignment of foundational R&B music’s agendas and the agendas of the African-American church during the Civil Rights Movement, it is also necessary to examine the literary works on gospel music that examine coded language phenomenon within the spirituals. According to Joyce Hansen, Gary McGowan, and James Ransome’s book *Freedom Roads: Searching for the Underground Railroad*, the spirituals contained hidden messages (Hansen, McGowan and Ransome 2003, 63) - messages that Darden’s book describes as information vital for survival in the face of ferocious oppression (Darden 2004, 2). Raboteau expands on the coded language within spirituals and role of survival by highlighting that the spirituals are songs of praise and worship that were not only meant to narrate the Christians’ pilgrimage but to also exhort, instruct, and help move them on the way (Raboteau 2004, 251). Craig Werner’s book, *A Change is Gonna Come: Music, Race, and the Soul of America* points out that two of the more common spirituals that contained coded language are *Wade in the Water* and *Steal Away to Jesus* in which he states that *Wade in the Water* provided literal escape instructions for slaves pursed by bloodhounds (Werner 2006, 7). In regards to *Steal Away to Jesus*, Werner states that when enslaved African-Americans during American Slavery heard a voice call out “steal away to Jesus, I ain’t got long to stay here” which are lyrics to this spiritual (Johnson and Johnson 1969, 114), they knew that the late Harriet Tubman used the song as a summons for the Underground Railroad (Werner 2006, 7).
Coincidently, Turek’s book *Freedom Song* states that the hidden messages within spirituals that once moved enslaved African-Americans during slavery to hope for freedom and a better life like the two mentioned above, transitioned over to the Civil Rights Movement and inspired African-Americans during that era to fight for racial justice (Turck 2009, 49). The literary works on gospel music highlight that in the same manner as the musical elements, this element of the spirituals also transitioned over to gospel music through the direct descendent concept highlighted by Darden mentioned earlier. Werner provides an example of this within his explanation of the late Mahalia Jackson’s song *I’ve Heard of a City Called Heaven* during the Civil Rights Movement in which he states that when she sung this during the movement, the word “Heaven” took on dual meaning (Werner 2006, 6). For instance, Werner points out that the dual meaning that Jackson was singing within this aforementioned was about not only saving her soul to be with Jesus but also about freedom within America (Werner 2006, 6).

The Role of Christianity and the African-American Church During the Civil Rights Movement

While it is important to examine the literary works on musical elements of gospel and R&B music in order to understand the natural alignment of foundational R&B music’s agendas and the agendas of the African-American church during the Civil Rights Movement, it is also equally important to examine the role of Christianity and the Black Church during the movement as well. The literary works on Civil Rights Movement displays that throughout the duration of the movement the African-American church and the Civil Rights Movement itself were for the most part joint at the hip. Furthermore, these literary works also display that the African-American church’s ties to the Civil Rights Movement are traceable as far back as the day of American Slavery. For instance, Allison Calhoun-Brown’s article *Upon This Rock* states that Black churches have always accepted securing and guaranteeing the freedom of African-
Americans as one of their central missions (Calhoun-Brown 2000, 169). Calhoun-Brown also states that to an extent Black churches are united by their cultural, historic, social, and spiritual missions of fighting the ravages of racism by lifting up the hopes of their members in the face of adversity and giving them a sense of community regardless of denominational distinction, geographic location, or class composition (Calhoun-Brown 2000, 169).

The literary works on the Civil Rights Movement displays that the African-American church played an active role within the movement that could arguably be viewed as a role that was necessary for the movement’s success. These literary works highlight that one of the main ways in which African-American churches played an active role within the Civil Rights Movement is that it provided a platform to promote nonviolence as the primary weapon within the movement. For instance, Calhoun-Brown states that the culture of the Black church helped leaders frame the meaning of the Civil Rights Movement’s nonviolent message and encouraged churchgoers to respond to it positively (Calhoun-Brown 2000, 170). Calhoun-Brown also states that the Black church was also able to mobilize people for nonviolent action due to the fact that the membership of the Black church provided individuals a frame for receiving the message and meaning of nonviolence (Calhoun-Brown 2000, 172).

In addition to promoting the nonviolent theme associated with the Civil Rights Movement, the literary works on the Civil Rights Movement also displays that the African-American church aided to the Movement in other ways too. For instance, Calhoun-Brown states that Black churches helped bring organization to the Civil Rights Movement; some of the ways that the Black church contributed to the movement involved social communication networks, facilities, audiences, leadership, and money for the movement (Calhoun-Brown 2000, 170). Calhoun-Brown also states that some of the social communication networks, facilities, audiences, leadership, and money that
Black churches contributed to the Civil Rights Movement included networks for nonviolent action training, lawyers, mass meetings, and bail money (Calhoun-Brown 2000, 171). Calhoun-Brown also states that Black churches aided to the Civil Rights Movement by working with the other Civil Right organizations within the movement (i.e., Student Nonviolent Coordinating Committee (SNCC), Congress on Racial Equality (CORE), etc.) (Calhoun-Brown 2000, 170). Calhoun-Brown expands on this by highlighting that one of the ways in which Black churches helped these organizations is that they helped them organize demonstrations in which she states that the Nashville sit-ins are an example this where the First Baptist Church in Nashville served as a rallying point and meeting place (Calhoun-Brown 2000, 170-171).

While the literary works highlights that the African-American church helped provide organization and a platform for promoting nonviolence to the Civil Rights Movement, the literary works on the movement also display that the African-American church provided an ample amount of the leadership within the movement. According to Turck, many of the Civil Rights Movement’s leaders were religious leaders in which she states that some of the religious leaders that marched for civil rights included ministers, nuns, priests, and rabbis (Turck 2009, 45). For instance, Turck states that the late Dr. Martin Luther King Jr. who is arguably the most famous preacher associated with the Civil Rights Movement, founded and served as the leader of the Southern Christian Leadership Conference (SCLC) (Turck 2009, 31). Calhoun-Brown states that the SCLC worked at the national level as the decentralized political arm of the Black church whose mandate was to coordinate nonviolent direct action activities through churches in various locations (Calhoun-Brown 2000, 170). In addition to this, Calhoun-Brown also states that in addition to the late Dr. King, the leadership of the SCLC was made up of ministers (i.e., Hosea
Williams, Andrew Young Jr., etc.) who led several of the largest nonviolent actions through the South during the Civil Rights Movement.

R&B Artists During the Civil Rights Movement: From the Walls of the Church to the Fights in the Streets

It is clear that the literary works on the musical elements of gospel and R&B music along with the African-American church’s role within the Civil Rights Movement are essential towards understanding foundational R&B music and African-American churches during the movement’s natural alignment in regards to agendas. However, the literary works on the church and activist backgrounds of the R&B recording artists that performed R&B protest songs during the Civil Rights Movement are also essential in understanding this natural alignment. Literary works and history display that the R&B singers that wrote and performed R&B protest songs during the Civil Rights Movement are some of the artists that laid out the foundations for R&B music due to the fact that they were some of R&B music’s first recording artists. These works also demonstrate that they are some of the most memorable artists that have ever existed in the music industry – having won numerous Grammy Awards and Lifetime Achievement Awards - several of them have even been inducted into the Rock ‘n’ Roll Hall of Fame. Literary works and history indicate that the roles that these artists played within the Civil Rights Movement were some of the most memorable events within not only the movement itself, but also music history in general.

The literary works on R&B music during the Civil Rights Movement highlight that the majority of the R&B performers during this era of history got their start in music within the walls of the African-American church. For instance, Turck states that Aretha Franklin is the daughter of famous Civil Rights preacher the late Rev C. L. Franklin and that she got her start in singing by singing in her father’s church (Turck 2009, 56). Consequently, Turck further points out that the late Sam Cooke is also a preacher’s son who grew up singing in the church in which she
states that he is the son of a Baptist minister (Turck 2009, 97). In addition to growing up in the church, the literary works on R&B music also highlight that several of the R&B artists who performed and recorded R&B protest songs started out singing in gospel groups. For instance, Harvey states that Cooke was a member of two gospel groups prior to him establishing his solo career, the Highway QCs during his teenage years and then the Soul Stirrers where he eventually became the lead singer (Harvey 2005, 166). While Peretti states that the late James Brown’s group where he started his music career (the Flames) started as a gospel group that transitioned over to R&B music (Peretti 2009, 142). Additionally, Craig Werner’s Higher Ground states that the late Curtis Mayfield and one of his groupmates in the Impressions Jerry Butler also started their music careers in a family-based gospel group called the Northern Jubilee Gospel Singers (Werner 2004, 38).

In addition to growing up in the church and starting their careers in gospel music the literary works on R&B music also contain numerous examples of R&B music’s biggest superstars of the Civil Rights era directly contributed their celebrity statuses to the goals and agendas of the Civil Rights Movement. For instance, Darden states that Aretha Franklin was a tireless celebrity figure in the Civil Rights Movement who appeared regularly with the late Dr. Martin Luther King Jr., the Southern Christian Leadership Conference (SCLC), and the Rev. Jesse Jackson (Darden 2004, 248). Furthermore, Darden states that when she appeared with these aforementioned activists she sung the late Dorsey’s hymn Precious Lord Take My Hand on request (Darden 2004, 248). In addition to Franklin’s friendship with the late Dr. King, Werner states that the late Sam Cooke also willingly used his performing skills to support Dr. King’s goals during the Civil Rights Movement (Werner 2006, 41). However, Werner also states that in addition to the late Dr. King, Cooke was close
friends with both of the late Malcom X and the late Muhammad Ali whom Werner describes as the
two Black men accountable for several of White America’s worst nightmares (Werner 2006, 40).

Gospel Music’s Role within the Civil Rights Movement and its Influence on the R&B Protest Songs Released During the Prime Years of the Civil Rights Movement

While the literary works on the musical elements of gospel and R&B music along with those on the African-American church’s role within the Civil Rights Movement are essential in understanding foundational R&B music’s agendas and the African-American church’s agendas during the movement’s natural alignment, there is also a necessity to review the ones documenting gospel music’s role within the movement. This also includes examining the literary works on the R&B protest songs of the Civil Rights Movement and how the content within the gospel songs performed within the movement and these songs aligned themselves with each other. Overall, the literary works on gospel music displays that gospel music and its direct predecessor, the spirituals, as outlined earlier played a prominent role within the Civil Rights Movement. These literary works also display that the origins of gospel music’s ties to the Civil Rights Movement date all the way back to the days of slavery.

The literary works on gospel music displays that gospel music’s connection to the Civil Rights Movement revolves around its direct descendent relationship that it has with the spirituals mentioned earlier in which the literary works display that this relationship includes both the musical and the lyrical content. For instance, Darden states that enslaved African-Americans whom composed the spirituals during American Slavery identified with the Jesus Christ documented in the Gospels of the New Testament (Darden 2004, 88). Darden also states that African-American slave Christianity (from which stems the origins of the African-American church) was developed around the compassionate and suffering Jesus outlined in the Gospels of the New Testament; he affirms that this aforementioned empathy with King Jesus created some of the greatest spirituals (Darden
In regards to the Civil Rights Movement, literary works highlight that some of the content within the Gospels align with the principles of the Civil Rights Movement pertaining to nonviolence; Turck states that the Christian Gospels preached about embracing nonviolence and loving your enemies (Turck 2009, 45).

In addition to the Gospels in the New Testament, the literary works on gospel music also display the spirituals and gospel music’s direct descendant relationship in lyrical content through comparing the significance of singing religious songs within American Slavery and the Civil Rights Movement. In regards to the spirituals, Petretti states that slavery on the Plantations in America forced enslaved African-Americans to create new identities for themselves from scratch out of the circumstances and materials (Petretti 2009, 14). Raboteau states that enslaved African-Americans affirmed and reaffirmed their historical identity as unique religious people through the spirituals as they suffered and celebrated their journey from slavery to freedom (Raboteau 2004, 251). In regards to gospel music and other religious music during the Civil Rights Movement, Turck states that several of the older people during this era were nervous about taking a political stand during the movement (Turck 2009, 53). However, the Civil Rights Movement’s religious roots and the religious roots of its songs gave them courage and justified the movement within their eyes (Turck 2009, 53); thus, insinuating that gospel music and other religious music within the movement gave older participants an identity within the movement.

In addition to providing identity, Raboteau also states that singing the spirituals was also both an intensely personal and vividly communal experience where an individual received consolation for sorrow and gained a heightening of joy because his experience was shared (Raboteau 2004, 246). Turck displays that during the Civil Rights Movement, the SNCC Freedom Singers drew strength from singing religious songs by highlighting that when the
Freedom Singers were in a county jail in Magnolia Mississippi, they came together and sung the song *Michael Row Your Boat Ashore* and told jokes (Turck 2009, 61). Furthermore, she also states that when the Civil Rights Movement grew during the 1960s due to people from all parts of the country joining in, they were not familiar with the gospel songs that African-American churchgoers sung; however, they eventually felt the songs’ power and adopted them to the movement even if they did not share the songs’ religious roots (Turck 2009, 61). Thus, Turck is insinuating that gospel music during the Civil Rights Movement, has a communal experience effect similar to the one that Raboteau highlights within the spirituals.

The literary works pertaining to the R&B music during the Civil Rights Movement signify that the R&B protest songs composed by the foundational artists of R&B music align with several of the lyrical aspects that make up gospel music in spite of the fact that they are secular music. For instance, Hansen, McGowan, and Ransome state that the spirituals tell society about the slaves’ struggle to survive while at the same time expressing a longing for justice and finding a way to freedom (Hansen, McGowan and Ransome 2003, 63). Turck states that the late Nina Simone’s song *Mississippi Goddam* is an R&B protest song that Simone released in 1964 as a protest to the assassination of Civil Rights activist the late Medgar Evers (Turck 2009, 98). Thus, in a similar manner as the spirituals since Simone intended to use her song as a protest as mentioned earlier, Simone is both seeking justice for Evers’ assassination as well as telling society about African-Americans’ struggle to survive which is evident from the two snippets of Simone’s song outlined below:

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Hound dogs on my trail
School children sitting in jail
Black cat cross my path
I think every day's gonna be my last
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You don't have to live next to me
Just give me my equality
Everybody knows about Mississippi
Everybody knows about Alabama
Everybody knows about Mississippi Goddam (Simone 1964, Track 5)

On the other hand, Mariana Whitmer’s article, *Songs with Social Significance* states that in the late Curtis Mayfield’s song *People Get Ready* the getting on board a train lyrical content within his song meant joining in the Civil Rights Movement (Whitmer 2005, 10). Thus, suggesting that R&B protest songs had hidden messages and coded language in a similar manner as the spirituals do. Turck provides a snippet of an interview by the late Curtis Mayfield where Mayfield states that reasoning behind him writing and performing R&B protest songs revolved around the fact that segregation and the struggle for equality which are the basis behind the Civil Rights Movement, were issues that concerned him as a young Black man (Turck 2009, 97). Turck’s snippet of Mayfield’s interview further states that since these issues pertaining to the Civil Rights Movement concerned him, it was easy for him to write songs that might prove to be inspiring in which he states that his song, *Keep on Pushing* was a perfect example of what laid in his subconscious for years (Turck 2009, 97). In short, Mayfield’s is suggesting that the R&B protest songs that he wrote for the Civil Rights Movement and the rest of his career allowed him to receive consolation for the issues he experienced and gain joy through communal experience because his songs allowed him to share what was in his subconscious.

What the Literary Works Say at the End of the Day

Overall, the literary works within this chapter highlight that there is an ample amount of literature that goes into understanding the R&B protest songs released during the Civil Rights Movement and how they naturally aligned with the agendas of the African-American church through lyrical and musical content. The literary works display that their natural alignment consists
of elements pertaining to the origins and functions of the spirituals and gospel music. They further display that this alignment also consists of elements pertaining to the African-American church’s role within the Civil Right Movement in addition to the backgrounds of the R&B artists that recorded them. Ultimately, the literary works within this chapter along with other works similar to them support the notion that there is a natural alignment that exists between the R&B protest songs of the Civil Rights Movement and the agendas of the African-American church during the movement. Furthermore, these literary works also display that it is a rich connection that is definitely worth pursuing; therefore, the question now centers around who is going to do it.
CHAPTER III: METHODOLOGY

The answer towards understanding how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement involves several details. In reviewing the literary sources from the previous chapter, the soundest approach towards answering this question is to review the history of the African-American R&B protest songs from 1960-1968, which most historian accounts consider this timeframe to be the pivotal years of the Civil Rights Movement. Billboard charts and musical merits highlight that several of the R&B protest songs during these years are some of the most influential songs within R&B music that not only inspired people during the movement, but also helped to establish R&B music’s foundations as a powerhouse within mainstream music. Furthermore, with all that is going on in the world today where millennials seem to be trying to create a new Civil Rights Movement that addresses the current issues within Black America including those never fully resolved for the original Movement over 50 plus years ago, understanding this natural alignment could prove to be quite useful.

The literature review in Chapter 2 displays that the answer to understanding how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement involves three elements. The first element involves lyrical content of the R&B protest songs released during the Civil Rights Movement themselves. While the second element involves the musical content of R&B music. In addition to this, the final element involves the political and activist backgrounds of the R&B artists who wrote and performed R&B protest songs during the Civil Rights Movement. Margaret LeCompte and Jean Schensul’s, Designing & Conducting Ethnographic Research states that a research design provides the guidelines on how to move forward with a project
(LeCompte and Schensul 2010, 87). Overall, the research design for this study provides a sound analysis for addressing each of the three elements that are a necessity to understanding how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement.

Fieldwork Proceedings Involving Blended Quantitative and Qualitative Research Designs that Outline the Natural Alignment between R&B Protest Songs and African-American Churches’ Agendas during the Civil Rights Movement

LeCompte and Schensul state that social sciences research designs are divided into two main categories, Quantitative (e.g., surveys, experiments) and Qualitative (e.g., case studies, ethnographies, narratives) (LeCompte and Schensul 2010, 114-115). LeCompte and Schensul state that qualitative designs allow researchers to assess and describe what is happening after all and over time while quantitative designs focus on what is happening at a specific point and time (LeCompte and Schensul 2010, 113). As mentioned earlier in the previous chapters, in addition to the political and protest sides of the Civil Rights Movement, this Movement is also known as a boom time for R&B music where the R&B recording artists during this period established the foundations of R&B music. Furthermore, several of these foundational R&B recording artists aligned the lyrical and musical content within their songs as well as their time with the agendas of the African-American church in regards to taking an active role within the Civil Rights Movement. LeCompte and Schensul state that the best research features a blend of quantitative and qualitative research designs that will complement and strengthen each other (LeCompte and Schensul 2010, 126). A blended quantitative and qualitative research design is a suitable approach to the question at hand and the following plan detailed within this chapter consists of methods that will provide a thorough look at the content of the data selected for this study while providing an adequate system of checks and balances.
Lyric Analysis, Narrative Inquiry, Sample Surveys, and the Stories Embedded within the R&B Protest Songs during the Civil Rights Movement

The first element that needs addressing in order to understand how several foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement is the lyrical content of the R&B protest songs of this era. The American Music Therapy Association (AMTA) defines music therapy as the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship and is an established health profession for addressing physical, emotional, cognitive, and social needs of individuals (American Music Therapy Association (AMTA) 2016). Jennifer D. Jones’ article, A Comparison of Songwriting and Lyric Analysis Techniques to Evoke Emotional Change in a Single Session with People who are Chemically Dependent states that lyric analysis is one of the common techniques employed by music therapists (Jones 2005, 97). Jones provides some reasoning behind lyrics analysis frequent use within music therapy by highlighting that song lyrics are a comfortable medium that present life’s difficulties in a direct but nonthreatening manner and they are useful medium for people who are unable to verbally communicate their feelings (Jones 2005, 97-98).

Coincidently, Jones’ aforementioned reasoning behind lyrics analysis frequent use as a medium in music therapy for the most part parallels African-Americans’ usage of music as a protest medium. As indicated in Chapter 2, African-Americans’ usage of music as a protest medium dates all the way back to American Slavery and the spirituals in which the literary works outlined in Chapter 2 highlight that the reasoning behind African-Americans usage of music as a protest vehicle during slavery essentially mirrored Jones’ reasoning behind lyric analysis frequent use. For instance, these works display that the spirituals gave enslaved African-Americans an identity and a voice to communicate their struggles and sorrows in a way that was
comfortable and unique to them but was also in a discreet manner where they could communicate them with a minimum threat of a flogging from their slave master or worse. Furthermore, these literary works also state that the spirituals gave enslaved African-Americans a voice to transmit information and instructions essential to gaining their freedom from slavery in a way that would also minimize the threats of repercussions at the hand of their masters. The literary works in Chapter 2 also highlight that these same aspects of the spirituals transitioned to gospel and religious music during the Civil Rights Movement when participants needed a comfortable and nonthreatening medium to help motivate them through the struggles associated with the movement including transmitting information vital to the movement. In addition to this, these literary works display that they did the exact same thing when gospel music and the secular world gave birth to R&B music in which several of the artists during this period recorded and performed R&B songs that aligned with the Black church’s agenda and protest the issues and concerns of the Civil Rights Movement.

In reviewing LeCompte and Schensul’s description of qualitative research, the AMTA’s definition of music therapy, and Jones’ description of lyric analysis, there is enough criteria to justify lyric analysis as a type of qualitative research approach. Performing lyric analyses on the R&B protest songs by R&B music’s foundational artists during the Civil Rights Movement provides a piece of the answer to the question since they will focus on the meaning of the specific song at hand and their relationship to the overall agenda of the Civil Rights Movement. On the other hand, lyric analyses will also aid in the musical analyses of these aforementioned songs in examining the musical elements of R&B music that it inherited from its spiritual DNA gospel music which is the second element necessary in understanding how R&B recording artists naturally aligned their music with the agendas of the African-American church during the movement. The
literary works in Chapter 2 display that several of the musical elements that R&B inherited from gospel (i.e., call-and-response, incorporating different musical instruments, etc.) are musical elements that can aid in communicating a message. Therefore, having an understanding of the stories embedded within these songs through lyric analysis can aid in highlighting which music elements R&B inherited from gospel and how they aid in facilitating the stories within the songs.

The final element that needs addressing in order to understand how several foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement revolves around the activist activities that these R&B artists participated in outside of their music. LeCompte and Schensul define narrative inquiry as the study of individual people’s stories that involves collecting and analyzing written texts that include aspects of a person’s history and lifestyle that lead up to and possibly explain their current situation (LeCompte and Schensul 2010, 118). The literary works in Chapter 2 display that several of the foundational R&B recording artists that performed and recorded R&B protest songs not only started their musical careers as gospel recording artists but also contributed to the Civil Rights Movement in ways beyond their music. Therefore, having some knowledge about the activist activities of R&B recording artists during the Civil Rights Movement by performing narrative inquiries can also aid in shedding some light on how several R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement.

LeCompte and Schensul highlight two types of surveys: population surveys which involves surveying the entire group as a whole; and, sample surveys which involves surveying a smaller group from the larger population (LeCompte and Schensul 2010, 97). As indicated in Chapter 1 the prime years of the Civil Rights Movement tend to be between 1960 through 1968 in which 1968 due to the significant events that occurred during these years. The R&B protest
songs during the Civil Rights Movement for this study will be selections from this time span due to the significance of these years. Along with the songs, the majority of the significant events of activism at the hand of R&B music artists during the Civil Rights Movement will also be selections for this time span as well.

Qualitative Research + Quantitative Research: The Game Plan Towards Understanding the Natural Alignment Between the Several R&B Recording Artists and the African-American Church During the Civil Rights Movement

Table 4.6 of LeCompte and Schensul’s book provides a list of research designs that blend qualitative research methods with quantitative research methods in which it displays that the roles of surveys one of the quantitative research methods within these designs is to confirm and validate defined information associated with the applicable qualitative research method (LeCompte and Schensul 2010, 128). In the research plan associated with this study lyric and music analysis along with narrative inquiry serve as the qualitative research methods while sample surveys are the serve as the quantitative research method. Utilizing the sample survey method on the R&B protest songs released by African-American recording artists during the prime years of the Civil Rights Movement of 1960-1968 eight of these type of songs will be selected for lyric and music analyses.

The lyric analyses will analyze the stories of the songs and their significance to the Civil Rights Movement including their biblical messages in regards to the movement. After which, the lyric analyses will be compared with each other to form general reasons as to how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement. In addition to the lyric analyses, music analyses will also be performed on the eight R&B protest songs selected for this study in which the music analyses will analyze the musical elements within these songs to identify the
music elements within these songs that are musical elements that R&B music inherited from the spiritual side of their DNA gospel music. After completing the music analyses, the finding will be compared with each other to form some general reasons as to how these musical elements aid in displaying the natural alignment between R&B recording artists and the agendas of the African-American church during the Civil Rights Movement.

After performing analyses on eight R&B protest songs released during the prime years of the Civil Rights Movement of 1960-1968, seven acts of activism within the Civil Rights Movement associated with R&B recording artists outside of their music will also be selected for this utilizing the sample survey method. Narrative inquiries performed on some of the acts of activism during the Civil Rights Movement performed by R&B recording artists outside of their musical talents will provide a brief synopsis on some of ways that several R&B recording artists contributed to the causes of the Civil Rights Movement beyond their music. The brief synopsis on these events will serve as validation that these recording artists actually supported the causes of the Civil Rights Movement for themselves versus just making a profit, somewhat similar to the way in which church leaders were some of the primary activists of the movement versus just preaching about supporting it.

In order to provide an accurate analysis while performing these lyric analysis, several research tools and aids used throughout this project serve as a checks and balances system to provide some credibility to these analysis. The primary research tools used throughout these analyses are the late Dr. Martin Luther King Jr.’s autobiography, the late Stokely Carmichael’s book of speeches *Stokely Speaks*, and the Christian Holy Bible. The reasoning behind these documents serving as the primary research tools is because these three documents contain the bulk of the events, agendas, and principles associated with the Civil Rights Movement. Idiom dictionaries by McGraw-Hill, American Heritage, and Cambridge will also be valuable tools in
analyzing the lyrical content within the songs selected for this study due to the coded language aspect touched earlier in Chapter 2. Along with the idiom dictionaries, a slang language dictionary entitled, Urban Dictionary (published by the company Urban Dictionary LLC) will also be a primary research tool in analyzing the songs selected for this study.

Additional memoirs, autobiographies, and articles of musicians and activists during this tenure of the African-American history are also research tools within this study. While these additional memoirs, autobiographies, and articles may not be as extensive as the works of Dr. King and Carmichael, they still allow researchers to observe the R&B music culture of the Civil Rights Movement from the perspective of someone who was actually around during the movement. Additionally, these additional memoirs, autobiographies, and articles of musicians and activists during the Civil Rights Movement will also serve as the primary sources for the narrative inquiries associated with this study being that they are fist-hand accounts of the events that occurred during the movement. In an effort to gain experience and a better feel for the music of the Civil Rights Movement and it emotional effects an ample amount of time was spent at research centers and museums in particularly the Stax Museum of Music and the National Civil Rights Museum both located in Memphis Tennessee in which the experiences gained from these places are also research tools within this study especially in regards to the musical analyses. The licensed tour guides at these research centers and museums along with the certified exhibits are also key contributors that aid in helping to maintain the integrity of this study.

Subject Selection and Data: The R&B Protest Songs and R&B Recording Artists’ Acts of Activism During the Civil Rights Movement Selected for this Study

Since several of the foundational R&B recording artists that performed R&B protest songs during the Civil Rights Movement have made their enteral journey back home to be with the Lord
and funds are limited, interviews will not be a part of this study. However, there will still be first-hand accounts of the events, roles, and backgrounds of these artists that will come from autobiographies or biographies penned by the recording artists themselves and/or someone closely associated with the artists throughout their life. Additionally, newspaper articles, photos, and other first-hand accounts on the events and lives of these artists pertaining to the Civil Rights Movement will also be utilized. While all of the songs selected for this study are R&B protest songs released during the prime years of the Civil Rights Movement 1960-1968 that are from CDs in my own personal music collection by the R&B recording artists that recorded them.

The decision process behind the eight R&B protest songs selected for this study involved performing a survey of articles that inquire about the different songs researchers, historians, and participants of the Civil Rights Movements widely considered as essential protest songs that aligned with the agendas of the Civil Rights Movements. In addition to this, books and articles associated with their backgrounds in gospel music were also taking into consideration. Furthermore, the decision process also involved taking the shifts within the Civil Rights Movement into consideration in which the primary shift revolves around the Civil Rights Movement’s transition into the Black Power Movement.

The first of the eight R&B protest songs selected for this study are Aretha Franklin’s Respect and Think released in 1967 and 1968 respectively. August Brown’s January 2013 Los Angeles Times’ article, Five Landmark Civil Rights Songs for MLK Day and the Inauguration highlights that Franklin’s song Think pairs the missions of both the Civil Rights Movement and the concepts of contemporary feminism into one radiant single (A. Brown 2013). On the other hand, an article on the Black Entertainment Television network better known by its initials BET’s website points out that Franklin’s version of the late Otis Redding’s song Respect took on
a life of its own where it ultimately became a feminist anthem that doubled over as an empowering anthem in the Civil Rights Movement (BET 2016).

The third and fourth songs selected for this study are two songs composed by the late Curtis Mayfield that sings with his groups the Impressions and Curtis Mayfield and the Impressions in 1964 and 1965 respectively and their titles are *Keep on Pushing* (1964) and *People Get Ready* (1965). An August 23, 2013 article in the Chicago Tribune, written by Greg Kot entitled, *Music that Declared an Era* describes *Keep on Pushing* as a song of resilience and empowerment for the beleaguered African-American community (Kot 2013). While a News One article by Casey Gane-McCalla entitled, *Top 10 Civil Rights Protest Songs of All Time*, states that the reasoning behind ranking *People Get Ready* as a top ten song of the movement is because it captured the optimism and excitement of the movement including the faith that Dr. King brought to it (Gane-McCalla 2012). In addition to this, Juan Williams’ 2003 article on the National Public Radio (NPR) website in regards to *People Get Ready* displays that Curtis’ inspiration behind this song was the March on Washington where the late Dr. Martin Luther King Jr. made his legendary *I Have a Dream* (J. Williams 2003).

The fifth and sixth songs selected for this study are the late Sam Cooke’s *A Change is Gonna Come* released in 1964 posthumously and the Staples Singers’ *Long Walk to D.C.* released in 1968. Cooke’s *A Change is Gonna Come* also made the New One article’s top 10 list in which Gane-McCalla states that Cooke’s song captured the struggle, adversity and hope for change that the late Dr. King and the movement brought (Gane-McCalla 2012). Turck states that the Staples Singers were a viable fixture within the Civil Rights Movement in which she highlights this dedication through a quote she incorporated from patriarch Staples Singers’
member the late Roebuck “Pops” Staples that former group member Mavis recalls it as saying “if Dr. King could preach it, they could sing it” (Turck 2009, 98).

The final two songs selected for this study are the late Isaac Hayes and late Dave Prater’s song recorded by Prater’s group Sam and Dave entitled Soul Man released in 1967 and the late James Brown’s Say it Loud I’m Black and I’m Proud released in 1968. A January 2013 RollingOut.com article penned by Stereo Williams entitled, Remembering Dr. King: 10 R&B songs that defined the Civil Rights Movement states that the inspiration behind Soul Man was the footage of the 12th Street Riots in Detroit in 1967 where black-owned businesses would write “soul” on their windows to dissuade vandals (S. Williams 2013). Williams also points out that Sam, Dave, and Isaac state, that the song is about one’s struggle to rise above his present conditions and because of that, the song became a tribute to pride and cultural identity (S. Williams 2013). One the other hand, Turck states that Say it Loud I’m Black and I’m Proud served as a stepping-stone into the next major African-American movement within United States history the Black Pride/Black Power Movement (Turck 2009, 98).

In addition to their significance as protest songs within the Civil Right Movement, each of the R&B recording artists that recorded the eight songs selected for this study all have some experience in singing gospel music. Franklin, Cooke, and Brown’s experience in gospel music is mentioned earlier in Chapter 2 in which when Franklin started professionally, she started in gospel and then crossed over to popular music (Turck 2009, 59) while Cooke, Brown, and Mayfield all started their professional careers out singing in gospels groups as mentioned earlier. In addition this, Turck states that the Staples Singers also started out as a gospel group (Turck 2009, 98) while Sam and Dave’s Rock and Roll Hall of Fame induction article states that both of them also started out in gospel group
in which Sam sung with one called Gales and the Mellionaires while Dave sung in his brother’s group the Sensational Hummingbirds (Rock & Roll Hall of Fame 2016).

The decision process behind selecting the acts of activism within the Civil Rights Movement associated with R&B recording artists outside of their music for this study primarily revolved around selecting seven of the more significant acts of R&B recording artists’ activism during the Civil Rights Movement. Nevertheless, there is a hint of structure within the selection process in that the R&B recording artists whose songs are a part of this study performed four of the acts of activism selected for this study while the other three were performed by R&B recording artists that do not have a reputation for recording R&B protest songs during the Civil Rights Movement. The first two acts of R&B artist’s activism during the Civil Rights Movement selected for this study that are accomplished by R&B artists that recorded R&B protest songs for this era are a brief synopsis of Aretha Franklin and the late Sam Cooke’s roles outside of their music during the Civil Rights Movement. While the other two acts of activism selected for this study performed by R&B artists that recorded R&B protest songs during the Civil Rights Movement were at the hands of the late James Brown. These two events are his historic concert in Boston in the wake of the late Dr. Martin Luther King Jr.’s assassination and his trip to the Vietnam to perform for the troops.

The first of the three acts of activism performed by R&B artists during the Civil Rights Movement beyond their music that did not have records or reputations for recording R&B protest songs during the movement selected for this study is the late Ray Charles’ refusal to perform at a segregated event in Augusta, Georgia. The other two acts of activism performed by R&B artists during the movement that did not have a reputation for recording R&B protest songs were performed at the hands of Motown Records in which one of was the shots fired at the Motown
tour bus during a Motown tour in the South. The other one is Motown’s participation in the Poor People’s Campaign at the request of the late Coretta Scott King in the wake of Dr. King’s assassination.
CHAPTER IV: RESEARCH FINDINGS

The previous chapter highlighted the process as towards understanding how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement. Therefore, it is now time to put that process into action and highlight the stories that the eight songs that are a part of this study tell along with the seven acts of activism and how they display a special connection between several of the founding R&B recording artists and the African-American church. The analyses performed on the eight songs selected for this study displays the R&B protest songs of the Civil Rights Movement’s special connection to the African-American church during the movement revolves around the fact that these songs outline the stories of some of the most significant events associated with the movement. These analyses also display that they also aided with the African-American church’s role within the Civil Rights Movement in regards to their role of motivating the participants within the movement and highlighting that the movement is biblically sanctified in the eyes of God.

The R&B Protest Songs of the Civil Rights Movement: African-American Popular Music Embracing the Black Church Roots of the Negro Spirituals to Document the Story of the Civil Rights Movement

The general analysis of the eight R&B protest songs chosen for this study mentioned earlier in Chapter 3 highlights that the overall story embedded within the R&B protest songs during the Civil Right Movement is a story about the migration of the lyrical foundations and practices of the spirituals into mainstream popular music. The lyrics of these R&B protest songs highlight that R&B music did this with coded language as mentioned earlier in Chapter 2 that references the agendas and events of the Civil Rights and Black Power Movements. In addition to referring to the agendas and events of the Civil Rights and Black Power Movements, the coded language within the lyrics of the R&B protest songs also indirectly refer to bible verses that promotes biblical principles that
motivated the participants of these aforementioned movements and highlighted that the agendas and principles of these movements are biblically sanctified.

*The Flexibility Element of the Lyrics within the R&B Protest Songs*

In order to comprehend the coded language embedded within the lyrics of the R&B protest songs of the Civil Rights Movement, the first element of the lyrics of these songs that calls for addressing is the flexibility element of these lyrics. The reasoning behind the importance of examining this element of the lyrics of these songs first is because this element of these songs ultimately affects the other aforementioned aspects of the coded language within these songs and the interpretation of it. Each of the eight R&B protest songs of this study contains a flexibility element within them that allows them to reflect upon the Civil Rights Movement outside of the direct meaning of the lyrics. After analyzing each of these songs the three songs that tend to highlight the more exceptional scenarios of the functionality of the flexibility element of the R&B protest songs the best would have to be Aretha Franklin’s *Think* and *Respect* along with Curtis Mayfield and the Impressions’ *People Get Ready*.

An analysis of the lyrics within Franklin’s *Think*, highlights that the way in which Franklin’s song exhibits the type of versatility mentioned in Chapter 2 earlier, is that it does not make any direct references to gender or places. What this does is that it allows the primary message of her song to highlight the agendas of the Civil Rights Movement and contemporary feminism just as Brown’s article in Chapter 3 highlights. Consequently, one thing about Franklin’s song *Think* that Brown’s article does not point out is that the release date of this song is in May of 1968. This date is about a month after the assassination of Dr. Martin Luther King Jr. that occurred on April 4, 1968; therefore, the data analysis displays that this also allows Franklin’s song to highlight the agendas of the Black Power Movement as well. The analysis of Franklin’s song *Think* highlights that the
primary message of the song is embedded within the first two lines of her song, “you better think, think about what you're tryin' to do to me/think, let your mind go let yourself be free” (Franklin 1968, Track 2). Overall, Franklin’s song repeats this grouping of lyrics three times throughout the duration of her song with a slightly noticeable variation in the last grouping of the song. The loosely unstructured nature of these lyrics allows the overall message of these lyrics about people needing to contemplate about what they are attempting to do to people and let go of all of the stereotype status quo associations that have become the fabric of American society to be applicable to each of the aforementioned political movements.

For instance, during the Black Power Movement it symbolizes the movement’s agendas that the late Stokely Carmichael talks about in his Berkeley Speech when he calls for society to disassociate itself from white supremacy and the thinking that White people can give anybody their freedom (Carmichael 1971, 47); hence Franklin’s lyrics “let your mind go let yourself be free”. Furthermore, Carmichael’s speech also states that if white people want to play Nazis, Blacks are not going to play Jew this time around (Carmichael 1971, 51) meaning that African-Americans are ready for their rights at all cost hence the message in Franklin’s lyrics “you better think, think about what you're tryin' to do to me”. In regards to the Civil Rights Movement, it symbolizes the principles within the late Dr. Martin Luther King Jr.’s I Have a Dream speech in regards to the Constitution and Declaration of Independence being promissory notes that promise all men (Black and White) the guarantee of unalienable rights to life, liberty, and the pursuit of happiness (King Jr. 1998, 224). Thus, Dr. King is telling America during the Civil Rights era that Americans need to free themselves from the thinking that the Constitution and Declaration of Independence are only applicable to white people – hence, Franklin’s lyrics “let your mind go let yourself be free”.

Additionally, Dr. King also highlights during this speech that there will never be rest or tranquility
in America until the Negro receives his citizenship rights (King Jr. 1998, 224); hence, Franklin’s lyrics “you better think, think about what you're tryin' to do to me”. Finally, in regards to contemporary feminism these lyrics symbolize America’s need to free itself from the stereotype that women are weak and solely restricted to the kitchen because history has proven that women, particularly black women, (i.e., Harriet Tubman), endured some of the same pains as men; hence, further reasons for Franklin’s lyric choices in writing “let your mind go let yourself be free”.

Furthermore, these lyrics also refer to the fact that women are out there fulfilling roles typically reserved for men meaning that women can do just about anything that men can do and are now willing to fight to be equals with their male counterparts; hence Franklin’s lyrics “you better think/think about what you're tryin' to do to me”.

In regards to the flexibility element present within Franklin’s *Respect*, the BET article in Chapter 3 highlights that the direct meaning behind this song is that it is a feminist anthem highlighting a woman’s willingness to fulfill her biblical role as a wife in Ephesians 5:22-23 as long as the husband honors her as I Peter 3:7 dictates. However, an analysis of the lyrics within this song highlights that the way in which this song exhibits the versatility element that BET’s article hints at is that it exhibits the same versatility element present within her other R&B protest song *Think* in that this song also make no direct references to gender or places. There are some people out there that may try to make the argument that Franklin’s use of the words baby and honey do make direct references to gender; however, the Merriam-Webster’s Online Dictionary highlights that both of the words baby and honey are words used as terms of endearment. For instance, it states that one of the definitions for the word “baby” is that it is a slang term used to address a person or thing while it states that one of the definitions of “honey” is that it is a term used to address someone you love (Merriam-Webster 2016).
The flexibility element of the lyrics within the opening parts of the first and second verses of Franklin’s *Respect* both serve as indirect references to parts of the late Dr. King’s *I Have a Dream* speech. While the flexibility element of Franklin’s lyrics that immediately follows these sections, “all I’m askin' is for a little respect when you come home” (Franklin 1967, Track 1) are an indirect reference to the part of Dr. King’s speech that highlights that African-Americans are willing to fight in America until they receive the same rights of their Caucasian counterparts. For instance, one of parts of Dr. King’s speech highlights that there will be no rest or tranquility in America until the Negro receives his citizenship rights (King Jr. 1998, 224). Thus, Dr. King’s statement implies that all that African-Americans wanted during the Civil Rights Movement is to be seen as equals within the United States, which is their home too, hence, Franklin’s lyrics “all I'm askin' is for a little respect when you come home”.

The flexibility element in the opening lyrics of Franklin’s first verse of *Respect* “what you want baby, I got it/what you need, do you know I got it” (Franklin 1967, Track 1) allows Franklin’s lyrics to function as an indirect reference to the part of Dr. King’s speech that hammers upon Blacks and Whites needing each other to survive. For instance, one area of Dr. King’s famed speech highlights that White brothers have come to realize that their destiny intertwines with that of African-Americans (King Jr. 1998, 225); thus, insinuating the fact that African-Americans just as Franklin’s aforementioned lyrics point out have something that Caucasians want and need which in turn demonstrates that they need each other to survive. Meanwhile, the flexibility element in the opening lyrics of Franklin’s second verse of *Respect* “I ain't gonna do you wrong while you're gone/ain't gonna do you wrong cause I don't wanna” (Franklin 1967, Track 1) allows Franklin’s lyrics to function as an indirect reference to the part of Dr. King’s speech that promotes Dr. King’s philosophy of non-violence. In another area of Dr. King’s speech, he points out that
African-Americans must conduct their struggle on the high plane of dignity and discipline by not allowing their protest to escalate into violence (King Jr. 1998, 225). Thus, what Dr. King implies here is that African-Americans are not going to inflict harm upon their Caucasian counterparts because that is not what they want, hence Franklin’s lyrics “I ain't gonna do you wrong while you're gone/ain't gonna do you wrong cause I don't wanna”.

In regards to the flexibility element within Curtis Mayfield and the Impressions’ *People Get Ready* the data analysis of this song displays that place within Mayfield’s song where the flexibility element plays the biggest role is within the lyrics of first and last verse. The thing that makes the flexibility element within the first and the last verse of Mayfield’s song essential to this study is that it displays that two verses can repeat the exact same words and those words within the verses can even convey the exact same coded message embedded within them. Nevertheless, even though the lyrics within two or more verses of a song display the exact same thing and even convey the exact same coded message, the flow of the song can still allow the verses to have the flexibility to fulfill different functions and this is the scenario of Mayfield’s lyrics within the first and last verse.

In Mayfield’s song, the first obvious thing that needs an explanation is the exact coded message that is present within these lyrics. In the first line of the opening and closing verses of Mayfield’s song, we find the lyric “people get ready there’s a train a comin’” (The Impressions 1965, Track 9) the coded message within these lyrics is one that is simply asking people to get prepared because the Civil Rights Movement is coming. The significance of the “train” within Mayfield’s song and its usage as symbolism of the movement revolves around the definitions of a “train” in that one of the ways the Merriam-Webster Online Dictionary defines a train is that it is a moving file of persons or vehicles (Merriam-Webster 2016). In short, a “train” is exactly what the
Civil Rights Movement was within the United States in the 1950s and 1960s a moving file of people acting as vehicles for change. In the second line of these verses, “you don't need no baggage, you just get on board” (The Impressions 1965, Track 9) the coded message embedded within this line is simply telling people that you do not need anything that is going to hold you back you just need to join in the movement. One of the definitions in the Merriam-Webster Dictionary for the word “baggage” is that baggage represents intangible things (i.e., feelings, circumstances, beliefs, etc.) that get in the way (Merriam-Webster 2016). On the other hand, the American Heritage® Dictionary of Idioms states that the lyrics “on board” are an idiom that means joining in or participating (Ammer 2013, 320).

In the third line of these verses, “all you need is faith to hear the diesels hummin’” (The Impressions 1965, Track 9) the coded message embedded within this line is simply telling people that faith is the only thing you need to sense the movement’s progression. Merriam-Webster states that one of the definitions for the word “diesel” is that it is vehicle driven by a diesel engine, which is a type of engine used in large vehicles (i.e., trucks, trains, buses, etc.); while it defines the word “humming” as meaning to run smoothly (Merriam-Webster 2016). Therefore, what Mayfield’s aforementioned lyrics about “diesels hummin’” represents when you pair it with the train reference mentioned earlier is that it is an indirect reference to the progression of the Civil Rights Movement. In the last line of these verses, “don't need no ticket, you just thank the Lord” (The Impressions 1965, Track 9) the coded message embedded within this line simply highlights that you do not need proof of your support of the movement that changed the nation just simply praise the Lord for the change. Merriam-Webster states that one of the definitions of the word “ticket” is that it is a certificate or token that shows the payment of a fare or admission
fee (Merriam-Webster 2016). Therefore, the purpose of the “ticket” within Mayfield’s lyrics is that it is an indirect reference of a participant’s service within the Civil Right Movement.

An analysis of the aforementioned message within the opening and closing verses of Mayfield’s song along with the rest of the lyrics of his song displays that flexibility element within the opening and closing verses of this song revolves around the intentions of the coded message within the lyrics dictated by the flow of Mayfield’s song. The content of Mayfield’s song within the second verse, detailed more later on within this study, dictates that the aforementioned message’s intentions within the opening verse is that it is a vehicle of motivation. In addition to this, the content of Mayfield’s song within the third verse also more detailed later dictates that the intentions of the aforementioned embedded coded message within the closing verse is that it is a vehicle for tribute/redemption.

In addition to this, the analysis of the coded message within the opening and closing verses of Mayfield’s song mentioned above displays that this message embedded within Mayfield’s lyrics is loose and unstructured enough to function as both a vehicle of motivation or as a vehicle for tribute/redemption. For instance, the coded message within the first line of these verses about telling people to get prepared because the Civil Rights Movement is coming serves as a motivational vehicle for people because it encourages people to embrace the Civil Rights Movement. Nevertheless, this message of the first line also function as a tribute/redemption vehicle for people because it provides people some comfort for the many pains and suffering caused by the actions of racist Americans who were against the Civil Rights Movement. The coded message within the second line of these verses about people letting go of anything that will hold them back and just join in the movement also serves as a motivational vehicle within Mayfield’s song because it is basically encouraging people to put aside any apprehensions that they may have concerning the movement
and just join in the fight. This message about letting go within the second line also serves as a tribute/redemption vehicle because it provides some encouragement and consolation to those participants of the movement that experienced pain and suffering by encouraging not to hold any resentment towards the actions of racist Americans during the movement.

Additionally, the coded message within the third line of these verses about faith being the only thing you need to sense the movement’s progression serves as a motivational vehicle because it urges participants within the movement to continue pressing forward when the path within the movement begins to get tough. This message about faith within the third line also serves as a tribute/redemption vehicle because it provides the participants of the movement that experienced pain and suffering at the hands of racist Americans some hope that their suffering was not in vain. Lastly, the coded message within the closing line of these verses about not needing justification of your support of the movement and just simply praising the Lord serves as a motivational and tribute/redemption vehicle because of the optimism embedded within this message, which implies that the movement will be successful. In terms of a motivational vehicle, it provides the participants of the Civil Rights Movement some optimism that a change can occur and because of that, it encourages them to propel on within the movement or for those who are hesitant about joining the movement some assurance to embrace the movement. In terms of a tribute/redemption vehicle, it provides those participants of the Civil Right Movement who experienced pain and suffering some optimism that their sufferings and sacrifices will not be in vain.

*Documenting Stories of the Civil Rights Movement (The Struggles/Adversities)*

The reasoning behind examining the flexibility element within R&B protest songs of the Civil Right Movement first is because having a clear understanding of how this element pertains to the coded messages embedded within the lyrics of these songs make it possible to point out the
stories that these lyrics tell in regards to the movement. The data analysis of the eight R&B protest songs within this study displays that some of the stories within these songs gear themselves towards outlining the struggles/adversities associated with the Civil Rights Movement. As mentioned earlier in Chapter 2, the spiritual elements associated with gospel music make up part of R&B music’s DNA in which some of that DNA includes the traits of the spirituals created during American Slavery. Chapter 2 also highlights that one of the traits of the spirituals is that they were a communal experience where enslaved African-Americans could receive consolation through sharing their struggles. The data analysis of the songs selected for this study display that this is what the R&B recording artists were trying to do in regards to telling stories about the struggles/adversities associated with the Civil Rights Movement, they were trying to help the movement’s participants receive consolation through communal experience including themselves.

One of the eight R&B protest songs of this study that provides some exceptional examples of R&B recording artists telling stories about the struggles/adversities associated with the Civil Rights Movement is the late Sam Cooke’s well-known 1964 posthumously released hit single *A Change is Gonna Come*. Overall, the story embedded within this song is one that pays tribute to the African-Americans that have fallen due to the struggles associated with the Civil Rights Movement, hence consolation through communal experience. However, at the same time, this song also sheds some light on the struggles and issues associated with the movement in which they all work together to provide a source of motivation for African-Americans to stay faithful to the agenda of the movement.

One place within Cooke’s song where he indirectly addresses the struggles within the Civil Rights occurs within the first two lines of the second verse. In the lines “it's been too hard living but I'm afraid to die/cause I don't know what's up there beyond the sky” (Cooke 1964, Track 29) Cooke directly references African-American’s fears associated with the Civil Rights
Movement; however, at the same time he indirectly references the struggles and adversity African-American endured during the Civil Rights Movement. These lines of Cooke’s song indirectly reference the area of Dr. King’s *I Have a Dream* speech where Dr. King points out his awareness towards the fact that several of the demonstrators at his speech endured great trials and tribulations due to their participation within the movement which included jail time and police brutality (King Jr. 1998, 225). The jail time and police brutality that Dr. King’s speech points out are some the fears and adversities of the Civil Rights Movement embedded within these aforementioned lines of Cooke’s song because society lost many great Black and White Americans because of these attacks, hence, the line “but I'm afraid to die”.

On the other hand, the data analysis of Cooke’s song within these lines also highlights that Cooke’s aforementioned lyrics “beyond the sky” serve as a reference to heaven; while a further data analysis of this aforementioned indirect reference to heaven highlights that heaven within the context of Cooke’s song is an indirect reference to freedom. Merriam-Webster highlights that one of the definition of the word “beyond” is that it means, at a greater distance than something (Merriam-Webster 2016) and figuratively speaking the only two things that are typically at a greater distance than the sky are outer space and heaven. Therefore, after taking into account this definition and reasoning, there is enough information to support that Cooke’s aforementioned lyrics are a reference to heaven.

Furthermore, in regards to the aforementioned analysis pertaining to heaven being an indirect reference to freedom Darden’s book highlights that enslaved African-Americans during slavery used metonymic devices within the spirituals and provides a list of the most common ones which points out that heaven within the spirituals was a coded reference for Canada or the North (Darden 2004, 84-85). The significance of Canada and the North during slavery is that this
is where enslaved African-Americans traveled to escape the horrors of slavery because the Northern states and Canada abolished slavery. Therefore, traveling to these areas was an avenue for enslaved African-American to gain their freedom; thus, the reasoning behind Cooke’s lyrics “beyond the sky” being a reference to heaven but actually a reference to freedom. Therefore, the story embedded within Cooke’s lyrics in the aforementioned opening lines of the second verse is that Cooke is trying to enlighten people about African-Americans’ apprehensions towards the Civil Rights Movements in which he is saying that African-Americans have apprehensions about the struggles and adversities that might exist on that path to freedom.

The data analysis of the eight R&B protest songs of the Civil Rights Movement highlights that another one of the songs in this study whose embedded message within the lyrics aim is to call people’s attention to the struggles and adversities within the Civil Rights Movement is the Impressions’ song *Keep on Pushing*. The story within this song revolves around the areas of social awareness associated with the activities and struggles of the Civil Rights Movement. Additionally, the overall message within the Impressions’ song in terms of drawing people’s awareness to the struggles and adversities of the Civil Rights Movement is to empower participants to keep moving forward with the movement and encouraging others to join in. Coincidently, the data analysis of the Impressions’ song displays that the way in which the coded message within the lyrics indirectly references the struggles and adversities associated with the Civil Rights Movement is slightly similar to the way in which the late Cooke’s song indirectly referenced them earlier.

The lyrics in the first half of the first verse of the Impressions’ song, “I've got to keep on pushing, I can't stop now/move up a little higher, someway or somehow” (Impressions 1964, Track 6) hammers upon the importance of African-Americans during this era to have the resilience to press forward with the movement one way or another. Thus, what these
aforementioned lyrics do here is that while they do not directly highlight the struggles and adversities within the Civil Rights Movement, the lyrics within lines like, “I can’t stop now” and “some way somehow” whose definitions insinuate difficulties, indirectly reference the struggles, adversities, and setbacks that occurred during the Civil Rights Movement. For instance, they indirectly refer to the four little girls who lost their lives at the hands of racist White Americans when dynamite went off during Sunday school at the 16th Street Baptist Church (King Jr. 1998, 229). They also refer to the jail stints and police brutality that Dr. King places emphasis on in his I Have a Dream speech (King Jr. 1998, 225).

Documenting Stories of the Civil Rights Movement (The Agendas)

In addition to the stories about the struggles and adversities that participants endured throughout the Civil Right Movement, the analyses of the eight songs applicable to this study highlight that R&B protest songs during the Civil Rights Movement also documented stories pertaining to the movement’s agendas. As mentioned earlier in Chapter 2, another trait of the spirituals during American Slavery is that they were vehicles for transmitting information that was vital for the survival of enslaved African-Americans. Furthermore, an ample amount of this information whether it was instructions for alluding bloodhounds as in Wade in the Water or instructions pertaining to the Underground Railroad as in Swing Low Sweet Chariot all were a part of one big agenda in which that agenda was African-Americans’ freedom from bondage which at that time was slavery. As mentioned earlier in Chapter 1, the Civil Rights Movement was a mass protest against racial segregation and discrimination within the United States in which African-Americans found themselves creating agendas to free themselves from bondage once again in which this time it did not come from slavery, it came in the form of Jim-Crow. The data analysis of the eight R&B protest songs within this study displays that the R&B recording
artists are addressing some of the agendas of the Civil Rights Movement in a way similar to the ones utilized to highlight the struggles and adversities of the movement through R&B music.

One of the eight R&B protest songs within this study that provides a vivid example of the agendas of the Civil Rights Movement is Aretha Franklin’s song *Think*. The data analysis of *Think* displays that the area of this song where Franklin does a remarkable job of highlighting the agendas of the Civil Rights Movement is within the lyrics of the bridge, “you need me and I need you/without each other ain't nothin' neither can do” (Franklin 1968, Track 2). The data analysis also displays that the way in which Franklin’s lyrics highlight the agendas of the Civil Rights Movement is that they serve as an indirect reference to the section of the Dr. King’s *I Have a Dream* speech about Whites and Blacks’ destinies intertwining with each other.

In this speech, Dr. King makes a statement about many of our White brothers coming to the realization that their destiny is tied up with the destiny of African-Americans (King Jr. 1998, 225). The intentions behind Dr. King making this statement was to emphasize the agenda of his aforementioned speech in which his speech points out that the agenda of his speech was to get the United States to grant African-Americans their citizenship rights (King Jr. 1998, 224). In short, the bridge of Franklin’s song essentially spells out this aforementioned philosophy of Dr. King’s speech in the sense that the message that Franklin is trying to convey during this era is that Whites and Blacks need each other to succeed; therefore, you need to think about how you treat each other, hence treat each other fairly. Therefore, the message embedded within Franklin’s lyrics essentially reflects the agenda of Dr. King’s speech about African-Americans receiving their citizenship rights.

In addition to *Think*, another R&B protest song within this study that provides an exceptional example of how the R&B protest songs of this era highlight the agendas of the movement is the Staples Singers’ *Long Walk to D.C.* The data analysis of the lyrics of this song
displays that this song essentially tells the story of the March to Washington where the late Dr. King gave his famous *I Have a Dream* at the Lincoln Memorial in D.C. that highlighted the agendas of the Civil Rights Movement. The data analysis also displays that while this song tells the story about this event, it also does an exceptional job at highlighting several of the agendas that the late Dr. King addressed in his *I Have a Dream* speech that he performed at this event.

For instance, the following lyrics of the Staples Singer’s song, “I can’t take a plane, bus, or train cause/cause my money ain’t that long” (Staples Singers 1968, Track 16) are an indirect reference to the overall purpose of the March outlined in E.W. Kensworthy’s New York Times article about the March to Washington. Kensworthy’s article entitled, *200,000 March for Civil Rights in Orderly Washington Rally; President Sees Gain for Negro* states that one of the purposes for the 1963 March to Washington during the movement was to push for the United States leaders to grant African-Americans equal job opportunities (Kensworthy 1963). The way in which these lines of the Staples Singers’ song indirectly refer to this agenda of the March to Washington is that they are highlighting the primary reasons as to why African-Americans wanted and needed equal job opportunities. The fact that the lyrics are talking about not having enough money to afford a plane, bus, or train in addition to the title of this song implies that there is a hidden message within the Staples Singer’s lyrics that calls for better job opportunities hence, the agenda of the March to Washington.

In addition to highlighting the equal job opportunities agenda of the Civil Rights Movement the data analysis of the Staples Singers’ *Long Walk to D.C.* highlights that the lyrics within this song also highlights the other agenda of the March to Washington that Kensworthy’s article points out which is Civil Rights (Kensworthy 1963). The data analysis of the Staples Singers song displays that the lyrics, “where do we believe oh that you love us too/some people I’m gonna be under to
wipe away my tears I tell yah” (Staples Singers 1968, Track 16) serve as the primary indirect reference that highlights the Civil Rights agenda of this march. The way in which these aforementioned lyrics do this is through the flexibility element of the R&B protest songs mentioned earlier. In Dr. King’s I Have a Dream speech that he performed at this historic march, he points out that the Constitution and the Declaration of Independence state that all men Black and White would be guaranteed the unalienable rights of “Life, Liberty and the pursuit of Happiness” (King Jr. 1998, 224). However, in spite of that he points out that the United States did not honor that sacred obligation in regards to African-American citizens; thus, this is the overall message embedded within the “where do we believe…” lyrics of the Staples Singers song because they basically prompt up the aforementioned question that these lyrics are asking. For instance, these lyrics are the question that Dr. King is asking when he points out that the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity or that the Negro finds himself an exile in his own land (King Jr. 1998, 224) and so on throughout his speech.

Documenting Stories of the Civil Rights Movement (The Events)

In addition to highlighting the struggles/adversities and the agendas of the Civil Rights Movement, the data analysis also highlight that the R&B protest songs of the Civil Rights Movement also highlight the events that occurred during the Civil Rights Movement. If you were to do a timeline of the history of the United States, you would discover that some of the most historic and horrific events of this nation occurred during the prime years of the Civil Rights Movement of 1960-1968. For instance, the historic March to Washington where Dr. King delivered his I Have a Dream speech occurred on August 28, 1963 while the assassination of President John F. Kennedy occurred on November 22, 1963 (King Jr. 1998, 221 and 229). The data analysis of the eight R&B
protest songs of this study displays that several of the R&B protest songs of the Civil Rights Movement highlight these major events of America that occurred during this era.

The data analysis of the eight R&B protest songs of the Civil Rights Movement displays that in addition to highlighting the struggles/adversities of the Civil Rights Movement, the late Sam Cooke’s song *A Change is Gonna Come* also highlights some of the events that occurred during the Civil Rights Movement. For instance, the lyrics in the opening lines of the third verse and the bridge:

Third verse:
I go to the movie and I go downtown
Somebody keep telling me don't hang around

Bridge:
Then I go to my brother
And I say brother help me please
But he winds up knocking me
Back down on my knees, ohh (Cooke 1964, Track 29)

are an indirect reference to the Jim Crow Laws that existed within the United States which were some of the motivation behind the Civil Rights Movement. These lyrics display that Cooke is trying to go see a movie playing downtown; however, somebody is telling him that they do not want him there so he ends up going to a person who he feels is his brother for help, only to have that supposed brother condemn him and force him to retreat back into this depression mindset.

For instance, the McGraw-Hill American Idioms Dictionary states that Cooke’s lyrics “hang around” are an idiom that means to be in a place or area (Spears, McGraw-Hill American Idioms Dictionary 2007, 207) while the American Heritage® Dictionary of Idioms states that Cooke’s lyrics “back down” are an idiom that means to retreat or yield (Ammer 2013, 25). Additionally, the Urban Dictionary points out that Cooke’s lyrics, “on my knees” are a slang saying that refers to the period after a break up when depression sets in and you want that person back (urbandictionary.com 2016).
Therefore, these aforementioned lyrics are depicting a scenario or event to indirectly reference how the Jim Crow Laws worked during the Civil Rights era of history in which the way that these lyrics embed this aforementioned story into Cooke’s lyrics here is by using slang and idioms.

The data analysis of the eight R&B protest songs of this study displays that another one of the songs of that provides an exceptional example of how the R&B protest songs of the Civil Rights Movement tell stories about the most significant events of the movement and American History is the Staples Singers’ *Long Walk to D.C.* As mentioned earlier, the story embedded within the lyrics of the Staples Singers’ *Long Walk to D.C.* are the kind that tells the story about the 1963 March to Washington; however, the lyrics to this song displays that the Staples Singers’ song tells stories about individual events that were also a part of the famed March. For instance, the following lyrics of the Staples Singer’s song, “I gotta see the President, it doesn’t matter what it takes I tell yah” (Staples Singers 1968, Track 16) is an indirect reference to the meeting that the late Dr. King and the other leaders of the Civil Rights Movement present at the March had with the late President Kennedy. Kensworthy’s article about the March to Washington in 1963 states that during the March, Dr. King and the other March leaders met with President Kennedy for 75-minutes in which afterwards President Kennedy issued a 400-word statement praising the Marchers for their peaceful, passionate, and dignified demonstration (Kensworthy 1963). Thus, this 75-minute meeting is the event embedded within these lyrics of the Staples Singers’ song in which the word “President” serves as symbolism of this meeting within these lyrics.

Another one of the eight R&B protest songs of this study that brilliantly highlights some of the significant events of the Civil Rights Movement and American History is the Curtis Mayfield and the Impressions’ song *People Get Ready*. As stated earlier in Chapter 3, researchers highlight that the motivation behind the late Mayfield’s *People Get Ready* was the historic 1963 March to
Washington and the stories within the lyrics of this song do an intriguing job at referring to this event. The data analysis of this song highlights that one of the more evident places within Mayfield’s song that he refers to this historic event is within the lyrics of the second line of the second verse, “it’s picking up passengers from coast to coast” (The Impressions 1965, Track 9).

Kensworthy’s article about the March to Washington highlights that more than 200,000 Americans took part in the March that day in which this total did not start at this number, but rather, it increased throughout the day initially starting with 40,000 at 10:00 AM then increased to about 90,000 an hour later (Kensworthy 1963). The way that Mayfield’s lyrics in the second line of the second verse refer to the March to Washington is that they indirectly refer to this crowd of people that took part in the March. The lyrics “coast-to-coast” are an idiom that the McGraw-Hill American Idioms Dictionary defines that it is a saying used to refer to all the land between the Atlantic and Pacific Oceans (Spears, McGraw-Hill American Idioms Dictionary 2007, 88). Dr. King’s autobiography states that participants of the March consisted of people from almost every state within the United States (King Jr. 1998, 222). Therefore, this idiom, Dr. King’s autobiography, and Kensworthy’s article displays that Mayfield’s’ lyrics of the second verse pay homage to the March to Washington by indirectly referring to the number of participants that took part in the March and how the momentum of the March built up throughout the day as the attendees increased.

The data analysis of the eight R&B protest songs of this study display that the late James Brown’s song Sing it Loud I’m Black and I’m Proud released in 1968 highlights one of the most significant events of the Civil Rights Movement that nearly tore the United States apart. The data analysis of the late Brown’s song displays that Brown’s song could be highly considered as the anthem of the Black Power Movement because it highlights several of the main principles of the Black Power Movement outlined in the late Carmichael’s Berkeley Speech which as
aforementioned was the creed establishing the Black Power Movement. Furthermore, the major event that the lyrics in this song briefly references essentially spells out the end of the Civil Rights Movement and the beginning of the Black Power Movement.

The data analysis displays that the event that the late Brown’s aforementioned song highlights is in the lyrics of the first line of the first verse, “look a ‘here, some people say we got a lot of malice” (Brown 1968, Track 18) in which these lyrics are an indirect reference to the late Dr. King’s assassination. A 2013 World News article by Kate Bubacz entitled, *The Murder of Martin Luther King Jr.* highlights that the late Dr. King’s assassination shocked the nation and sparked nationwide protests, a two-month manhunt and an outpouring of grief in which some of that grief came in the form of riots across the nation especially in Washington D.C. (Bubacz 2013). Therefore, this highlights that the late Brown’s lyrics serve as an indirect reference to Dr. King’s assassination because these riots and shock are the malice embedded within the lyrics of the late Brown’s song.

*Documenting Stories of the Civil Rights Movement (The Black Power Movement)*

Generally speaking, the data analysis of the eight R&B protest songs of this study display that the R&B protest songs of the Civil Rights Movement documented the stories about the struggles/adversities, agendas, and events of the Civil Rights Movement. However, the data analysis of the eight R&B protest songs of this study display that the R&B protest songs of the Civil Rights Movement also documented the closing days of the Civil Rights Movement and the beginnings of the Black Power Movement. The data analysis of the eight R&B protest songs of this study highlights that the significance about the stories embedded within the R&B protest songs in the prime years of the Civil Rights Movement is that they document the shifting of the two political movements. Furthermore, they also highlight the principles of the Black Power
Movement which can ultimately serve as an aid to help dismantle some of the negative stereotypes associated with the Black Power Movement.

The data analysis of the eight R&B protest songs of this study display that one of the songs that primary objective is to document the shifting of the Civil Rights Movement to the Black Power Movement is the late Isaac Hayes and late Dave Prater’s song *Soul Man* recorded by the late Prater’s group Sam and Dave. As mentioned earlier in Chapter 3, *Soul Man* became a tribute to pride and cultural identity during the last days of the Civil Rights Movement in which pride and cultural identity are some of the founding principles of Black Power Movement. Overall, the data analysis of this song displays that the coded message within the lyrics of this song documents the story of the shifting of the Civil Rights Movement to the Black Power Movement.

The data analysis of the lyrics of *Soul Man* highlights that the way in which the lyrics in this song tells the story about shift from the Civil Rights Movement to the Black Power Movement is that the flexibility element that exist within the lyrics of this song allows the lyrics to refer to elements of both movements interchangeably. For instance, the lyrics in opening line of the first verse, “comin' to you on a dust road” and the lyrics in the opening line of the second verse, “got what I got the hard way” (Sam & Dave, Track 10) are both indirect references to African-Americans’ long and hard journey in the United States. This journey that African-Americans took and still taking place in the United States was one of the main inspiration vehicles that drove the Black Power Movement into existence. Merriam-Webster states that one of the definitions for the word “dust” is that it is a state of humiliation (Merriam-Webster 2016); while the American Heritage® Dictionary of Idioms states that the lyrics “the hard way” are an idiom that means by bad or difficult experiences (Ammer 2013, 199).
Therefore, what these two lines of *Soul Man* are doing in regards to the Civil Rights Movement is that they are reflecting on all of the humiliating and bad experiences African-Americans had to endure during the movement at the hands of racist White Americans in order to get to the place within the movement that they were at that time. Thus, these lines are indirectly referring to the humiliating Jim Crow Laws, jail stints that the late Dr. King refers to in his *I Have a Dream* speech (King Jr. 1998, 225) and other humiliating experiences in the Civil Rights Movement up to the release date of Sam and Dave’s song. In addition to humiliation, they are also indirectly referring to the violent beatings endured by participants of the 1965 Selma Voting Rights demonstration at the Edmund Pettus Bridge (King Jr. 1998, 270), the police brutality referenced in Dr. King’s famed speech (King Jr. 1998, 225), and other violent acts in the Civil Rights Movement up to that point.

In regards to the Black Power Movement, these lines in *Soul Man* are an indirect reference to the section of Carmichael’s Berkeley Speech, which begins to insinuate the closing days of the Civil Rights Movement and the beginnings of the Black Power Movement. Carmichael states in his speech that every time African-Americans try to move in the United States, racist White Americans always force them to defend their position beforehand and because of that, they are tired; therefore, they want to build new political institutions that meet the needs of the people (Carmichael 1971, 49-50). Therefore, the hidden message within these lyrics of Sam and Dave’s song is that they are referring to all of the humiliation and bad experiences that African-Americans had to endure every time in the United States when they wanted to move up and because of that, they are tired, hence, symbolizing the shift of the two political movements.

The data analysis of the eight R&B protest songs of this study display that another one of the songs that tells the story about the shifting of the Civil Rights and Black Power Movements
is Aretha Franklin’s *Think*. For instance, the following lyrics, “let's go back, let's go back let's go way on way back when/I didn't even know you, you couldn't a been too much more than ten” (Franklin 1968, Track 2) are an indirect reference to a section of Carmichael’s Berkeley speech about white supremacy that insinuates that a shift of the movements is inevitable. Carmichael points out in his speech that African-Americans were fighting against white supremacy because a man (in this case an African-American man) is born free then enslaved by Caucasians under the fallacious notion that Caucasians can give anybody their freedom, hence white supremacy (Carmichael 1971, 47). Thus, this principle of Carmichael’s is the coded message embedded within Franklin’s song in which her lyrics are indirectly implying that the concept of white supremacy had become a part of Americans’ thinking since childhood.

Additionally, Franklin’s lyrics, “there ain't nothin' you could ask I could answer you with I won't/but I was gonna change my mind if you keep doing things I don't” (Franklin 1968, Track 2) are an indirect reference to another section of Carmichael’s Berkeley speech that displays that a shift of the Civil Rights and Black Power movements is approaching. Carmichael makes statements in his speech about African-Americans during this era of history performing the hardest job (e.g., picking cotton, maids, janitors, etc.) and receiving the lowest pay in which he labels them as economically insecure (Carmichael 1971, 54). Then he tosses around the question as to whether or not Caucasian liberals are willing to share their economically secure salaries with the insecure African-American people that they claim to love so much and if they are not, he proceeds to address African-Americans about their willingness to start building new institutions aimed at helping African-Americans (Carmichael 1971, 54). In short, this is the coded message embedded within Franklin’s lyrics in which the lyrics “there ain’t nothin’…” indirectly reference Carmichael’s statements about African-Americans working the hardest jobs
while Franklin’s “but I was gonna…” lyrics indirectly reference Carmichael’s ideals of African-Americans starting their own institutions.

The data analysis of the late James Brown’s *Say it Loud I’m Black and I’m Proud* display that this song not only highlights the inevitable shift from Civil Rights to Black Power but also serves as an aid to help dismantle some of the negative stereotypes associated with the Black Power Movement. For instance, the opening lines of the first verse:

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Look a 'here, some people say we got a lot of malice
Some say it's a lot of nerve
But I say we won't quit moving
Until we get what we deserve (Brown 1968, Track 18)
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are an indirect reference to the new take charge attitude that the Black Power Movement promoted in regards to African-Americans fighting for their rights. The Black Power exhibit at the National Civil Rights Museum in Memphis Tennessee states that the Black Power Movement spoke to African-Americans with a new sense of urgency in which the participants of the movement would often enforce and chant the following, “what do we want, Black Power” and “when do we want it, Now” (National Civil Rights Museum 2016). In short, this “what do we want….” chant of the Black Power Movement is the coded message embedded within the opening lyrics of the first verse of the late Brown’s song in that this chant of the Black Power Movement and Brown’s lyrics as essentially saying the same thing.

While the opening lyrics of the first verse of the late Brown’s song embed the new assertive take charge attitude of African-Americans that the Black Power Movement brought on, Brown’s lyrics within the second verse:

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I've worked on jobs with my feet and my hands
But all the work I did was for the other man
Now we demands a chance
To do things for ourselves
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we tired of beating our heads against the wall
And working for someone else (Brown 1968, Track 18)

are an indirect reference to the shifting of the political movements and the primary agenda of the Black Power Movement which is as the Black Power exhibit at the National Civil Rights Museum points out is to demand black independence and control over decision making (National Civil Rights Museum 2016). Carmichael states in his speech that African-Americans during this era of history were told that if they worked hard they would succeed; however, in spite of being the hardest workers African-Americans are also the lowest paid workers and are economically insecure while their Caucasian liberal counterparts are economically secure (Carmichael 1971, 54).

Additionally, Carmichael also asked African-Americans during this era whether they would be willing to start building new institutions that will provide economic security for African-Americans in addition to pointing out that SNCC supports the idea during this time that African-Americans needs new types of political institutions in the United States (Carmichael 1971, 54-55). Brown’s lyrics in the second verse are essentially a coded paraphrased rendition of these sections of the late Carmichael’s speech in that the “I've worked on jobs with my feet…” section of Brown’s lyrics are a rendition of the hardest worker at lowest paid section of Carmichael’s speech which displays the shift from Civil Rights to Black Power. In addition to this, the “now we demands a chance/to do things for ourselves…” lyrics that close out the second verse can easily be summed up as a slogan of the primary agenda of the Black Power Movement revolving around African-Americans in politics that Carmichael’s points about economic security and new types of political institutions in his speech highlights.

From a big picture standpoint, that data analysis of the lyrics in the first and second verses of late Brown’s song displays that this song is telling the stories about the new assertive
attitude that African-American citizens donned during the Black Power Movement in addition to entailng upon the inevitable shift and main agenda of the Black Power Movement. Nevertheless, in addition to highlighting these aforementioned elements of the Black Power Movement the data analysis of Brown’s song also highlights that the lyrics of the first bridge:

Ooowee, you're killing me
Alright uh, you're out of sight
Alright, so tough, you're tough enough
Ooowee uh, you're killing me, oow (Brown 1968, Track 18)


tells the story about the “Black is Beautiful” and African heritage element of the Black Power Movement that can aid in dismantling the negative stereotypes associated with the Black Power Movement. The Black is Beautiful exhibit at the National Civil Rights Museum displays that the “Black is Beautiful” element of the Black Power Movement pushed African-Americans to embrace the beauty of African-American people (i.e., dark skin complexions, natural hair [the afro], etc.) by eliminating the idea of using whiteness as a baseline for beauty (National Civil Rights Museum 2016). The African Heritage exhibit displays that the African heritage element of the Black Power Movement pushed African-Americans to reclaim the history of Africa and reject the longstanding stereotypes about the continent of Africa (National Civil Rights Museum 2016).

From a big picture standpoint, all of the readings and research on the Black Power Movement displays that these are the two primary elements that displays how the Black Power Movement was never founded upon principles of violence. But rather, these elements of the Black Power Movement were the foundations behind the late Carmichael’s 1964 quote that sums up the purpose of the movement, “because our color has been used as a weapon to oppress us we must use our color as a weapon of liberation” (National Civil Rights Museum 2016). In short, these elements of the Black Power Movement are the coded message embedded within the lyrics of the first bridge.
in Brown’s song in that Brown’s lyrics “out of sight” are an idiom that the American Heritage® Dictionary of Idioms defines as meaning excellent, superb, or wonderful (Ammer 2013, 337). Thus, Brown is telling society that African-Americans are wonderful and strong, hence the Black is Beautiful and African heritage elements of the Black Power Movement.

*The Battle Calls of the Civil Rights Movement Woven into the Songs*

In addition to telling the stories of the Civil Rights Movement, the majority of the R&B protest songs of the Civil Rights also contained battle calls that often times facilitated the participants of the Civil Right Movement into action. At first glance of the lyrics of the R&B protest songs of this study the lyrics and the flow of the songs highlight that in general the R&B protest songs contained lyrics that have the flexibility element mentioned earlier in this study to function as battle calls in the eyes of the participants of the Civil Rights Movement. Additionally, the data analysis of the eight R&B protest songs of this study highlights that the lyrics within these songs that contain the flexibility element to function as a battle call for the participants of the Civil Rights Movement played an impactful role in providing the participants of the movement some motivation to facilitate the progress of the movement.

The data analysis of the eight R&B protest songs of this study highlights that one of the most impactful battle calls of the Civil Rights Movement woven into an R&B protest song during this era that demonstrates how the lyrics of a song can function as a call into action is the vamp of Aretha Franklin’s song *Respect*. According to a November 2000 article on the NPR website entitled *The Sock-It-To-Me Truth of 'Respect'* article commentator Evelyn C. White states that during its initial release date in 1967 Franklin’s song *Respect* quickly became an anthem for disenchanted lovers, bitter employees and just about anyone who ever felt they were taken for granted (White 2000). Additionally, she also emphasizes this song’s role as an anthem
by highlighting that while Franklin’s song was a catchy tune it was also a call to action that
spoke to the racism that needed to vanquish in the United States during the Civil Rights
Movement and addressed, in a way that We Shall Overcome never did (White 2000).

The data analysis of Franklin’s song Respect highlights that the anthem and call to action
feel of this song that White speaks about is present within the lyrics of the vamp of the song:

R-E-S-P-E-C-T
Find out what it means to me
R-E-S-P-E-C-T
Take care, TCB

Oh (sock it to me, sock it to me, sock it to me, sock it to me)
A little respect (sock it to me, sock it to me, sock it to me, sock it to me)
(Franklin 1967, Track 1)

which functioned as a battle call for African-Americans particularly African-American women
as White points out, to jump into action. For instance, the way that Franklin’s song spelled out
the word “respect” in this section of the song gave the words within the vamp this battle cry like
feel because by emphasizing the word “respect” like that it gave these words of the vamp the
power to function as a battle call within the Civil Rights Movement. Additionally, Matt Dobkin’s
I Never Loved a Man the Way I Love You further highlights the battle call vibe within the vamp
of Franklin’s song by explaining the significance behind the famous acronym in the vamp of
Franklin’s lyrics TCB.

Dobkin states that the famous acronym TCB is a popular saying within the African-
American community during the 1960s and 1970s that means, “Taking Care (of) Business”
(Dobkin 2004, 169-170), in which the “business” that Franklin’s song was referring to in terms
of the Civil Rights Movement was vanquishing the racism in the United States during this era.
Furthermore, in addition to the acronym “TCB”, the Urban Dictionary states that the phrase
“sock it to me” is an urban saying used on a TV comedy show Rowan & Martin that was on TV during the prime years of the Civil Rights Movement that means “let me have it, do your worst, or rock my world” (urbandictionary.com 2016). The function of the phrase “sock it to me” in the vamp of Franklin’s song is that it was inviting racist White people during the Civil Rights Movement to do whatever they wanted to do in regards to trying to stop the movement because African-Americans are ready to endure the worst in order to gain their citizenship rights.

The data analysis highlights that another one of the more impactful battle calls of the Civil Rights Movement woven into a protest song during this era that demonstrates how the lyrics of a song can function as a call into action is the chorus of the singing duo Sam and Dave’s song *Soul Man*. As discussed earlier, the coded story embedded within the lyrics of Sam and Dave’s song revolves around the shifting of the Civil Rights Movement to the Black Power Movement and the chorus of this song, “I'm a soul man, I'm a soul man” (Sam & Dave, Track 10) function as a battle call that facilitates this shift. Throughout history, the word “soul” has had a place within the African-American heritage in which the Urban Dictionary states that one of the slang definitions of the word “soul” is that it refers to anything that associates with African-American culture (urbandictionary.com 2016). Consequently, in addition to the aforementioned slang definition of the word “soul” the Merriam-Webster states that one of the definitions of the word “soul” is that it is a strong positive feeling (as of intense sensitivity and emotional fervor) conveyed by people in particularly African-American performers (Merriam-Webster 2016).

Overall, the data analysis displays that the impact that the lyrics “I’m a soul man” played within the African-American community during the Civil Rights Era that allows them to function as a battle call that facilitates the shifting of the two African-American political movements is a combination of both these aforementioned of the word “soul”. As mentioned earlier, the two
main founding principles of Black Power Movement that were contributing factors of the shifting of the African-American political movements were pride and cultural identity and the lyrics, “I’m a soul man” embodies both these which is why it was a battle call for several participants of both the Civil Rights and Black Power Movement. By proclaiming, “I’m a soul man” African-Americans were embracing their cultural identity with this new positive feeling that they were capable of doing things for themselves as Williams article demonstrates when he provides an example of African-Americans uniting together to help themselves succeed with their efforts of protecting the black-owned business during the riots. This is how the lyrics “I’m a soul man” functioned as a battle call for the participants of the African-American political movements and how they represented the shifting of the movements in that they were a symbolism of African-Americans’ willingness to embrace their culture in a new positive way, hence the Black Power Movement was born.

The R&B Protest Songs of the Civil Rights Movement: African-American Popular Music Embracing the Black Church Roots of the Negro Spirituals by Incorporating Biblical Content to Propel the Civil Rights Movement

In addition to embracing the church roots of African-American church’s Negro Spirituals to provide a musical soundtrack of the stories that took place during the prime years of the Civil Rights Movement, the data analysis of the eight R&B protest songs of this study also displays that the R&B protest songs also incorporate biblical stories from the Bible. Furthermore, the data analysis also highlights that the way in which the R&B protest songs incorporates the biblical content from the Bible into the song parallels the way in which the Negro Spirituals created during American Slavery does it. As mentioned earlier in Chapter 2, the way in which the R&B protest songs during the Civil Rights Movement did this is that the flexibility element embedded
within the lyrics in these songs allows the lyrics to function as coded language that indirectly reference bible verses to help propel them during the hard times of the Civil Rights Movement.

Promoting Biblical Principles to Motivate the Participants during the Civil Rights Movement

The data analysis of the eight R&B protest songs of this study displays that some of the lyrics within these songs indirectly reference scriptures in the Bible for the purposes of promoting biblical principles to motivate participants in the Civil Rights Movement. As aforementioned earlier in Chapter 2, some of the basic components of the Negro Spirituals were work songs in which the purpose behind their incorporation into the spirituals is that they made work seem easier. The data analysis of the R&B protest songs of this study highlights that bible verses embedded within the lyrics of these songs that promote biblical principles to motivate participants of the Civil Rights Movement performed the same function as the work song component in the spirituals.

The data analysis of the eight R&B protest songs of this study highlights that one of the songs whose lyrical arrangement and word choices indirectly refer to scriptures in the Bible as a means of promoting biblical principles to motivate participants during the Civil Rights Movement is the Impression’s *Keep on Pushing*. The primary intentions of the Impression’s song *Keep on Pushing* during the Civil Rights Movement was to empower participants to keep moving forward with the movement and encouraging others to join in. Thus, it should not come as a surprise that the data analysis of this song highlights that the lyrics within the song indirectly refer to bible verse that highlight biblical principle that the participants of the Civil Rights Movement held on to as a means of motivating them to continue to keep pressing forward. For instance, the lyrics in the first half of the first verse:

I've got to keep on pushing  
I can't stop now  
Move up a little higher  
Someway or somehow (The Impressions 1965, Track 9)
are an indirect reference to the resilience that God instructed Joshua to have in the biblical
document of Joshua 1. After Moses dies in Moab as Deuteronomy 34 highlights in verse 5
(Deuteronomy 34:5), the Lord appointed Joshua as his new leader to lead the Israelites to the
promise land in which he instructs Joshua to be courageous, not to get discouraged, and obey the
instructions that Moses set forth for him (Joshua 1:1-9). After Joshua gets these instructions from
God he then goes and gathers the people and instructs them to remember Moses’ instructions in
which the people respond by saying that they will be strong and courageous and press on with
Joshua (Joshua 1:10-18).

Consequently, this scenario in Joshua 1 parallels several of the scenarios that occurred
during the Civil Rights Movement. Several people especially leaders Black and White during the
Civil Rights Movement (i.e., Dr. Martin Luther King Jr., Medgar Evers, Jonathan Myrick
Daniels, John F. Kennedy, etc.) lost their lives at the hands of racist White Americans trying to
derail the Civil Rights Movement. Therefore, in order to keep the movement progressing so that
African-Americans could have their citizenship rights the participants of the movement had to
respond to these sudden deaths with the same type of resilience that God instructed Joshua and
the Israelites to have in order to reach the promise land. Thus, both Joshua and the participants of
the Civil Rights Movement had to be courageous and “keep on pushing”. Furthermore, they
could not afford to get discouraged by the death of Moses and the aforementioned leaders of the
Civil Rights Movement and stop where they are now; therefore, they had to be resilient and
remember Moses and these aforementioned leaders of the movement’s paths and find the
strength to “move up a little higher/some way or somehow”.

In addition to these lyrics of the Impressions’ song, the lyrics in the third verse:
Now look a look, look a look a look a yonder
A what's that I see
A great big stone wall
Stands there ahead of me

But I've got my pride
And I'll move the wall aside
And keep on pushing (The Impressions 1965, Track 9)

are also indirect references to bible verses that promote biblical principle of resilience as a means of motivating the participate of the Civil Rights Movement to press on with the movement. The data analysis highlights that these aforementioned lyrics indirectly reference Genesis 3 and Luke 12:6-7 to promote the biblical principle of resilience. In Genesis 3, the Lord punishes Adam and Eve for eating from the tree of knowledge by telling Adam that for the rest of his life he will have to struggle to scratch a living from the Earth and even though it will grow thorns and thistles, he will still have to eat of its grains (Genesis 3 NLT). Thus, Genesis 3 displays that during your life on this Earth you will have to work to live and trials (thorns and thistles) are a part of life.

On the other hand, in Luke 12:6 Jesus is telling the crowd about how valuable they are in the eyes of the God in which he addresses the monetary value of five sparrows only being two copper coins; however, in the eyes of God he values each and every one of them (Luke 12:6 NLT). Furthermore, in Luke 12:7 Jesus drives his point about how valuable people are in the eyes of God by pointing out that in the eyes of God, people are more valuable than an entire flock of sparrows (Luke 12:7 NLT). Thus, the message that Luke 12:6-7 is conveying is that it is urging people to know their self-worth by presenting the question of if we are highly valued in the eyes of God then why can’t value ourselves just as much.

The way the lyrics of the third verse embed this biblical concept of resilience within them is that they are highlighting the trials that are a part of life in which the “great big stone wall” are the
thorns and/or thistles that the participants of the Civil Rights Movement had to endure. However, even though this aforementioned trial was in the participants’ way the participants of the movement knew their self-worth in which the word “pride” within this verse aligns with the justifiable self-respect definition of the word outlined in the Merriam-Webster Online Dictionary (Merriam-Webster 2016). Therefore, since the participants of the Civil Rights Movement knew their self-worth they have the resilience to overcome that trial which is in their way and keep pressing forward with the movement, hence the lyrics “and I'll move the wall aside/and keep on pushing”. This biblical concept of knowing your self-worth enough to have the resilience to endure great trials was one of the major themes of the Civil Rights Movement embedded within the lyrics of the third verse.

The data analysis of the eight R&B protest songs of this study highlights that another one of the songs whose lyrics indirectly refer to scriptures in the Bible as a means of promoting biblical principles to motivate participants during the Civil Rights Movement is the Staples Singers’ *Long Walk to D.C*. As mentioned earlier, the story of the Staples Singers’ aforementioned song revolves around telling the story about the 1963 March to Washington; therefore, with all of the elements that comprised this March it is not surprising that some of the lyrics in this song indirectly refer to biblical scriptures that helped them facilitate this march. For instance, the lyrics in the last line of the chorus, “but I know I’ll make it someday” (Staples Singers 1968, Track 16) are a direct reference to the biblical definition of faith outlined in Hebrews 11:1. These lyrics align with the biblical definition of faith outlined in Hebrews 11:1 in that by saying that “I know I’ll make it”, it implies confidence in the fact that you will make it someday and that is the biblical definition of faith, the confidence that what we hope for will happen (Hebrews 11:1 NLT). This biblical definition of faith embedded within these aforementioned lyrics is the faith that the participants of the 1963 March to Washington had
when they made that “long walk to D.C.” implied by the lyrics in this song. Furthermore, it is also the faith that Dr. King proclaimed in his “I have a dream” lines of his famous *I Have a Dream* speech that he gave during this March when they reached D.C.

In addition to the lyrics in the chorus of the Staples Singers’ *Long Walk to D.C.* the lyrics of the hook in the vamp of the song, “gotta keep moving on/on moving, moving” (Staples Singers 1968, Track 16) also indirectly reference biblical doctrine with the Bible. The data analysis of this song displays that the biblical doctrine that these aforementioned lyrics reference in particularly is the biblical doctrine in Galatians 6:9 and II Thessalonians 3:13. As mentioned earlier, the 1963 March to Washington that this song’s story revolves around is where Dr. King gave his historic *I Have a Dream* speech where he states that there will be no tranquility in America until the Negro receives citizenship rights and the whirlwinds of revolt will shake the nation’s foundations until justice emerges (King Jr. 1998, 224-225). This is the coded message within the hook in the vamp. In short, it displays that this hook is an indirect reference to Galatians 6:9 and II Thessalonians 3:13 in which these bible verses are basically saying the same thing as Dr. King is saying, never get tired of doing good (Galatians 6:9 and II Thessalonians 3:13 NLT), hence the lyrics “gotta keep moving on/on moving, moving”.

The late Curtis Mayfield essentially constructed his career around creating some of the most memorable R&B protest songs, which is why it is not surprising that the data analysis highlights that his song with his group *People Get Ready* is another song whose lyrics indirectly refer to scriptures that promote biblical principles to motivate participants during the movement. For instance, the lyrics in the second line of the opening and closing verse, “you don't need no baggage, you just get on board” (The Impressions 1965, Track 9) are an indirect reference to the biblical doctrine in Philippians 3:12-14 that displays that letting go of baggage is a biblical
concept. In Philippians 3:12-14 Paul is telling his brothers and sisters that he does not have it all together but still presses on to possess that perfection for which Christ Jesus first possessed me by focusing on forgetting the past and looking forward to what lies ahead and receive the heavenly prize for which God is calling us (Philippians 3:12-14 NLT). Thus, what Paul is saying here is that he is forgetting the intangible stuff in his past, hence the definition of baggage mentioned earlier, and continuing to press forward to reach the heavenly prize that the Lord and Savior promised his followers. This is coded message within Mayfield’s lyrics in regards to the Civil Rights Movement letting go of the intangible items that may hold you back within the Civil Rights Movement (i.e., apprehensions, lost love ones, etc.) and continuing to press forward to achieve the ultimate goal that lays ahead.

In addition to this section of Mayfield’s song, the data analysis displays that the lyrics in the third line of opening and closing verses, “all you need is faith to hear the diesels hummin’” (The Impressions 1965, Track 9) indirectly references biblical doctrine in Matthew 17:20 and Luke 17:6 as a means of motivating the participants of the movement. The biblical doctrine in Matthew 17:20 and Luke 17:6 both point out that “if you had faith even as small as a mustard seed” anything is possible (Matthew 17:20 and Luke 17:6, NLT). This aforementioned saying about faith within Matthew 17:20 and Luke 17:6 is the coded message embedded within this line of Mayfield’s song in which Mayfield is saying that all you need is the faith the size of a mustard seed to sense that the Civil Rights Movement train is active and a change is about to come.

**Identifying with the Humility and Suffering of Jesus Christ in the New Testament**

The data analysis of the eight R&B protest songs of this study displays that in addition to indirectly referring to biblical doctrine as a means of motivating the participants of the Civil Rights Movement, the R&B protest songs during the Civil Rights Movement also indirectly refer to bible
doctrine that highlights the humility and suffering of Jesus Christ. As stated earlier in Chapter 2, one of the more impressive elements within the Negro Spirituals is the way in which the slave composers quickly identified with the Jesus Christ depicted in the Gospels of the New Testament in the Bible. The data analysis of the eight R&B protest songs of this study displays that this is another lyrical trait of the spirituals that found its way into the foundation of R&B music.

The data analysis of the eight R&B protest songs of this study highlights that one of the songs that indirectly refers to biblical doctrine that displays the participants of the Civil Rights Movement identifying with the humility and suffering of Jesus Christ in the New Testament is Sam Cooke’s *A Change is Gonna Come*. For instance, the data analysis highlights that the lyrics in the opening line of Cooke’s song, “I was born by the river in a little tent” (Cooke 1964, Track 29) are an indirect reference to the humility of Jesus Christ. The biblical doctrine in Luke 2:1-6 highlights that Jesus Christ the son of God was born in a manger and wrapped in strips of cloth (Luke 2:1-6); thus, implying that Jesus start his reign as the great Messiah from humble beginnings. Cooke’s lyrics imply that African-Americans started their journey in the United States from humble beginnings just as the great Messiah did. The data analysis of Cooke’s lyrics to this song highlight that his reasoning behind this identification with the great Messiah is to motivate the participants of the Civil Right Movement by hinting at how great the African-American heritage is by displaying that the greatest man ever started from humble beginnings just like African-Americans did.

While this line of Cooke’s song is an indirect reference to the suffering of Jesus Christ the opening lyrics of the last verse of Cooke’s song, “there been times that I thought I couldn't last for long/but now I think I'm able to carry on” (Cooke 1964, Track 29) are an indirect reference to the suffering of Jesus. Matthew 27:45-46 points out that around 3:00 Jesus called out to God while his
was nailed to the cross and fulfilling his purpose in life as the perfect sacrifice for the sins of Christians and asked him “Eli, Eli, lema sabachthani?” which means “My God, my God, why have you abandoned me?” (Matthew 27:45-46, NLT). Matthew 27:50 then proceeds to point out that after Jesus made this initial call in Matthew 27:45-46 he shouts out again but this time he releases his spirit as a means of fulfilling his purpose. Thus, what these bible verses highlight about the crucifixion of Jesus Christ is that at some point during the process, Jesus became tired and had to call on God for help; however, after he did that it gave him the strength to be able to complete his assignment from God and he released his spirit and died. Cooke’s lyrics identify with this theology in Matthew 27 about the suffering of Jesus Christ on the cross because they display the fact that during the Civil Rights Movement the participants of the movement grew tired of the suffering they experienced. However, in the same way that Jesus Christ called unto God for help which in turn gave Him the strength to fulfill His assignment, Cooke’s lyrics imply that African-Americans did the same to help them carry on with the Civil Rights Movement. This is a concept that Dr. King displays in his I Have a Dream speech when he urges the participants of the Civil Rights Movement whom he referred to as veterans of creative suffering to continue to work with the faith that unearned suffering is redemptive (King Jr. 1998, 225).

The data analysis of the eight R&B protest songs of this study highlights that another one of the songs that indirectly refers to biblical doctrine that displays the participants of the Civil Rights Movement identifying with the humility and suffering of Jesus Christ in the New Testament is Sam and Dave’s Soul Man. For instance, the lyrics in the opening lyrics of Sam and Dave’s song, “coming to you on a dust road” (Sam & Dave, Track 10) are an indirect reference to the humility of Jesus in that the “dust road” within these lyrics are a symbolism to the humility of African-Americans. Merriam-Webster states that one of the definitions for the work “dust” is
that it refers to fine powder made up of very small pieces of earth or sand (Merriam-Webster 2016). Therefore, these lyrics displays that African-Americans’ path to where they were at within the United States at the point and time of the release date of this song was dirty one in which they had to travel with humility in order to be in the position that they were at that point. Dr. King’s *I Have a Dream* speech supports the fact that African-Americans traveled the dirty road presented to them with humility when he points out to his audience that African-Americans must continue to forever conduct their struggle on the high plan of dignity and discipline and not allow their creative protest to degenerate into physical violence (King Jr. 1998, 225). This path that African-Americans took to fulfill their goals within the Civil Rights Movement identifies with the humbling road that Jesus had to take to fulfill his life’s purpose as the great Messiah in the fact that he was not born into a status of royalty, but rather, his earth father was a carpenter (Matthew 13:55), hence Jesus’ humbling path.

While the opening lyrics of the first verse of Sam and Dave’s song indirectly identify with the humility of Jesus Christ the opening lyrics within the second verse, “got what I got the hard way/and I'll make it better each and every day” (Sam & Dave, Track 10) are an indirect reference to the suffering of Jesus Christ. In regards to the Civil Rights Movement, these lyrics are coded language to the fact that African-Americans have had to fight and suffer for all of the progress that they achieved within the Civil Rights Movement; thus, the lyrics “got what I got the hard way”. Nevertheless, with each of their victories within the Civil Rights Movement they made the lives of African-Americans better with each one of them; thus, the lyrics “and I'll make it better each and every day”. Thus, these lyrics indirectly identify with the suffering that Jesus Christ had to endure on the cross to fulfill his ultimate purpose in life as mentioned earlier, even though he had to suffer to reach his ultimate calling, He made the lives of his believers better
because of the suffering he had to endure. John 11:25-26 displays how Jesus suffering to reach his ultimate goal ultimately made the lives of his believers better by highlighting that Jesus told Martha that he is the resurrection and the life in which anyone who lives and believes in him will live after death and will never ever die (John 11:25-26 NLT).

Sanctifying the Civil Rights Movement Through the Scripture in the Bible

In addition to promoting bible principles to motivate the participants of the Civil Rights Movement and displaying that, the R&B protest songs of this era identify with the suffering and humility of Jesus Christ the biblical references embedded with these songs also display that the movement was justifiable in the eyes of God. The data analysis of the biblical references within these songs displays that several of the R&B protest during the Civil Rights Movement indirectly refer to biblical doctrine within the Bible that aligns with principles that God set out for his believers to live by. Therefore, these embedded biblical reference within these songs display that the foundations of the Civil Rights Movement and those of the Black Power Movement were both justifiable in the eyes of God; thus, these embedded references within the R&B Protest songs sanctified the Civil Rights and Black Power movements.

The data analysis of the eight R&B protest songs of this study highlights that one of the songs that indirectly refer to biblical principles set out by God that sanctify the Civil Rights Movement is Aretha Franklin’s *Think*. For instance, the following lyrics throughout Franklin’s song, “you better think, think about what you're tryin' to do to me/think, let your mind go let yourself be free” (Franklin 1968, Track 2) are an indirect reference to biblical doctrine in John 13:34-35 which outlines one of God’s principles that he established for his believers. John 13:34-35 states that one of God’s principles for his believers is that he instructs them to love each other in the same way that he loved them because it will prove to the world that his believers are his
disciples (John 13:34-35, NLT). Therefore, John 13:34-35 highlights that the theme embedded within the lyrics of Franklin’s song about people needing to think about how they treat people and let go of all of the stereotypes and status quo associations, which was one agenda of the Civil Rights Movement; thus, an agenda biblically sanctified in the eyes of God.

Another area of Franklin’s song where the lyrics in the song refer to biblical doctrine that sanctifies the Civil Rights Movement in the eyes of God is the lyrics within the bridge, “you need me and I need you/without each other ain't nothin' neither can do” (Franklin 1968, Track 2) which are an indirect reference to I Corinthians 12:22-27. I Corinthians 12:22-27 states that the church is one body which needs to work together in which it states that God puts all of the parts of the body the weak and honorable together so that they can help each other and if one part suffers all suffers (I Corinthians 12:22-27 NLT). Therefore, what Franklin’s lyrics of the bridge do here is that the theme about African-Americans and Caucasians needing each other to succeed parallels with this biblical doctrine in that it is saying that society like the church is one body in the eyes of God, hence sanctifying this agenda of the Civil Rights Movement.

The data analysis of the eight R&B protest songs of this study highlights that another one of the songs that indirectly refer to biblical principles set out by God that sanctify the Civil Rights Movement is Curtis Mayfield and the Impressions’ People Get Ready. For instance, the following lyrics of the third verse “there ain't no room for the hopeless sinner/who would hurt all mankind just to save his own” (The Impressions 1965, Track 9) are an indirect reference to another one of God’s principles that he established for his believers displayed in bible verses Leviticus 19:17 and I John 3:15. Leviticus 19:17 instructs his believers not to nurse hatred in your heart for any of your relatives (Leviticus 19:17, NLT) while I John 3:15 highlights that anyone who hates their brother or sister is a murderer at heart and murderers do not have eternal life (I John 3:15, NLT). Thus, what
these biblical verses highlight is that another one of God’s principles that he established for his believers is that he instructs them to love each other and that hate is sin that will keep you from the kingdom of heaven. These lines of Mayfield’s song indirectly refer to this biblical principle in that they imply that hate is a sin that will hinder you from reaching Heaven, hence the lyrics “there ain't no room for the hopeless sinner”. They also imply that anyone who hates their brother or sister is a murderer at heart, hence the lyrics “who would hurt all mankind just to save his own”. Thus, these lines highlight that the agenda within the Civil Rights Movement about not embracing hate is an agenda sanctified in the eyes of God.

In addition to these lyrics of the third verse, the data analysis also highlights that the closing lyrics of the third verse, “for there's no hiding place against the kingdom's throne” (The Impressions 1965, Track 9) are an indirect reference to the biblical doctrine in Jeremiah 23:9-24 that also sanctifies the Civil Rights Movement in the eyes of God. In biblical doctrine in Jeremiah 23:23-24 God is asking his people if he is a God who is only close at hand and is anybody capable of hiding from him in a secret place (Jeremiah 23:23-24, NLT); hence, pointing out that men and their sins cannot be hidden from God's all-seeing eyes. Furthermore, the biblical doctrine in Jeremiah 23:9-22 talks about God’s disappointment in the false prophets of Samaria and Jerusalem and how they will receive punishment for their wrongdoings (i.e., despicable acts, adultery, etc.) and highlights that they never cared enough to be in his presence (Jeremiah 23:9-22, NLT). Therefore, this aforementioned biblical doctrine sanctifies the Civil Rights Movement because it points out that false prophets who do not advocate God’s principles (e.g., white supremacists) disappoints God. Therefore, these prophets will receive punishment for their actions because God sees everything and because of that, his word will prevail, hence the lyrics, “for there's no hiding place against the kingdom's throne”. 
In addition to *Think* and *People Get Ready* the data analysis of the eight R&B protest songs of this study highlights that James Brown’s song, *Say it Loud I’m Black and I’m Proud* indirectly refers to biblical doctrine set out by God that sanctifies the often controversial Black Power Movement that is linked to the Civil Rights Movement. For instance, the following lyrics of the third and fourth verse, “now we’re people like the birds and the bees” (Brown 1968, Track 18) indirectly refer to the biblical doctrine in Genesis 1:27 and Genesis 1:31 that set out God’s principles pertaining to human beings. Genesis 1:27 states that God created human in his own image (Genesis 1:27, NLT) while Genesis 1:31 highlights that God looked over all of the things that he created (i.e., humans, animals, etc.) and he saw that it was very good (Genesis 1:31, NLT). Thus, what these lines of biblical doctrine highlights in terms of God’s principles is that God created humans Black and White (and all the shades in between) in his own image and everything that God creates is good, hence the Black Power slogan “Black is Beautiful”. This is the biblical principle embedded within Brown’s lyrics in that it is pointing out that African-Americans are God’s creations just like the birds and bees are; this concept is a main element of the foundations of the Black Power Movement.

In addition to these lyrics, the data analysis also highlights that the lyrics that precedes right after these, “but we’d rather die on our feet than keep living on our knees” (Brown 1968, Track 18) are and indirect reference to agendas of the Black Power Movement sanctified by the biblical doctrine in Psalm 139:13-18 and Romans 12:2. In the biblical doctrine in Psalm 139:13-18 David highlights how much God loves humans by proclaiming that God made him wonderfully complex and watched him before he was even born mapping out every moment of his life before a single day passed in which he cannot even number all of God’s precious thoughts about him (Psalm 139:13-18, NLT). On the other hand, the biblical doctrine in Romans 12:2 instructs believers not to
conform to the behavior and customs of the world and let God transform you into a new person by changing the way you think so that you can learn God’s desire for you (Romans 12:2, NLT). Thus, these pieces of biblical doctrine display that another one of God’s principles for the lives of his believers is for them to know their self-worth and instead of conforming to the way of the world, allow God to transform your way of thinking so that can learn his desire for you. This concept is the foundation of the Black Power Movement in which Black Power called for its participants to know their self-worth, hence the slogan “Black is Beautiful”. Furthermore, it also called for African-Americans to transform their way of thinking so that they could fulfill their true purpose set out by God hence, Carmichael’s quote, “we must use our color as a weapon of liberation” (National Civil Rights Museum 2016); thus, sanctifying these principles of the Black Power Movement that are embedded within Brown’s lyrics.


Overall, it is clear that the lyrical content of the eight songs selected for this study does the bulk of the work in highlighting how several of R&B music’s foundational artists transitioned from gospel to secular music but still aligned their music with the agendas of the African-American church. However, the data analysis of the musical content of these eight songs displays that the musical elements that R&B music inherited from gospel and African-American church music also plays a factor in highlighting R&B music’s connections to the agendas of the African-American church. As mentioned earlier in Chapter 2, R&B music is essentially the child of a marriage between gospel/African-American church music and the secular world; therefore, it is no surprise that elements of gospel and African-American church music are embedded within R&B music. Nevertheless, the data analysis of the eight songs selected for this study
displays that the reasoning behind the significance of the musical elements of R&B music inherited from gospel/African-American music’s DNA is that they play the significant roles in promoting the protest themes embedded within the lyrical content of the R&B protest songs of the Civil Rights Movement just as they did in gospel/African-American church music.

*The Driving Blues-Based Sound*

The data analysis of the eight songs selected for this study displays that one of the foundational elements of R&B music that R&B inherited from gospel/African-American church music that helps facilitate Christian worship is the driving blues-based sound. As aforementioned earlier in Chapter 2, the driving blues-based sound within R&B is one of the better musical elements that outline gospel music and R&B music’s relationship with one another. The data analysis of the eight songs in this study displays that the reasoning behind this is because the driving blues-based sound is the element within R&B music that propels the song and gets it moving which allows the lyrics and the additional musical elements to function more as the facilitators just like they do in gospel.

The data analysis of the eight songs selected for this study tends to suggest that the driving blues-based sound that R&B music inherited from gospel is a musical element present within each R&B protest song (excluding a cappella) due to the fact that it is noticeably present within each of these eight songs in either the basslines or the drumming. The data analysis of these songs also displays that the function of the driving blues-based sound is to propel and move these songs along just as it does in their gospel counterparts. For instance, the data analysis of the Staples Singers’ *Long Walk to D.C.* displays that this song has a simple $4/4$ time \[\text{\text{♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫
sounding basslines like the $\frac{3}{4}$ time \[ \begin{array}{cccc}
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\end{array} \] 130 tempo rhythm in the first verse.

The data analysis of the R&B songs that function as battle anthems: Sam and Dave’s *Soul Man*, James Brown’s *Say It Loud I’m Black and I’m Proud*, and Aretha Franklin’s *Respect* and *Think*, display that in addition to the musical elements that provides the battle-like feel to these songs, there are driving blues-based rhythms that propels these songs forward. For instance, Sam and Dave’s *Soul Man* contains an approximately 100 tempo $\frac{4}{4}$ \[ \begin{array}{cccc}
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\end{array} \] bassline rhythm that plays throughout the majority of the song that keeps propelling it forward as the other musical elements provide the battle call like feel elements that allow this song to function as a battle anthem. On the other hand, the $\frac{4}{4}$ \[ \begin{array}{cccc}
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\end{array} \] at approximately 100 tempo bassline section of Aretha Franklin’s *Respect* helps propel the other musical elements somewhat sounds like background vocals singing “oh just a little bit”.

The data analysis of the two more aesthetic orientated R&B songs within this study, the late Sam Cooke’s *A Change is Gonna Come*, and Curtis Mayfield and the Impressions *People Get Ready* displays that the more dominant musical elements within these more aesthetic songs tend to drown out the driving blues-based sounding drumlines within these songs just a bit. Nevertheless, even though the driving blues-based sounding drumlines within these songs are overshadowed by the more dominant musical elements the data analysis of these aforementioned songs display that if you strip away all of the other musical elements the driving blues-based sounding lines are the lines that hold these songs together. For instance, the late Sam Cooke’s song contains a driving blues-based sounding line consisting of a continuous string of eighth notes in $\frac{2}{2}$ time or cut time played on the snare drum throughout the entire song where Cooke’s vocals consistently align with the beats of this drumline. Coincidently, Curtis Mayfield and the Impressions’ song contains a driving blues-based
sounding drumline played on the snare drum as well that like Cooke’s song also propels the song along.

The Use of Musical Instruments

In addition to the driving blues-based sounding musical element the data analysis of the eight songs selected for this study displays that another one of the foundational elements of R&B music inherited from gospel/African-American church music’s DNA that helps facilitate the song is the use of different musical instruments. As mentioned earlier in Chapter 2, this musical element of the foundations R&B music, more than likely came from the worshiping practices within Pentecostal church services seeing that a piece of Pentecostal worship revolved around Pentecostal church members’ willingness to welcome any instrument you can play to praise God. The data analysis of the eight songs selected for this study tends to suggest that just like the driving blues-based sound, the use of different musical instruments to facilitate a message within a song is another foundational musical element of R&B music present within every R&B protest song (excluding a cappella).

Overall, the data analysis of the songs within this study displays that there are several ways that recording artists and recording label during the foundational days of the mainstream music industry utilized musical instruments to help facilitate the messages within their songs.

The data analysis of the eight songs selected for this study displays that one of the ways in which the foundational recording artists and labels of mainstream music utilized different musical instruments to facilitate the messages within the R&B protest songs is that they incorporated different musical instruments to set the atmosphere of a song. The data analysis of the stories within each of the songs in this study mentioned earlier displays that each of them tell a unique story pertaining to the events and emotions attached to the Civil Rights Movement. The data analysis of the musical aspects of these songs also display that musical instruments played a
valuable role in facilitating the stories within some of these song because of the way that they set the atmosphere to go along with the story. For instance, the late Curtis Mayfield’s horn and strings’ arrangement in his song with his group Curtis Mayfield and the Impressions *People Get Ready* displays that these musical instruments help provide that melancholy but redemptive atmosphere to Mayfield and the Impressions’ song that allows it function as a vehicle for motivation, redemption, and tribute to the participants of the Civil Rights Movement as mentioned earlier. On the other hand, the sporadic horn playing present within Aretha Franklin’s *Respect* helps provide the battle call-like atmosphere to Franklin’s song that allows this song to function as a call into action for some of its listeners.

In addition to contributing to the atmosphere of a song the data analysis of the eight songs selected for this study displays that another way in which the foundational recording artists utilized the Pentecostal Church worship inherited technique of using musical instruments to facilitate a song is to use them to bring emphasis to key aspects of a song. The data analysis of R&B protest songs of this study displays that the recording artists/executives responsible for the musical arrangements within these songs tended to arrange some of the additional musical instruments within these songs (i.e., horns, strings, percussion, etc.) to enter the song arrangements at specific points to bring emphasis to key themes/messages within the song. The horn section in Aretha Franklin’s song *Think*, is an exceptional example of this musical arrangement technique. In Franklin’s song *Think* the horn section brings emphasis to the places of the song where there are key messages pertaining to the political movements that support the overall theme of Franklin’s song (i.e., chorus, bridge, and vamp).

In addition to setting the atmosphere and bringing emphasis to the main points/themes the data analysis of the eight R&B protest songs selected for this study also displays that some
recording artists/executives during the foundation days of R&B and mainstream music utilized musical instruments as background vocals. The *Memphis Horns* exhibit at the Stax Museum in Memphis, Tennessee displays that horns have been a key element of the big bands to the point where they often assumed the role of background vocals (Stax Museum 2016). Coincidently, the data analysis of the songs in this study display that the powerhouse music labels of R&B music (i.e., Stax, Motown, Atlantic, etc.) utilized musical instruments in this role as the background singers primarily as another means of facilitating the message within a particular song. The data analysis of the Impressions’ song *Keep On Pushing* displays that the horn section arrangement within this song tends to allow the horns to function as background vocals in which the rhythm that the bass horns play throughout the song tends to come off as a slowed down version of the Impressions singing “keep on pushing”. In addition to the slowed down rhythm of the bass horns, the data analysis of the horn playing in the chorus of the Impressions’ song displays that the rhythm of the horns within the chorus tends to resemble the Impressions singing “Hallelujah”. Another example of the horn section functioning as the background vocals within a song is present within Sam and Dave’s song *Soul Man*. The data analysis of *Soul Man* displays that the rhythm of the horns and the guitar within the chorus of this song does not tend to emulate specific lyrics present within Sam and Dave’s song. Nevertheless, the 116 tempo 4/4 time rhythm of the horns and the 116 tempo 4/4 time rhythm of the guitar that immediately follows Sam and Dave saying “I’m a soul man” tends to come off as lyrics in a response to Sam and Dave’s chant.

The data analysis of the eight R&B protest songs selected for this study displays that late Sam Cooke’s *A Change is Gonna Come* arguably provides the best demonstration of R&B music’s foundations utilizing the Pentecostal church inherited musical element of using musical instruments
to facilitate a message. According to the credits in the back of the late Cooke’s album cover, Cooke utilized a 26-piece orchestra that consisted of 11 violins, 3, guitars, 2 violas, drums, and a French horn, marimba, tympani, cello, bass, and piano (Guralnick 2003, 27-29). The data analysis of the musical arrangement within Cooke’s song displays that you can hear this orchestra ensemble’s impact throughout the entirety of Cooke’s song. Cooke’s song starts with a beautiful string instrument heavy melody that is somewhat reminiscent of the introduction of a classical symphony orchestra piece to introduce the song in which its purpose is to set a dignified-like atmosphere that blends in with the overall story and message of Cooke’s song. After which, the trombones and French horn within the first verse of Cooke’s song maintain the dignified-like atmosphere established in the introduction by playing these simplistic and crisp melodies within the background that sounds a lot like background singers performing doo-wop inspired ooo’s which is another element of R&B music inherited from gospel/African-American church music mentioned later on. In addition to this, the data analysis displays that as the song progresses on into the second verse, the strings instruments within Cooke’s song build up the intensity to bring emphasis to one of the key messages within Cooke’s song that pertained to people’s fears associated with the Civil Rights Movement mentioned earlier. On the other hand, the data analysis of Cooke’s song displays that another example of this intensity buildup of the musical instruments to bring emphasis to key points is present within the bridge of the song that sheds light on the Jim Crow Laws as aforementioned earlier. Furthermore, in the third and closing verse of Cooke’s song, Cooke arranges the trombones to perform these crisp rhythms that sounds a lot like battle cries that also aids in setting and atmosphere that aligns with the main story within this song.
The Call-And-Response Musical Element

In addition to the driving blues-based sound and the use of musical instruments the data analysis of the eight R&B protest songs within this study displays that another gospel/African-American inherited musical element that tends to be a dominate the musical foundations of R&B music is call-and-response. The data analysis of the songs within this study displays that the call-and-response element’s presence within R&B protest songs is another way that aids in facilitating the message/story within these songs. In addition to this, outside of the driving blues based sound musical element, the call-and-response musical element of R&B music is arguably the second most utilized foundational element of R&B music. The data analysis of the eight R&B protest songs of this study displays that the majority of the R&B protest songs during this era that utilized the call-and-response musical element primarily did it with the vocal arrangements of their songs; however, the data analysis of these songs also highlights this musical element’s presence within the instrumental arrangement.

The data analysis of the R&B protest songs within this study that do contain the call-and-response musical elements displays that one of the functions of this musical element within these songs is that it provides that battle call-like feel/atmosphere to the song that urged people to press on during the hard times of the Civil Rights and Black Power movements. For instance, the data analysis of the call-and-response musical element in the chorus of the late James Brown’s Sa It Loud (I’m Black and I’m Proud) between Brown and the school-aged children displays that this is one of the primary musical elements that establishes the protest atmosphere within Brown’s song. The reasoning behind this is that the way in which Brown delivers the call with the lyrics “say it loud” and then has a group of school-aged children respond to this call with the lyrics, “I’m Black and I’m proud” tends to align with the overall agenda of the Black Power Movement of African-
Americans embracing their culture mentioned earlier. Additionally, the way in which Brown decided to have children perform this call-and-response element with him that essentially sums up the main agenda of the Black Power Movement, it creates this motivational atmosphere that acts as a battle call for people to join in the Black Power Movement due to the innocence factor that people affiliate with children.

In addition to the late Brown’s song, the data analysis of Aretha Franklin’s *Respect* displays that the call-and-response element between Franklin and her background singers as she closes out each of her verses and in the vamp (as demonstrated below with the closing lyrics of the first verse) also provides a battle call-like atmosphere:

Aretha Franklin (*Call*): All I’m asking is for a little respect when you come home  
Background singers (*Response*): Just a little bit

Aretha Franklin (*Call*): Hey baby  
Background singers (*Response*): Just a little bit no

Aretha Franklin (*Call*): When you come home  
Background singers (*Response*): Just a little bit

Aretha Franklin (*Call*): Mister  
Background singers (*Response*): Just a little bit (Franklin 1967, Track 1)

The reasoning behind how this call-and-response arrangement of the vocals within the song *Respect* provides a battle call-like atmosphere to the song is that the doo-wop influenced vocals of the background singers reinforces Franklin’s plea for respect, which was the main thing that African-Americans were asking for during the Civil Rights Movement. In short, this aforementioned call-and-response element in the song *Respect* allows Franklin’s lyrics to be a motivational tool, which may be part of the reasoning as to why several people identified Franklin’s song as an empowering anthem during the Civil Rights Movement as mentioned earlier.
In a similar manner as *Respect*, Franklin’s other song *Think* also contains the call-and-response musical element within the vocal arrangements. However, while the call-and-response element is present within the vocal arrangements throughout the entire song, the place in the song where this musical element provides the battle call-like atmosphere is in the vocal arrangement of the chorus displayed below:

Aretha Franklin (*Call*): Oh Freedom  
Background singers (*Response*): Freedom

Aretha Franklin (*Call*): Oh Freedom  
Background singers (*Response*): Freedom

Aretha Franklin: Oh Freedom  
Aretha Franklin & Background singers: Yeah, Freedom (Freedom)*

Aretha Franklin (*Call*): Oh now Freedom  
Background singers (*Response*): Freedom

Aretha Franklin (*Call*): Oh Freedom  
Background singers (*Response*): Freedom

Aretha Franklin: Give me some Freedom  
Aretha Franklin: Oh Freedom (Franklin 1968, Track 2)

*= the Freedoms are sung at the same time

Overall, the reasoning behind how the call-and-response element within the chorus of Franklin’s song *Think* provides the battle call-like atmosphere is essentially the same as the one mentioned earlier in regards to Franklin’s other song within this study *Respect*. In short, just like in the aforementioned call-and-response element in *Respect*, the doo-wop influenced singing of the background singers reinforces Franklin’s call for freedom, which like respect, freedom is another one of the main thing that African-Americans were asking for during the Civil Rights Movement.

From a big picture standpoint, it is clear that the data analysis of the call-and-response element within the vocal arrangements of the R&B protest songs provides a battle call-like
atmosphere to the song. However, the data analysis of the call-and-response musical element within the Staples Singers *Long Walk to D.C.* displays that this musical element within the vocals can also help facilitate the story embedded within the lyrics of the song. As aforementioned earlier, the Staples Singers’ song tells the story about the 1963 March to Washington, which is also, where the late Dr. King delivered his magnum opus *I Have a Dream* speech and the call-and-response musical element between lead singer Mavis and the other members of the Staples Singers aid in facilitating the story about this historic event. For instance, the call-and-response element present within the introduction of the Staples Singers’ song mentioned below:

Mavis Staples (*Call*): It’s a long walk to D.C. but I got my walking shoes on  
The Staples Singers (*Response*): All the way to Washington

Mavis Staples (*Call*): I can’t take an airplane, bus, or train cause my money ain’t that long  
The Staples Singers (*Response*): mmm, mmm, mmm (Staples Singers 1968, Track 16)

facilitates the story embedded within the lyrics in which the exchange between Mavis and the other members of the Staples Singers highlights that the song is about the 1963 March to Washington. In the first part of this call-and-response example listed above, Mavis’ lyrics aka “the call” displays that the story embedded within this song is about the 1963 March to Washington by indirectly highlighting some of the agendas of the 1963 March to Washington as aforementioned earlier on in this study. On the other hand, the lyrics of the other Staples Singers members, which act as the response within the call-and-response example, mentioned above, aids in facilitating the story embedded within this song by adding emphasis to Mavis’ lyrics that helps propel the story forward.

The data analysis of the eight R&B protest songs of this study displays that the R&B song within this study that arguably has the most unique call-and-response vocal arrangement is
the late Curtis Mayfield’s song that he did with his group Curtis Mayfield and the Impressions

People Get Ready. The data analysis of the first two verse of Mayfield’s song displays that there are two different call-and-response vocal arrangements within these verse that alternate with one another as outlined below with the lyrics of the first verse:

- Group Member No. 1 (*Call*): People get ready
- Group Member No. 2 (*Response*): There’s a train a comin’

- Group Member No. 1 (*Call*): You don’t need no baggage
- The Impressions (*Response*): You just get on board

- Group Member No. 1 (*Call*): All you need is faith
- Group Member No. 2 (*Response*): To hear the diesels hummin’

- Group Member No. 1 (*Call*): Don’t need no ticket
- The Impressions (*Response*): You just thank the Lord

From a big picture standpoint, the data analysis of the musical elements within Mayfield’s song displays that this call-and-response vocal arrangement mentioned above contributes to the overall atmosphere of Mayfield’s song. The reasoning behind this is that this aforementioned call-and-response vocal arrangement within the first two verses of Mayfield’s song tends to enhance the storytelling vibe of Mayfield’s song in addition to blending in with the other aforementioned musical elements of Mayfield’s song (i.e., the instrumentation) that provides the motivational/redemptive atmosphere of Mayfield’s song.

In addition to the call-and-response element within the first two verses, the data analysis of Mayfield’s song displays that there is an additional call-and-response vocal arrangement present within the third verse. The data analysis displays that Mayfield arranges the call-and-response element that is present within the third verse in the more traditional way of the call-and-response musical element, which is that the lead vocalist performs the call while the remaining group members perform the response. Nevertheless, while the call-and-response element in the third verse
is in the more traditional concept versus the ones in the first and second verses mentioned earlier, the call-and-response element in the third verse still plays a vital role in facilitating the story embedded within the lyrics of this song through the lyrics that functions as the responses. As aforementioned earlier on, the lyrics within the third verse of Mayfield’s song displays that the Civil Rights Movement is a political movement justifiable in the eyes of God in which the responses within the call-and-response arrangement in this verse falls on the lyrics “just to save his own/against the kingdom’s throne” that tend to highlight this concept. In short, the melismatic singing of the Impressions another foundational element of R&B music inherited from gospel/African-American church music discussed later, tends to enhance the lyrics that function as the responses within the call-and-response element present within the third verse to allow them to help facilitate the story embedded within the lyrics of the song.

While the data analysis of the eight R&B protest songs of this study displays that the call-and-response musical element of R&B music is executed primarily through the vocals, the data analysis of these songs also displays that the call-and-response musical element that helps facilitate the messages within R&B protest songs is also executed by the instruments. For instance, the data analysis of Sam and Dave’s *Soul Man* displays that this song contains a call-and-response musical element within the chorus of this song between Sam and Dave as the call and the instruments as the response that aids in facilitating the story within this song. An analysis of the call-and-response element within the chorus of the song displays that Sam and Dave’s lyrics, “I’m a Soul Man” (Sam and Dave 1967, Track 10) function as the call while the rhythms of the horns and guitars in the chorus that sound like background vocals mentioned earlier function as the response. The way in which the call-and-response element within the chorus aids in facilitating the story and message within Sam and
Dave’s song is that it brought emphasis to the words “soul man” and contributed to the atmosphere that allowed these words to resonate so much within the African-American community in terms of cultural identity as aforementioned earlier on.

In addition to Sam and Dave’s *Soul Man*, the data analysis of the eight songs in this study also displays that another example of the horn arrangements within a song utilizing the call-and-response element is present within the Impressions’ *Keep on Pushing*. The data analysis of this song displays that just like in Sam and Dave’s song *Soul Man* the call-and-response element with the horns within the Impressions’ song is present within the chorus of the song is a call-and-response arrangement between the vocal of the Impressions and the playing of the horns. The data analysis of this song also displays that the call-and-response arrangement within the chorus of this song consists of the Impressions’ lyrics “Hallelujah” functioning as the call while the [representational music notation] rhythm of the horn resembling the Impressions singing mentioned earlier, functions as the response. From a big picture standpoint, the data analysis of this aforementioned call-and-response element within the Impressions’ song displays that the way in which it facilitates the story and message within the Impressions’ song is that it helps to bring emphasis to the Impression’s lyrics, “Hallelujah”. The reasoning behind the importance of bringing emphasis to the Impressions’ lyrics “Hallelujah” is that these lyrics help contribute to the atmosphere of this song that symbolizes that the Civil Rights Movement is a political movement sanctified in the eyes of God as mentioned earlier.

*The Vocal Techniques of R&B Singers (Doo-Wop, Melismatic Singing, Riffs, Moans, and Screams)*

The data analysis of the eight R&B protest songs in this study displays that the remaining gospel/African-American church inherited musical elements that are foundational musical elements of R&B revolve around the vocal techniques of doo-wop, melismatic singing, riffs, moans, and screams. Doo-wop is a musical element of the foundations of R&B music that dominated the
foundational years of mainstream music during the prime years of the Civil Rights Movement that recording artists during these years utilized to help facilitate the stories and messages within their songs. The data analysis of the songs selected for this study displays that the Aretha Franklin song’s \textit{Think} and \textit{Respect} along with the Staple Singers’ \textit{Long Walk to D.C.} and Curtis Mayfield and the Impressions’ \textit{People Get Ready} provide ample examples of the doo-wop element’s presence and usage within R&B protest songs. For instance, in Aretha Franklin’s songs \textit{Think} and \textit{Respect} along with Staples Singers’ \textit{Long Walk to D.C.}, the doo-wop musical element is primarily present within the background vocals that aid in placing emphasis on the key concepts in these songs as mentioned earlier. On the other hand, the data analysis of Curtis Mayfield and the Impressions \textit{People Get Ready} displays that the doo-wop influenced ooo ooo’s that take place in the beginning of this song mesh with the melody of the horn and string instruments to provide that weary yet hopeful atmosphere that the main themes of this song about motivation, persistence, and redemption/tribute revolve around.

The data analysis of the eight song within this study displays that melismatic singing is present within the vocal techniques of the majority of the singers within these songs. For instance, the data analysis of the vocals of the late Sam Cooke and the Impressions (in particular the prominent lead singer the late Curtis Mayfield) displays that the melismatic singing present within their songs tends to blend in with the musical aesthetics present within their songs. This essentially helps them facilitate the message within their respective songs because the melismatic singing meshes with the overall theme/feeling within their respective songs. In the vocals of singing duo Sam and Dave, the melismatic singing present within their song \textit{Soul Man} tends to align with the song’s boldness. In addition to this, the melismatic singing present within the R&B songs within this study performed by female vocal powerhouses Aretha Franklin and
Mavis Staples of the Staples Singers exhibit ample amounts of melismatic singing through the entirety of their songs.

The data analysis of the eight R&B protest songs of this study displays that the riffs, moaning, and screaming/shouting associated with R&B music’s foundations is strongly present within the late James Brown’s *Say It Loud (I’m Black and I’m Proud)* and Sam and Dave’s *Soul Man*. Overall, the data analysis of these aforementioned songs displays that riffs, moaning, and screaming/shouting provide an aesthetic feeling that often times aids in facilitating the message within the story just as much as the melismatic singing and doo-wop did. For instance, the data analysis of Sam and Dave’s song *Soul Man* displays that the screaming/shouting Sam and Dave do within the chorus of their song where they perform the lyrics, “I’m a Soul Man” which is a staple feature of the Black Power Movement as mentioned earlier, helps to facilitate the message embedded within these aforementioned lyrics, which propel this song. Furthermore, the data analysis of the late James Brown’s *Say It Loud (I’m Black and I’m Proud)* displays that the screaming/shouting that Brown performs contributes to the overall protest vibe that is the main theme within this song mentioned earlier on.

Foundational R&B Music Artists’ Affiliations and Involvement with the Civil Rights Movement Beyond their Songs

While the detailed lyrical and musical analysis of the eight R&B protest songs within this study displays that several of R&B music’s foundational artists aligned their music and fame within the causes of African-American church during the Civil Rights Movement the final piece of the puzzle that solidifies this is the work that these artists did of the movement outside of their music. The majority of the brief narratives of the seven examples of foundational R&B music artists’ involvement within the Civil Rights Movement beyond their songs supports the notion that the majority of the R&B artists that performed protest songs during the Civil Rights
Movement supported the causes that they sung about within their songs. In addition to this, the narratives that highlight the contributions of the foundational R&B recording artists that did not record R&B protest songs further highlights the contributions of the R&B protest songs of the Civil Rights Movement to the foundations of R&B and mainstream music in two ways. First, they display that even though some of the biggest names within R&B music’s foundational days did not model their songs to the agendas of Civil Rights Movement, they still realized the influence that their celebrity status had towards the movement somewhat due to the success of the R&B protest songs of the movement. They also highlight how the success of the R&B protest songs on the charts made these songs powerful weapons within the Civil Rights Movement to the point where the successful foundational R&B recording artists that did not record R&B protest songs became indirect participants within the Civil Rights Movement.

*Recording Artists’ Involvement with the Civil Rights Movement that Performed R&B Protest Songs for the Movement*

History displays that three are the more three of the more significant R&B recording artists that were highly involved within the Civil Rights Movement beyond the R&B protest song that they recorded/performed for the movement are the famously dubbed “Queen of Soul” Aretha Franklin, the late Sam Cooke, and the late James Brown. Aretha Franklin has played significant roles within some of the most historic events within the United States history from being a featured singer at the first African-American US president Barack Obama’s inauguration (Wiederhorn 2009) and receiving the presidential honor of the Medal of Freedom in 2005 (Office of the Press Secretary 2005). Franklin can arguably attribute the latter of these two honors to her role in Civil Rights Movement in which Franklin highlights in her autobiography *Aretha: From These Roots* that she penned with the help of David Ritz.
According to Franklin’s autobiography, she has had links to the Civil Rights Movement for nearly all of her life up until the movement’s end. For instance, Franklin points out that her father organized and led the historic march in 1963 alongside the late Dr. Martin Luther King Jr., Ben McFall, Del Rio, and other notable Detroiter (Franklin and Ritz 1999, 100). Franklin, also points out that late Dr. King was a close friend of their family in which soon after seeing the movement on television she asked for her father’s permission to participate within the movement (Franklin and Ritz 1999, 100). Overall, Franklin points out that she appeared with Dr. King on four occasions at money-raising concerts for the Civil Rights Movement at which she performed (Franklin and Ritz 1999, 100). In addition to this, Franklin even points out that a bomb scared tested their commitment at one of those four events in which she highlights that the sound of an enormous explosion shook the room after she finished singing in which everyone ran for cover not knowing what had happened but fortunately nobody was hurt (Franklin and Ritz 1999, 100-101).

In addition to providing her vocal talents to the fundraising events of the Civil Rights Movement, Franklin’s book also highlights that she provided financial assistance to the causes of the Civil Rights Movement in which she points out she did this through tithing and giving to charities (Franklin and Ritz 1999, 117). Franklin’s book points out that some of the charities during the Civil Rights Movement that she supported financially was Rev. Jesse Jackson’s Operation Breadbasket and his Operation People United to Save Humanity (PUSH) (Franklin and Ritz 1999, 117). The Encyclopedia Britannica states that Operation Breadbasket was an American social program started during the prime years of the Civil Right Movement in 1962 by the Southern Christian Leadership Conference (SCLC) that gradually faded out in the early 1970s (Encyclopaedia Britannica 2016). Furthermore, Britannica states that the aim of this program was to improve the economic status of African-Americans through boycotting White-
owned/operated businesses that refused to employ African-Americans or buy products sold by African-American owned businesses (Encyclopædia Britannica 2016). On the other hand, the Encyclopedia Britannica states that Operation PUSH was an American organization founded in 1971 in Chicago during the Black Power Movement where Re. Jackson advocated Black self-help while achieving a broad audience for his liberal views (Encyclopædia Britannica 2016).

In addition to Rev. Jackson’s charities, Franklin’s book also points out that she financially supported the National Association for the Advancement of Colored People (NAACP) and the United Nations Children’s Fund (UNICEF) (Franklin and Ritz 1999, 117), which are two organizations that are still around today. Franklin points out in her book that all of her financial and vocal efforts during the Civil Rights Movement ultimately led the Mayor of Detroit James Cavanaugh at that time to declare Aretha Franklin Day during her performance at Detroit’s Cobo Hall in 1968 (Franklin and Ritz 1999, 118). She also points out that Dr. King was also at that particular 1968 performance of hers as a special guest in which he presented her with a special honor from the SCLC called the Drum Beat Award in which she points out that it was the last time that she saw Dr. King alive (Franklin and Ritz 1999, 118). Franklin’s aforementioned concert was arguably one of the last few public appearances that Dr. King made prior to his assassination on April 4, 1968.

In regards to the late Sam Cooke’s contribution to the Civil Rights Movement, Peter Guralnick an author and music critic that knew the late Cooke for years as mentioned earlier in Chapter 2, writes about the late Cooke’s work during the Civil Rights Movement in Cooke biography entitled, *The Triumph of Sam Cooke: Dream Boogie*. According to Guralnick’s accounts on Cooke’s life, Cooke’s biggest contribution to the Civil Rights Movement was more than likely his “not going to back down, I deserve better” attitude and fearless nature that pushed
him to fight for the proper treatment that he as well as other African-Americans within the United States deserved. For instance, Guralnick highlights that Cooke stood up to a police officer who tried to make him move his car when it ran out of gas in Memphis Tennessee (Guralnick 2006, 369). According to Guralnick, Cooke tried explaining the situation to the officer and told him that one of his people named Charlie went to get gas but the officer did not care and responded by telling him “well, push it then”; therefore, after the officer refused his plea, Cooke drew himself up to his full height and told the officer off (Guralnick 2006, 369). For instance, Guralnick states that he told the officer that “his name was Sam Cooke and he did not push cars” and also told the officer that if Frank Sinatra were, there the officer would not ask him to push the car (Guralnick 2006, 369). Thus, displaying that Cooke stood up to the officer by not only refusing to move the car but also indirectly called him a racist through the late Frank Sinatra reference.

In addition to the racist cop, Guralnick’s account of Cooke’s life displays that another examples Cooke’s activism through his “not going to back down, I deserve better” attitude is when Cook stood up to a racist hotel manager that refused to give him a room. For instance, Guralnick states that Sam called a brand-new Holiday Inn hotel in Shreveport Louisiana to make reservations for a room but when Barbara and him got to the hotel the hotel employee at the desk told him that there were no vacancies (Guralnick 2006, 526); thus, implying that the hotel was more than likely segregated. Therefore, Guralnick states that after the hotel employee refused to give Sam and Barbara a room Sam then proceeded to stand up to the hotel employee by yelling at him and asking him if he thought that he was an ignorant fool and told the employee that “he had just as much right to be there as any other damn body” (Guralnick 2006, 526). Overall, Guralnick points out that Cooke’s actions of activism in this situation resulted in the Louisiana police arresting him for
creating a public disturbance in which the police released him after one of his people Craig posted a cash bond of $102.50 for each person arrested because of the incident (Guralnick 2006, 526).

In addition to the gas and hotel incidents Guralnick’s account of Cooke’s life also states that Cooke further flexed his “not going to back down, I deserve better” attitude to aid in the Civil Rights Movement when he refused to perform at a segregated gig in Memphis Tennessee. Guralnick’s account of this event displays that on Friday May 12, 1961 at 6:00 PM, Cooke and his camp received a telegram that informed them that in spite of all of the NAACP’s efforts the seating for a concert that Cooke was supposed to perform would still be heavily segregated (Guralnick 2006, 368). Therefore, Guralnick highlights that Cooke responded to the telegraph by saying that “if what the telegram said was true, the fuckers could do whatever they wanted, he wasn’t going to play” (Guralnick 2006, 369). Furthermore, Guralnick’s account of this event also displays that when the police came to his motel in an attempt to force him perform the concert by threatening to confiscate his cars he responded by saying the following:

Shit you may lock me up but you ain’t gonna touch my goddamn cars, you let everybody enjoy the concert and I’ll gladly sing (Guralnick, Dream Boogie: The Triumph of Sam Cooke 2006, 371)

Coincidently, as a result of summarizing Franklin and Cooke’s diligent work within the Civil Rights Movement, it is possible to examine other R&B recording artists’ ties to the Civil Rights Movement as well. For instance, Franklin’s accounts of activism during the movement displays that Harry Belafonte participated at some of the events that she did with the late Dr. King (Franklin and Ritz 1999, 100). Guralnick’s accounts of Cooke expands on Franklin’s accounts of Belafonte by highlighting that he raised over $100,000 for bail-bond funds for Dr. King’s campaign (Guralnick 2006, 490). In addition to Belafonte, Franklin also points out that Dionne Warwick along with herself made efforts to support each other with various charities and civic fund-raisers (Franklin and Ritz 1999, 94). Furthermore, Guralnick’s accounts on Cooke’s
life also display that while Cooke was performing a gig at a place called the Regal, the late Ray Charles, the late Nina Simone, and the Shirelles were a few of the acts to perform at a Birmingham benefit for 1963 March to Washington (Guralnick 2006, 509).

While history highlights Aretha Franklin and the late Sam Cooke as two of the main activists during the Civil Rights Movement outside of their musical contributions, history displays that the late James Brown who also aligned some of his music with the movement had two specific historical events during the movement that played significant roles within uniting the nation. An analysis of history displays that the first of Brown’s more significant events during the Civil Rights Movement years was his decision to go forth with his concert in Boston Massachusetts in the mist of the riots occurring throughout the United States in the aftermath of Dr. Martin Luther King Jr.’s assassination. The other one is when Brown decided to travel over to Vietnam and entertain the troops during the Vietnam War that was simultaneously occurring at the same time as both the Civil Rights and Black Power movement. Both of these events are depicted within the 2014 James Brown biopic film Get on Up and James Brown recounts them himself within his self-penned autobiography entitled, James Brown: The Godfather of Soul.

Brown states that his justification for wanting to go through with his concert in Boston in the aftermath of the late Dr. King’s assassination was that it would give him an opportunity to keep some of the people off the streets on a night where everybody was predicting the worst rioting and allow him to talk to the people about the situation (J. Brown 1997, 183). For instance, Brown states that before he started the concert he encouraged the audience not to do anything that would dishonor Dr. King but rather think about what Dr. King’s legacy stood for in which he told them not to react in a way that will destroy your community (J. Brown 1997, 187). Brown also states that throughout the entire show he talked about Dr. King and continued to urge
people to stay calm at which one point during his reminiscing he started to cry (J. Brown 1997, 187). Overall, the analysis on Brown’s account displays that as a result of Brown’s Boston concert the city of Boston for the most part managed to get through that entire weekend without any trouble whatsoever (J. Brown 1997, 188).

In regards to the late Brown’s performances in Vietnam, Brown’s accounts of the event highlight that the government more than likely did not initially support his idea of going to Vietnam to play for the troops since he states that the government kept putting him off for a long time even after he volunteered to pay his own way (J. Brown 1997, 191). However, he did eventually make it over to Vietnam in which he suggests that the late Bob Hope may have been partly responsible for him finally getting to go in which Brown even points out that he canceled $100,000 worth of bookings just to go perform in Vietnam and he could only take seven members of his band plus himself (Brown 1997, 191-192). Overall, Brown highlights that it was the hardest tour that he ever endured in which he states that he did two to three shows a day in extremely hot weather which would get him so depicted that he would get intravenous after almost every show (J. Brown 1997, 193). Brown also highlights that halfway through a show that they did for the Ninth Infantry Division over there they heard these sounds that turned out to be Americans firing at somebody in which the crowd ended up reassuring them that they would be safe (J. Brown 1997, 193).

Consequently, while history tends to highlight Brown’s Boston concert and Vietnam performances as Brown’s more significant contributions to the movement, Brown’s autobiography highlights that these were not his only contributions. For instance, Brown highlights that prior to the Boston concert, he called radio stations in Knoxville Tennessee and Baltimore Maryland to urge them to put him on the air in which he encouraged listeners to stay calm and honor Dr. King by
being peaceful (J. Brown 1997, 183). Brown also highlights that then mayor of Washington D.C. Walter Washington also decided to call him as a result of all of the looting and burning that took place in Washington D.C. due to King’s assassination in which he highlights that he went on live television from the Municipal Center to calm people down (J. Brown 1997, 189). Ultimately, in a similar manner as his historic concert in Boston, an analysis of these events displays that Brown’s efforts made some positive impact in regards to the Civil Rights Movement. For instance, Brown highlights in his autobiography that Knoxville and Baltimore where he did those radio announcements had less trouble than the majority of the other cities (J. Brown 1997, 183). On the other hand, pieces of Brown’s commentary that he did in Washington D.C. where he told the people there to organize versus terrorize and that education is the answer to the race problems in the United States along with telling them to be ready, be qualified, own something, and be somebody (J. Brown 1997, 189) are principles associated with the Black Power Movement.

**Recording Artists’ Involvement within the Civil Rights Movement that did not Perform R&B Protest Songs for the Movement**

History states that in addition to the foundational R&B recording artists that performed R&B protest songs during the Civil Rights Movement there were also several foundational R&B recording artists that did not record R&B songs that outlined agendas of the movement but still contributed to the movement. History also displays that two of the more significant ones to do this are the late Ray Charles and Motown Records. In regards to the late Ray Charles, history displays that one of more well-known contributions to the Civil Rights Movement was when he refused to play a segregated concert in Augusta Georgia which he talks about in his autobiography, *Brother Ray: Ray Charles’ Own Story* penned by himself and the help of David Ritz. Coincidentally, this aforementioned event was also somewhat depicted in 2004 biopic film
Ray that ultimately earned lead actor Jamie Foxx the Oscar for Best Male Actor at the 77th Academy Awards (Academy of Motion Picture Arts and Sciences 2015).

Charles described the event within his autobiography as an ugly encounter that took place within his career in which he states that a promoter insisted for him to perform a segregated concert in Augusta Georgia where the Blacks would be upstairs and the Whites would be downstairs in what he refers to as the “best seats” (Charles and Ritz 2004, 164). Overall, the biopic’s depiction of the incident displays that Ray was going to play the gig until the promoter started to insult and degrade a young African-American male that was out there protesting the event because it was segregated (Hackford and White 2004, 1:51:00-1:53:40). However, contradictory to what the film portrayed Ray points out in his autobiography that he was never willing to play at that gig in Augusta Georgia unless it was either non-segregated or segregated with African-Americans sitting in the “best seats in which he describes as follow:

I told the promoter that I did object to segregation, except that he had it backwards, I suggested the Whites go upstairs and the Blacks sit downstairs in the so-called best seats, after all I was Black and it only made sense to have the Black folk close to me (Charles 2004, 165)

This displays that Ray was never going to consider playing at the segregated concert in Augusta Georgia in which he supports this notion by addressing that he earned his name by playing in front of African-Americans and since they were the ones who had been supporting him he was not about to insult them (Charles and Ritz 2004, 164). In regards to the consequences of this historic event, Ray’s book points out that the promoter refused to integrate the concert and of course Ray did not perform in which the promoter sued Ray for breach of contract in Atlanta court which ultimately cost Ray $1,500 or $2,000 plus the promoter’s advertising/promotion expenses (Charles and Ritz 2004, 165).
Consequently, while history displays that Ray refusal to perform at a segregated gig in Augusta Georgia was arguably his most recognized act of activism, within the Civil Rights Movement, Ray’s autobiography points out that this was not the only incident in which he refused to play at a segregated event. For instance, Ray’s book points out that around the same time as the Augusta concert, Ray also refused to play at a segregated gig in Nashville Tennessee in which he highlights that in this case the promoter did back down and allow Blacks and Whites to mingle (Charles and Ritz 2004, 165). Ray’s book also points out that in 1962 he also demanded that a concert in Baton Rouge Louisiana be integrated in which after the concert he received a phone call from then Louisiana governor Jimmy Davis telling him that the Negros acted better than the Whites did at the concert (Charles and Ritz 2004, 165). Ray’s book points out that he took pride in the fact that he and his band were one of the first to integrate music events in Jim Crow areas like Nashville and Baton Rouge (Charles and Ritz 2004, 165).

In regards to Motown’s contributions to the Civil Rights Movement, history displays that Motown’s more significant contributions to the Civil Rights Movement was when fired shots at the Motown tour bus and Motown’s participation in the Poor People’s March to Freedom. Motown founder Berry Gordy talks about the shots fired at the tour bus in his autobiography, To Be Love: The Music, the Magic, the Memories of Motown in which he states that he received news about someone fired shots at the Motortown Revue bus as the tour headed down South to Birmingham Alabama over the telephone (Gordy 2013, 2799-2800). From a big picture standpoint, Gordy’s autobiography displays that he was both shocked and had feelings of guilt about the incident as indicated by his reaction to it outline below:

These were just kids out there making music, making people happy and all of a sudden the real world had shown its ugly face and I was responsible-I had sent them out there (Gordy 2013, 2801-2802)
In addition to this, Gordy also states in his autobiography that this incident reminded him of what two racist white American men did to a 14-year-old African-American young man known as Emmett Till for “thinking under a white woman’s dress” as indicated by his perspective of the event outlined below:

That had been the first time I clearly put myself in somebody else’s shoes, if they could do that to him, they could do it to me, and now they were, they were shooting at my Motortown Revue bus (Gordy 2013, 2806-2808)

Overall, Gordy states in his autobiography that his feelings of guilt associated with the shots fired at the Motown tour bus had reached a point where he wanted to cancel the tour but Esther, Beans, and the chaperones convinced him not to (Gordy 2013, 2807-2808).

In order to get a clear idea as to why shots fired at the Motown tour bus during this era is significant within the Civil Rights Movement, is necessary to first examine Motown Records and founder Berry Gordy’s role within the Civil Rights Movement. Overall, Motown’s music did not align with the agendas of the Civil Rights Movement. In fact, Motown’s popular protest songs like the late Edwin Starr’s War, the late Marvin Gaye’s What’s Going On, and Troubled Man along with Stevie Wonder’s popular message album, Song in the Key of Life were not released until 1970, 1971, 1972, and 1976 respectively well after the days of the movement. Nevertheless, history displays that the conduct of Berry Gordy and his Motown artists in the eyes of the media along with Motown’s historical financial success and R&B music’s success in general which several of the R&B protest songs by artists outside of Motown contributed to ended up making Motown an indirect contributor to the movement. For instance, Steve Chawkins’ article, Maxine Powell Dies at 98: Former Model Ran Motown’s Charm, School highlights that Gordy made all of his artists take a mandatory charm school instruction course (Chawkins 2013). This article also highlights that this course taught proper sitting, standing, eating, dressing ways of chatting
with fans, responding to reporters, and any other act of public deportment that might make or break a Motown star (Chawkins 2013).

Gordy’s image of his Motown artists in the media tend to align with the content of a scene within Lee Daniel’s movie *The Butler* which a 2013 Washington Post article by the Reliable Source entitled, *Trailer for ‘The Butler’ Based on Life of the White House’s Eugene Allen* displays that this movie is a Civil Rights era film loosely based on the life of former White House butler the late Eugene Allen (The Reliable Source 2013). During the movie at the 75:50-76:30 mark, there is a scene in which actor Nelsan Ellis who portrayed the late Dr. Martin Luther King Jr. in the movie starts talking about how African-Americans performing jobs within the domestic capacity tore down the racial stereotype as follows:

The Black domestic play an important role in our history, the Black domestic defies racial stereotype by being hardworking and trustworthy, he slowly tears down racial hatred with his example of a strong work ethic and dignified character, now while we perceive that the butler or the maid to be subservient, in many ways they are subversive without even knowing it (Strong 2013, 75:50-76:30).

In short, this aforementioned scene from *The Butler* displays that it is highlighting that while a butler or maid may not actively be involved in activities associated with the Civil Rights Movement, the way in which they carry themselves with their ethics and character made them indirect contributors to Movement and this is exactly what Gordy and Motown did with their conduct and success. Overall, the shots fired at the Motown bus functions as an event that represents Motown’s indirect role.

In regards to Motown’s participation in the Poor People’s March to Freedom, Gordy states in his autobiography that Harry Belafonte and the late Coretta Scott King summoned him about putting on a benefit concert using Motown artists to launch the Poor People’s March to Freedom held shortly after Dr. King’s funeral (Gordy 2013, 4230-4232). A May 23, 1968 Jet magazine article that covers
the event states that when Gordy got the call from the late Mrs. King, he canceled the shows of some of his top main acts in order to have them perform at the benefit (Jet Magazine 1968, 52). According to Gordy’s autobiography he brought Diana Ross and the Supremes, Stevie Wonder, Gladys Knight and the Pips, and the Temptations to perform at the benefit concert in which he states that after the concert they all him included joined in to start the march from Atlanta to Washington (Gordy 2013, 4232-4233). Jet magazine expands on this that by highlighting that in addition to Gordy diverting some of his top stars to the benefit, he also flew in an 11-piece Motown band from New York to Atlanta to accompany his stars (Jet Magazine 1968, 52). Overall, Jet magazine states that Berry Gordy and his Motown roster were able to pack more than 13,000 people into the New Atlanta Auditorium (name at that time) which was at least 3,000 over the 10,000-seat limit of the auditorium (Jet Magazine 1968, 52). It also displays that they were able to raise more than $25,000 for the Poor People’s Campaign (Jet Magazine 1968, 52).
CHAPTER V: SUMMARY, CONCLUSION, AND RECOMMENDATIONS

Summary

The overall objective of this study was to highlight how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement. In order to answer this question, it became necessary to perform a study on eight R&B protest songs during the prime years of the Civil Rights Movement of 1960-1968, in addition to briefly highlighting seven acts of activism performed by the foundational R&B recording artists outside of their music during the movement. The study of these eight songs needed to consist of briefly outlining the stories within these songs in addition to highlighting the musical elements within these songs passed down from gospel/African-American church music to R&B music. The study of these eight songs also needed to consists of highlighting the lyrical content that aligns with the events and philosophies of the Civil Rights and Black Power Movements along with the principles and scriptures within the Bible.

Throughout the literature review, it was important to provide literary accounts that outline the church-inherited roots of R&B music for both the musical and lyrical content. It was also important to provide literary accounts of some the church roots of the R&B singers during the Civil Rights Movement in addition to providing literary accounts of some the R&B singers’ roles of activism during the Civil Rights Movement. After providing some literary background to draw upon during the research process, it became important to put together a research plan, a plan that would provide a clear picture of R&B music’s transition from gospel/African-American church music to R&B music. This research plan also needed to provide a means to achieve a clear picture of the lyrical content within all eight of the songs selected for the study. Furthermore, the clear picture of the lyrical content within these songs needs to consist of the stories that the songs tell, the biblical connections.
present within them, and their connections towards the events/philosophies of the Civil Rights/Black Power movements. On the other hand, along with providing a clear picture of the content of the songs, the research plan also needed to provide a means to achieve a clear picture of some of the activism activities of performed by R&B artists during the Civil Rights Movement.

After accounting for each of the elements needed within the research plan to achieve an answer for the initial question of how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement the decision on the research plan was to use a combination on two approaches. For the eight songs within this study, the research plan involved a lyric analysis approach where literary sources of first-hand accounts (i.e., autobiographies, speeches, newspaper articles, etc.), the Bible, and Dictionaries aided in analyzing the lyrical content within the songs to summarize the stories told within these songs. After analyzing the lyrical content within these songs, the literary accounts of the musical elements within the literature review aided within identifying the musical elements that R&B music inherited from gospel/African-American church music. In regards to the historical events of activism the research plan for these items involved a narrative inquiry approach, which involved providing summaries of these events and vices from first-hand account literary sources (i.e., autobiographies, speeches, newspaper articles, etc.). After finalizing this plan and identifying the songs and events of this study through a sample survey approach the research for this study was able to go forward.

The documentation of the research findings within this study involved dividing the findings into four main sections in which each of these main sections contain smaller subsections for the purposes of helping to organize the research findings. The first main section of research findings within this study outlines the stories embedded within the R&B protest songs and their relationship to the Negro Spirituals while the second main section of research findings outlines the biblical content
within the R&B protest songs of the Civil Rights Movement. In addition to this, the third main section of research findings within this study outlines the musical elements of R&B music inherited from gospel/African-American church music while the fourth main section outlines that activism activities of R&B recording artists beyond their music during the Civil Rights Movement.

Conclusion

In regards to the question of how the foundational R&B recording artists naturally aligned their music with the agendas of the African-American church during the Civil Rights Movement, this study displays that the foundational R&B recording artists that recorded and performed R&B protest songs during the movement never really left their church roots. The data analyses of these songs and their activist lives during the Civil Rights Movement displays that the Black church was a part of them; therefore, when they crossed over to R&B music they took that connection to the Black church with them including its causes and the R&B protest songs reflect that connection musically and lyrically. The findings in this study highlight that the lyrical content of the R&B protest songs released during the Civil Rights Movement incorporated several of the lyrical elements from gospel/African-American church music, the lyrical elements of the Negro Spirituals in particular. For instance, the research findings associated with Aretha Franklin’s songs Respect and Think along with Curtis Mayfield and the Impressions’ song People Get Ready highlight that the R&B protest songs released during the Civil Rights Movement incorporated the flexibility element associated with the Negro Spirituals. The research findings highlight that this flexibility element allowed the R&B protest songs released during the Civil Rights Movement to function in a way similar to that of the spirituals outlined in Chapter 2, in that it allowed people during the movement to fit these songs to the different agendas of the movement.
In addition to the flexibility element, the research findings associated with the eight R&B protest songs selected for this study highlights that the R&B protest songs released during the Civil Rights Movement also incorporated the storytelling lyrical element of the Negro Spirituals. The research findings highlight that the stories that the lyrics of the R&B protest songs told were about the struggles, adversities, agendas, and events of the Civil Rights Movement just as the spirituals did in regards to the struggles and adversities associated with slavery and the agendas and events associated with the Underground Railroad mentioned in Chapter 2. Additionally, the research findings highlight that the stories that the lyrics of the R&B protest songs told were also about the Civil Rights Movement’s transition from the Civil Rights Movement to the Black Power Movement. Consequently, along with the flexibility and storytelling elements, the research findings associated with Aretha Franklin’s song *Respect* and Sam and Dave’s song *Soul Man* highlight that the R&B protest songs of the Civil Rights Movement also incorporated battle calls within the lyrical content.

The research findings of the lyrical content within R&B protest songs released during the Civil Rights Movement displays that these songs’ lyrics somewhat mirrored the lyrical format of the Negro Spirituals in that like the spirituals the R&B protest songs of the Civil Rights Movement transformed events and scenarios within the movement into shared experiences that taught theology. For instance, the research findings associated with the Impressions’ *Keep on Pushing*, the Staple Singers’ *Long Walk to D.C.*, and Curtis Mayfield and the Impressions’ *People Get Ready* highlight that the R&B protest songs taught biblical principles and theology that promoted motivation. On the other hand, the research findings associated with Sam and Dave’s *Soul Man* and Sam Cooke’s *A Change is Gonna Come* highlights that the R&B protest songs also taught biblical principles and theology that identified with the humility and suffering of Jesus Christ in the New Testament. In addition to this, the research findings associated with Aretha Franklin’s *Think* and Curtis Mayfield
and the Impressions’ *People Get Ready* highlight that the R&B protest songs also taught biblical principles and theology that sanctified the Civil Rights Movement under the eyes of God. On the other hand, the research findings associated with James Brown’s *Say it Loud I’m Black and I’m Proud* highlights that the R&B protest songs also taught biblical principles and theology that sanctified the Black Power Movement that was often times labeled as controversial.

In regards to the musical content of R&B music, the research findings highlight that R&B music is a child born from a marriage between gospel/African-American church music and the secular world in which R&B is a secular African-American music genre that inherited several of the musical traits from gospel/African-American church music. The research findings highlight that R&B music inherited the driving blues-based sound associated with gospel music along with the Pentecostal church practice of incorporating different musical instruments to help facilitate the message within a song and the doo-wop musical element that also originated from the music of the African-American church. The research findings also display that R&B music inherited the call-and-response musical element along the melismatic singing, riffs, moans, and screams of gospel/African-American church music that date as far back to the days of American Slavery and the Negro Spirituals to the days of Africa when Caucasian observers unjustly stripped Africans of their freedom during American Slavery.

The research findings highlight that the R&B artists during the Civil Rights Movement who performed, recorded, and/or wrote protest songs in regards to the Civil Rights Movement were also active participants in the movement. The research findings also highlight that the R&B artists who did not record, perform, and/or write R&B protest songs during the Civil Rights Movement became indirect participants within the Civil Rights Movement because of the success and accolades obtained from the R&B protest songs and their own success to the point that they eventually became active
participants within the Civil Rights Movement. The research findings highlight that the ways in which the R&B artists during the Civil Rights Movement were active participants within the movement is that they took part in charity events, refused to sing at segregated venues, performed concerts to raise funds for the movement, stood up against racism, and performed concerts to help participants of the movement’s morals.

Recommendations

The following recommendations serve as possible ways to improve this study. First, one of the limitations within this study mentioned earlier in Chapter 1 is that the first-hand accounts within this study are limited to written first-hand accounts (i.e., autobiographies, newspaper/magazine clippings, etc.) of the historical events within this study. In addition to the historical events, the fact that the first-hand accounts within this study are restricted to written first-hand accounts also restricts the data analyses of the songs within this study to utilizing resource tools (i.e., urban slang dictionaries, idiom dictionaries, the bible, etc.). Overall, the lack of the face-to-face first-hand accounts does not place a lesser value on the results of this study or render them inconclusive; however, the lack of the face-to-face first-hand accounts does create a missing small layer of personal depth that could be beneficial within this study. Therefore, because of this beneficial layer of personal depth one of the recommendations to improve this study would be to seek out some of these foundational R&B music artists of the Civil Rights Movement that are still alive today (i.e., Aretha Franklin, Berry Gordy, etc.) and get this perspective even though it will be financially costly. In addition to this, the content within this study has an ample amount of potential to be a highly effective documentary in regards to the role of R&B music during the Civil Rights Movement which is another reason as to why personal depth from interviews from some of these foundational R&B artists along with surviving participants of the movement that are still alive can be beneficial. In
regards to the aforementioned financial costliness related to obtaining face-to-face first-hand accounts from some these legendary pioneers of R&B and rap music that are still alive today, it is recommended to seek out fundraising activities and grant proposals to raise funds to offset the financial cost of obtaining these face-to-face accounts.

In addition to strengthening this study through incorporating face-to-face interviews, the content within this study also displays that there are some additional recommendations that revolve around future research projects. The first of these future research projects revolve around highlighting how the R&B protest songs of the Civil Rights Movements influenced early rap music in regards to way in which early rap music protested the issues within the United States during the presidency of the late Ronald Regan. Secondly, as mentioned earlier in Chapter 1, there is a new African-American political movement on rise known as Black Lives Matter in which African-American musicians are already recording and performing songs rap and hip-hop songs in particularly that cater to the movement’s causes. Thus, another potential research project that revolves around the content associated with this study would be to highlight rap and hip-hop music’s role within the Black Lives Matter political movement, and compare it to R&B music’s political role within the Civil Rights Movement.
BIBLIOGRAPHY


DISCOGRAPHY/FILMOGRAPHY


