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Senior Group Website

Annotated Bibliography

Primary Sources

AFGE. 4 Sept. 2018, www.afge.org/article/the-civil-rights-movement-and-our-union/. Accessed 28 Sept. 2020.

This photograph portrays Martin Luther King Jr. during his famous "I Have a Dream" speech given in Washington DC in August of 1963. We chose this image to provide context about the Civil Rights Movement and events that took place during Max Roach's lifetime. MLK's speech was one of the largest events during the Civil Rights Movement, as it reached Americans across the country, spreading awareness about the movement that had been progressing for years. Roach himself composed a solo drum piece to underscore this speech, which we feature clips of on our website.

"All Africa." Composed by Max Roach and Oscar Brown Jr. *We Insist! Max Roach's Freedom Now Suite*, 1960.

As implied by its name, the fourth track in *We Insist! Max Roach's Freedom Now Suite*, "All Africa" represents the topic of civil rights in Africa.

As it incorporates African, Cuban, and Caribbean cultures, through the use of rhythmic ostinatos and open-ended modal frame works (used as percussion) as well as the Afro-Cuban musicians Mantillo and DuVal, the tone of the song is unlike any other on the track. While Abbey Lincoln lists African tribes, Olatunji's chants with freedom saying from his tribe alongside her. This song gives tributes not only to civil rights movements and African cultures but also connects jazz to its initial African roots.

Charles Mingus, Max Roach & Dizzy Gillespie. 15 May 1953. *Reddit*, www.reddit.com/r/Jazz/comments/b7kqpo/charles_mingus_max_roach_dizzy_gillespie/.

This photo shows Charles Mingus (playing bass), Max Roach (playing drums), and Dizzy Gillespie (playing trumpet). It is said that this photo was taken at the Massey Hall when five of some of the most well known pioneers of bebop jazz: Dizzy Gillespie, Charlie Parker, Bud Powell, Charles Mingus, and Max Roach, performed and recorded a live concert, the only album that all five recorded together. This photo will be used on our communication in history page because it shows how the collaboration (and therefore communication) of musicians is sometimes necessary to create music that will appeal to large groups of people.

"Driva' Man." Composed by Max Roach and Oscar Brown Jr. *We Insist! Max Roach's Freedom Now Suite*, Candid CJM8002, 1960.

This reformed blues song portrays the struggles of slavery in its depiction of physical violence and forced sexual relations. The beat of the tambourine and, later in the song, rimshot at the beginning of each 5/4 measure creates the visualization of a whip cracking, supporting the lyrics and setting an impressive tone for the song. This source will be useful in supporting our thesis by showing how Max Roach's songs helped to depict racial injustice. Connecting to the NHD theme, this source communicates political issues to large groups of people through powerful rhythms and lyrics. This primary source will also be used for quotes that are placed throughout our website.

"Freedom Day." Composed by Max Roach and Oscar Brown Jr. *We Insist! Max Roach's Freedom Now Suite*, 1960.

The second song in the album *We Insist! Max Roach's Freedom Now Suite* is in response to the Emancipation Proclamation, established in 1865, which ended legal slavery in the United States. Unlike in "Driva' Man" where the simplicity of the tune supports Abbey Lincoln's voice, in "Freedom Day" there are multiple instrumental solos played by Booker Little (playing trumpet), Walter Benton (playing tenor saxophone), Julian Priester (playing trombone), and Max Roach (playing drums). Although the title of the song implies this song represents 'freedom,' the lyrics accompanied by the arranged tune suggests that due to the controversy the topic of slavery and racial injustices had in 1865, the piece asks questions about what freedom means rather than provides a resolution to a terrible time in history. Although the piece was based of a law made in 1865, and the song was recorded in 1960, the song still communicates the many conflicts had over racial injustices from 1865 to present day, therefore connecting is song to the theme of NHD and our Project.

Gottlieb, William. *Portrait of Max Roach*. Oct. 1947. *Flicker*, www.flickr.com/photos/library_of_congress/. Accessed 28 Sept. 2020.

This image shows Max Roach actively engaged in his drumming as he played with saxophonist Charlie Parker and bassist Tommy Potter, two fellow stars of the jazz world (who were pictured in other photographs taken on the same occasion). The photograph was taken in 1947, still early in his career, but at the time that bebop jazz was beginning to emerge as a popular new style of music. We

chose this picture because it clearly captures Roach and his purpose as an artist, which was to create music, regardless of labels or racial barriers.

Harrington, Richard. "Max Roach's Rhythm." *The Washington Post*, 17 Oct. 1990, www.washingtonpost.com/archive/lifestyle/1990/10/17/max-roachs-rhythm/52bcfffa-c51a-4c65-a699-3f558027d8eb/. Accessed 28 Sept. 2020.

This brief article described the "Sacred Drums" percussion concert at Duke Ellington School of Music, which took place in the fall of 1990. Max Roach was one of the many renowned percussionists from across the globe to perform in this project. During an interview, Roach comments on the sense of community and togetherness that accompanies percussion. Despite playing many different percussion instruments and styles of music, he emphasizes the fact that music is a universal language, communicating across the barriers of race and culture. More than meets the ear. Furthermore, he reflects on the struggles that black musicians faced throughout the rise of jazz, arguing that from a lack of opportunity stems more creative and daring musicians.

Hentoff, Nat. *We Insist! Freedom Now Suite*, by Max Roach and Oscar Brown, Jr. Candid Records, 1960.

These liner notes, written by Nat Hentoff, and found on the back of the album cover *We Insist! Max Roach's Freedom Now Suite*, not only lists the songs found in the album ("Driva Man," "Freedom Day," "Triptych: Prayer/Protest/Peace," and "Tears for Johannesburg") but also his own analysis of the album and its songs. After a powerful quote by A. Philip Randolph sets the tone for his notes, Hentoff goes on to describe each song from the album, emphasizing their connections to racial injustices as well as the talent and artists that made the recording of each piece possible. This source will be used for quotes that will go throughout our website as well as general information about some of Max Roach's most politically powerful songs.

Ladies and Gentlemen: Max Roach & Co. Murphy's Law, Sean Murphy, bullmurph.com/2014/04/23/ladies-and-gentlemen-max-roach-co/. Accessed 23 Apr. 2014.

This photograph shows a grey haired Max Roach sitting at his drums. We chose this picture because we thought it represented how even though Roach became a well known artist early in his life, he was always investigating new styles and techniques, instead of sticking to one sound for his entire career. We will use this picture on the legacy page as we describe the

positive influence Roach's work still has when conveying civil rights movements messages, even after his death.

Longari, Marco. Black Lives Matter Movement Resonates across Africa. 8 June 2020. *Here and Now*, www.wbur.org/hereandnow/2020/06/12/black-lives-matter-africa.

This photograph shows Economic Freedom Fighters in South Africa marching in support of the Black Lives Matter Movement. We chose this image to go on the Legacy page of our website to be paired with a similar image of a Black Lives Matter protest in Washington DC in order to display how widespread racism is, as well as how widespread the Black Lives Matter movement has reached. Because Max Roach's "We Insist!" album focuses on racism in America and South Africa, we thought it would be fitting to incorporate both into our legacy page, to show there is still progress that can be made in both places.

Max Roach. BBC, www.bbc.co.uk/music/artists/0b6aea55-d855-4a33-ae08-b0280dd28684.

This photograph shows Max Roach, wearing sunglasses, and sitting behind his drums. Due to his younger age in this photo as well as the sizing of the image (which will easily cover the length of our website page), we will use this as the background image for our background information page. This page will describe Roach's early career and some of his defining musical features. Additionally, it will set the reader up with a basis of knowledge about Roach for when they move deeper through our project.

"Max Roach." *North Carolina Music Hall of Fame*, 2018, northcarolinamusichalloffame.org/wp-content/uploads/2014/04/Max-Roach.jpg. Accessed 29 Sept. 2020.

This picture depicts a young Max Roach at the drum kit, sporting sunglasses and playing traditional jazz grip. However, he is best known for playing matched grip, despite many other drummers believing that traditional grip is the only way to correctly play jazz. In this photo he plays on the ride cymbal while keeping time with the hi-hat, which was a new technique in the early 40s and 50s, as before most jazz relied on the bass drum to keep time. By exploring the different sounds, orchestrations, and techniques on the drum kit, Roach was able to pioneer new styles of jazz and change the way the drums communicate within

a musical context.

"Max Roach." *YouTube*, uploaded by Henry Cheatham, 6 Jan. 2010, www.youtube.com/watch?v=aVG2bQ4hq9w. Accessed 14 Sept. 2020.

This was a very valuable interview with Max Roach himself, filmed in May of 1993. Throughout the interview, Roach emphasizes the importance of communication and creativity in a society where African-Americans are continually oppressed. He further explains why he doesn't appreciate the simple term "jazz" to describe a style of music with such rich culture and a multitude of innovating artists. Overall Roach stresses the importance of black artists in the music industry, and the message they convey as a whole, rather than in separate genres.

Past Daily. 6 Nov. 2016, pastdaily.com/2016/11/06/max-roach-abbey-lincoln-1967/. Accessed 28 Sept. 2020.

In this image, Max Roach is seen with his wife, Abbey Lincoln, sometime in 1967. Lincoln was the vocalist for several of the recordings on the "We Insist!" album. Her voice can be heard on the track "Driva' Man," addressing horrors that black slaves faced across America and the brutality from slave owners. She and Roach collaborated for much of this album, which became a soundtrack of the Civil Rights Movement, with songs that continue to communicate the severity of racism and how deeply rooted it remains in the United States.

Roach, Max. "Celebrating 30 Years of 'Fresh Air': Drummer and Composer Max Roach." NPR, 1988. Interview.

In this interview Max Roach describes the importance of his collaborations with with influential jazz players as well as what his incentives were for being an activist. Terry Gross's questions highlight the NHD theme by asking how Roach collaborated and communicated with other musicians (including Charlie Parker and Dizzy Gillespie). In our website this primary source will be used for quotations that highlight our thesis.

"Tears for Johannesburg." Composed by Max Roach. *We Insist! Max Roach's Freedom Now Suite*, 1960.

The final song on the *We Insist! Max Roach's Freedom Now Suite* album continues the previous songs theme of the civil rights issues in Africa. This track was specifically

made in response to the Sharpeville massacre, that occurred in 1960 (the same year the album came out) in South Africa. Although made to be a specific tribute to the Sharpeville massacre, "Tears for Johannesburg" incorporates, reiterates, and sums up the entire album, as it brings back a familiar 5/4 time, wordless vocals, and multiple solos. Tying to the NHD theme this song communicates the want for freedom, as two different countries experience similar racial injustices.

"Triptych: Prayer / Protest / Peace." Composed by Max Roach. *We Insist! Max Roach's Freedom Now Suite*, 1960.

Intended to be music for a mostly improvisational ballet, this piece is separated into three parts: "Prayer," "Protest," and "Peace." In the "Prayer" section, Abbey Lincoln wordlessly vocalizes as Max Roach accompanies her on the drums, creating a very eerie effect. In the next section, "Protest," Abbey Roach screams, as Roach continues to accompany her on drums. This section brought up the most controversy since the screams seemed to go against Martin Luther King's philosophy of nonviolent protest. For the first time in the song, Abbey Lincoln begins to sing with actual words in the third, and final section "Peace." Due to the steady rhythm Roach plays for the first time, this last section is much more peaceful than the others. This track ties America's issues of slavery and racism to that of South Africa's and its freedom movements, communicating the message that all around the world there is racial injustice and bias.

WWOZ. 27 Oct. 2019, www.wwoz.org/blog/584086. Accessed 28 Sept. 2020.

This is an image of Max Roach playing at Jazz Fest in 2001. Because it was towards the end of his career, we decided to put this image later in our website, to show how music stayed with Roach for the entirety of his life, and how he continued to communicate the idea that music is a universal art, regardless of skin color. By playing in festivals and concerts continually even at an old age, Roach maintained a dedication to challenging himself and exploring the limits of music, inspiring young musicians of all backgrounds to do the same.

Secondary Sources

Dewey, Rhiannon. *Jazz Is a Four Letter Word: Hegemony and Resistance in Black American Music*. 2020. University of Colorado, MA thesis.

This thesis uses Charles Mingus, Max Roach, Yusef Lateef, and Nicholas Payton as examples to examine how musicians have depicted and recalled political, racial, and cultural struggles. This source was useful because of its focus on Max Roach. Dewey provides useful information on Roach's opinion that jazz music should have a correct representation of African music since that is where it originated. Dewey also provides an insightful analysis on many of the songs in Max Roach's Freedom Now Suite, even connecting the Greensboro four and Sharpeville Massacre to Roach's album. . This source ties to the NHD theme because it discusses how Roach was able to project his message of racial discrimination to large audiences all around the world.

Jazz at Massey Hall. Wikipedia, 6 Oct. 2020, en.wikipedia.org/wiki/Jazz_at_Massey_Hall. Accessed 12 Oct. 2020.

This website talks about the concert, performed by "The Quintet," at the Massey Hall on May 15, 1953. The concert was the only time five of the most influential bebop jazz players: Dizzy Gillespie, Charlie Parker, Bud Powell, Charles Mingus, and Max Roach, would record together. We will use this information to support a picture from this performance that will be located on our communication page. The information on this page supports the NHD theme in multiple ways, showing how the collaboration (communication) between multiple musicians can help to communicate larger ideas to society.

Keepnews, Peter. "Max Roach, a Founder of Modern Jazz, Dies at 83." *The New York Times*, 16 Aug. 2007, www.nytimes.com/2007/08/16/arts/music/16cnd-roach.html. Accessed 14 Sept. 2020.

This article provided useful background information on Max Roach, from his early emergence in jazz to his later work in revolutionizing modern jazz. It specifically mentioned Roach's work in social activism, with his album "We Insist! Freedom Now Suite," which addressed the extensive racial bias that challenged African-American musicians at the time. The author also included some useful quotes from Roach that show his resilience and creative nature in the field. We will most likely feature these quotes on our website.

Mattingly, Rick. "Max Roach." *Percussive Arts Society*, www.pas.org/about/hall-of-fame/max-roach. Accessed 7 Sept. 2020.

This page provided a brief description of Max Roach as a percussionist and musician.

It described his large influence on elements of drumming, explaining how Roach pioneered a style in which the ride cymbal played a prevalent role in the music. Additionally, this article mentions the multitude of artists that Roach worked with in gigs and on albums, including Miles Davis and Dizzy Gillespie. Overall this article revealed the impact Roach had on jazz drumming and percussion with his love of creativity and simplicity.

"Max Roach." *NEA Jazz Masters*, 9 July 2018, www.arts.gov/honors/jazz/max-roach.

This website gives brief description on Max Roach's early musical influences. As it moves on from his childhood, after recognizing the importance of gospel music in his household, it details many of the musicians and artists Max Roach collaborated with during his career. Although many are mentioned, two of the most influential people are Abbey Lincoln (his wife and singer), and Oscar Brown, Jr. (who Roach collaborated with to make his album *We Insist! Freedom Now Suite*, one of Roach's most influential albums). This secondary source will be useful in contributing to our page of collaborating artists.

Monson, Ingrid. "Revisited! The Freedom Now Suite." *Jazz Times*, 1 June 2020, jazztimes.com/features/columns/revisited-the-freedom-now-suite/.

This website provides lots of information on the album *We Insist! Max Roach's Freedom Now Suite*, which combines the civil rights movements going on at the time with jazz music. This source describes the musicians and songs, as well as quotes the album's liner notes. Overall the website mainly gives an overview on how each song ties to social, political, and cultural movements. We chose this source because the music in the album is very important in supporting our thesis, as well as connecting to the NHD theme, that Max Roach's music communicated racial discrimination.

Morrison, Nick. "Max Roach: Drums, Front and Center." *A Blog Supreme*, NPR, 10 Jan. 2012, www.npr.org/sections/ablogsupreme/2012/01/10/144900022/max-roach-drums-front-and-center. Accessed 28 Sept. 2020.

In this article, Roach celebrated as a jazz drummer along with five of his most powerful works, including "Driva' Man" from his "We Insist!" album. It also adds that Roach was among the first jazz artists to use music as a platform to speak against racial injustice. The recording "Driva' Man" is now over 60 years old, but as the article mentions, its relevance is not lost, as it

continues to communicate the brutal bias and discrimination that still exists today.

Reich, Howard. "'Freedom Now Suite' Revived for Racially Charged Times." *Chicago Tribune*, Tribune Publishing, 28 Aug. 2015, www.chicagotribune.com/entertainment/music/howard-reich/ct-we-reinsist-review-20150828-column.html. Accessed 29 Sept. 2020.

This article talks about the Roach's *Freedom Now Suite* performed by Maggie Brown (the daughter of Roach's collaborator Oscar Brown) in Chicago 2015. It was a useful look at the album in-depth, describing the meaning behind the titles of the songs, which not only address issues like slavery, racism, but also celebrate African culture and heritage with the use of traditional African percussion instruments on several tracks. Overall, the article was a closer look at how Roach and Brown created a climax of musical protest in history within the racial turbulence of the 50s and 60s. With the performance in 2015, *Freedom Now Suite* was reinvented with startling relevance, speaking to the discrimination and oppression of African culture that still exists in modern times.

Schudel, Matt. "Museums Library of Congress Gets Papers of Max Roach, Influential Jazz Drummer." *The Washington Post*, 27 Jan. 2014, www.washingtonpost.com/entertainment/museums/library-of-congress-gets-papers-of-max-roach-influential-jazz-drummer/2014/01/27/c5336ade-87a6-11e3-a5bd-844629433ba3_story.html. Accessed 14 Sept. 2020.

In this brief article, Schudel describes an interview with Roach's descendants at the Library of Congress, just after many of their father's personal papers were donated to the archives. Specifically, this article mentions the way that Max Roach served society as more than a jazz musician, and how jazz (which he referred to as "America's Music") was his tool to communicate the sentiments of African-Americans everywhere. We also discovered that Roach wrote a composition for drum kit to underscore MLK's "I Have a Dream" speech, which we were able to find and listen to.