

## Chapter 1 : Jazz in Jazz Age Britain | Edwardian Promenade

*British Black music refers to music of the African diaspora, or music derived from the African diaspora which has been produced in Great Britain regardless of the ethnic background of the musicians.*

History of Black Dance: The Origins of Black Dance The Cakewalk at the Alhambra, The term black dance describes a range of styles whose origins include the tribal dances of Africa, the slave dances of the West Indies and the American Deep South, the Harlem social dances of the s and the jazz dance of Broadway musicals. Black dance has often been bound up with social and rights issues. However black dancers from the USA have been touring to England since the early 19th century and black musicals from the States were popular on the British stage in the late 19th and early 20th centuries. Africa and the West Indies The two main origins of black dance are African dance and the slave dances from the plantations of the West Indies. Tribes or ethnic groups from every African country have their own individual dances. Dance has a ceremonial and social function, celebrating and marking rites of passage, sex, the seasons, recreation and weddings. The dancer can be a teacher, commentator, spiritual medium, healer or story-teller. The Calenda was one of the most popular slave dances in the Carribean. It was banned by many plantation owners who feared it would encourage social unrest and uprisings. In the Calenda men and women face each other in two lines moving towards each other then away, then towards each other again to make contact - slapping thighs and even kissing. The dance gets faster and faster and the movement more and more sexual. It is thought that the Calenda and the Chica come from the courtship dances of the Congo. Popular social dances of the 20th century such as the Charleston and Cakewalk are descended from these slave dances. Records show them appearing at Vauxhall Gardens and in London theatres from the mid 19th century. Black minstrel Billy Kersands performed for Queen Victoria, who was said to have much admired him. The first minstrel performers in the USA were white performers, who smeared their faces in burnt cork and danced and sang in imitation of black people. The dance they performed most widely was a mixture of an African ring dance and an Irish jig. Two stereotyped minstrels developed "the Clown and the Dandy. These comic caricatures ridiculed black people, but black performers too began to black up as minstrels. Billy Kersands specialised in the soft shoe dance and another dance called the Buck and Wing. His comic talent lay in the fact that he was a huge man yet danced with an extremely light step. The Bohee Brothers, who also danced the soft shoe dance, played the banjo at the same time. It was first performed in by the white comedian and minstrel Thomas Dartmouth Rice, blacked up as an African American. He was not the first white man to use burnt cork to black his face and appear as a black man. It was Rice, however, who popularised the act and made a fortune. He performed throughout America, where both the song and the dance became a national craze, and also in London and Dublin. The popularity of the minstrel show in the late 19th and early 20th century owed much to his success. According to Rice, his posture, movements and song were based on those of an elderly, lame, black groom he had once seen. As a showman, he would have exaggerated and distorted the movements, not reproduced them exactly. He made his name in the clubs and music halls of Manhattan in the s where he was nicknamed the King of all Dancers. Juba died in London in The name Juba comes from a dance derived from Africa via the West Indies. The dance is very rhythmical, using lots of stamping and clapping. Dance in musicals Two US musicals to visit the UK at the end of the 19th century were to spark a craze for the popular dance, the Cakewalk. The show starred 16 black women as chorus girls. The black leads were Dora Dean and Charles Johnson who performed the dance, the Cakewalk, as the finale. The dance came from the mocking dance created by slaves in the West Indies to imitate the way that white people danced. In the Cakewalk the upper body was stiff but the legs were fluid. It was danced to Ragtime music made popular by Scott Joplin. The syncopated rhythms of Ragtime music developed from the rhythms of West African drumming. It was the first all black musical to reach the London stage. In Dahomey was a huge success in London and the Cakewalk and Buck and Wing dances that featured in the production became the latest dance hall crazes in the UK. He was a pupil of Antonin Dvorak, the famous Czech composer. It had failed to attract audiences and closed after only 53 performances. The show was heavily publicised. Photographs of the production showing

the prettiest chorus girls appeared in all the illustrated magazines and the front of the theatre was covered with posters and photographs. At this time, there were few black people to be seen in the West End, so the management made sure that the performers were seen walking up and down Shaftesbury Avenue to increase public interest in the show.

**Chapter 2 : British Black music - Wikipedia**

*Part 2 considers the s to the present, examining music by Africans in Britain, the influence of steelband music, and the popularity of "bhangra" dance music among young Asians, and the maintainance of the "gawwali" tradition.*

Antiquity[ edit ] There is evidence of the presence in Roman Britain of residents from multiethnic Romanised North Africa. Archaeological inscriptions suggest that most of these inhabitants were involved with the military. However, some were in the upper echelons of society. Analysis of a skull found in a Roman grave in Yorkshire indicated that it belonged to a mixed-race female. Her sarcophagus was made of stone and also contained a jet bracelet and an ivory bangle, indicating great wealth for the time. The skeleton, which is thought to have originated from Sub-Saharan Africa , has been dated to around AD. This clade is today almost exclusively found among males in West Africa , where it is also rare. The haplogroup is thought to have been brought to Britain either through enlisted soldiers during Roman Britain, or much later via the modern slave trade. Some of the known individuals who arrived through the slave route, such as Ignatius Sancho and Olaudah Equiano , attained a very high social rank. Many married into the general population. In , [27] [28] a skeleton was discovered in Fairford , Gloucestershire , which forensic anthropology revealed to be that of a sub-Saharan African woman. Her remains have been dated between the years and They do however appear in the Matter of Britain , a body of Medieval literature and legendary material associated with Great Britain. Moriaen is a 13th-century Arthurian romance written in Middle Dutch. Morien is the son of Aglovale and is described "He was all black, even as I tell ye: A black musician is among the six trumpeters depicted in the royal retinue of Henry VIII in the Westminster Tournament Roll, an illuminated manuscript dating from He wears the royal livery and is mounted on horseback. For example, merchant John Lok brought several captives to London in from Guinea. The voyage account in Hakluyt reports that they: The colde and moyst aire doth somewhat offend them. During the later 16th century as well as into the first two decades of the 17th century, 25 people named in the records of the small parish of St. The English freed many of these captives from enslavement on Spanish ships. They arrived in England largely as a by-product of the slave trade; some were of mixed-race African and Spanish, and became interpreters or sailors. Blackamoor servants were perceived as a fashionable novelty and were popular in the homes of the wealthy, including that of Queen Elizabeth I. Some worked in ports, but were invariably described as chattel labour. Reginald Scot later associated black skin with witchcraft, describing in his book Discoverie of Witchcraft an unprepossessing devil in as having "horns on his head, fire in his mouth, a tail, eyes like a bison, fangs like a dog, claws like a bear, a skin like a niger and a voice roaring like a lion". These views existed across British society, including among playwrights and royalty, exemplified by the fact black slaves were used as some of the coach porters of King James VI of Scotland. It conceived of English subjects as those people born on the island. Those who were not would never be considered subjects or citizens. The relevant Privy Council Letters of July and a draft proclamation from the papers of Robert Cecil have been presented as an attempt to deport these captives from England. Noon shows a black London resident on the left. At this time there was an increase in black settlement in London. Britain was involved with the tri-continental slave trade between Europe, Africa and the Americas. Black slaves were attendants to sea captains and ex-colonial officials, as well as traders, plantation owners and military personnel. This caused an increasing black presence in the northern, eastern, and southern areas of London. One of the most famous slaves to attend a sea captain was known as Sambo. He fell ill shortly after arriving in England and was consequently buried in Lancashire. His plaque and gravestone still stand to this day. There were also small numbers of free slaves and seamen from West Africa and South Asia. Many of these people were forced into beggary due to the lack of jobs and racial discrimination. These communities flourished in port cities strongly involved in the slave trade, such as Liverpool [57] and Bristol. By , Liverpool had Some Liverpoolians are able to trace their black heritage in the city back ten generations. Mistaken references to slaves entering the country after being deemed to be free men are derived from a source in which is a misprint for , in turn based on a misunderstanding of the results of the Somerset case referred to below. There might be forty or fifty of them. John Spencer , his only son and their black servant. In the same year, a

party for black men and women in a Fleet Street pub was sufficiently unusual to be written about in the newspapers. Their presence in the country was striking enough to start heated outbreaks of distaste for colonies of Hottentots. However, black African slaves continued to be bought and sold in England during the eighteenth century. Despite the previous rulings, such as the declaration which was clarified a year later by Lord Chief Justice Holt [81] on slavery not being legal in Britain, it was often ignored, with the argument that the slaves were property and therefore could not be considered people. Due to this ruling, most were forced into working as servants. According to Gretchen Gerzina in her *Black London*, by the mid century, Blacks comprised somewhere between one and three per cent of the London populace. Some black people in London resisted slavery through escape. With the support of other Britons, these activists demanded that Blacks be freed from slavery. Supporters involved in these movements included workers and other nationalities of the urban poor. London Blacks vocally contested slavery and the slave trade. At this time, the slavery of whites was forbidden, but the legal statuses of these practices were not clearly defined. During this era, Lord Mansfield declared that a slave who fled from his master could not be taken by force in England, nor sold abroad. Mansfield was at pains to point out that his ruling did not abolish slavery itself in eighteenth century England. During this same period, many former American slave soldiers, who had fought on the side of the British in the American Revolutionary War, were resettled as free men in London. They were never awarded pensions, and many of them became poverty-stricken and were reduced to begging on the streets. Reports at the time stated they: Between 14, and 15, then contemporary estimates slaves were immediately freed in England. It is possible a desire to remove black people from London [2] was a principal goal of the committee. There was a prevalent view among the contemporary British West Indian plantocracy that racial intermarriage was abhorrent. The chair of the committee wrote to the Standing Committee of West India Planters and Merchants requesting their advice and assistance in procuring an act of parliament to "prevent any Foreign Blacks being brought to this country to remain". He was defeated, leading the leader of the Conservative Party, Lord Salisbury to remark that "however great the progress of mankind has been, and however far we have advanced in overcoming prejudices, I doubt if we have yet got to the point of view where a British constituency would elect a Blackman". Naoroji was elected to parliament in , becoming the first Member of Parliament MP of Indian descent. Pablo Fanque, celebrated circus owner and performer in Victorian Britain, 19th century[ edit ] In the late 18th century, the British slave trade declined in response to changing popular opinion. Both Great Britain and the United States abolished the Atlantic slave trade in , and cooperated in liberating slaves from illegal trading ships off the coast of West Africa. Many of these freed slaves were taken to Sierra Leone for settlement. Slavery was abolished completely in the British Empire by , although it had been profitable on Caribbean plantations. It is possible that researchers simply did not collect the data or that the mostly black male population of the late 18th century had married white women. His descendants still live in England today and are white. Though, there were some exceptions, black and Chinese seamen began putting down the roots of small communities in British ports, not least because they were abandoned there by their employers. This was a direct effect of new shipping links that were established with the Caribbean and West Africa. Despite social prejudice and discrimination in Victorian England, some 19th-century black Britons achieved exceptional success. The camaraderie of the ring has but one test – ability. All of the men pictured were Afro-Caribbean people who volunteered to fight for the British Army. At that time, there were also small groups of students from Africa and the Caribbean migrating into London. These communities are now among the oldest black communities of London. The number of black soldiers serving in the British army prior to World War I is unknown, but was likely to have been negligibly low. His grandfather was a slave in Barbados. Many blacks from the Caribbean and West Africa arrived in small groups as wartime workers, merchant seamen, and servicemen from the army, navy, and air forces. However, by the black population was estimated to have been less than 20, and did not reach the previous peak of until He sued for breach of contract and was awarded damages. This particular example is used by some to illustrate the slow change from racism towards acceptance and equality of all citizens in London. In there were probably fewer than 20, non-white residents in Britain, almost all born overseas. Over a quarter of a million West Indians, the overwhelming majority of them from Jamaica, settled in Britain in less than a decade. In the population of

Caribbean and African-born people in Britain was estimated at 20, The most widely used term used at that time was " West Indian " or sometimes "coloured". Although British by nationality, due to friction between them and the white majority they were often born into communities that were relatively closed, creating the roots of what would become a distinct Black British identity. By the s, there was a consciousness of black people as a separate group that had not been there between and These close interactions between Americans and Black British were not only material but also inspired the expatriation of some Black British women to America after marrying servicemen some of whom later repatriated to the UK. In , the Black British population was estimated at ,, just under 0. During this period it is widely argued that emergent blacks and Asians struggled in Britain against racism and prejudice. During the s and partly in response to both the rise in racial intolerance and the rise of the Black Power movement abroad "black" became detached from its negative connotations, and was reclaimed as a marker of pride: He spoke against racism and for equality in regards to all residents of Britain. In the years that followed, several Black members were elected into the British Parliament.

### Chapter 3 : Is UK drill music really behind London's wave of violent crime? | Music | The Guardian

*Black Popular Music in Britain Since* provides the first broad scholarly discussion of this music since *The book critically examines key moments in the history of black British popular music from s jazz to s soul and reggae, s Jungle and the sounds of Dubstep and Grime that have echoed through the s.*

Some are relatively new, some are old, and they come from England, Scotland, Wales and Northern Ireland. The grime pioneer seamlessly blends hip hop and dancehall elements to create a sound that demands to be grooved to. The Brits have a history of borrowing American sounds, and only one album in, these banjo-toting lads managed to craft one of our favorite albums in a while. Richard Thompson Fairport Convention Why: One of the best acoustic guitar players of all time, Thompson was also one of the first to blend English folk with electric elements in Fairport Convention. The band won a Mercury Prize for its debut album, *Bring It On*, in and has continued mixing experimental sounds with accessible melodies since then. The pride of Wales, this experimental group has managed to stay relevant for nearly two decades. There have been dozens of copycats since she burst onto the scene, but so far none have matched our beehived heroine. Post-punk icons that appeal to the angsty teens in all of us. A legendary singer-songwriter who, before ultimately succumbing to his own demons, managed to craft some truly striking songs in his all-too-short career. Gang of Four Why: Hey, good enough for Princess Diana, good enough for us, right? Ladies and gentlemen, we give you *Cool Britannia*. These TwoTone titans were one of the first major multiracial acts in England, and they spearheaded the ska movement by melding together reggae and punk sounds. Her unique voice made this delightful weirdo the most successful British female artist of all time. The Stone Roses Why: Combining the trippiness of some of their Manchester contemporaries with a pop sensibility, Ian Brown, John Squire, Mani and Reni perfected the alt-rock output of their day. They only released two albums before disbanding, but both managed to rank among the best of the past decade. Sure, *Dig Out Your Soul* was a disaster. Sometimes all you need for magic to happen is a man and a piano. A group that manages to sound both industrial and pastoral. Next time you find yourself enjoying the latest Smith Westerns album, say a little thank you to the man who started it all. One of our greatest living songwriters, Costello is a New Wave wordsmith of the highest order. His songs are witty, political and romanticâ€”and he was rocking wide-framed glasses before all you hipsters were even born. No one does space-rock androgyny quite like Bowie. The Sex Pistols Why: Many have come before them, but no band shook the United Kingdom to its core quite like the Sex Pistols. A threat to the monarchy if ever there was one. *London Calling* is a masterpiece, and the group ranks among the all-time greats â€” punk or otherwise. The Rolling Stones Why: Their sound is drenched in Americana, but it never feels inauthentic.

### Chapter 4 : Black (singer) - Wikipedia

*At this time there was an increase in black settlement in London. Britain was involved with the tri-continental slave trade between Europe, Africa and the Americas. Black slaves were attendants to sea captains and ex-colonial officials, as well as traders, plantation owners and military personnel.*

Hip-hop, and not the Beatles, triggered the most important evolution in American pop music over the last half-century, according to a new study by researchers in Britain. The explosion of hip-hop and rap music in had far more auditory influence on the popular songs that followed than the British Invasion of or the synth-pop surge of " the other two years that saw big shifts in musical styles, according to researchers at Queen Mary University, Imperial College London and the online music service Last. The rise of Hip-hop Researchers dissected the musical elements of songs and created categories that resemble genres using last. Hip-hop, rap, gangsta rap, old school Thickness indicates more songs per year. Hip-hop, rap, gangsta rap, old school "Hip-hop is the single greatest revolution in the U. Leroi, 50, a professor of evolutionary developmental biology at Imperial College London and co-author of the study. Being a victim of boomer ideology, I would have said it was By comparison, the influence of rap and hip-hop is frequently minimized in larger discussions about styles and genres that revolutionized pop music. Born out of black urban America, rap and hip-hop are often referred to as a pop-culture game changer, but they are less frequently credited with revamping the very structure and sound of popular music as we know it. They tossed traditional genre classifications aside and, instead, looked at differences in chords, rhythms and tonal properties, then assigned each song to one of 13 groups based on the patterns they found. The rise of songs without chords Tagged as rap or hip-hop or something similar by last. When did it shift most rapidly? And what are the most critical shifts? Their analysis showed that musical styles were already changing before that release, suggesting that the Beatles and other British Invasion bands simply capitalized on a movement already underway. They hear one and build on it. Hammer performs in his trademark parachute pants. Evolutionary biologists who traced the history of American popular music said the rise of hip-hop in the early s was a turning point. Despite the advent of Britney, Imagine Dragons and Flo Rida, empirical evidence suggests that music is no more shallow or vapid than it once was. The study found that diversity in pop music has persisted and flourished over time " except for a stretch around when synthesizers and drum machines invaded our better senses and "everything sounded like Duran Duran," Leroi said. Critics argue that many of the revelations in the study, in fact, echo what we already know about the trajectory of pop through anecdotal evidence. Or put another way, can music really be understood through a lab project? The British researchers say, yes, and that "musical lore and aesthetic judgments" pale next to "rigorous tests of clear hypothesis based on quantitative data and statistics.

### Chapter 5 : History of Black Dance: The Origins of Black Dance - Victoria and Albert Museum

*And it was that phrase, UK Black, that became the title of a Radio 2 series on black British music that Courtney presented in This image is a promo shot for the programmes. Tony Williams.*

He then enrolled on an art foundation course at Liverpool Polytechnic. He first aspired to become a musician after seeing Elvis Presley in Jailhouse Rock. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. At this time, Black consisted of Vearncombe, Dane Goulding formerly of Blazetroopers on bass and Greg Leyland another school friend on drums. The single was followed by another independent release in , "More than the Sun". After this, Black was dropped from the record label and Vearncombe and Dix went their separate ways. In Vearncombe wrote the minor key song " Wonderful Life ". By the end of I had been in a couple of car crashes, my mother had a serious illness, I had been dropped by a record company, my first marriage went belly-up and I was homeless. I was being sarcastic. Vearncombe suffered from the feeling of being a one-hit wonder: The third single, a re-release of "Wonderful Life", was a massive hit worldwide. The album of the same name , released in , had similar success, reaping commercial and critical acclaim. Black sold over two million records worldwide with Comedy and Black Disillusioned with having to deal with a big record company, Vearncombe founded the independent label Nero Schwarz which is the word "black" in Italian and in German, respectively , and released one album Are We Having Fun Yet? After a prolonged hiatus, Vearncombe returned in to release a string of recordings under his own name. On this album, he included a song mocking the success of his hit "Wonderful Life", where he poignantly re-asked the question, "Are you having a wonderful life? In he released two albums. Water on Stone was released on 17 November as the first Black studio album in four years. This was the first time Vearncombe participated in a crowd-funded project. The project significantly exceeded its funding goals and he regularly expressed his surprise and gratefulness through video updates on the PledgeMusic site. The album was released on 13 April Vearncombe sang a Catalan translation of the original lyrics. Death[ edit ] On 10 January , Vearncombe was involved in a road traffic accident , near Cork Airport in Ireland, and placed in a medically-induced coma after sustaining serious head injuries. He died from his injuries at the intensive care unit of Cork University Hospital on 26 January , at the age of

## Chapter 6 : British Gospel and Christian Music

*View credits, reviews, track listings and more about the UK Vinyl release of Caribbean Connections, Black Music In Britain In The Early 's, Volume 2 at Discogs.*

Some of those bands are included in this gallery of musicians, pulled together from the extensive BBC archive. It went Top 20 in , landing Dandy a spot on Top of the Pops, above. In the 50s, she became a star recording ragtime and boogie-woogie songs and is the first black musician - male or female - to have a UK No. His most recent album, Made in the Manor, received a Mercury Prize nomination. Smiley Culture mids Two of the most memorable British reggae songs of the 80s were recorded by deejay Smiley Culture - Cockney Translation, which hilariously tried to explain East End slang in Jamaican patois, and Police Officer, a comedy song about being arrested that also commented upon the treatment of black British youth by the police. Both were hits and earned Smiley appearances on Top of the Pops, where he was photographed, above. The unusual nature of his death in , aged 48, was reported widely and eventually ruled to be a suicide. In the 80s, she left pop music behind and became a jazz singer. Sade Another Top of the Pops shot, but backstage this time. The new sound blew up in the mids guided by the likes of Goldie and got a specialist show on Radio 1 called One in the Jungle. Their debut album, Too Much Pressure, is a landmark record that introduced us to dapper rude girl Pauline Black , photographed here at Top of the Pops in His career stalled, then went into overdrive eight years later when Caribbean Queen rocketed to No. Something Inside So Strong from also recorded by Kenny Rogers was inspired both by Labi watching a TV documentary on apartheid in South Africa and his experiences of growing up as a gay man. Now 71, Labi is also an acclaimed TV dramatist and poet. Add Labi Siffre Ms. Dynamite, who was also photographed during the making of the programme. It proved to be their most successful year; the band split in , having paved the way for the likes of Aswad s Along with Steel Pulse , Aswad are the most significant of the UK reggae bands that emerged in the mids, initially releasing roots music distinct from Jamaican reggae insofar as it specifically tackled issues surrounding black youth in Britain. Dame Shirley Bassey We know Shirley Bassey because of her defining Bond themes, Goldfinger , Diamonds are Forever and Moonraker , but here she is in , aged 19, right at the beginning of her career. This image is a promo shot for the programmes. They returned in as a duo comprised of original members Michael Grant and Dennis Seaton. After The Beat split in , he formed supergroup General Public alongside fellow ex-Beat member Dave Wakeling and released two solo albums. These days, Roger leads The Beat again.

**Chapter 7 : Black Popular Music in Britain Since 1st Edition (Paperback) - Routledge**

*How this music shaped British society: politics, identity, multiculturalism, resistance Society This is a research project that explores the impact of Jamaican music in Britain.*

Following the counterculture of the 60s, the and the 70s created a trend of relaxing music as well as dance music. People may have grown tired of the fighting that happened the previous decade and many of them sought a refuge in dance clubs and other places to enjoy a good time. Out of this idea emerged the Disco movement. Of course, there were still the bands and artists that continued to speak of the ills of society, typically characterized by the punk music in the latter part of the decade. Although the rebellious idea had died down shortly following Woodstock in , there were still many people that disagreed with the establishment and the way the country was being run. Most people, though, were just looking for another way to vent their frustrations, which helped to give rise to the fun that disco music provided. Although its popularity was relatively short-lived, the genre hosted a great deal of songs and artists that people are still dancing to today and had a large influence on the fashions of the decade, too. Gloria Gaynor also enjoyed disco popularity with her anthem "I Will Survive. This style of music became so popular that well respected artists like Rod Stewart and Diana Ross jumped on the bandwagon by adding Disco elements to their new music or creating their own disco albums. Its lack of attention to musical significance helped add to its downfall after only a short time of popularity. When disco fell from grace, it fell fast, and many radio stations held public events dedicated to ridding the world of disco music with symbolic album burnings. Youths rebelled against the genre as well and it was not uncommon to see a few music fans sporting "Disco Sucks" T-shirts. Progressive Rock Progressive rock was another popular genre during the s. This type of music was typically characterized by rock music combined with another genre, such as classical or opera, to create a hybrid genre. Songs from this genre were often longer and bands tended to be more spontaneous and experimental while they were playing live. Many progressive rock albums were also concept albums, meaning that they followed a theme throughout the entire album or series of albums. The band Pink Floyd were known for their concept albums and were considered some of the best in the genre. Their concept album "The Wall" was a psychedelic album that explored the loneliness that one feels due to the metaphorical walls that they build up around them. This album used philosophical lyrics and a variety of musical styles throughout the songs to exhibit the message that they were trying to get across to the listeners. Jethro Tull was another British rock band that also created concept albums for their audience. They had a unique vocal style combined with the dreamlike sound of a flute to help the listener immerse themselves into the songs that are being played. Their "Thick as a Brick" album was composed of essentially one track on two side of the album. This track consisted of repeating themes and movements that helped to mesmerize the listener. They also used a variety of genres to create their one-of-a-kind sound, including blues, jazz, rock, and classical music. Punk Rock and New Wave The punk rock genre also emerged in the s. This was a style that continued on the legacy of the s but with a more upbeat and harder style. Heavy guitar riffs and more decibels helped to motivate those who were still upset about the status quo in the country. The Ramones are often referred to as the original punk band. This band consisted of a group of family members that based their image on The Beatles but their music was much harder. On the lists that rate the greatest rock bands of all-time, The Ramones are often listed as 2, behind only The Beatles at 1. Their song "I Wanna Be Sedated" became a generational anthem depicting the feeling that society is so screwed up that the only way to get through life with your sanity is to be sedated for the entire experience. The Sex Pistols also enjoyed a short-lived success as a punk rock band of the s. Band members heavily used drugs and alcohol which eventually led to their dissolution shortly after forming, but not before releasing two hit albums, "God Save the Queen" and "Never Mind the Bullocks", that created a wave of rebellion throughout the United States and the UK. New Wave, similar to punk music but more radio friendly and with an electronic flair, also emerged in the late seventies and went on to become a predominant genre in the next decade. Bands like The Cars and Blondie straddled the line between punk rock and new wave music and started producing hits in the late s. This genre saw the height of its popularity encompass the s with artists like

James Brown, Parliament-Funkadelic, Sly and the Family Stone and Kool and the Gang dominating the music charts. Funk was known for its danceable beats, strange costumes, outrageous personalities and often socially conscious lyrics. James Brown, "the hardest working man in show business", is often thought of as the creator of funk music and his album *Cold Sweat* is thought to feature some of the first main stream funk songs. Brown developed the funk sound into the s and paved the way for many of the other popular funk groups like Sly and the Family Stone to make it big in the decade. Funk music was known to have no boundaries with psychedelic sounds coming from the likes of George Clinton and his ragtag gang of freaky musicians in Parliament to a more soulful and smooth yet funky sound coming from Rufus and Chaka Khan. In the middle of the seventies many artists, including James Brown and the group Earth, Wind and Fire, added some elements of the popular disco genre to their funk albums and saw even greater mass appeal. Their music reflected deep themes with simpler musical arrangements and many of these artists had been prominent in the songwriting scene but relatively unknown as they were not often the face of their own music. The seventies more than any other decade gave them a chance to go solo and gain recognition. Do you remember listening to these songs on the radio?

### Chapter 8 : The 40 greatest British bands today (part one) | | [blog.quintoapp.com](http://blog.quintoapp.com) Arts

*Some of the artists who have emerged from Black British music over 25 years of Later Browse iconic images of black and British music stars from the BBC archive. Sound of Black Britain: Groove.*

### Chapter 9 : The National Archives | Exhibitions & Learning online | Black presence | Culture

*Black Music Research Unit We are an interdisciplinary group of researchers, and practitioners providing a mix of academic and industry expertise. Our focus is the largely undocumented musical experience, of black and minority ethnic communities in the UK.*