

Musical Legacy

Fogerty is a musical individualist. He is a songwriter who is capable of playing every instrument on his albums and of producing the final product. As such, he became a founding father of the Americana or roots music movement that flowered in the 1990's. It sought to celebrate individualism in America as well as its rich musical heritage of popular music genres, ranging from blues, folk, country, and soul. Fogerty may be remembered primarily for the landmark legal decisions regarding an artist's inability to plagiarize himself or herself and the awarding of attorneys' fees to defendants in nonfrivolous lawsuits.

Luke A. Powers

Further Reading

Bordowitz, Hank. *Bad Moon Rising: The Unofficial History of Creedence Clearwater Revival*. New York: Schirmer Books, 2001. Bordowitz chronicles the rise and fall of Creedence Clearwater Revival, emphasizing Fogerty's hubris in the tragic demise of the band.

Henke, James. "John Fogerty." *Rolling Stone* (November 5-December 10, 1987): 146-148. In this interview, Fogerty discusses everything from Creedence Clearwater Revival's participation in the original Woodstock Festival to the political apathy of the President Ronald Reagan era.

Perone, James. *Songs of the Vietnam Conflict*. Westport, Conn.: Greenwood, 2001. This work places Fogerty's anti-Vietnam War songs in a music history context. It focuses primarily on three Creedence Clearwater Revival songs: "Fortunate Son," "Run Through the Jungle," and "Who'll Stop the Rain."

Werner, Craig, and Dave Marsh. *Up Around the Bend: The Oral History of Creedence Clearwater Revival*. New York: Harper Perennial, 1999. Werner weaves together new and old interviews to create a coherent chronicle of the band's highs and lows and Fogerty's special role within the group. The group members speak candidly about themselves and their conflicts. Fogerty also provides insight into his songwriting process and his influences (particularly that of blues players).

See also: Clapton, Eric; Eddy, Duane; Leadbelly; Nelson, Ricky.

Aretha Franklin

American rhythm-and-blues singer and songwriter

With her gospel-influenced voice and overpowering performances, Franklin stretched the boundaries of rhythm-and-blues and soul music, becoming known as the Queen of Soul.

Born: March 25, 1942; Memphis, Tennessee
Also known as: Aretha Louise Franklin (full name); Queen of Soul; Sister Ree

Principal recordings

ALBUMS: *The Gospel Soul of Aretha Franklin*, 1956; *Aretha*, 1961; *The Electrifying Aretha Franklin*, 1962; *The Tender, the Moving, the Swinging Aretha Franklin*, 1962; *Laughing on the Outside*, 1963; *Songs of Faith*, 1964; *Unforgettable: A Tribute to Dinah Washington*, 1964; *Once in a Lifetime*, 1965; *Aretha Arrives*, 1967; *I Never Loved a Man the Way I Love You*, 1967; *Aretha Now*, 1968; *Lady Soul*, 1968; *I Say a Little Prayer*, 1969; *Soul '69*, 1969; *Don't Play That Song*, 1970; *Spirit in the Dark*, 1970; *This Girl's in Love with You*, 1970; *Aretha Live at Fillmore West*, 1971; *Young, Gifted, and Black*, 1971; *Amazing Grace*, 1972 (with James Cleveland and the Southern California Community Choir); *Hey Now Hey (The Other Side of the Sky)*, 1973; *Let Me in Your Life*, 1974; *With Everything I Feel in Me*, 1974; *You*, 1975; *Sparkle*, 1976; *Most Beautiful Songs*, 1977; *Satisfaction*, 1977; *Sweet Passion*, 1977; *Almighty Fire*, 1978; *La Diva*, 1979; *Aretha*, 1980; *Aretha Sings the Blues*, 1980; *Love All the Hurt Away*, 1981; *Jump to It*, 1982; *Get It Right*, 1983; *Never Grow Old*, 1984 (with Reverend C. L. Franklin); *First Lady of Soul*, 1985; *Who's Zoomin' Who*, 1985; *Aretha*, 1986; *Soul Survivor*, 1986; *One Lord, One Faith, One Baptism*, 1987; *Through the Storm*, 1989; *What You See Is What You Sweat*, 1991; *What a Difference a Day Makes*, 1997; *A Rose Is Still a Rose*, 1998; *Nobody Like You*, 1999; *Touch My Soul Presents Aretha*, 1999; *Duets*, 2001; *So Damn Happy*, 2003; *Jazz Moods: 'Round Midnight*, 2005.

The Life

Aretha (ah-REE-thah) Louise Franklin was born to the Reverend C. L. Franklin, a Baptist minister and gospel singer, and Barbara Siggers Franklin. When Franklin was six years old, her mother abandoned the family and died a few years later. Franklin and her family moved to Buffalo, New York, and then to Detroit, Michigan, where her father became the pastor of New Bethel Baptist Church, one of the largest churches in Detroit. At age eight, Franklin joined the choir, and at age twelve, she was singing solo. While attending her father's church, Franklin embraced the music around her and molded her style.

Franklin grew up on the east side of Detroit in a large house shaded by trees, but she was shy and isolated as a child. Franklin had several mother surrogates, such as Mahalia Jackson, Marion Williams, and Clara Ward, who were world-renowned gospel singers, and they had a great impact on her career. Franklin took piano lessons as early as age eight, but she was not disciplined enough to study the instrument. She disliked practicing beginner songs, wanting to play more sophisticated songs immediately.

Franklin's father was an emotional gospel singer who befriended popular gospel and soul singers, and his powerful sermons moved large congregations. Franklin had a close relationship with her father, and she had a great desire to please him. At age fourteen, she dropped out of school in order to travel with her father and other performers. Her father preached and sang gospel songs, and she joined him in song. By age fifteen Franklin had her first child, and by age seventeen she had her second child. Her children remained in Detroit while Franklin continued her music career and recorded demo tapes with her father's friends.

In 1961 Franklin married Ted White, who was eleven years her senior. He was involved in real estate, and later he became Franklin's manager. White and Franklin had an abusive marriage, and in 1969 they divorced. Franklin married two more times: to musician Ken Cunningham and to actor Glynn Turman. She bore two more children, one son with White and another son with Cunningham. On June 10, 1979, Franklin's father was shot during a robbery in his Detroit home. This left him in a comatose state for more than five years, until his death on July 7, 1984.

The Music

Franklin's style was largely influenced by her father's and Ward's gospel singing. At eighteen years of age, Franklin decided to focus her career on pop music by signing for the Columbia Records label in 1960. She then signed with Atlantic Records in 1966, and in 1980 she signed with the Arista Records label. Franklin brought her gospel-inspired singing to soul music, and her songs display her exceptional vocal power and nuances of black vocal traditions.

Early Works. Franklin was first recorded at the age of fourteen in a live session by the Checkers label in 1956. The album contains a set of gospel songs, including "Precious Lord." Her album *Aretha* contains twelve songs, and it features Franklin playing the piano. On this album her song "Today I Sing the Blues" reached number ten on the rhythm-and-blues charts. Other songs on this album include "Over the Rainbow" and "Rock-a-Bye Your Baby with a Dixie Melody." In the early 1970's Franklin released several albums geared thematically toward the Black Power social and political movement of the time, which promoted racial pride. *This Girl's in Love with You*, *Spirit in the Dark*, and *Young, Gifted, and Black* all feature Franklin playing the piano in a gospel style, while *Aretha Live at Fillmore West* showcases Franklin's ability to blend with a dominating rock sound. One of her most successful albums during this time period was *Amazing Grace*, which signaled a return to her roots, gospel music.

"Respect." Franklin premiered "Respect" in the spring of 1967, and she recorded it on her album *I Never Loved a Man the Way I Love You*. Her interpretation of the song was much different from that of its originator, Otis Redding. Franklin approached the song with a full-throated ascending shout of freedom. The song utilizes background singers that provide a response to Franklin's phrases. During the vamp section, Franklin employs lyric improvisation by developing the lyric in a way that meets her personal style. The song reached number one on the pop singles chart.

"Chain of Fools." "Chain of Fools" was first released as a single in 1967. Later, it appeared in several of Franklin's albums. The word chain is emphasized, through repetition and through stressing the syllables "a-ee," scooping from one note to the

next. The overall song is in binary form with a verse and choral refrain, and there is an antiphonal texture during the repetitive chorus section. Franklin begins the verses in the upper range and drops her voice down the blues scale. During the a cappella section, hand-claps accompany Franklin and the background singers, reminiscent of early gospel male vocal quartets. During the vamp, the word chain continues to be emphasized, but Franklin adds lyric variation with her unpredictable soaring phrases. The song reached number one on the rhythm-and-blues charts and number two on the pop charts.

“Natural Woman.” Franklin recorded “Natural Woman” in 1967. In the beginning of this song, the piano is played in a gospel style at a moderate tempo, and Franklin sings with exquisite expression. Although Franklin was only twenty-five at the time she recorded “Natural Woman,” she sounds as if she were a much older woman who had overcome a lifetime of obstacles. The background singers create an antiphonal texture throughout the verses by harmonizing and scooping the syllables “ah-ew.” During the chorus, the background singers join Franklin in creating a heterophonic texture, and she utilizes lyric variation during the vamp as the song comes to an end. “Natural Woman” reached number two on the pop charts and number eight on the *Billboard* Hot 100.

“I Never Loved a Man the Way I Love You.” “I Never Loved a Man the Way I Love You” was one of Franklin’s most popular songs, and it was the title of an album released in 1967. Franklin sings this song with liberty, using a scooping technique, and her soaring voice is similar to a cry of pain. Very little background singing is utilized in the song. At the end of the piece Franklin transitions directly into a lyric variation as she extends the text by embellishing the lyrics. The song reached number one on the rhythm-and-blues charts and number nine on the pop charts.

“Think.” “Think” was released in 1968 on *Aretha Now*. The song is an anthem for women, encouraging them to demand the respect and the freedom they deserve. A fast-paced song, it begins with the piano being played in a gospel style and with the background singers creating an antiphonal texture. Between the verses, Franklin adds lyrical variation by filling in musical moments with material (such

as an emotional, soaring wail) based on the lyrics. At the end of the song she employs lyric improvisation during the vamp, similar to many of her songs. “Think” reached number seven on the pop singles chart and number one on the black singles chart.

“Young, Gifted, and Black.” “Young, Gifted, and Black” was released in 1971 on Franklin’s album *Young, Gifted, and Black*, which won a Grammy Award for Best Female Vocal Performance. The song was originally recorded in 1969 by Nina Simone, a singer, songwriter, pianist, and civil rights activist, under the title “To Be Young, Gifted, and Black.” The song celebrates and encourages young blacks during a time of blatant racism. Franklin sings with emotional power, beginning with a call-and-response pattern between Franklin and the piano. Shortly after the introduction, the background singers join her. This song reached number two on the rhythm-and-blues charts and number eleven on the pop charts.

Musical Legacy

At a young age, Franklin captivated the world with her soulful voice, and she remains a dominating figure. Her songs confront her personal life and the political movements of her time. She applied her gospel-inspired voice to soul music as well as to rock and roll. She has been honored with eighteen Grammy Awards, six gold albums, and fourteen gold singles. She was the first female artist to be inducted into the Rock and Roll Hall of Fame in 1987.

Monica T. Tripp

Further Reading

- Awkward, Michael. *Soul Covers: Rhythm and Blues Remakes and the Struggle for Artistic Identity (Aretha Franklin, Al Green, and Phoebe Snow)*. Durham, N.C.: Duke University Press, 2007. Close consideration of the lives of three leading contributors to soul music.
- Bego, Mark. *Aretha Franklin: The Queen of Soul*. New York: Da Capo Press, 2001. A major biographical study of Franklin, covering her personal life and her career, with an examination of her most popular songs.
- Boyer, Horace Clarence. *The Golden Age of Gospel*. Urbana: University of Illinois Press, 1995. Coverage of the early history of gospel music, with a

focus on its leading exponents and performers, including Franklin.

Guralnick, Peter. *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*. New York: Harper and Row, 1986. A discussion of the leading figures of soul music during the 1960's, including Franklin.

Werner, Craig. *A Change Is Gonna Come: Music, Race, and the Soul of America*. Ann Arbor: University of Michigan Press, 2006. A narrative of the growth of soul music over a span of forty years, with mentions of Franklin and her contributions.

See also: Blige, Mary J.; Burke, Solomon; Cleveland, James; Combs, Sean; Dorsey, Thomas A.; Goffin, Gerry; Holiday, Billie; Jackson, Mahalia; Jones, Quincy; King, Carole; Mayfield, Curtis; Pickett, Wilson; Redding, Otis; Reed, Jimmy; Simone, Nina; Smith, Bessie; Ward, Clara; Warwick, Dionne; Washington, Dinah.

Lefty Frizzell

**American country guitarist, singer,
and songwriter**

Frizzell, with his signature vocal style of pitch-bending with muddled word pronunciation, helped bring honky-tonk to maturity.

Born: March 31, 1928; Corsicana, Texas

Died: July 19, 1975; Nashville, Tennessee

Also known as: William Orville Frizzell (full name)

Principal recordings

ALBUMS: *Songs of Jimmie Rodgers*, 1952; *Listen to Lefty*, 1953; *The One and Only Lefty Frizzell*, 1959; *Saginaw, Michigan*, 1964; *The Sad Side of Love*, 1965; *Great Sound*, 1966; *Lefty Frizzell's Country Favorites*, 1966; *Lefty Frizzell Puttin' On*, 1967; *Mom and Dad's Waltz*, 1967; *Signed Sealed and Delivered*, 1968; *Classic Style*, 1975.

SINGLES: "I Love You a Thousand Ways," 1950; "If You've Got the Money (I've Got the Time)," 1950; "Always Late (With Your Kisses)," 1951; "Mom and Dad's Waltz," 1951; "I Love You Mostly," 1954; "Cigarettes and Coffee Blues,"

1958; "She's Gone, Gone, Gone," 1965; "Lucky Arms," 1974.

The Life

William Orville "Lefty" Frizzell (frihz-ZEHL) said he was born and raised "in an oil field behind an oil well." His parents, Naamon and A. D., regularly moved the family to follow the changing flow of the oil industry. Frizzell earned his nickname for delivering a left hook to a bully in the schoolyard. Always close to family, Frizzell, as a child, enjoyed visiting his Uncle Lawrence, and there a neighboring farmer introduced him to guitar picking. Within his immediate family, Frizzell's mother enjoyed singing and his father moonlighted in a Western band. After Frizzell began collecting musical repertory from songs he heard on the radio, he was afforded an opportunity to perform on KPLT radio in Paris, Texas.

At this time, Frizzell met Alice Lee Harper; and the teenage couple married in March, 1945. Soon after, the couple moved from town to town and state to state to maintain a living. They eventually settled in New Mexico, where Frizzell performed on KGFL until 1947, when he was put in jail for statutory rape.

After his incarceration, Frizzell and his wife moved back to Texas, where he auditioned for Jim Beck, a liaison for Columbia Records. Beck took great interest in Frizzell's song "If You've Got the Money (I've Got the Time)." However, when Columbia Records executive Don Law heard the singer, he was impressed with Frizzell's distinctive voice. Frizzell signed a recording contract, and soon he had several number-one hits and a spike in popularity. Frizzell went on tour with Hank Williams, and he joined the Grand Ole Opry. By 1953, because of poor contracts, mismanagement, and a growing alcohol addiction, Frizzell found his career floundering. Nevertheless, he remained popular on tour, and he released his last number-one hit in 1964. When Law retired from Columbia Records in 1972, Frizzell was dropped from the label. The singer died of a stroke three years later.

The Music

Although initially he modeled his style on that of Jimmie Rodgers, Ernest Tubb, and Bob Wills, Frizzell eventually found his own voice. Called the