

Song Title: **PUT YOUR RECORDS ON**

Rating: **YES: Note**

REVIEWERS' NOTE

Put Your Records On is a song of personal empowerment. A strong component of this empowerment for the composer has to do with her natural afro hair and her learning to embrace it. She is encouraging other Black women to love the natural hair that is a part of them as she has learned to do. While hair is of personal significance in one's identity for all people, performers should understand the particular significance of hair among African Americans – which embodies not only personal identity, but political. Natural hair has been a documented source of discrimination in schools and the workplace.

- [Personal, Political And Professional: Everyone Has A Hair Story | KJZZ](#)
- [12 States Have Passed The Crown Act to Legalize Black Hair In 2021](#)
- [When Natural Hair Wins, Discrimination in School Loses | NEA](#)
- ['If Your Hair Is Relaxed, White People Are Relaxed. If Your Hair Is Nappy, They're Not Happy': Black Hair as a Site of 'Post-Racial' Social Control in English Schools](#)

With regard to this song, the composer notes:

I've had a few experiences of wearing my hair out and natural for the first time. I used to just tie it back and have it permed and then I've had relaxed super straight hair. I remember when I first started wearing it out and feeling self conscious and people were making fun of me as well because it's so different, and living in England, it was against what was considered to be a nice way to have your hair.

Given its significance, it is inadvisable to change the "afro" lyric, as this would detract from the integrity of the message of the song.

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What year was this song written? 2005

Who wrote the lyrics? Corinne Bailey Rae

What did your research tell you about the lyricist?

From Leeds, England Corinne Jacqueline Bailey was born Feb. 26, 1979. Bailey Rae is a singer/songwriter/musician. Her parents separated when she was a child. She began her music career studying classical violin but turned to singing with church attendance. There she learned to write her own worship songs, and sing covers of others' songs. She recorded two albums with the worship ministry youth group under the name of 'Revive'. While working her way through college at a local Jazz club, she met Jason Rae, who played sax for the group "Haggis Horns." Her marriage to Jason Rae, in 2001, ended with his accidental drug-induced death in 2008. In 2013 Bailey Rae married a long-time friend, producer & Jazz musician Steve Brown, and they have two daughters.

Her debut single, "Like a Star", released in Nov. of 2005, and she became well-known when her self-titled album debuted at #1 in the UK in 2006. It featured her now-global hits: "Put Your Records On" and "Like a Star". She was the musical guest on Saturday Night Live, airing October 7, 2006, hosted by Jaime Pressly (S32 E2). Her first Grammy was in 2008 for Album of the Year, for her work as a featured artist on Herbie Hancock's *River: The Joni Letters*. Her second Grammy was for Best R&B Performance for her EP's "Is This Love". She has received 2 Grammy Awards, 2 MOBOs (Music of Black Origin) and been nominated for the BRIT & BET Awards.

Her second album, *The Sea*, was released in 2010, and was nominated for the Mercury Music Prize. Her third studio album, *The Heart Speaks in Whispers*, which was said to be "the best R&B of 2016" (The Guardian) and "boundary-defying, epic music" (NPR). One of its songs, "Green Aphrodisiac" was named one of Billboard's "10 best R&B songs of 2016".

She has also written the Theme to Stan Lee's 'Lucky Man' (SKY1), "The Scientist" for Universal Pictures' 'Fifty Shades Darker' opening title & soundtrack, and "New to Me" performed in the film by Tracee Ellis Ross.

Bailey Rae has performed globally, including at the Newport Jazz Festival, Central Park SummerStage, London Jazz Festival, Delicious Festival in Johannesburg, SA, Rio Montreux Jazz Festival and the Billboard Live Osaka and Tokyo. She recently performed Sam Cooke's "A Change Is Gonna Come" as a duet with Leslie Odom Jr at the 2021 BAFTA's in The Royal Albert Hall, London.

What other material has been written by this lyricist?

2006 Album Corinne Bailey Rae: "Like A Star", "Enchantment", "Put Your Records On", "Till It Happens To You", "Trouble Sleeping", "Call Me When You Get This", "Choux Pastry Heart", "Breathless", "I'd Like To", "Butterfly", "Seasons Change", "Since I've Been Loving You", "Emeraldine", "Munich", "No Love Child", "Enchantment (Amp Fiddler Remix)", "Venus As A Boy", "I'd Like To (Weekender Mix)", "I Won't Let You Lie To Yourself", "Another Rainy Day" and "Daydreaming". Six songs from this album are featured in the soundtrack for the film *Venus*.

2010 Album *The Sea*: "Are You Here", "I'd Do It All Again", "Feels Like the First Time", "The Blackest Lily", "Closer", "Love's On Its Way", "I Would Like to Call It Beauty", "Paris Nights / New York Mornings", "Paper Dolls", "Diving for Hearts", "The Sea", "It Be's That Way Sometime", "Little Wing".

2011 Album *The Love EP*: She produced songs written by others.

2016 Album *The Heart Speaks in Whispers*: "Been to the Moon", "Do You Ever Think of Me", "Green Aphrodisiac", "Hey, I Won't Break Your Heart", "Put Your Records On", "Stop Where You Are" and "The Skies Will Break".

Who is the composer of this song? Corinne Bailey Ray

Please provide a link to the original song lyrics.

[Corinne Bailey Rae – Put Your Records On Lyrics | Genius Lyrics](#)

Who and what is this song about, as originally intended by the composer and earlier performers?

"Maybe sometimes, we've got it wrong, but it's alright." "Three little birds sat on my window" is a reference to Bob Marley and The Wailers' "Three Little Birds" from their *Exodus* album. Aug. 17, 2016 Corinne Bailey Rae said of this song: "You are afraid, you are overwhelmed but that's a natural thing to be and sometimes it's like just do it anyways. I sometimes think that. We really are affected by emotions. You can do things and still be afraid of doing them and that's kind of how you grow and

how you develop. I love the idea of becoming bolder and more confident. I definitely recognize that in this song." <https://genius.com/artists/Corinne-bailey-rae>

What did you learn about the history OF THE SONG?

Bailey Rae was only 26 when she wrote this song. *Put Your Records On* is from her self-titled debut studio album (2006) and was released as the album's second single in February and early March 2006 throughout Europe and as the lead single in North America. It was a commercial success, topping the UK R&B Chart and peaking at number two on the UK Singles Chart. It was nominated for Record of the Year and Song of the Year at the 2007 Grammy Awards. A cover by American indie rock project Ritt Momney, released in 2020, became a commercial success after going viral on TikTok.

Share a link to the earliest performance of this song that you can find.

[Corinne Bailey Rae - Put Your Records On](#)

Does any illustration or other characteristic of the original sheet music reflect an inappropriate theme? No

Please explain why the illustrations in the sheet music ARE or ARE NOT problematic. I did not find sheet music for this song, but the album cover shows a picture of the artist.

Did this song, originally or subsequently, demean a marginalized racial/ethnic group (a group considered at a social disadvantage) through idiomatic expressions, metaphors, jargon, or message? And/or does the song present a sanitized/idyllic or false narrative regarding the American South and the life of the enslaved or newly freed OR of other marginalized racial/ethnic groups and their history? No

Please supply the links to any sources you used for this section of research.

<https://www.corinnebaileyrae.com> | <https://www.corinnebaileyrae.com/biography/>
https://en.wikipedia.org/wiki/Corinne_Bailey_Rae | [Corinne Bailey Rae - Biography - IMDb](#)

Additional Questions to Consider (do not pertain to Admissibility)

The remaining questions pertain to Diversity, Equity & Inclusion issues other than those of race. As such, **THESE QUESTIONS DO NOT AFFECT A SONG'S ADMISSIBILITY**. They are provided to encourage your group to consider factors that may affect members of your audience and/or your performers with regard to religion, gender, sexual orientation, age, disability, and more. **Please refer to the Music Choices section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.**

Could the message/lyrics of the song, original or subsequent, limit any singer or audience member's ability to engage, related to the following? A YES answer does not imply that the song is demeaning or exclusionary. [Please see instructions here.](#)

Age: No

Disability: No
Gender: No
Religion: No
Sexual Orientation: No
Visible Physical Differences: No
Other? No

Please explain your reasoning for YES/UNSURE answers and any NO answers you wish to explain.

No is answered for Gender because while the narrator addresses a female--and indeed Bailey Rae wrote the song as a message of empowerment to herself and others--it does not necessarily imply a gender (nor sexual orientation) for the narrator.

Are there any adjustments to the lyrics that would make it more inclusive or current to our chorus culture or societal norms? * Possibly

Write any suggested changes to the lyrics (if applicable) or explain why changes to lyrics will not address identified categories (if applicable). *

If the issue of gender is critical to an ensemble, they may consider changing the "girl" lyric to, for example "hey."

While an arrangement may suggest that "natural" may be substituted for "afro," we advise against this. The "afro" lyric is an essential component of the message of the song and changing it would detract from the integrity of that message. White performers have recorded cover versions, leaving the lyrics intact. E.g., [Ritt Momney - Put Your Records On \(Official Video\)](#), [Put Your Records On - Cover By Lanie Gardner & David Medlin](#)

***These decisions are left to the discretion of ensembles based upon their assessment of member and audience sensibilities.** Please consult the *Music Choices* section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.

- For information on **important considerations for lyric changes**, especially in contest songs, see Topic II. D. in the Music Category section of the [Judging Category Description Book](#).
- *To be inclusive, it is not necessary for 100% of an ensemble's songs to be gender-neutral.* In looking at their repertoire, ensembles may want to consider having a large selection of gender-neutral songs from which to select.