

# Southern Music

History 571 & FOLK 571

William Ferris

Fall Semester, 2015

T/Th, 8:00-9:15 a.m.

Love House & Hutchins Forum

<http://guides.lib.unc.edu/folk571southernmusic>

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## Southern Music

The American South is built on many cultures, including African, Native American, South American, English, French, and Caribbean. Southern Music reflects the region's politics, joy, struggle, religion, poverty, art, resistance, blistering heat, cooling rain, and cornbread, greens and iced tea. Its instruments range from a one-stringed guitar nailed to the wall of a cabin to a full orchestra in a concert hall. Enjoy the feast.

Go to the people.  
Live among them.  
Learn from them.  
Love them.  
Plan with them.  
Start with what they know.  
Build on what they have.

*Kwame Nkrumah, former leader of Ghana  
& major spokesman for modern Africa.*

I said where I come from  
It's cornbread and chicken  
Where I come from a lotta front porch sittin'  
Where I come from tryin' to make a livin'  
And workin' hard to get to heaven  
Where I come from

*Alan Jackson, "Where I come from"*

When Ma Rainey  
Comes to town, Folks from anyplace  
Miles aroun',  
From Cape Girardeau, Poplar Bluff, Flocks in to hear  
Ma do her stuff;  
Comes flivverin' in,  
Or ridin' mules,  
Or packed in trains,  
Picknikin' fools....  
That's what it's like,  
Fo' miles on down,  
To New Orleans delta  
An' Mobile town,  
When Ma hits  
Anywheres aroun'.

Blues actually is around you every day. That's just a feeling within a person, you know. You have a hard time and things happen. Hardships between you and your wife, or maybe you and your girlfriend. Downheartedness, that's all it is, hardship. You express it through your song.

*Arthur Lee Williams,  
Blues Harmonica Player, Birdie, Mississippi*

*Sterling Brown, "Ma Rainey"*

This one's for North Carolina! C'mon and raise up  
Take your shirt off, twist it 'round yo' hand  
Spin it like a helicopter  
North Carolina! C'mon and raise up  
This one's for you, uh-huh, this one's for who?  
Us, us, us; yes sir!

*Petey Pablo, "Raise Up"*

## **Southern Music**

This course explores the music of the American South and considers how this music serves as a window on the region's history and culture. We will first consider the South and how the region's distinctive sense of place defines music in each generation. From the Mississippi Delta to Harlan County, Kentucky, from small farms to urban neighborhoods, from the region itself to more distant worlds of the southern diaspora, southern music chronicles places and the people who live within them.

Our course covers a vast span of southern music and its roots, from ballads to hip hop, with numerous stops and side-trips along the way. We will examine the differences between bluegrass and country, zydeco and Cajun, and black and white gospel. We will also study the influences of southern music on American classical music, art, dance, literature, and food.

The class will feature guest speakers and performers. Please refer to the "Topics and Dates" page of this syllabus for a straight list of what we will cover. After that is a page dedicated to the special guests and performers who will join our class.

We will consider how field recordings were made by collectors and the impact of these recordings on contemporary music. We will also view documentary films on southern music and will consider how these films enrich our understanding of each musical tradition.

The great majority of food songs are Southern.  
Southern Culture on the Skids has recorded thirteen that I know of, including, "Fried  
Chicken and Gasoline," and, "Too Much Pork for One Fork."  
-- Roy Blount, Jr., "You Can't Eat 'Em Blues"

## **Requirements**

ASSIGNMENTS and GRADING:

1. Class Participation (10%)
2. Record Review (20%)
3. Mid-Term: a bibliographic essay on an assigned topic (20%)
4. Class presentation on Final Paper Topic (10%)
5. Final Paper (40%)

## **1. Class Participation and Short Bio**

Submit a one-page biography of yourself in which you describe your background and interests in Southern music, on the second class date. This bio should be e-mailed to the T. A.

Students should notify the T. A. in advance if they are to miss class. Three or more unexcused absences will be substantially penalized.

## **2. Record Review**

**This assignment is due Thursday, October 1<sup>st</sup> in class.** Please submit your work on paper and also post a copy under the assignments section of Sakai.

For our first class project, we will write reviews of the most common, tangible artifact of Southern Music: the album.

Please choose a new album that inspires you to express yourself as a critic. You can have an overwhelmingly positive reaction to a record, a negative one, or, more likely, a combination of positive and negative feelings about a record. Maybe you loved Dolly Parton's "Little Sparrow," but would have liked to hear a greater range of production values. Or maybe you cannot stand the Triple-Six Mafia sound, but were impressed with their new album's lyricism and uniqueness.

There is a story behind every album. It is up to you to research the band, label, and/or producer's history in the music world. You should also be aware of the perceptions of this artist in the popular realm and how this album makes (or disappoints) expectations.

The album should have been released in the last year (re-issues are allowed, but not recommended). The fresher, the better, as these pieces can be submitted and published in webzines, weeklies, or indie rags. The record should represent an area of southern music: in other words, the artist or artists should be comfortably identified as southerners.

Extra points for those who choose genres beyond their core interests, and especially those who can relate their album of choice back to other traditions of southern music, ie: a contemporary gospel album that recalls the spirituals tradition, or a country singer who first learned to sing from a shape-note tradition. Using the website [www.allmusic.com](http://www.allmusic.com), you can explore these possibilities, listen to sound clips and find out what albums in a particular genre have been released in the last year. The site requires that you register, but the process is very fast.

We will pass around a sign-up sheet for reviews during class. Please be sure to write which artist and which album you want to review. We want to make sure that two people do not review the same album. If you choose a unique artist and album, you will not have to compete for the album you want.

### ***Requirements:***

Like a true freelance writer, you should practice the art of concise speech and self-editing: your reviews must be between 950 and 1150 words long. Make every word count.

Please be aware of the format of a record review: an opening hook that gives away your general impression, then an exploration of your own reaction to the record in context of the artist's past and the

musical landscape. Be creative and original. Know your album thoroughly. We will look for specific examples from songs as well as a comprehensive look at the album as a whole.

Reference at least one previous review of the artist's previous albums or current album. Also, work in at least one reference to our reading for our coursework. Tell us something about the popular perception and history of the artist. In other words, put the music in context.

Here is a great link to a "How To" site for record reviews:

<http://jericsmith.com/2011/05/11/how-to-write-a-record-review/>

Be critical. Think about the forces that mediate the music itself as it moves into the realm of popular culture. Has the producer "dumbed" the sound down? Did the label wait six years to release the record? Is the band pandering to the public taste? Have they started to use electronic beats that sound great? Have the female band members been asked to sing sexy lyrics written by a non-Southern writer?

Also, please have fun! The music review is one of the most vibrant forms of popular writing. Put yourself into the mix, if you like. Feel free to write in the first person.

Check out the reviews in your favorite music magazine or website. You can have a particular audience in mind for your review, but make sure your review is still accessible to those without much experience with the artist or genre in question.

Mojo Magazine, The Village Voice, Seattle Weekly, L.A. Weekly and San Francisco Bay Guardian, Wired Magazine, Living Blues, Maximum Rock'n'Roll, XLR8R, The Wire, and Punk Planet are examples of publications with excellent record reviews. Many are accessible online or at any newsstand.

Links to examples of great record reviews that will be immensely helpful to you:

Ian Cohen's review of GZA's Liquid Swords: Chess Box Deluxe Edition:

<http://pitchfork.com/reviews/albums/16857-liquid-swords-chess-box-deluxe-edition/> and of D.I.I.V.'s Oshin: <http://pitchfork.com/reviews/albums/16749-oshin/>

Mark Anthony Neal on Cee-Lo Green:

<http://www.popmatters.com/pm/review/ceelo-soulmachine>

If you would like to see some of writer Douglas Wolk's unparalleled work as a blogger (with a focus on music) please visit his website:

<http://www.lacunae.com/>

### **3. Annotated Bibliography and Description of Final Project**

Your mid-term is a take-home annotated bibliography of your chosen final research topic in Southern Music. It should be approximately four pages for undergraduates and seven for graduate students.

Begin with a description of your final paper topic and then move into a description and assessment of sources relevant to this topic. Undergraduates should choose two articles or one book, and graduate students will address four articles or two books. These sources must not be included in the required

readings for this course, but may be chosen from the supplemental reading list or other sources. Your bibliographies should give a sense of the materials dealt with in each piece. What issues does the writer discuss, and what is the importance of the researcher in the field of Southern music. How do these sources fit together? Are they written from an objective standpoint or are they steeped in subjective assumptions?

This assignment should be submitted in hard copy *and* submitted on Sakai.

#### **4. Final Term Presentations**

The last four classes of this course are dedicated to oral presentations of the work that you have done on your final paper. Your presentations should last no more than eight minutes. You can play a song or a movie clip using a cd on our laptop (we will provide the equipment), use a Power Point presentation, or present a straight talk and let your research speak for itself.

If you want to use technology, please upload your Power Point presentation, music and/or photos to Sakai. You can then use the instructor's computer to present your work.

#### **5. Term Paper and Progress Report**

Students will also write a term paper on a topic related to southern music. The paper is due at the end of the course. You have the option to either write a traditional research paper based on library resources or a paper based on interviews that you conduct with musicians. An oral history term paper should analyze interviews that you conduct with musicians or individuals who either perform or work with southern music. Taped recordings, photographs, videotape, and motion picture are options that may be helpful in documenting your topic. Media equipment can be checked out from the Beasley Center in the basement of Johnston Commons.

Undergraduate term papers should be twelve pages in length, and graduate papers twenty-four pages in length. Term papers are due in class on the last class date and should be submitted in hard copy and also submitted on Sakai.

**IMPORTANT: A one-page report on the progress of your final project is due in class on Tuesday, November 3<sup>rd</sup>.**

For those who choose to do a term paper based on oral histories, the following topics are possible components of your project. Depending on the musical tradition with which you work, you may choose to discuss several of these areas in depth and briefly consider the others.

##### Analysis:

The paper should develop critical analysis based on interviews collected and should consider the following aspects of musical performance:

- (1) Literary Form:
  - (a) Point of view: first, second or third person?
  - (b) Tone: ironic, humorous, tragic?
  - (c) Structure: narrative, rhymed verse, use of oral formulae such as clichés and stall phrases.

(d) **Speaker:** Is the point of view of the song omniscient? Male or female? What is the relation of this speaker to the lore?

(2) **Function:**

What is the function of the music? What role does it serve in the lives of the performer and his or her audience? How is the “group” defined that uses it—age, sex, occupation?

(3) **Context:**

Where is the music performed—on the street, in a home, in a church, in a rural or urban setting? How is this context reflected in the music?

(4) **History:**

What is the history of the musical form? Have similar examples been found in other parts of the country or in other cultures?

### Appendices

Although your analysis of music is limited to twelve written pages for undergraduates and twenty-four pages for graduates, you are encouraged to include collected materials in appendices that follow this analysis. Rather than insert a lengthy example or quote in the main body of your paper, you can simply refer to it in the appendices. These appendices may include transcribed interviews, examples of music, photographs, and other materials collected during your research.

### Team Projects

If two students wish to work together as a team in collecting and studying a music tradition, they can develop either a jointly-written analysis of 24 pages (undergraduate) or 48 pages (graduate), or two separate papers.

### Film and Video Tape

Students interested in film and video tape are encouraged to document music traditions through these mediums. Such projects must include both a final edited film or video tape and a written paper discussing the music as outlined above.

Students are encouraged to integrate photography, sound recordings, and film into their term papers using Atavist software (<https://atavist.com/>). An excellent example of how this can be done is “Lucinda Williams: A Southern Writer in Song” (<https://katyclune.atavist.com/lucinda-williams-southern-writer>) written by Katy Clune (UNC Folklore MA, 2015).

### Special Guests

Throughout the semester, we will have special guest speakers. A partial schedule of these special guests is included with this syllabus, and others will be announced during the course.

### The UNC Southern Folklife Collection

The Southern Folklife Collection (SFC) is one of the nation's most important archives for the study of Southern folk music and popular culture. SFC’s extensive holdings document all forms of southern music, spanning traditional field recordings, as well as mainstream media production. It is a uniquely valuable resource for our class and should be used as part of your research on Southern Music.

The SFC is located on the fourth floor of Wilson Library, and its collections can be accessed online at: <http://www.lib.unc.edu/mss/sfc1/>

Students are encouraged to use UNC-Chapel Hill Libraries resources such as the Southern Folklife Collection ([www.lib.unc.edu/mss/sfc1/](http://www.lib.unc.edu/mss/sfc1/)), Documenting the South (<http://docsouth.unc.edu/index.html>), and the Southern Oral History Program Archives (<http://www.sohp.org/>).

### **Film Resources**

A number of William Ferris's films (some of which will be shown in class) can be accessed online at: <http://www.folkstreams.net/filmmaker,65>. The Folkstreams website is a rich resource that includes transcripts and filmmakers' notes.

The William Ferris archive is housed in the Southern Folklife Collection and can be accessed at: [http://www.lib.unc.edu/mss/inv/f/Ferris,William\\_R.htm](http://www.lib.unc.edu/mss/inv/f/Ferris,William_R.htm). His photographs can be viewed at: <http://www2.lib.unc.edu/dc/ferris/?CISOROOT=/ferris>.

Students who wish to view films listed in the syllabus and to study other documentary films on southern music should visit the UNC website Filmfinder

(<http://search.lib.unc.edu/filmfinder/>).

Through Filmfinder, you can search UNC's film collections by title, keyword, genre, director and film origin. If you are unable to find a title in the UNC collection, keep in mind that we have a cooperative lending agreement through TRLN (Triangle Research Library Network) that allows us to borrow films from Duke, NC State and NCCU. For additional information contact:

Winifred Fordham Metz  
Media Resource Librarian  
R.B. House Undergraduate Library  
[freddie@email.unc.edu](mailto:freddie@email.unc.edu)  
919.962.4099  
<http://www.lib.unc.edu/house/mrc/index.html>

### **Graduate Student Readings Discussion/Recitation**

Dr. Ferris will meet with graduate students in a seminar each Tuesday at 9:30-10:30 a.m. in the Love House & Hutchins Forum conference room. Graduate students are expected to participate in these meetings.

### **Class Questions**

Students are encouraged to send questions about class readings to the TA no later than the day before class. These questions will be discussed by Dr. Ferris during class.



## **Required Texts**

- Ferris, William. Give My Poor Heart Ease: Voices of the Mississippi Blues. Chapel Hill: University of North Carolina Press. 2009. ISBN # 9780807833254
- Malone, Bill C. Country Music U.S.A. Austin: University of Texas Press. ISBN # 9780292723290
- Malone, Bill C. The New Encyclopedia of Southern Culture, Vol. 12: Music. Chapel Hill: University of North Carolina Press. 2008. ISBN # 9780807859087

## **Required Readings**

Required readings are indicated as follows:

- \* undergraduate and graduate students
- \*\* graduate students only

### **Accessing the Reserved Readings:**

To access our online required readings or an index of available paper reserves, follow these steps:

1. Access the UNC libraries website at <http://www.lib.unc.edu/>.
2. Click on “Reserves” under the “Library Services” menu in the middle of the page.
3. Enter your PID.
4. Choose “Paper Reserves” or “Online Reserves” from the popup menu.
5. Enter HIST571 in the search window.

The paper reserves are available at the reserves desk of the Undergraduate Library.

### **Background Resources for the Course**

- Brunvand, Jan Harold. The Study of American Folklore.
- Brunvand, Jan Harold. American Folklore: An Encyclopedia. New York: Garland Publishing Company. 1996.
- Chase, Gilbert. America’s Music.
- Covach, John. What’s that Sound?: An Introduction to Rock and Its History. New York, NY: W.W. Norton & Co. 2006.
- Dundes, Alan. Editor. Mother Wit From the Laughing Barrel: Readings in the Interpretation of Afro-American Folklore. New York: Garland Publishing, Inc. 1981.
- Ferris, William, editor. Afro-American Folk Art and Crafts. Jackson: University Press of Mississippi. 1986.
- Ferris, William. Blues From the Delta. New York: Anchor Press/Doubleday. 1978.
- Ferris, William. Local Color: A Sense of Place in Folk Art. New York: Anchor Books/Doubleday. 1992.
- Ferris, William and Sue Hart, editors. Folk Music and Modern Sound. Jackson: University Press of Mississippi. 1982.
- Filene, Benjamin. Romancing the Folk: Public Memory and American Roots Music.
- Floyd, Samuel A., Jr. editor. International Dictionary of Black Composers. 2 volumes.
- Garofalo, Reebee. Rockin’ Out: Popular Music in the USA.
- Gregory, James N. American Exodus: The Dust Bowl Migration and Okie Culture in California.
- Jackson, Bruce, editor. The Negro and His Folklore in Nineteenth-Century Periodicals. Austin: University of Texas Press. 1967.
- Levine, Lawrence. Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America. [“Defining Popular Music”, Chapter 3].

Lomax, Alan. The Folk Songs of North America.  
 Malone, Bill C. Southern Music, American Music. Lexington: University Press of Kentucky. 1979.  
 Morton, David. Off the Record: The Technology and Culture of Sound Recording in America. Santelli, Robert, Holly George-Warren, and Jim Brown, editors. American Roots Music. New York: Harry N. Abrams, Inc. 2001.  
 Southern, Eileen. Readings in Black American Music. New York: Norton. 1983.  
 Stearns, Marshall. The Story of Jazz.  
 Titon, Jeff Todd and Bob Carlin. American Musical Traditions.  
 Whisnant, David. All That Is Native and Fine: The Politics of Culture in an American Region.  
 Wilson, Charles Reagan and William Ferris, editors. Encyclopedia of Southern Culture. Chapel Hill: University of North Carolina. 1989.  
 Woods, Clyde. Development Arrested: Race, Power and the Blues in the Mississippi Delta.

### CDs

Brown, Jim. American Roots Music (4 CDs).

### Videos

Brown, Jim. American Roots Music (4 DVDs).  
Documenting the South, <http://docsouth.unc.edu/church/index.html>.

### Carolina Performing Arts Concerts

September 29, 7:30pm – *Kenny Endo and Kaoru Watanabe, taiko*  
 October 2, 8:00pm – *Lucinda Williams*  
 October 3, 8:00pm – *Buddy Guy*  
 October 20, 7:30pm – *Gil Shaham, violin—Bach Six Solos—with original films by David Michalek*  
 October 22, 7:30pm – *Gil Shaham, violin, with the UNC Symphony Orchestra and Tonu Kalam, conductor*  
 October 23, 8:00pm – *Mariza*  
 October 29, 7:30pm – *Danay Suárez*  
 October 30, 8:00pm – *Chicago Symphony Orchestra with Riccardo Muti, music director and conductor*  
 November 10 and November 11, 7:30pm – *Emsemble intercontemporain with Matthias Pintscher, music director and conductor*  
 November 14, 8:00pm – *Del McCoury and David Grisman—Songs and Stories*  
 November 17, 7:30pm – *You Us We All- An Opera by Shara Worden- libretto, direction and design by Andrew Ondrejcek- performed by BOX Baroque Orchestration X*  
 November 20, 8:00pm – *Cooder-White-Skaggs*  
 December 11, 8:00pm – *Big Band Holidays- Jazz at Lincoln Center Orchestra with Wynton Marsalis and Denzal Sinclair, vocalist*

## Course Outline

### ***August 18: Introduction to Folklore and the American South, Field Work and Oral History***

***Guest speaker: Jacqueline Solis, Presentation of course website***

#### Required Reading

- \*Ferris, William. "Folklife." Encyclopedia of Southern Culture. pp. 451-457.
- \* Kearns, Kathleen. "Generational Harmony." Carolina Alumni Review. July/ August 2010. Pp. 38-47.
- \*Malone, Bill C. "Introduction." Encyclopedia of Southern Culture: Volume 12: Music. pp. 1-17.
- \*Wilson, Charles Regan Wilson and William Ferris. "Introduction." Encyclopedia of Southern Culture. pp. xv-xx.
- \*Woodward, C. Vann Woodward. "The Search for Southern Identity" and "The Irony of Southern History." The Burden of Southern History. pp. 3-25, 187-211.
- \*\*Joyner, Charles Winston, "The South as A Folk Culture: David Potter and the Southern Enigma." The Southern Enigma: Essays on Race, Class, and Folk Culture. Walter J. Fraser, Jr. and Winfred B. Moore, editors. Greenwood Press. pp. 158-167.
- \*\*Reed, John Shelton. "Instant Grits and Plastic-Wrapped Crackers: Southern Culture and Regional Development." One South: An Ethnic Approach to Regional Culture. pp. 27-37.

#### Video

Jody Jaeger. Return to the River: A Television Voyage. Jackson: Mississippi Educational Network. 1998. (A one-hour feature on music, literature and culture in the context of a Delta Queen trip from Memphis to New Orleans on the Mississippi River that includes Alex Haley, B.B. King, Shelby Foote, Mose Allison, and Eudora Welty.)

#### Supplemental Reading

- Brunvand, Jan. The Study of American Folklore. pp. 1-27
- Faulkner, William. "An Introduction to The Sound and the Fury" in James B. Meriwether, editor. A Faulkner Miscellany. pp. 156-161.
- Ferris, William. "Introduction." Folk Music and Modern Sound. pp. vii-xiv.
- Mencken, H.L. "The Sahara of Bozart". (1920).
- Potter, David. "The Enigma of the South." The Yale Review. vol. LI. no 1 (October 1961). pp.142-151.
- Tullos, Allen. "What the Traffic Bares: Popular Music 'Back in the U.S.A.'" A Companion to Post 1945 America. Jean-Christophe Agnew and Roy Rosenzweig, editors. (Blackwell. 2002).
- Welty, Eudora. "Place in Fiction." The Eye of the Story. pp. 117-133.

### ***August 20: Old Time Music***

***Meet in Wilson Library (Wilson Room 504) for lecture by Aaron Smithers (Southern Folklife Assistant) on UNC Southern Folklife Collection***

#### Required Reading

- \*Green, Archie. "Hillbilly Music: Source and Symbol." Journal of American Folklore. vol. 78. no. 309 (July-September 1965). pp. 204-220.

- \*Wilgus, D.K. "An Introduction to the Study of Hillbilly Music." Journal of American Folklore. vol. 78. no 309 (July- September 1965). pp. 195-203.
- \*\*Epstein, Dena. "The Folk Banjo: A Documentary History." Afro-American Folk Art and Crafts. pp. 209-235.

### Supplemental Resources

- Beisswenger, Drew. Fiddling Way Out Yonder: The Life and Music of Melvin Wine. Jackson: University Press of Mississippi,. Jackson, 2002.
- Gura, Philip. America's Instrument: The Banjo in the Nineteenth Century. Seeger, Mike Collection (# 20009). Interviews and performances. University Library.
- Titon, Jeff Todd. Old-Time Kentucky Fiddle Tunes (2001).

### Videos

- Appalshop. Morgan Sexton. (Features a Kentucky banjo player). 1991.
- Appalshop. In the Good Old Fashioned Way. (Old Regular Baptist church in Kentucky). 1973.
- Blank, Les. Sprout Wings and Fly. (Features fiddler Tommy Jarrell from Mt. Airy, NC).
- Morris Family Old Time Music Festival.
- Holy Ghost People. (religious services of a snake handler congregation). 1968.
- Todd, Jeff Titon. Powerhouse For God. (Features the preaching and singing of Reverend Sherfey and his Independent Freewill Baptist Church in Stanley, VA).
- White Pentecostal Service. (Filmed in North Carolina). 1978.

### CDs

- "In The Pines: Tar Heel Folk Songs and Fiddle Tunes." Old Hat Records.

## ***August 25: Native American Music***

### Required Reading

- \*Goertzen, Chris. "Powwows and Identity on the Piedmont and Coastal Plains of North Carolina." Ethnomusicology. vol. 45. no. 1 (Winter, 2001). pp. 58-88.
- \* Lowery, Willie French. "Hello, America: The Life and Work of Willie French Lowery." Interviewed by Michael C. Taylor. Southern Cultures. Fall 2010. Pp. 79-101.
- \*Maynor, Malinda. "Indians Got Rhythm: Lumbee and African American Church Song." North Dakota Quarterly. Vol. 67. no 3-4 (Summer/Fall, 2000). Pp. 72-91.
- \*Maynor, Malinda. "Making Christianity Sing: The Origins and Experience of Lumbee Indian and African American Church Music". North Dakota Quarterly.
- \* West, Patsy, "'Tiger Tiger': Miccusokee Rock 'n Roll," Southern Cultures (Winter, 2008), pp. 127-140.
- \*\*Powers, William K. "Native American Music of the Twentieth Century." American Roots Music. pp. 144-160.
- \*\*Lerch, Patricia Barker and Susan Bullers. "Powwows as Identity Markers: Traditional or Pan-Indian?" Human Organization. Vol. 55. No. 4 (1996), pp. 390-395.

### Supplemental Resources

- Ellis, Clyde. "There's A Dance Every Weekend': Powwow Culture in Southeast North Carolina." In Celeste Ray, Editor. Southern Heritage on Display: Public Ritual and Ethnic Diversity Within Southern Regionalism. Tuscaloosa: University of Alabama Press. Forthcoming.
- Lassiter, Eric. "Southwestern Oklahoma, the Gourd Dance, and Charlie Brown." Contemporary Native American Cultural Issues. Duane Champagne, Editor. Walnut Creek, CA: AltaMira Press. 1999. pp. 145-66.
- Lassiter, Eric. "From Here On, I will be Praying to you': Kiowa Hymns, and Native American Christianity in Southwestern Oklahoma." Ethnomusicology. vol. 45. no. 2. (2001). pp. 338-352.
- Lerch, Patricia B. "Pageantry, Parade, and Indian Dancing: The Staging of Identity Among the Waccamaw Sioux." Museum Anthropology. Vol. 16, No. 2 (June 1992). Pp. 27-34.
- Lerch, Patricia B. "Powwows, Parades and Social Drama Among the Waccamaw Sioux." Celebrations of Identity. Multiple Voices in American Ritual Performance. Pamela R. Frese, editor. Westport, CT: Bergin & Garvey. 1993, pp. 75-92.
- Neely, Sharlotte. Snowbird Cherokees: People of Persistence. (Georgia, 1991).
- Poet, J. "Native Tongue: Contemporary Native Music." American Roots Music. P. 161.

### Videos

- Indian Pentecostal Service. (filmed in North Carolina). 1980.
- Maynor, Malinda M. Sounds of Faith.
- The Snowbird Cherokees

## ***August 27: Ballads***

### Required Reading

- \*Kittredge, George Lyman. "Francis James Child." The English and Scottish Popular Ballad. Pp. xxiii-xxxii.
- \*Malone, Bill C. Country Music, U.S.A. pp. 1-77. B
- \*Marcus, Griel and Wilentz, Sean. The Rose and the Briar: Death, Love and Liberty in the American Ballad. pp. 1-4, 93-98.
- \*Pena, Manuel. "Musica Tejana: The Music of Mexican Texas." American Roots Music. pp.126-143
- \* Seeger, Charles. "Touching the Music: Charles Seeger." Interviewed by William R. Ferris. Southern Cultures. Fall 2010. Pp. 54-72.
- \*\*Filene, Benjamin, "Setting the Stage: Identifying an American Folk Music Heritage, 1900-1930." Romancing the Folk: Public Memory and American Roots Music. pp. 9-46.
- \*\*Leach, MacEdward. The Ballad Book. pp. 1-44.
- \*\*Wolfe, Charles. "Early Country: Treasures Untold." American Roots Music. pp. 14-33.
- \*\*Brunvand, Jan. The Study of Folklore. pp. 129-177; 252-267.
- \*\*Alec Wilkinson, "Immigration Blues: On the Road with Los Tigres del Norte," The New Yorker, May 24, 2010, pp. 34-42.

### Supplementary Resources

- Cochran, Robert. Singing in Zion
- Coffin, Tristram P. "Mary Hamilton and the Anglo-American Ballad as an Art Form." The Critics and the Ballad. MacEdward Leach and Tristram P. Coffin, editors. Southern Illinois University Press. pp. 245-256.
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## ***September 1: Sacred Harp Music, Camp Meeting Spirituals, Shape Notes***

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## ***September 10, 15 & 17: Blues***

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#### CDs

American Roots Music. “Blues” Disc Two.

### ***September 22 & 24: Country Music***

**September 24—Guest Speaker Joe Boyd (Author of White Bicycles; Producer of Nick Drake, Fairport Convention, Pink Floyd)**

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#### CDs

American Music Roots. "Country." Disc One.

## Videos

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## Website

<http://www.honkytonks.org/>

## ***September 29: Soul and R&B***

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## ***October 1: Southern Music and Art Record Review Due***

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- Schwartzman, Myron. Romare Bearden: His Life and Art.
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## ***October 6: Zydeco and Cajun***

### Required Reading

- \*Ancelet, Barry Jean. "Cajun Music," Encyclopedia of Southern Culture: Volume 12: Music. pp. 39-42.
- \*Spitzer, Nicholas "Zydeco." Encyclopedia of Southern Culture: Volume 12: Music. pp. 152-156.
- \*\*Mattern, Mark. "Cajun Music, Cultural Revival: Theorizing Political Action in Popular Music" Popular Music and Society. Vol. 22. no. 2 (Summer, 1998). pp. 31-48.

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- Ancelet, Barry Jean. Cajun Music and Zydeco With Companion (1989).
- Bernard, Shane K. Swamp Pop: Cajun and Creole Rhythm and Blues. 1996.
- Goldband Recording Corporatin Records (# 20245). University Library.
- Koster, Rick. Louisiana Music: A Journey from R & B to Zydeco, Jazz to Country, Blues to Gospel, Cajun Music to Swamp Pop to Carnival Music and Beyond. 2002.
- Minton, John. "Zydeco." American Folklore: An Encyclopedia. pp. 773-775.
- Savoy, Ann Allen. "Cajun and Zydeco: The Musics of French Southwest Louisiana." American Roots Music. Pp. 104-125.

### CDs

- American Roots Music. "Cajun/Zydeco, Tejano, Native American." Disc Four.

### Videos

- Blank, Les. Dry Wood. (Features "Bois Sec" Ardoine, Afro-American performer in LA). 1973.
- Blank, Les. Hot Pepper. (Features zydeco musician Clifton Chenier from LA). 1973.

Blank, Les. J'ai t, au bal. (Historical overview of Cajun music from 1920s to present). 1989.  
Brown, Jim. American Roots Music. "All My Children of the Sun." Episode Four.  
Lomax, Alan. Cajun Country (American Patchwork Series). 1990.

## ***October 8: Black Spirituals***

### Required Reading

- \*Epstein, Dena J. "Spirituals." Encyclopedia of Southern Culture: Volume 12: Music. pp. 141-144.
- \*Wilgus, D.K. "The Negro-White Spiritual." Mother Wit From the Laughing Barrel. pp.67-80.
- \*Ferris, William. "Blues Roots," & "Rose Hill Church" Give My Poor Heart Ease. pp. 11-28; pp. 203-221.
- \*\*Levine, Lawrence. "Freedom, Culture and Religion." Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom. Pp. 136-189.
- \*\*Lovell, John, Jr. "The Social Implications of the Negro Spiritual." Mother Wit From the Laughing Barrel. pp. 452-464.

### Supplemental Resources

- Abromeit, Kathleen A. and Francois Clemmons. An Index to African-American Spirituals for the Solo Voice. 1999.
- Allen, William Francis. Slave Songs of the United States.
- Blassingame, John. Slave Testimony.
- Cone, James H. The Spirituals and the Blues: An Interpretation. 1992.
- Cooper, Michael L. Slave Spirituals and the Jubilee Singers. 2001.
- Epstein, Dena. Sinful Tunes and Spirituals: Black Folk Music to the Civil War.
- Epstein, Dena J. "Myths About Black Folk Music." Folk Music and Modern Sound. pp.151-162.
- Harris, Michael W. The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church. 1994.
- Herskovits, Melville J. "The Contemporary Scene: Language and the Arts." The Myth of the Negro Past.
- Jackson, George Pullen. White and Negro Spirituals: Their Lifespan and Kinship.
- Jackson, Irene V. Afro-American Religious Music. 1979.
- Johnson, James Weldon. Editor. The Books of American Negro Spirituals: Including the Book of American Negro Spirituals and the Second Book of Negro Spirituals. 1988.
- Jones, Arthur C. and Vincent Harding. Wade in the Water: The Wisdom of the Spirituals.
- Kirk-Duggan, Cheryl A. Exorcising Evil: A Womanist Perspective on the Spirituals. 1997.
- Lovell, John, Jr., Black Song: The Forge and the Flame: The Story of How the Afro-American Spiritual Was Hammered Out. 1986.
- Matthews, Donald Henry. Honoring the Ancestors: An African Cultural Interpretation of Black Religion and Literature. 1998.
- Newman, Richard. Go Down, Moses: A Celebration of the African-American Spiritual. 1998.
- Peters, Erskine, editor. Lyrics of the Afro-American Spiritual. 1993.
- Peters, Erskine. "Spirituals, African American." American Folklore: An Encyclopedia, pp.682-684.
- Reagon, Bernice Johnson. If you Don't Go, Don't Hinder Me: The African American Sacred Song Tradition. 2001.
- Spencer, Jon Michael. Black Hymnody: A Hymnological History of the African-American Church. 1992.



- Spencer, Jon Michael. Sing A New Song: Liberating Black Hymnody. 1997.
- Thomas, Velma Maia. No Man Can Hinder Me: The Journey from Slavery to Emancipation Through Song. 2001.
- Thurman, Howard. Deep River and the Negro Spiritual Speaks of Life and Death.
- Warren, Gwendolin Sims. Ev'ry Time I Feel the Spirit.
- Work, John Wesley. Editor. American Negro Songs: 230 Folk Songs and Spirituals, Religious and Secular
- Zolten. J. Jerome. Great God A'Mighty: The Dixie Hummingbirds and the Rise of Soul Gospel Music. in press.
- Jones, Arthur, and Ingrid Hansen Thomson. Wade in the Water Spirituals. Maryknoll, N.Y.: Orbis Books, 1993.
- Lehmann, Theo. Negro Spirituals. Berlin: Eckart-Verlag, 1965.
- Lomax, Alan. The Rainbow Sign. New York: Duell, Sloan & Pearce, 1959.
- Peters, Erskine. Lyrics of the Afro-American Spiritual: A Documentary Collection. The Greenwood encyclopedia of Black music. Westport, Conn: Greenwood Press, 1993.
- Documenting the South: The Church in the Southern Black Community:  
<http://docsouth.unc.edu/index.html>.

### ***October 13: Gospel—Black***

#### **::MID-TERM ASSIGNMENT DUE::**

##### Required Readings

- \*Ferris, William. "Centreville," Give My Poor Heart Ease. pp. 57-66.
- \*\*Heilbut, Tony. "The Secularization of Black Gospel Music." Folk Music and Modern Sound. pp. 101-118.
- \*\*Lornell, Kip. "Gospel Music, Black." Encyclopedia of Southern Culture: Volume 12: Music. pp. 67-69.
- \*\*Perry, Claudia. "Hallelujah: The Sacred Music of Black America." American Roots Music. Pp. 84-103.

##### Supplemental Resources

- Allen, Ray. Singing in the Spirit: African-American Sacred Quartets in New York City. 1991.
- Boyer, Clarence. The Golden Age of Gospel (Music in American Life).
- Carpenter, Delores and Williams Nolan, Jr. African American Heritage Hymnal: 575 Hymns, Spirituals, and Gospel Songs. 2001.
- Dixon, Robert M.W., et al. Blues & Gospel Records: 1890-1943. 4<sup>th</sup> Edition. 1997.
- Fisher, Miles Mark. Negro Slave Songs in the United States.
- Harris, Michael W. The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church.
- Heilbut, Tony. The Gospel Sound: Good News and Bad Times. 1971.
- Hinson, Glenn. Fire in My Bones: Transcendence and the Holy Spirit in African American Gospel. Philadelphia: University of Pennsylvania. 1999.
- Jackson, Jerma. Singing in My Soul. University of North Carolina Press.
- Lornell, Kip. 'Happy in the Service of the Lord': Afro-American Quartets in Memphis. 1988.
- Reagon, Bernice Johnson. We Who Believe in Freedom: Sweet Honey in the Rock...Still on the Journey. 1993.

- Reagon, Bernice Johnson. We'll Understand It Better by and by: Pioneering African American Gospel Composers. 1993.
- Ward, Andrew. Dark Midnight When I Rise: The Story of the Jubilee Singers Who Introduced the World to the Music of Black America
- Wolfe, Charles K. Mahalia Jackson. 1990.
- Young, Alan. The Pilgrim Jubilees. 2002.
- Young, Alan. Woke Me Up This Morning: Black Gospel Singers and the Gospel Life. 1997.
- Jerry Zolten. Great God A'Mighty! The Dixie Hummingbirds: Celebrating the Rise of Soul Gospel Music. 2003.

Documenting the South: The Church in the Southern Black Community:  
<http://docsouth.unc.edu/church/index.html>

#### Videos

- Black Pentecostal Service. (Filmed in North Carolina). 1979.
- Davenport, Tom. A Singing Stream. (Features an Afro-American family in North Carolina and their gospel music). 1983.
- Ferris, William. Fannie Bell Chapman: Gospel Singer. (features a gospel singer/faith healer and her family in Centreville, MS). 1975.
- Ferris, William. Two Black Churches. (Contrasts two churches in Rose Hill, Mississippi and in New Haven, CT). 1975.
- Golden Door. Gospel. (Gospel concert in Oakland, CA, featuring Reverend James Cleveland, Shirley Caesar, Walter Hawkins, the Mighty Clouds of Joy, and the Clark Sisters). 1984.
- Nierenberg. Say Amen, Somebody!. (features Thomas Dorsey and other leading Afro-American gospel singers, composers, and teachers). 1982.

#### CDs

American Roots Music. "Gospel/Folk." Disc Three.

### ***October 15: Fall Break – No Class***

### ***October 20: Gospel—White***

#### Required Readings

- \*\*Harrison, Douglas, "[From Arkansas with Love: Evangelical Crisis Management and Southern \(White\) Gospel Music](#)", Southern Spaces.
- \*Titon, Jeff Todd. "Gospel." American Folklore: An Encyclopedia. pp. 337-338.
- \*Wolfe, Charles K. "Gospel Goes Uptown: White Gospel Music, 1945-1955." Folk Music and Modern Sound. pp. 80-100.
- \*\*Wolfe, Charles K. "Gospel Music, White." Encyclopedia of Southern Culture: Volume 12: Music. pp. 69-73.

#### Additional Resources

- Goff, James R., Jr. Close Harmony: A History of Southern Gospel. 2002.
- Goff, James R. Jr. editor. Portraits of A Generation: Early Pentecostal Leaders. University of Arkansas. in press.

- Johnson Family Singers (# 20323). UNC Library. [Interesting collection of North Carolina white gospel singers. The collection corresponds to a book, The Johnson Family Singers: We Sang For Our Supper by Kenneth M. Johnson; introduction by Charles Wolfe.]
- Montell, William Lynwood. Singing the Glory Down: Amateur Gospel Music in South Central Kentucky, 1900-1990. 1991.
- Peacock, James L. and Ruel W. Tyson, Jr. Pilgrims of Paradox: Calvinism and Experience Among the Primitive Baptists of the Blue Ridge.
- Titon, Jeff Todd. Powerhouse for God: Speech, Chant, and Song in an Appalachian Baptist Church. 1988.
- Tyson, Ruel W. Tyson, Jr., James Peacock, and Daniel W. Patterson. Editors. Diversities of Gifts: Field Studies in Southern Religion.

## ***October 22: Rock and Roll***

### Required Reading

- \*Butler, Mike. "'Luther King Was a Good Ole Boy': The Southern Rock Movement and White Male Identity in the Post-Civil Rights South." Popular Music and Society. Vol. 23. no. 2 (Summer, 1999). pp. 41-61.
- \*Malone, Bill C. "Elvis, Country Music, and the South." South Atlantic Quarterly. Vol. 18 (fall 1979). pp. 123-34.
- \*McGee, David. "Roots Music Begats Rock & Roll." American Roots Music. Pp. 210-233.
- \*Olson, Ted. "Rock and Roll." Encyclopedia of Southern Culture: Volume 12: Music, pp. 122-127.
- \*Tucker, Stephen R. "Rock, Southern." Encyclopedia of Southern Culture. pp. 1027-1028.
- \*\*Daniel, Pete. "Rhythms of the Land." Lost Revolutions: The South in the 1950's. Chapel Hill: University of North Carolina Press. 2000, pp. 121-147.
- \*\*Rosenberg, Neil V. "Bluegrass, Rock and Roll, and 'Blue Moon of Kentucky.'" Southern Quarterly. vol. 22, no. 3 (1984). pp. 66-78.

### Supplemental Resources

- Covach, John. What's That Sound?: An Introduction to Rock and Its History.
- Daniel, Pete. "Rhythms of the Land" and "A Little of the Rebel." Lost Revolutions: The South in the 1950s. Washington: Smithsonian Institution. 2000. pp. 121-175
- DeCurtis, Anthony. Editor. South Atlantic Quarterly. special issue on "Rock & Roll and Culture." vol. 90. no 4 (fall, 1991).
- Dickerson, James. Goin' Back to Memphis: A century of Blues, Rock'n' Roll, and Glorious Soul. New York, Schirmer Books. 1996.
- Escott, Colin and Martin Hawkins. Sun Records: The Brief History of the Legendary Record Label. New York: Fox. 1980.
- Escott, Colin and Martin Hawkins. comps. The Complete Sun Label Session Files. Revised edition. Ashford, England: Privately published. 1975.
- Escott, Colin, editor. All Roots Lead to Rock: Legends of Early Rock N Roll. 2000.
- Friedlander, Paul. Rock and Roll: A Social History. 1996.
- Garofalo, Reebe. Rockin' out: Popular Music in the USA.
- Goodman, Fred. The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce.

- Guralnick, Peter. Last Train to Memphis: The Rise of Elvis Presley. Boston: Little, Brown, and Co. 1994.
- George-Warren, Holly. editor, The Rolling Stone Encyclopedia of Rock & Roll. 2001.
- Lefcowitz, Eric. The Rhino History of Rock 'N' Roll: The 70's. 1997.
- Horner, Bruce and Thomas Swiss. Editors. Key Terms in Popular Music and Culture.
- Leonard, Leonard. History of Rock: Birth of Rock n Roll. 1990.
- Lucky, Jerry. 20<sup>th</sup> Century Rock and Roll: Women in Rock. 2001.
- Lucky, Jerry. 20<sup>th</sup> Century Rock and Roll: Progressive Rock. 2000.
- Marcus, Griel. Mystery Train: Images of America in Rock 'N' Roll Music. 1977.
- Palmer, Robert. Rock & Roll: An Unruly History. 1995.
- Rock & Roll and Culture. special issue of The South Atlantic Quarterly. Vol 90. no. 4 (Fall, 1991); republished as Anthony DeCurtis. Editor. Rock & Roll and Culture. Durham, N. C.: Duke University Press. 1992.
- Rolling Stone: The Decades of Rock & Roll. 2001.
- Shirley, David. The History of Rock and Roll. 1997.
- Shumway, David R. "Why Rock and Roll is Better than Jazz." forthcoming in special issue of Genre on "Rock and the Condition of Postmodernity." paper compares the two television series developed by Robert Palmer and Ken Burns.
- Snyder, Randall. Outline History of Rock and Roll. 2001.
- Stuessy, Joel. Rock & Roll: Its History & Stylistic Development. 1994.
- Szatmary, David P. Rockin' in time: A Social History of Rock and Roll.
- Tosches, Nick. Country: The Twisted Roots of Rock 'N' Roll (1966).
- Nick Tosches, Unsung Heroes of Rock N' Roll: The Birth of Rock in the Wild Years Before Elvis. 1999.
- Weingarten, Marc. Station to Station: The Secret History of Rock 'N' Roll on Television. 2000.
- Christian, Robert. Any Old Way You Choose It: Rock and Other Pop Music, 1967-1973. Baltimore: Penguin Books, 1973.
- Cohn, Nick. Rock. New York: Pocket Books, 1970.
- Friedlander, Paul. Rock and Roll: A Social History. Boulder, Colo: Westview Press, 1996
- Gillett, Charlie. The Sound of the City: The Rise of Rock and Roll. New York: Duterbridge & Dienstfrey, 1970.
- Morse, David. Grandfather Rock. New York: Delacorte Press, 1972.
- Whitcomb, Ian. After the Ball: Pop Music from Rag to Rock. Baltimore: Penguin Books, 1974.
- Williams, Paul. Dalton Blues: A Book of Rock Music. New York: E. P. Dutton, 1969.
- Gordon, Robert. It Came From Memphis. Atria Books: New York, 2001.
- Helm, Levon. This Wheel's On Fire: Levon Helm and the Story of The Band. Chicago Review Press, 2000.

#### **Website:**

History of Rock and Roll in 12 Minutes and 100 Melodies:

[http://www.lavenir.net/article/detail.aspx?articleid=DMF20120704\\_023&utm\\_source=lavenir&utm\\_medium=newsletter&utm\\_campaign=soir&utm\\_content=general-news](http://www.lavenir.net/article/detail.aspx?articleid=DMF20120704_023&utm_source=lavenir&utm_medium=newsletter&utm_campaign=soir&utm_content=general-news)

***October 27: Guest Lecturer Tim Duffy (Music Maker Relief Foundation)***

## ***October 29: New Orleans Music and Jazz***

### Required Readings:

- \*Baraka, Amiri. "Black Music: Its Roots, Its Popularity, Its Commercial Prostitution." Folk Music and Modern Sound. pp. 177-193.
- \*Cable, George Washington. "Creole Slave Songs." Century Magazine. XXXI (New York, April 1886). Pp. 807-828; reprinted in The Negro and His Folklore in Nineteenth-Century Periodicals. Pp. 211-242.
- \*Palmer, Robert. "Folk, Popular, Jazz, and Classical Elements in New Orleans." Folk Music and Modern Sound. pp. 194-201.
- \*Peretti, Burton W. "Jazz." American Folklore: An Encyclopedia. Pp. 405-407.
- \*Schafer, William J. "Jazz" and "Ragtime." Encyclopedia of Southern Culture: Volume 12: Music. Pp. 83-88 and 113-117.

### Supplemental Resources:

- Abrahams, Roger D., Nick Spitzer, John Szwed, and Robert Farris Thompson. Blues for New Orleans: Mardi Gras and America's Creole Soul (The City in the Twenty-First Century).
- Baraka, Amiri. Black Music.
- Berry, Jason. Up From the Cradle of Jazz: New Orleans Music Since World War II.
- Gioia, Ted. The History of Jazz.
- Gridley, Mark C. Jazz Styles: History and Analysis.
- Gottlieb, Robert. Editor. Reading Jazz.
- Johnson, Pableaux. Legends of New Orleans.
- Kirchner, Bill. Editor. The Oxford Companion to Jazz.
- Lomax, Alan. Mr. Jelly Roll.
- Megill, Donald D. and Richard S. Demory. Introduction to Jazz History.
- Parish, Jon. The Color of Jazz: Race and Representation in Postwar American Culture.
- Peretti, Burton W. The Creation of Jazz: Music, Race, and Culture in Urban America.
- Peretti, Burton W. Jazz in American Culture.
- Piazza, Tom, Editor. Setting the Tempo: Fifty Years of Great Jazz Liner Notes.
- Schuller, Gunther. Swing Era: The Development of Jazz, 1930-1945.
- Shipton, Alyn. A New History of Jazz.
- Smith, Michael P. New Orleans Jazz: A Pictorial History.
- Szwed, John. Jazz 101: A Complete Guide to Learning and Loving Jazz
- Szwed, John. So What: The Life of Miles Davis
- Szwed, John. Space is the Place: The Lives and Times of Sun Ra
- Taylor, Arthur. Notes and Tones: Musician-to-Musician Interviews
- Frederick J. Spencer. Jazz and Death: Medical Profiles of Jazz Greats.
- Stearns, Marshall. The Story of Jazz.
- Tirro, Frank. Jazz: A History.
- Walser, Robert. Editor. Keeping Time: Readings in Jazz History.
- Ward, Geoffrey C., Ken Burns, and Levar Burton. Jazz: A History of America's Music.

### Videos:

- Burns, Ken. Jazz: A History of America's Music.
- Lomax, Alan. Jazz Parades (American Patchwork Series).

## CDs:

Burns, Ken. Jazz: A History of America's Music.

## ***November 3: Southern Music and Classical Music***

**A one-page report on the progress of your final project is due**

### Required Reading

\*Banfield, William Musical Landscapes in Color. Scarecrow Press, 2003 pp.1-37

\*Dvorak, Antonin. "Music In America." Harper's New Monthly Magazine. Vol. 90. (New York, February, 1895). pp. 428-435; reprinted in The Negro and His Folklore in Nineteenth-Century Periodicals. pp. 263-273.

\*Floyd, Samuel. The Power of Black Music. Oxford U. Press, 1995. pp. 256-260; 267-277.

\*Schwartz, Elliott & Childs, Barney. Contemporary Composers on Contemporary Music. Da Capo Press, 1998. pp. 425-429; Ben Johnston (pp.430-439)

### Supplemental Resources

Brown, Rae Linda. "Price, Florence Beatrice" International Dictionary of Black Composers Volume 2. editor. pp. 937-945.

Fisk, Josiah Composers on Music. Boston: Northeastern University Press.

Floyd, Samuel A. Jr. The Power of Black Music: Interpreting Its History from Africa to the United States. 1996.

Foy, Jessica. "Engel, Lehman." Encyclopedia of Southern Culture: Volume 12: Music. pp. 224-225.

Matilda, Gaume. Ruth Crawford Seeger: Memoirs, Memories, Music.

Murchison, Gayle M. "Still, William Grant." International Dictionary of Black Composers. Volume 2. pp. 1057-1072.

Hoffman, Lawrence. Blues for Harp, Oboe, and Violoncello and String Quartet # 1: The Blues. (taped recording).

Hoffman, Lawrence. lecture presented at the Smithsonian Institution by composer Larry Hoffman on the occasion of the World Premiere of his composition, String Quarter # 1: The Blues. December 1, 2001.

Ryder, Georgia A. "Dett, R(ober) Nathaniel." International Dictionary of Black Composers. Volume 1. pp. 365-372.

Seeger, Ruth Crawford. The Music of American Folk Song: And Selected Other Writings on American Folk Music.

Southern, Eileen. Readings in Black American Music. New York: Norton.1983.

Straus, Joseph N. The Music of Ruth Crawford Seeger.

Tick, Judith. Ruth Crawford Seeger: A Composer's Search for American Music.

For a discography of classical recordings on black composers, check the Center for Black Music Research website <http://www.colum.edu/cbmr/> under "Library and Archives."

## CDs

\*Anderson, T.J. "Songs of Illumination" Centaur (CRC 2375)

\*Anderson, T.J. Chamber Concerto (Remembrances ) in: "The New American Scene II". \*Albany (Troy 303)

\*Davis, Ronald L. "Classical Music and Opera." Encyclopedia of Southern Culture: Volume 12:

Music. pp. 43-48. (B)

Eudora Welty's June Recital.

Hoffman, Lawrence. "Blues For Harp, Oboe, and Violincello." Cassette tape on reserve.

### *November 5: Southern Music and Literature*

#### **::TURN IN A ONE-PAGE PROGRESS PAPER ON FINAL PROJECT::**

#### Required Reading

\*Brown, Sterling. "The Blues as Folk Poetry." Folk-say. 1930. p. 339.

\*Ellison, Ralph and Stanley Edgar Hyman. "The Negro Writer in America: An Exchange: I. The Folk Tradition (Stanley Edgar Hyman) and II. Change the Yoke and Slip the Joke (Ralph Ellison). Partisan Review. vol. 25 (1958). pp. 197-222; reprinted in Mother Wit From the Laughing Barrel. pp. 45-64.

\*Ferris, William. "Introduction." Blues: An Anthology. W.C. Handy. Editor. New York: Da Capo. 1990. pp. 1-3.

\*\*Hughes, Langston. The Weary Blues. P

#### Supplemental Resources

Appel, Roy, Jr. "'They Endured': Eudora Welty's Negro Characters." A Season of Dreams: The Fiction of Eudora Welty. Baton Rouge: Louisiana State University. 1965. pp. 137-171.

Brown, Sterling. "Ma Rainey." Collected Poems of Sterling Brown.

Brown, Sterling. The Collected Poems of Sterling Brown.

Davidson, Donald. The Big Ballad Jamboree.

Dixon, Melvin. "Fingering the Jagged Grains." Kimberly W. Benston. Editor. Speaking For You: The Vision of Ralph Ellison. Washington, D.C. 1987. pp. 404-407.

Ellison, Ralph. The Invisible Man.

Ellison, Ralph. Shadow and Act.

Feinstein, Sascha and Yusef Komunyakaa. editors. Jazz Poetry Anthology. 1991.

Feinstein, Sascha and Yusef Komunyakaa. editors, The Second Set: The Jazz Poetry Anthology. vol. 2. 1996.

Ferris, William. "Alice Walker: 'I know what the earth says.'" Southern Cultures, vol. 10, no. 1 (Spring 2004): pp. 5-24.

Ferris, William. Sterling Brown interview

Hughes, Langston. The Collected Poems of Langston Hughes. Vintage Classics. 1995.

Jackson, Lawrence. Ralph Ellison: Emergence of Genius. 2002.

Murray, Albert. South to a Very Old Place.

Murray, Albert. Stomping the Blues.

Murray, Albert. Train Whistle Guitar.

Murray, Albert. Editor. Trading Twelves: The Selected Letters of Ralph Ellison and Albert Murray (2001).

Murray, Albert. The Hero and the Blues.

O'Mealley, Robert. Editor. Living With Music: Ralph Ellison's Jazz Writings (2001).

O'Mealley, Robert. Producer. Ralph Ellison: Living With Music (CD).

Plumpp, Sterling. Blues Narratives. (1999).

Plumpp, Sterling. Black Rituals. (1987).

Plumpp, Sterling. Blues: The Story Always Untold.

Plumpp, Sterling. Mojo Hands Call I Must Go.

Pollack, Harriet. "Words Between Strangers: On Welty, Her Style, and Her Audience." Albert J. Devlin. Editor. Welty: A Life in Literature Jackson: University Press of Mississippi. 1987. pp. 54-81.

Porter, Horace. Jazz Country: Ralph Ellison in America. 2001.

Simpson, Bland. Heart of the Country. Athens: University of Georgia. 1996.

Simpson, Bland and the Red Clay Ramblers, Yonder (cd).

Tracy, Steve. Hot Music, Ragmentation, and the Bluing of American Literature. Tuscaloosa: University of Alabama. 2015.

Welty, Eudora. "Powerhouse." Collected Short Stories.

Young, Al. Bodies and Soul.

### ***November 10: Guest Lecture by Anna Kaneda***

#### Required Reading

\*Malone, Bill C. Country Music, U.S.A. pp. 269-417.

\*Rosenberg, Neil V. "From Sound to Style: The Emergence of Bluegrass." Journal of American Folklore. vol. 80. no. 316 (August-June 1967). pp. 143-150.

\*\*Rosenberg, Neil V. "Bluegrass." Encyclopedia of Southern Culture: Volume 12: Music. pp. 24-31.

\*\*Rosenberg, Neil V. "Bluegrass." American Folklore: An Encyclopedia. pp. 89-90.

#### Supplemental Resources

Cantwell, Robert. Bluegrass Breakdown: The Making of the Old Southern Sound. Urbana; University of Illinois. 1984.

Ewing, Tom. The Bill Monroe Reader.

Fleischhauer, Carl and Neil V. Rosenberg. Bluegrass Odyssey: A Documentary in Pictures and Words, 1967-86.

Fred Hill. Grass Roots: An Illustrated History of Bluegrass and Mountain Music.

Leverett, Les. Blue Moon of Kentucky: A Journey into the World of Bluegrass and Country Music as Seen Through the Camera Lens of Photo-Journalist. Les Leverett.

Rosenberg, Neil V. Bluegrass: A History. Urbana: University of Illinois Press. 1985.

Smith, Richard D. Bluegrass: An Informal Guide.

Smith, Richard D. Can't You Hear Me Callin': The Life of Bill Monroe, Father of Bluegrass. New York: Da Capo Press. 2000

Wright, John. Traveling the High Way Home: Ralph Stanley and the World of Traditional Bluegrass Music.

#### CDs

American Roots Music. "Country." Disc One.

#### Videos

Gebhardt, Steve. Bill Monroe: Father of Bluegrass Music.

Liebling, Rachel. High Lonesome: The Story of Bluegrass Music. 1991. 95 minutes. [Features Bill Monroe, The Stanley Brothers, Mac Wiseman, Jimmy Martin, Lester Flatt and Earl Scruggs, The Osborne Brothers, Jim and Jesse, The Seldom Scene, Sam Bush, Alison Krauss, and The Nashville Bluegrass Band. Narrated by Mac Wiseman.]



## ***November 12: Southern Music and Dance***

### ***Bluegrass Guest Lecture and Performance by Tommy Edwards***

#### ***Music and Dance – Black***

##### Required Readings

- \*Foulkes, Julia L. “The Revelations of Alvin Ailey.” Modern Bodies: Dance and American Modernism From Martha Graham to Alvin Ailey. Chapel Hill: University of North Carolina Press. 2002. pp. 179-184.
- \*Sharp, Sharon A. “Dance, Black.” Encyclopedia of Southern Culture: Volume 12: Music. pp. 56-60.
- \*\*Kurath, Gertrude P. and Nadia Chilkovsky. “Jazz Choreology.” Mother Wit From the Laughing Barrel., pp. 104-113.

##### Supplemental Resources

- Ailey, Alvin and A. Peter Bailey. Revelations: The Autobiography of Alvin Ailey. 1997.
- Atkins, Cholly and Jacqui Malone. Class Act. 2000.
- Cable, George Washington. “The Dance in Place Congo.” Century Magazine.XXXI (New York, February, 1886). pp. 517-532; reprinted in The Negro and His Folklore in Nineteenth Century Periodicals. pp. 189-210.
- Emery, Lynne Fauley and Katherine Dunham. Black Dance: From 1619 to Today. 1988.
- Gordon, Robert Winslow. “Negro ‘Shouts’ from Georgia.” Mother Wit From the Laughing Barrel. pp. 445-451.
- Gottschild, Brenda Dixon. Digging the Africanist Presence in American Performance: Dance and Other Contexts. 1998.
- Haskins, Jim and N.R. Mitgang. Mr. Bojangles: The Biography of Bill Robinson.
- Hazzard-Gordon, Katrina. Jookin’, The Rise of Social Dance Formations in African American Culture. 1992.
- Kabebe, Ashenafi. Roots of Black Music: The Vocal, Instrumental & Dance Heritage of Africa & Black America. 1995.
- Long, Richard A. The Black Tradition in American Dance. 1995.
- Malone, Jacqui. Steppin’ on the Blues: The Visible Rhythms of African American Dance. 1996
- Perpener, John O., III. African American Concert Dance: The Harlem Renaissance and Beyond. 2001.
- Stearns, Marshall Winslow. Jazz Dance: The Story of American Vernacular Dance. 1994.

##### Videos

- Lomax, Alan. Buckdancer. 1965.

#### ***Music and Dance – White:***

##### Required Readings

- \*Feintuch, Burt. “Square Dancing and Clogging.” Encyclopedia of Southern Culture: Volume 12: Music. pp. 145-148. (B)
- \*Scheider, Gretchen. “Dance, Development of” Encyclopedia of Southern Culture: Volume 12: Music. pp. 60-64. (B)

##### Additional Resources

- Archambault, John et al. Barn Dance, 1988.
- Casey, Betty. The Complete Book of Square Dancing (And Round Dancing).

Livingston, Peter. Complete Book of Country Swing: The Dance, Music and Culture. 1981.  
Seeger, Mike. Solo Southern Dance: Buck, Flatfoot, and Tap. Berkeley: North Atlantic Books. 1992.  
Stamper, Pete. It All Happened in Renfro Valley. 1999.

#### Videos

Appalshop. Step Back Cindy. (Features social dancing in southwest Virginia). 1991.  
Lomax, Alan. Appalachian Journey <http://www.folkstreams.net/film,128> (A portion of this film features Southern dance forms around the 32 minute mark.)  
Seeger, Mike. Talking Feet: Solo Southern Dance: Flatfoot, Buck and Tap. Washington: Smithsonian Folkways. (also available at <http://www.folkstreams.net/film,121>)

### ***November 17: Southern Music and Food***

**Special Guest & Class Location: Mildred “Mama Dip” Council, Owner and Founder, Mama Dip’s Restaurant**

***Meet at Mama Dip’s Restaurant (Rosemary Street at Roberson) for breakfast at class time***

#### Required Reading

\*Blount, Roy, Jr. “You Can’t Eat ‘Em Blues: Cooking Up a Food Song Movie.” Corn Bread Nation: The Best of Southern Food Writing. John Egerton, Editor. (Chapel Hill: University of North Carolina Press. 2002), pp. 106-109.

#### Supplemental Resources

Council, Mildred. Mama Dip’s Kitchen. Chapel Hill: University of North Carolina Press. 1999.  
Edge, John T. A Gracious Plenty.  
Egerton, John. Southern Food: At Home, on the Road, in History. New York: Alfred A. Knopf, Inc. 1987.  
Hampill, Bethni. Editor. The Southern Gospel Music Cookbook: Favorite Recipes from More Than 100 Gospel Music Performers. 1998.  
Rock & Roll Diner: Popular American Cooking, Classic Rock & Roll Music. 1996. [with CD].  
Taylor, Joe Gray. Eating, Drinking, and Visiting in the South: An Informal History. Baton Rouge: Louisiana State University Press. 1982

#### Videos

Appalshop. Fast Food Women. (features Kentucky women who work in fast food restaurants). 1991.

***November 19:*** Student Reports – Part I

Students will sign up for a time slot and present their term research.

***November 24:*** Student Reports Continued.

***November 26: Thanksgiving recess, no class***

*December 1:* Student Reports Continued.

*All term papers are due on December 1<sup>st</sup>.*