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.

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’.

Sterling Brown, “Ma Rainey”

Petey Pablo, “Raise Up”

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

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”
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 1st 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, 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.


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


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 3rd.

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), 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.


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  
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**


**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:
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**

- Chase, Gilbert. *America’s Music*.
- Filene, Benjamin. *Romancing the Folk: Public Memory and American Roots Music*.
- Gregory, James N. *American Exodus: The Dust Bowl Migration and Okie Culture in California*.
Morton, David. *Off the Record: The Technology and Culture of Sound Recording in America.*
Titon, Jeff Todd and Bob Carlin. *American Musical Traditions.*

**CDs**

**Videos**

**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 – *Ensemble 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 Ondrejcak- 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 Sinclaire, 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

Video

Supplemental Reading

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


Supplemental Resources
Gura, Philip. America’s Instrument: The Banjo in the Nineteenth Century.
Seeger, Mike Collection (# 20009). Interviews and performances. University Library.

Videos
Blank, Les. Sprout Wings and Fly. (Features fiddler Tommy Jarrell from Mt. Airy, NC).
Morris Family Old Time Music Festival.
Todd, Jeff Titon. Powerhouse For God. (Features the preaching and singing of Reverend Sherfey and his Independent Freewill Baptist Church in Stanley, VA).

CDs
“In The Pines: Tar Heel Folk Songs and Fiddle Tunes.” Old Hat Records.

August 25: Native American Music

Required Reading


Supplemental Resources
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.

Videos
Maynor, Malinda M. Sounds of Faith.
The Snowbird Cherokees

August 27: Ballads

Required Reading
**Leach, MacEdward. The Ballad Book. pp. 1-44.

Supplementary Resources
Cochran, Robert. Singing in Zion
McNeil, W.K. *Southern Folk Ballads*. (2 vols.).

**Videos**
Blank, Les. *Chuleras Fronteras*.
Cohen, John. *High Lonesome Sound*. (Features Roscoe Holcomb, banjo picker and singer from Kentucky mining culture, with Old Regular and Pentecostal services, Bill Monroe, and honky tonk.). 1963.

**September 1: Sacred Harp Music, Camp Meeting Spirituals, Shape Notes**

**Required Reading**

**Supplemental Resources**
Horn, Dorothy D. *Sing to Me of Heaven: A Study of Folk and Early American Materials in Three Old Harp Books*.
Jackson, Judge. 1992. The Colored Sacred Harp, For Singing Class, Singing School, Convention and

Videos
Osterling, Robert. They Sing of A Heaven

September 3: Field Work and Oral History

Required Reading
*Ferris, William. Charles Seeger interview.
(Fall 1957). pp. 281-294.

Supplemental Resources
Ives, Edward D. The Tape Recorded Interview.
Ritchie, Donald A. Doing Oral History: Practical Advice and Reasonable Explanations For Anyone.
Fine, Elizabeth. The Folklore Text: From Performance to Print. Bloomington: Indiana University

Videos
Bouyer, Rene and Bella Besson. A Cote de Memphis.

Website
http://www.down homeradioshow.com
http://www.smithsonianglobalsound.org/

September 8: Blues Roots: Fife and Drum, One-Strand, and Work Chants

Required Reading
*Evans, David. “Black Fife and Drum Music in Mississippi” and “Afro-American One-Stringed
*Ferris, William. “Lorman,” “Gravel Springs,” and “Parchman Penitentiary” in Give My Poor Heart
505-506; reprinted in The Negro and His Folklore in Nineteenth-Century Periodicals. pp. 177-
180.
**Waterman, Richard Alan. “African Influence on the Music of the Americas.” Mother Wit From the
Laughing Barrel. pp. 81-94.
Supplemental Resources


Jackson, Bruce. Wake Up Dead Man.


Videos

Afro-American Work Songs in a Texas Prison (1966)

Ferris, William. Bottle Up and Go.


September 10, 15 & 17: Blues

Required Reading for September 16


Supplemental Resources


Blues Review (see back issues).


Charters, Samuel. The Poetry of the Blues.


Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude ‘Ma’ Rainey, Bessie Smith, and Billie Holiday*.


Evans, David. *Big Road Blues*.


Evans, David and Richard Congress. *Blues Mandolin Man: The Life and Music of Yank Rachell*.


Freeland, David. *Ladies of Soul*.

Gordon, Robert. *Can’t Be Satisfied: The Life and Times of Muddy Waters*.


Guralnick, Peter. *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*.

Johnson, Guy Collection (# 3826). University Library.


Living Blues (see back issues).


O’Neal, Jim and Amy Van Singel, editors. *The Voice of the Blues: Classic Interviews from Living Blues Magazine*.


Titon, Jeff Todd. Downhome Blues.

Titon, Jeff Todd. Downhome Blues Lyrics: An Anthology from the Post-World War II Era. 1991


Videos


Blues Maker. [documentary featuring Mississippi Fred McDowell.]

Bouyer, Rene and Bella Besson. Du Cote de Memphis. (French documentary on the Center for Southern Folklore in Memphis, Tennessee, and its work in documenting the musics of Beale Street and the Mississippi Delta.).


Center For Southern Folklore. All Day and All Night: Memories from Beale Street Musicians.

Center For Southern Folklore. Good Mornin’ Blues. (Historical overview of blues with B.B. King as narrator, historical photographs).

Cokliss, Harley. Chicago Blues: Starring Muddy Waters. 1972 (traces the development of Chicago
blues and features performances by Johnnie Lewis, Floyd Jones, Muddy Waters, Buddy Guy, Junior Wells, and J.B. Hutto.


McTurk, Craig. *Tokyo Blues: Jazz & Blues in Japan*. (A one-hour documentary on the history and popularity of jazz and blues in Japan.).


Smith, Bessie. *Lonesome Road*. [Twelve-minute film that features Bessie Smith singing “St. Louis Blues” and other blues.]

Tavernier, Bertrand and Robert Parrish (Co-directors); William Ferris (Associate Producer). *Mississippi Blues*. 1987. 92 minutes. [A French perspective on Delta blues that features Roosevelt Barnes, Joe Cooper, and Hayward Mills.]

VH 1 Music First. *B.B. King Legends*. (portrait of B.B. King’s career).

**CDs**


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**September 22 & 24: Country Music**

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

**Required Reading**


**Wilgus, D.K. “Country-Western Music and The Urban Hillbilly.” *Journal of American Folklore*.**

Supplemental Resources

Bernhardt, Jack Collection (# 20061). UNC Library. [Collection includes interviews with many of America’s leading country and bluegrass music stars, including Mary-Chapin Carpenter, Guy Clark, Rodney Crowell, David Grisman, George Jones, Wynonna Judd, Kris Kristofferson, Kathy Mattea, Hugh Moffatt, Bill Monroe, David Olney, Marty Stewart, Joe Thompson, Randy Travis, and Townes Van Zandt].


Green, Green. Only A Miner.


Lomax, John. American Cowboy Songs.


CDs
Videos


Website
http://www.honkytonks.org/

September 29: Soul and R&B


Supplemental Resources


October 1: Southern Music and Art
Record Review Due

Required Reading


Supplemental Resources

Driskell, David C. editor. Harlem Renaissance: Art of Black America.
October 6: Zydeco and Cajun

Required Reading


Supplemental Resources
Bernard, Shane K. Swamp Pop: Cajun and Creole Rhythm and Blues. 1996.
Goldband Recording Corporatin Records (# 20245). University Library.

CDs

Videos
October 8: Black Spirituals

Required Reading

Supplemental Resources
Blassingame, John. Slave Testimony.
Epstein, Dena. Sinful Tunes and Spirituals: Black Folk Music to the Civil War.
Jackson, George Pullen. White and Negro Spirituals: Their Lifespan and Kinship.
October 13: Gospel—Black

::MID-TERM ASSIGNMENT DUE::

Required Readings

Supplemental Resources


Documenting the South: The Church in the Southern Black Community:  
[http://docsouth.unc.edu/church/index.html](http://docsouth.unc.edu/church/index.html)

**Videos**


**CDs**


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**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.**


**Additional Resources**


Peacock, James L. and Ruel W. Tyson, Jr. Pilgrims of Paradox: Calvinism and Experience Among the Primitive Baptists of the Blue Ridge.


**October 22: Rock and Roll**

**Required Reading**


**Supplemental Resources**

Covach, John. What’s That Sound?: An Introduction to Rock and Its History.


Garofalo, Reebe. Rockin’ out: Popular Music in the USA.


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.


Szatmary, David P. Rockin’ in time: A Social History of Rock and Roll.


Website:

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

October 27: Guest Lecturer Tim Duffy (Music Maker Relief Foundation)
October 29: New Orleans Music and Jazz

Required Readings:

Supplemental Resources:
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.
Shipton, Alyn. A New History of Jazz.
Smith, Michael P. New Orleans Jazz: A Pictorial History.
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.

Videos:
CDs:

**November 3: Southern Music and Classical Music**
A one-page report on the progress of your final project is due

**Required Reading**

**Supplemental Resources**
Hoffman, Lawrence. *Blues for Harp, Oboe, and Violoncello* and *String Quartet #1: The Blues*. (taped recording).
Seeger, Ruth Crawford. *The Music of American Folk Song: And Selected Other Writings on American Folk Music.*
Straus, Joseph N. *The Music of Ruth Crawford Seeger.*

For a discography of classical recordings on black composers, check the Center for Black Music Research website [http://www.colum.edu/cbmr/](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
**Hughes, Langston. The Weary Blues. P

Supplemental Resources
Davidson, Donald. The Big Ballad Jamboree.
Ellison, Ralph. The Invisible Man.
Ellison, Ralph. Shadow and Act.
Ferris, William. Sterling Brown interview
Murray, Albert. South to a Very Old Place.
Murray, Albert. Stomping the Blues.
Murray, Albert. Train Whistle Guitar.
Murray, Albert. The Hero and the Blues.
Plumpp, Sterling. *Mojo Hands Call I Must Go.*
Young, Al. *Bodies and Soul.*

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

*Required Reading*

*Supplemental Resources*
Fred Hill. *Grass Roots: An Illustrated History of Bluegrass and Mountain Music.*
Smith, Richard D. *Bluegrass: An Informal Guide.*

*CDs*

*Videos*
November 12: Southern Music and Dance  
Bluegrass Guest Lecture and Performance by Tommy Edwards

**Music and Dance – Black**

**Required Readings**


**Supplemental Resources**


**Videos**


**Music and Dance – White**

**Required Readings**


**Additional Resources**


Casey, Betty. *The Complete Book of Square Dancing (And Round Dancing).*
Stamper, Pete. *It All Happened in Renfro Valley*. 1999.

Videos
Lomax, Alan. *Appalachian Journey* [http://www.folkstreams.net/film,128](http://www.folkstreams.net/film,128) (A portion of this film features Southern dance forms around the 32 minute mark.)

**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

Supplemental Resources
Edge, John T. *A Gracious Plenty*.

Videos

**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 1st.