

# **Southern Music**

History 571 & FOLK 571

William Ferris

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

Love House & Hutchins Forum

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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 also includes 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-paragraph biography of yourself, describing 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 September 30<sup>th</sup> in class.** Please submit your work on paper as well as sending a word file to the T.A.'s e-mail address (see cover sheet).

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 can't 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 would like 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://www.jericsmith.com/review.htm>

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:

Ryan Dombal's review of Lil Wayne's "Tha Carter III" (originally appeared on [www.pitchforkmedia.com](http://www.pitchforkmedia.com) on June 12, 2008):

[http://www.pitchforkmedia.com/article/record\\_review/51187-lil-wayne-tha-carter-iii](http://www.pitchforkmedia.com/article/record_review/51187-lil-wayne-tha-carter-iii)

Ian Cohen's review of Nas' "Untitled" (originally appeared on [www.pitchforkmedia.com](http://www.pitchforkmedia.com) on July 16, 2008):

[http://www.pitchforkmedia.com/article/record\\_review/142144-nas-untitled](http://www.pitchforkmedia.com/article/record_review/142144-nas-untitled)

Mark Anthony Neal on Cee-Lo Green:

<http://www.popmatters.com/music/reviews/c/ceelo-soulmachine.shtml>

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 graduates 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 the writer discusses, and 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* e-mailed to the T. A.

#### **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 quick Power Point presentation, or present a straight talk and let your research speak for itself.

If you want to use technology, please bring in your Power Point presentation, music and/or photos on disk. 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 any 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. 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 e-mailed to the T. A.

**IMPORTANT: A one-page report on the progress of your final project is due in class on Tuesday, November 16<sup>th</sup>.**

#### **5. Term Paper and Progress Report, Cont'd.**

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.

### 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 Dr. Ferris' films (some of which may 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.

Dr. Ferris's archive is housed in the Southern Folklife Collection and can be accessed at: [http://www.lib.unc.edu/mss/inv/f/Ferris,William\\_R.html](http://www.lib.unc.edu/mss/inv/f/Ferris,William_R.html)

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.

Malone, Bill C. Country Music U.S.A. Austin: University of Texas Press.

Dundes, Alan, ed. Mother Wit from the Laughing Barrel: Readings in the Interpretation of Afro American Folklore. Jackson: University of Mississippi Press. 1990.

“Carolina Funk” soul compilation on CD, curated by Jason Perlmutter.

Mississippi Fred McDowell. Come and Found You Gone: The Bill Ferris Recordings. Devil Down Records, 2010.

## **Required Readings**

Required readings are indicated as follows:

\* undergraduate and graduate students

\*\* graduate students only

**The readings can be located using the following key:**

P	Paper Reserves
O	Online Reserves
B	Book to be bought for course reading
H	Class handout
T	To be announced

## **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>.

## Course Outline

### ***August 24: Introduction to Folklore and the American South, Field Work and Oral History***

Thomas Owens, TA for Southern Music will give an overview of the website developed by Jacqueline Solis for our course.

#### Required Reading

- \*Ferris, William. "Folklife." Encyclopedia of Southern Culture. pp. 451-457. (C)
- \* Kearns, Kathleen. "Generational Harmony." Carolina Alumni Review. July/ August 2010. Pp. 38-47. O
- \*Malone, Bill C. "Music." Encyclopedia of Southern Culture. pp. 985-992. (C)
- \*Wilson, Charles Regan Wilson and William Ferris. "Introduction." Encyclopedia of Southern Culture. pp. xv-xx. (C)
- \*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. (C)
- \*\*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. C
- \*\*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. C

#### 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 26: Field Work and Oral History***

#### Required Reading

- \*Ferris, William. "Introduction." Give My Poor Heart Ease. pp. 1-9. B
- \*Ferris, William. Charles Seeger interview. O, P
- \*\*Eliot, T.S. "Tradition and the Individual Talent." O

\*\*Seeger, Charles. "Music and Class Structure in the United States" American Quarterly. vol. 9, no. 3 (Fall 1957). pp. 281-294. C

#### Supplemental Resources

Ives, Edward D. The Tape Recorded Interview.

Ritchie, Donald A. Doing Oral History: Practical Advice and Reasonable Explanations For Anyone. New York: Twayne Publishers. 1995.

Fine, Elizabeth. The Folklore Text: From Performance to Print. Bloomington: Indiana University Press. 1994.

#### Videos

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

#### Website

<http://www.downhomeradioshow.com>

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

### ***August 31: Native American Music***

**Special Guests: Melinda Maynor Lowery, Willie Lowery and Mike Taylor**

#### 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. O, P

\* 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. O

\*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. O

\*Maynor, Malinda. "Making Christianity Sing: The Origins and Experience of Lumbee Indian and African American Church Music". North Dakota Quarterly. C

\* West, Patsy, "'Tiger Tiger': Miccosukee Rock 'n Roll," Southern Cultures (Winter, 2008), pp. 127-140. H

\*\*Powers, William K. "Native American Music of the Twentieth Century." American Roots Music. Pp. 144-160. B

\*\*Lerch, Patricia Barker and Susan Bullers. "Powwows as Identity Markers: Traditional or Pan-Indian?" Human Organization. Vol. 55. No. 4 (1996), pp. 390-395. O

#### 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

## ***September 2: Ballads***

### Required Reading

- \*Kittredge, George Lyman. "Francis James Child." The English and Scottish Popular Ballad. Pp. xxiii-xxx. C
- \*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 B
- \* Seeger, Charles. "Touching the Music: Charles Seeger." Interviewed by William R. Ferris. Southern Cultures. Fall 2010. Pp. 54-72. O
- \*\*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. P
- \*\*Wolfe, Charles. "Early Country: Treasures Untold." American Roots Music. Pp. 14-33. B
- \*\*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.
- Dickey, Dan W. "Musica Tejana." Encyclopedia of Southern Culture. pp. 1020-1023.
- Graham, Joe S. "Conjunto Music." American Folklore: An Encyclopedia. p. 156.
- Kahn, Ed. "Seeger, Charles Louis (1886-1979)." American Folklore: An Encyclopedia. p. 655.
- Laws, G. Malcolm, Jr. Native American Balladry. American Folklore Society. 1964. pp. 1-26.
- McCarthy, William Bernard. "Campbell, Olive Dame (1882-1954)." American Folklore: An Encyclopedia. Pp. 113-114.
- McNeil, W.K. Southern Folk Ballads. (2 vols.).
- Paredes, Americo. With His Pistol In His Hand: A Border Ballad and Its Hero (1958).
- Paredes, Americo. A Texas-Mexican Cancionero: Folkstongs of the Lower Border. 1995.
- Renwick, Roger deV. "Ballad" American Folklore: An Encyclopedia, pp. 57-61.

Shepard, Leslie. The Broadside Ballad: A Study in Origins and Meaning. Legacy Books. pp. 23-65.

#### Videos

Appalshop. Nimrod Workman. (Appalachian miner and singer).

Blank, Les. Chuleras Fronteras.

Brown, Jim. American Roots Music. "When First Unto This Country." Episode One.

Cinema Guild. End of An Old Song (Dillard Chandler, ballad singer in western North Carolina). 1970.

Cinema Guild. Sara and Mabelle. (Features the Carter Family, early country singers from Virginia). 1981.

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.

Lomax, Alan. Appalachian Journey (American Patchwork Series). 1990.

Murphy, Joe. Doc and Merle. (Features Doc Watson and his son Merle). 1990.

National Park Service. Goin' to Cade's Cove. (New Lost City Ramblers singing in costume and Appalachian locales). 1970)

### ***September 7: Sacred Harp Music, Camp Meeting Spirituals, Shape Notes***

#### Required Reading

\*Eskew, Harry. "Sacred Harp." Encyclopedia of Southern Culture. pp. 1029-1032. (C)

\*Ferris, William. "William Billings, The Musical Tanner." Keystone Folklore Quarterly. Vol. XII, no. 4 (Winter 1967). Pp. 261-280. (C)

\*Steel, David Warren Steel. "Shape Note Singing Schools." Encyclopedia of Southern Culture. pp. 1083-1084. (C)

\*\*Dyen, Doris. "New Directions in Sacred Harp Singing." Folk Music and Modern Sound. pp.73-79. P

\*\*Jackson, George Pullen. White Spirituals in the Southern Uplands. Pp. 1-47. Old Time Country (see back issues). P

\*\*Seeger, Charles. "Contrapuntal Style in the Three-Voice Shape Note Hymns." Musical Quarterly. Vol. XXVI, no. 4 (October 1940). O

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Horn, Dorothy D. Sing to me of Heaven: A Study of Folk and Early American Materials in Three Old Harp Books.

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#### Videos

Osterling, Robert. They Sing of A Heaven

## ***September 9: Old Time Music***

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- \*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. C
- \*\*Epstein, Dena. "The Folk Banjo: A Documentary History." Afro-American Folk Art and Crafts. pp. 209-235. P

### 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.

## ***September 14: 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 Instruments" Afro-American Folk Art and Crafts. pp. 163-172, 181-198. P
- \*Ferris, William. "Lorman," "Gravel Springs," and "Parchman Penitentiary" in Give My Poor Heart Ease. pp. 47-56; pp. 67-76; pp. 77-88. B
- \*\*Harris, Joel Chandler. "Plantation Music." The Critic. III: 95 (New York: December 15, 1883). pp. 505-506; reprinted in The Negro and His Folklore in Nineteenth-Century Periodicals. pp. 177-180. C
- \*\*Waterman, Richard Alan. "African Influence on the Music of the Americas." Mother Wit From the Laughing Barrel. pp. 81-94. B

### Supplemental Resources

“Banjo and Bones.” unsigned article in Saturday Review of Politics, Literature, Science and Art. LCII (London, June 7, 1884). pp. 739-740; reprinted in The Negro and His Folklore in Nineteenth-Century Periodicals. pp. 181-188.

Jackson, Bruce. Wake Up Dead Man.

Minton, John. “Worksong.” American Folklore: An Encyclopedia. pp. 763-766.

Charters, Samuel, and Frederick Usher, Jr. “Liner Notes.” One String Blues. CD. Berkley, CA: Takoma, 1993.

Hawes, Bess Lomax, and Bessie Jones. Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage. New York: Harper & Row, 1972.

Leadbitter, Mike. Delta Country Blues. Bexhill-on-Sea, Sussex, England: Blues Unlimited, 1968.

### Videos

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

Ferris, William. Bottle Up and Go.

Ferris, William, Gravel Springs Fife and Drum. 1971.

Gandy Dancers (Railroad spike-driving and track-lining worksongs in Tennessee). 1973.

Lomax, Alan. Georgia Sea Island Singers. (Studio performances of spirituals, dances, and cane fife by Bessie Jones, Ed Young, and other singers). 1963.

### Supplemental Resources

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.

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Marcus, Griel. Mystery Train: Images of America in Rock ‘N’ Roll Music. 1977.

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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: Dutton, 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.

### ***September 16, 21 & 23: Blues***

**Special Guests: Arthur Lee Williams, blues harmonica player and Reed Turchi and Vincent Joos of Devil Down Records**

#### Required Reading for September 16

- \*Ferris, William. “Blues Towns and Cities,” “Looking Back,” & “Clarksdale” in Give My Poor Heart Ease. pp. 103-203; pp. 222-254; B
- \*Johnson, Guy B. “Double Meaning in the Popular Negro Blues.” Mother Wit From the Laughing Barrel. pp. 258-267. B
- \*\*Evans, David. “Blues and Modern Sound.” Folk Music and Modern Sound. pp. 163-176. P
- \*\*Levine, Lawrence. “The Rise of Secular Song.” Black Culture and Black Consciousness. Pp. 190-297. O
- \*\*McIrney, Jay. “White Man at the Door: One Man’s Mission to Record the ‘Dirty Blues’—Before Everyone Dies.” The New Yorker (February 4, 2002). Pp. 54-63. C
- \*\*Palmer, Robert. “The Church of the Sonic Guitar.” South Atlantic Quarterly. vol. 90. no. 4 (Fall, 1991). pp. 649-673. O

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Baraka, Imamu Amiri. Blues People: Negro Music in White America.

- Blues Review (see back issues).
- Bronzy, Big Bill. Big Bill's Blues. Pp. 7-71, 127-234.
- Chase, Gilbert. America's Music. Pp. 448-464.
- Charters, Samuel Barclay. The Country Blues. 1975.
- Charters, Samuel. The Showers of Rain. 1991 .
- Charters, Samuel. The Poetry of the Blues.
- Charters, Samuel and Ann Charters. Blues Faces: A Portrait of the Blues. Imago Mundi Book.
- Danchin, Sebastian. Blues Boy: The Life and Music of B.B. King.
- Danchin, Sebastian. Earl Hooker: Blues Master. 2001.
- Davis, Angela Y. Blues Legacies and Black Feminism: Gertrude 'Ma' Rainey, Bessie Smith, and Billie Holiday.
- Dixon, Robert M. W. Blues & Gospel Records: 1890-1943. 4<sup>th</sup> edition.
- Garland, Phyl. "King of the Blues." The Story of Soul. Pp. 83-99.
- Eberhart, George M. "Stack Lee: The Man, the Music, and the Myth" Popular Music and Society. vol. 20. no. 1 (Spring 1996). pp. 1-70.
- Erlewine, Michael. Editor. All Music Guide to the Blues: The Experts' Guide to the Best Blues Recordings. 2<sup>nd</sup> edition.
- Evans, David. "The Birth of the Blues." American Roots Music. Pp. 34-55.
- Evans, David. Big Road Blues.
- Evans, David. "Blues." Encyclopedia of Southern Culture. pp. 995-998.
- Evans, David. "Blues." American Folklore: An Encyclopedia. pp. 90-94.
- Evans, David. Big Road Blues: Tradition and Creativity in the Folk Blues. 1988.
- Evans, David and Richard Congress. Blues Mandolin Man: The Life and Music of Yank Rachell.
- Fahey, John, Barry Hansen, and Mark Levine. Interview with Son House. Recorded in Venice, CA. 1965. JEMF Collection. UNC Library (FT-2809).
- Ferris, William. "Introduction." The Blues: A Bibliographical Guide. edited by Mary L. Hart, Brenda, M. Eagles, and Lisa N. Howorth. Garland Publishing, Inc. 1989. pp. ix-xvi.
- Ferris, William. "The Blues—Past and Future: An Interview with B.B. King." Reflections on American Music: The Twentieth Century and the New Millennium, ed. James R. Heintze and Michael Saffle, Pendragon Press, pp. 243-257.
- Freeland, David. Ladies of Soul.
- Gordon, Robert. Can't Be Satisfied: The Life and Times of Muddy Waters.
- Guralnick, Peter. Searching for Robert Johnson. 1998.
- Guralnick, Peter. Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom. Johnson, Guy Collection (# 3826). University Library.
- Jones, Leroi. Blues People. pp. 1-32.
- Keil, Charles. Urban Blues. Chicago: University of Chicago Press. 1966. Pp. 1-50.
- Kubik, Gerhard. Africa and the Blues. Jackson: University Press of Mississippi. 1999.
- Lipsitz, George. "Remembering Robert Johnson: Romance and Reality." Popular Music and Society. vol. 21. no. 4 (Winter 1997). pp. 39-50.
- Living Blues (see back issues).
- Lomax, Alan. "I Got the Blues." Mother Wit From the Laughing Barrel. pp. 469-486.
- Lomax, Alan. The Folk Songs of North America. Pp. 448-595.
- Lornell, Kip Lornell. Virginia's Blues, Country, & Gospel Records 1902-1943: An Annotated Discography.
- Lornell, Kip and Charles Wolfe. The Life and Legend of Leadbelly (1999).
- Mimi Clar Melnick. "I Can Peep Through Muddy Water & Spy Dry Land: Boasts in the Blues." Mother Wit From the Laughing Barrel. pp. 267-276.

- Odum, Howard Washington and Guy Benton Johnson. Negro Workaday Songs, Chapel Hill: University of North Carolina Press. 2002. Odum, Howard Collection (# 3167). University Library.
- O’Neal, Jim and Amy Van Singel, editors. The Voice of the Blues: Classic Interviews from Living Blues Magazine.
- Oliver, Paul. The Story of the Blues. 1998. pp. 1-46.
- Oliver, Paul. Yonder Come the Blues: The Evolution of A Genre. 2001.
- Oster, Harry. Living Country Blues.
- Otto, John Solomon and Augustus M. Burns. “The Use of Race and Hillbilly Recordings as Sources for Historical Research: The Problem of Color Hierarchy among Afro Americans in the Early Twentieth Century.”  
Journal of American Folklore. v. 85. no. 338 (October-December 1972). pp. 344-355.
- Palmer, Robert. Deep Blues (1995).
- Prahlad, Sw. Anand. “Proverbs in Blues Lyrics: Creativity and Innovation.” African-American Proverbs in Context. Jackson: University Press of Mississippi. Pp. 77-118.
- Santelli, Robert. “Mojo Working: The Blues Explosion. American Roots Music. Pp. 184-109.
- Southern, Eileen. The Music of Black Americans. Pp. 3-24.
- Sterns, Marshall. “The Blues.” Jazz. Pp. 75-81.
- Titon, Jeff Todd. Downhome Blues.
- Titon, Jeff Todd. Downhome Blues Lyrics: An Anthology from the Post-World War II Era. 1991
- Tracy, Steven C. Tracy, Going to Cincinnati: A History of the Blues in the Queen City. 1993.
- Tracy, Steven C. Write Me A Few of Your Lines: A Blues Reader. Amherst: University of Massachusetts. 1999.
- Van Rijn, Guido. Roosevelt’s Blues: African American Blues and Gospel Songs on FDR. 1997.
- Wardlaw, Gayle Dean and Edward Komara. Chasin’ That Devil Music. 1998.
- Woods, Clyde. Development Arrested: Race, Power and the Blues in the Mississippi Delta.
- Gert zur Helde, Karl. Deep South Piano: The Story of Little Brother Montgomery. London: Studio Vista, 1970.
- Govenar, Alan B., and Lavada Durst. The Blues and Jives of Dr. Hepcat. Racine, Wisc: Arcadian Press, 1994.
- Kriss, Eric. Six Blues-Roots Pianists. New York: Oak Publications, 1973.
- Page, Christopher I. Boogie Woogie Stomp: Albert Ammons & His Music. Cleveland, Ohio: Northeast Ohio Jazz Society, 1997.
- Albee, Edward. The Death of Bessie Smith. New York: Coward-McCann, 1960.
- Albertson, Chris. Bessie. New York: Stein & Day, 1972.
- Bourgeois, Anna Stong. Blueswomen: Profiles of 37 Early Performers, with an Anthology of Lyrics, 1920-1945. Jefferson, N.C.: McFarland, 1996.
- Harrison, Daphne Duval. Black Pearls: Blues Queens of the 1920s. New Brunswick, N.J.: Rutgers University Press, 1988.
- Jackson, Buzzy. A Bad Woman Feeling Good: Blues and the Women Who Sing Them. New York: W.W. Norton, 2005.
- Walton, Ortiz M. Music: Black, White and Blue. New York: William Morrow, 1972.

### Videos

- Blank, Les. A Well Spent Life. (Features Texas bluesman Mance Lipscomb). 1971.
- Blank, Les. Blues According to Light’ning Hopkins. 1969.
- 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.).

- Brown, Jim. American Roots Music. "The Times They are A-Changin'". Episode Three. California Newsreel. Wild Women Don't Have the Blues. (Features the history of female classic blues singers). 1989.
- Center For Southern Folklore. All Day and All Night: Memories from Beale Street Musicians.
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- 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).
- Ferris, William. Give My Poor Heart Ease. 1975.
- Ferris, William. Folk Roots: Delta Blues. Jackson: Mississippi Educational Television. 1972. [Interviews and performances by James "Son Ford" Thomas.]
- Ferris, William. James "Son Ford" Thomas: Delta Blues Singer. (Performances and interviews with Mississippi bluesmen; no sync sound). 1970.
- Ferris, William. Mississippi Delta Blues. (early low-budget film with scenes in juke joints; without sync sound). 1974.
- McTurk, Craig. Tokyo Blues: Jazz & Blues in Japan. (A one-hour documentary on the history and popularity of jazz and blues in Japan.).
- Mugge, Robert. Hellhounds on my Trail: The Afterlife of Robert Johnson.
- Purcell, Steve. Blues Summit: Live at B.B. King's Blues Club. 1993 (features B.B. King, Ruth Brown, Robert Cray, Albert Collins, Lowell Fulson, Buddy Guy, Koko Taylor, Irma Thomas, and Joe Louis Walker).
- 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

American Roots Music. "Blues" Disc Two.

### ***September 28 & 30: Country Music***

#### Required Reading

- \*Malone, Bill C. Country Music, U.S.A.. 77-269. B
- \*Malone, Bill C. Malone. "Introduction" and "Tradition and Change: Country Music, 1985-2001," Country Music, U.S.A. B
- \*Malone, Bill C. "Country Music." Encyclopedia of Southern Culture. pp. 1002-1005. (C)
- \*Malone, Bill C. "Honky-Tonk Music." Encyclopedia of Southern Culture. pp. 1014-1016. (C)
- \*\*Malone, Bill C. "Honky Tonk: The Music of the Southern Working Class." Folk Music and Modern Sound. pp. 119-128. P
- \*\*Otto, John Solomon and Augustus M. Burns. "The Use of Race and Hillbilly Recordings as Sources for Historical Research." Journal of American Folklore. Vol. 85. no. 338 (April-June 1972). Pp. 334-355. C

- \*\*Smyth, Willie. "Country Music in Motion Pictures, 1933-53." John Edwards Memorial Foundation Quarterly. vol. 19 (1983). pp. 103-106. O
- \*\*Tribe, Ivan. "The Hillbilly Versus the City: Urban Images in Country Music." John Edwards Memorial Foundation Quarterly. vol. 10 (Summer 1974). pp. 41-51. O
- \*\*Wilgus, D.K. "Country-Western Music and The Urban Hillbilly." Journal of American Folklore. vol. 83 (April-June, 1970). pp. 157-84. O, P

### 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, Wynnona Judd, Kris Kristofferson, Kathy Mattea, Hugh Moffatt, Bill Monroe, David Olney, Marty Stewart, Joe Thompson, Randy Travis, and Townes Van Zandt].
- Benjamin Filene, "Keynote Address for Hillbilly Music and Symbols: Country Music, Cultural Brokerage, and *O Brother, Where Art Thou*" presented at University of North Carolina-Chapel Hill, April 5, 2003.
- Bufwack, Mary Bufwack. "The Feminist Sensibility in Post-War Country Music." Southern Quarterly. vol. 22. no. 3 (Spring 1984). pp. 135-44.
- Bufwack, Mary A. and Robert K. Oermann. Finding Her Voice: The Saga of Women in Country Music. New York: Crown Publishers, Inc. 1993.
- Ching, Barbara. Wrong's What I Do Best: Hard Country Music and Contemporary Culture.
- Cohen, Norm. Long Steel Rail: The Railroad in American Folksong. Urbana: University of Illinois Press. 1981.
- Country Music Foundation. Country: The Music & The Musicians: From the Beginnings to the '90s. Country Music Foundation Press/Abbeville Press. 1993.
- Dellar, Fred and Roy Thompson. Editors. The Illustrated Encyclopedia of Country Music. New York: Harmony Books. 1977.
- Delmore, Alton and Charles K. Wolfe (editor). Truth Is Stranger Than Publicity.  
Ellison, Curtis W. Country Music Culture: From Hard Times to Heaven. Jackson: University Press of Mississippi. 1995.
- Fowler, Gene and Bill Crawford. Border Radio. Austin: Texas Monthly Press. 1987.
- Green, Green. Only A Miner.
- Green, Douglas B. Country Roots: The Origins of Country Music. New York: Hawthorn Books, Inc. 1976.
- Grissim, John Grissim. Country Music: White Man's Blues. New York: Paperback Library. 1970.
- Ivey, William. "Commercialization and Tradition in the Nashville Sound." Folk Music and Modern Sound. pp. 129-140.
- Jabbour, Alan. "Fiddle Music." American Folklore: An Encyclopedia, 253-256.
- Jones, Jill Tedford. "The Delight of Words: The Elizabethan Sonneteers and American Country Lyricists." Popular Music and Society. vol. 24. no. 4 (Winter 2000). pp. 63-78.
- Kenneth M. Johnson and Charles K. Wolfe. The Johnson Family Singers: We Sang for Our Supper. 1997.
- Kingsbury, Paul. Editor. The Encyclopedia of Country Music: The Ultimate Guide to the Music. New York: Oxford University Press. 1998.
- Bill Koon. Hank Williams, So Lonesome, 2002.
- Lomax, John. American Cowboy Songs.
- Malone, Bill C. and Judith McCulloh, eds. The Stars of Country Music: Uncle Dave Macon to Johnny Rodriguez. Urbana: University of Illinois Press, 1975., articles: "The Carter Family," "Jimmie

- Rogers,” “Bob Wills,” “Bill Monroe,” “Loretta Lynn,” and “Merle Haggard,” pp. 95-141, 157-178, 202-221, 309-339. P
- Malone, Bill C. Southern Music, American Music. Lexington: University Press of Kentucky. 1979.
- Malone, Bill C. Singing Cowboys and Musical Mountaineers: Southern Culture and the Roots of Country Music. 1993.
- Malone, Bill C. Don't Get Above Your Raisin': Country Music and the Southern Working Class. 2002.
- Malone, Bill C. “Keeping It Country: Tradition and Change, 1940 to the Present.” American Roots Music. Pp. 162-183.
- McLean, Duncan. Lone Star Swing: One Scotsman's Odyssey in Search of the True Meaning of Texas Swing. New York: W.W. Norton. 1997.
- Meade, Guthrie T., Jr., with Dick Spottswood and Douglas S. Meade. Editors. Country Music Sources: A Biblio-Discography of Commercially Recorded Traditional Music. Chapel Hill: University of North Carolina Press. 2002.
- Oermann, Robert K. A Century of Country: An Illustrated History of Country Music. New York: TV Books 1999.
- Peer, Ralph. Interview recorded by Lillian Borgeson. JEMF Collection. FT-2272 thru FT-2775. University Library.
- Peterson, Richard A. Creating Country Music: Fabricating Authenticity. Chicago: University of Chicago. 1997.
- Pinson, Bob. San Antonio Rose: The Life and Music of Bob Wills. Urbana: University of Illinois Press. 1976.
- Porterfield, Nolan. Jimmie Rodgers: The Life and Times of America's Blue Yodeler. Urbana: University of Illinois Press.
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- Wayne, Daniel W. Pickin' On Peachtree: A History of Country Music in Atlanta, Georgia. Urbana: University of Illinois Press. 1990.
- White, John I. Get Along Little Dogies: Songs and Songmakers of the American West. Urbana: University of Illinois Press. 1975.
- Wilgus, D.K. Anglo American Folk Song Scholarship Since 1898. New Brunswick, N.J.: Rutgers University Press. 1959..
- Wolfe, Charles K. A Good-Natured Riot: The Birth of the Grand Ole Opry. Vanderbilt University Press, Country Music Foundation Press. 1999.
- Wolfe, Charles K. The Grand Ole Opry: The Early Years, 1925-35. London: Old Time Music. 1975.
- Wolfe, Charles K. Tennessee Strings: The Story of Country Music in Tennessee. Knoxville: University of Tennessee Press. 1977.
- Wolfe, Charles K. Classic Country: Legends of Country Music.

Wolfe, Charles K. In Close Harmony: The Story of the Louvin Brothers.

#### CDs

American Music Roots. “Country.” Disc One.

#### Videos

Appalshop. Lily May Ledford. (Kentucky woman who became an early professional country singer). 1988.

Brown, Jim. American Music Roots. “This Land Was Made for You and Me.” Episode Two. The Singing Brakeman. [Twelve-minute film that features several songs by Jimmie Rogers.

#### Website

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

### ***October 5: Bluegrass***

**Special Guest: Tommy Edwards, bluegrass guitarist and member of The Bluegrass Experience**

#### **::Record Review Due::**

#### Required Reading

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

\*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. C

\*\*Rosenberg, Neil V. “Bluegrass.” Encyclopedia of Southern Culture. pp. 993-994. (C)

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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.]

## ***October 7: Zydeco and Cajun***

### **MID-TERM ASSIGNMENT DUE OCTOBER 14**

#### Required Reading

\*Ancelet, Barry Jean. "Cajun Music," Encyclopedia of Southern Culture. pp. 998-999. (C)

\*Spitzer, Nicholas "Zydeco." Encyclopedia of Southern Culture, pp. 1037-1038.(C)

\*\*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. O

#### Supplemental Resources

Ancelet, Barry Jean. The Makers of Cajun Music: Musiciens Cadiens et Creoles. Austin, Texas. 1984.

Ancelet, Barry Jean. Cajun Music: Its Origins and Development (1989).

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 12: Black Spirituals***

#### Required Reading

\*Epstein, Dena J. "Spirituals." Encyclopedia of Southern Culture. pp. 1032-1033. (C)

\*Wilgus, D.K. "The Negro-White Spiritual." Mother Wit From the Laughing Barrel. pp.67-80. B



- \*Ferris, William. "Blues Roots," & "Rose Hill Church" Give My Poor Heart Ease. pp. 11-28; pp. 203-221. B
- \*\*Levine, Lawrence. "Freedom, Culture and Religion." Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom. Pp. 136-189. O
- \*\*Lovell, John, Jr. "The Social Implications of the Negro Spiritual." Mother Wit From the Laughing Barrel. pp. 452-464. B

### 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 14: Gospel—Black**

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

#### Required Readings

- \*Ferris, William. “Centreville,” Give My Poor Heart Ease. pp. 57-66. B
- \*\*Heilbut, Tony. “The Secularization of Black Gospel Music.” Folk Music and Modern Sound. pp. 101-118. P
- \*\*Lornell, Kip. “Gospel Music, Black.” Encyclopedia of Southern Culture. pp. 1012-1013. (C)
- \*\*Perry, Claudia. “Hallelujah: The Sacred Music of Black America.” American Roots Music. Pp. 84-103. B

#### 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 19: Gospel—White***

### Required Readings

\*Titon, Jeff Todd. "Gospel." American Folklore: An Encyclopedia. pp. 337-338.O

\*Wolfe, Charles K. "Gospel Goes Uptown: White Gospel Music, 1945-1955." Folk Music and Modern Sound. pp. 80-100. P

\*\*Wolfe, Charles K. "Gospel Music, White." Encyclopedia of Southern Culture. pp. 1013-1014. (C)

### 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 21: Fall Break, no class***

## ***October 26: 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. P
- \*Malone, Bill C. "Elvis, Country Music, and the South." South Atlantic Quarterly. Vol. 18 (fall 1979). pp. 123-34. T
- \*McGee, David. "Roots Music Begats Rock & Roll." American Roots Music. Pp. 210-233. B
- \*Tucker, Stephen R. "Rock and Roll." Encyclopedia of Southern Culture, pp. 1028-1029. (C)
- \*Tucker, Stephen R. "Rock, Southern." Encyclopedia of Southern Culture. pp. 1027-1028. (C)
- \*\*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. P
- \*\*Rosenberg, Neil V. "Bluegrass, Rock and Roll, and 'Blue Moon of Kentucky.'" Southern Quarterly. vol. 22, no. 3 (1984). pp. 66-78. C

### Supplemental Resources

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

## ***October 28: Soul and R&B***

### **Special Guests: Jason Perlmutter (Curator of the "Carolina Funk" compilation)**

- \*Davis, Joshua. "The Selling of Soul: African American Consumers, Music Businesses, and Community Empowerment in North Carolina, 1968-1983." PhD Diss., University of North Carolina, 2009.

### Supplemental Resources

- Bowman, Rob. Soulsville U.S.A: The Story of Stax Records. New York: Schirmer Books, 1997.
- Garland, Phyl. The Sound of Soul. New York: Pocket Books, 1971.
- George, Nelson. The Death of Rhythm and Blues. New York: Penguin, 2003.
- Guralnick, Peter. Feel Like Going Home. New York: Duterbridge & Dienstfrey, 1971.
- . Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom. New York, NY: HarperPerennial, 1994.
- Morse, David. Motown. New York: Collier Brooks, 1972.
- Nicholas, A. X. The Poetry of Soul. New York: Bantam Books, 1971.
- Shaw, Arnold. Honkers and Shouters: The Golden Years of Rhythm and Blues. New York: Collier Books, 1978.
- . The World of Soul. New York: Paperback Library, 1971.
- Ward, Brian. Just My Soul Responding: Rhythm and Blues, Black Consciousness and Race Relations. Berkeley: University of California Press, 1998.
- Wexler, Jerry. Rhythm and the Blues: A Life in American Music. New York: St Martins Press, 1994.

## ***November 2: New Orleans Music and Jazz***

**Special Guests: Uganda Roberts (percussionist) and John “Jojo” Herman (keyboardist of Widespread Panic)**

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. Pp. 1016-1018 and 1025-1027.

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 4: Southern Music and Classical Music***

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. P

\*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. pp. 1055-1056.

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(obert) 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. pp. 999-1002. (C)

Eudora Welty's June Recital.

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

## ***November 9: 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. O, P

\*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. B

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

\*\*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'Malley, Robert. Editor. Living With Music: Ralph Ellison's Jazz Writings (2001).

O'Malley, 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).
- Welty, Eudora. "Powerhouse." Collected Short Stories.
- Young, Al. Bodies and Soul.

## ***November 11: Southern Music and Art***

### Required Reading

- \*Ferris, William, "Introduction," Jim McGuire: Nashville Portraits: Legends of Country Music (Grove Pequot Press: Guilford, CT: 2007), pp. xiii-xvi.
- \*Honnighausen, Lothar. "Faulkner's Graphic Work in Historic Context." in Doreen Fowler and Ann Abadie. Editors. Faulkner: International Perspectives. Jackson: University Press of Mississippi. 1982. pp. 139-173. O

### Supplemental Resources

- Adams, Robert. Thomas Hart Benton: An American Original New York, Alfred A. Knopf 1989
- Crumb, Robert. R. Crumb Draws the Blues. 1993.
- Driskell, David C. editor. Harlem Renaissance: Art of Black America.
- Ferris, William. "Introduction." Blues: An Anthology. W.C. Handy. Editor. New York: Da Capo. 1990. pp. 1-3.
- Gelburd, Gail. Romare Bearden in Black-and-White: Photomontage Projections. 1964.
- McDaris, Wendy. Editor. Visualizing the Blues. Memphis: Dixon Gallery. 2000.
- Powell, Richard J. Homecoming: The Art and Life of William H. Johnson.
- Powell, Richard J. editor. Jacob Lawrence
- Powell, Richard J. editor. Rhapsodies in Black: Art of the Harlem Renaissance
- Schwartzman, Myron. Romare Bearden: His Life and Art.
- Sherraden, Jim, Elek Horvath, and Paul Kingsbury. Hatch Show Print: The Story of A Great American Poster Shop. Nashville: Country Music Foundation.
- Tichi, Celia. Editor. Reading Country Music. Durham: Duke University Press. 1998. [See essay by Vivian Green Fryd on Thomas Hart Benton's sources of country music.]
- Veneciano, Jorge Daniel. "Louis Armstrong, *Bricolage*, and the Aesthetics of Swing." [unpublished paper].
- Watson, Steven. The Harlem Renaissance: Hub of African-American Culture, 1920-1930.
- Williams, Adriana. Covarrubias. 1994.

## ***November 16: Southern Music and Dance***

### ***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. O



- \*Sharp, Sharon A. "Dance, Black." Encyclopedia of Southern Culture. pp. 149-151. (C)
- \*\*Kurath, Gertrude P. and Nadia Chilkovsky. "Jazz Choreology." Mother Wit From the Laughing Barrel., pp. 104-113. B

### 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. pp. 1033-1035. C
- \*Scheider, Gretchen. "Dance, Development of" Encyclopedia of Southern Culture. pp. 1005-1007.(C)

### 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 18: 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. C

### Supplemental Resources

Council, Mildred. Mama Dip’s Kitchen. Chapel Hill: University of North Carolina Press. 1999.

Edge, John T. A Gracious Plenty.

Edgerton, 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 23: Thanksgiving recess, no class***

### ***November 25, 30 and December 2: Student Reports***

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

***December 7: Student Reports finish. All term papers are due on this date.***