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.

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”

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”

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”

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
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 30th 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, 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.


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 on June 12, 2008):
http://www.pitchforkmedia.com/article/record_review/51187-lil-wayne-tha-carter-iii

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 16th.

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), 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

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

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

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:
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.


Garofalo, Reebee. Rockin’ Out: Popular Music in the USA.

Gregory, James N. American Exodus: The Dust Bowl Migration and Okie Culture in California.


Levine, Lawrence. Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America.

Lomax, Alan. The Folk Songs of North America.


Morton, David. Off the Record: The Technology and Culture of Sound Recording in America.


Titon, Jeff Todd and Bob Carlin. American Musical Traditions.


CDs

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

Videos

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

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

Video

Supplemental Reading

August 26: Field Work and Oral History

Required Reading
* Ferris, William. Charles Seeger interview. O, P
** Eliot, T.S. “Tradition and the Individual Talent.” O

Supplemental Resources
Ives, Edward D. The Tape Recorded Interview.

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

Website
http://www.downhomерadioshow.com
http://www.smithsonianglobalsound.org/

**August 31: Native American Music**

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

Required Reading
* West, Patsy, "Tiger Tiger": Miccuseekee Rock 'n Roll,” Southern Cultures (Winter, 2008), pp. 127-140. H

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

September 2: Ballads

Required Reading

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

**Videos**
Appalshop. Nimrod Workman. (Appalachian miner and singer).
Blank, Les. *Chulas 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 7: Sacred Harp Music, Camp Meeting Spirituals, Shape Notes**

**Required Reading**
*Eskew, Harry. “Sacred Harp.”* *Encyclopedia of Southern Culture*. pp. 1029-1032. (C)
*Steel, David Warren Steel. “Shape Note Singing Schools.”* *Encyclopedia of Southern Culture*. pp. 1083-1084. (C)

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

**Videos**
Osterling, Robert. *They Sing of A Heaven*
**September 9: Old Time Music**

*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*


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.

**September 14: Blues Roots: Fife and Drum, One-Strand, and Work Chants**

*Required Reading*


*Supplemental Resources*

Jackson, Bruce. Wake Up Dead Man.


Videos

Afro-American Work Songs in a Texas Prison (1966)
Ferris, William. Bottle Up and Go.


Supplemental Resources


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.

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

Supplemental Resources
**Blues Review** (see back issues).
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*.


**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).


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


September 28 & 30: Country Music

Required Reading


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/

October 5: Bluegrass

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

::Record Review Due::

Required Reading
**Rosenberg, Neil V. “Bluegrass.” American Folklore: An Encyclopedia. pp. 89-90. (C)

Supplemental Resources
Ewing, Tom. The Bill Monroe Reader.
Fred Hill. Grass Roots: An Illustrated History of Bluegrass and Mountain Music.
Smith, Richard D. Bluegrass: An Informal Guide.

CDs

Videos

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)

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

CDs

Videos

October 12: Black Spirituals

Required Reading
*Epstein, Dena J. “Spirituals.” Encyclopedia of Southern Culture. pp. 1032-1033. (C)


Supplemental Resources
Blasingame, 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.
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
Documenting the South: The Church in the Southern Black Community: 

October 14: Gospel—Black

::MID-TERM ASSIGNMENT DUE::

Required Readings

Supplemental Resources
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.

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

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Videos
Ferris, William. Two Black Churches. (Contrasts two churches in Rose Hill, Mississippi and in New Haven, CT). 1975.

CDs

October 19: Gospel—White

Required Readings

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 21: Fall Break, no class

October 26: Rock and Roll

Required Reading
October 28: Soul and R&B

Special Guests: Jason Perlmutter (Curator of the “Carolina Funk” compilation)


Supplemental Resources


November 2: New Orleans Music and Jazz
Special Guests: Uganda Roberts (percussionist) and John “Jojo” Herman (keyboardist of Widespread Panic)

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 4: Southern Music and Classical Music**

**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.* 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
**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.


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


Young, Al. Bodies and Soul.

November 11: Southern Music and Art

Required Reading


Supplemental Resources


Driskell, David C. editor. Harlem Renaissance: Art of Black America.


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.


November 16: Southern Music and Dance

Music and Dance – Black

Required Readings

*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

Videos

Music and Dance – White:
Required Readings

Additional Resources
Casey, Betty. The Complete Book of Square Dancing (And Round Dancing).

Videos
Lomax, Alan. Appalachian Journey http://www.folkstreams.net/film_128 (A portion of this film features Southern dance forms around the 32 minute mark.)
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


Supplemental Resources


Edge, John T. A Gracious Plenty.


Videos


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.