

# Southern Music

History 571 & FOLK 571

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

035 Graham Memorial

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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 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 Sept. 28<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, you will write a review of the most common and 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 breaks) 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.

### ***Record Review Requirements:***

Like a true freelance writer, you will 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 be looking 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's 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 (which is British), The Village Voice, Seattle Weekly, L.A. Weekly, San Francisco Bay Guardian, Wired Magazine, Maximun Rock'n'Roll, XLR8R, No Depression 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:

Doug Wolk's Magnetic Fields review:

<http://www.emusic.com/genre/feature/200507/284.html>

If you'd like to see more of Doug's unparalleled work, please visit his website:

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

Oliver Wang on Nas:

[http://www.seattleweekly.com/features/0501/050105\\_music\\_nas.php](http://www.seattleweekly.com/features/0501/050105_music_nas.php)

Mark Anthony Neal on Cee-Lo Green:

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

### **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 pages 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 will choose two articles or one book, and graduates will

choose 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 and what issues the material discusses, as well as their worth to a 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? Picture a researcher of the genre using your bibliography to find appropriate sources for his or her work.

This assignment should be submitted in hard copy *and* e-mailed to the T. A.

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

The last three classes of this course are dedicated a presentation by each student on work on her or his final paper. Each presentation should last approximately eight minutes, and you can structure the presentation as you like. You can play a song or a movie clip using a cd on our laptop (we'll bring the equipment), use a quick Power Point presentation if you're feeling ambitious, or just give us a straight talk and let your research speak for itself.

If you would like 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**

Each student will write a term paper on a topic related to southern music. The paper is due at the end of the course. Students have the option of either writing a traditional research paper based on library resources or a paper based on oral histories that they conduct with musicians. An oral history term paper is an analysis of interviews that you conduct with musicians or individuals who work with southern music. Taped recordings, photographs, video tape, and motion picture are options that may be helpful in documenting your topic.

Undergraduate term papers should be twelve pages in length, and graduate papers twenty-four pages in length. As mentioned above, at the end of the course each student will give a ten-minute presentation on her or his research for the term paper. 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 14<sup>th</sup>.**

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

The following topics are possible components of your project. Depending on the musical tradition with which you work, you may choose to discuss several areas in depth and briefly consider others.

### Analysis:

The paper should develop a critical analysis based on either library research or 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 cliches 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 a certain number of pages, you are encouraged to include collected materials in appendices following 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, as well as examples of music, photographs, and other data collected during your research.

### Team Projects

If two students wish to work together as a team in collecting and studying a music tradition, they should develop either a jointly-prepared 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 in which you discuss the music, as outlined above.



## **Special Guests & Thursdays on the Terrace**

Throughout the semester, on selected class dates, we will have special guest speakers. Some of these speakers will also perform later that day at noon on Graham Memorial's Terrace. You are encouraged to attend all the performances. A schedule of our special guests and performances is included with this syllabus.

## **The UNC Southern Folklife Collection**

The Southern Folklife Collection (SFC) is one of the nation's foremost archives for the study of American folk music and popular culture. SFC holdings extensively document all forms of southern musical and oral traditions. SFC is an excellent resource for our class and will be an essential stop as you develop research on Southern Music.

The Southern Folklife Collection is located on the fourth floor of Wilson Library and 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/archives/index.html>).

## **Film Resources**

A number of William Ferris's films (some of which may be shown in class) can be accessed online at: [http://www.folkstreams.net/filmmaker\\_65](http://www.folkstreams.net/filmmaker_65) The entire Folkstreams website is a fabulous resource as well, and many of the films featured include transcripts and filmmakers' notes.

Students interested in viewing films listed on the syllabus and in studying documentary films on southern music should visit the UNC website Filmfinder

(<http://www.lib.unc.edu/house/mrc/index.html?page=filmography>).

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 collection, please 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 conduct an additional one-hour seminar to discuss readings with graduate students that will be held each Tuesday from 11:30 to 12:30 in Graham Memorial, Room 211. Graduate students are expected to participate in these meetings.

### **Required Texts**

Ferris, William. Blues From the Delta.

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

Santelli, Robert, Holly George-Warren, and Jim Brown, editors. American Roots Music. New York: Harry N. Abrams, Inc. 2001. (book, as well as DVD and CD sets)

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

### **Required Readings**

Most of the additional readings are included in a course pack that is available in the Bull's Head Bookstore.

Required readings are indicated as follows:

\* readings for undergraduate and graduate students

\*\* readings for graduate students only

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

P	Paper Reserves
C	Course Packet
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.
- 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 Ferris. 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.
- 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). *Available at a very special discounted price.*

### Videos

Brown, Jim. American Roots Music (4 DVDs). *Available at a very special discounted price.*

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**

#### Required Reading

- \*Ferris, William. "Folklife." Encyclopedia of Southern Culture. pp. 451-457. (C)
- \*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 29: Field Work and Oral History**

#### Required Reading

- \*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.

## **August 31: Ballads**

### Required Reading

- \*Kittredge, George Lyman. "Francis James Child." The English and Scottish Popular Ballad. Pp. xxiii-xxxii. 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. Introduction, p. 1-4
- \*Pena, Manuel. "Musica Tejana: The Music of Mexican Texas." American Roots Music. Pp.126-143 B
- \*R.Crumb, "When You Go A-Courtin'." In Marcus, Griel and Wilentz, Sean. The Rose and the Briar: Death, Love and Liberty in the American Ballad. Introduction, p. 93-98.
- \*\*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. P

### 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 5: 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

### Supplemental Resources

- Boyd, Joe Dan. "Negro Sacred Harp Songsters in Mississippi." Mississippi Folklore Register. Vol. v, no. 3 (Fall 1971). Pp. 60-83.
- Buell E. Cobb, The Sacred Harp: A Tradition and Its Music (1989).
- Horn, Dorothy D. Sing to me of Heaven: A Study of Folk and Early American Materials in Three Old Harp Books.
- Jackson, George Pullen. The Story of the Sacred Harp, 1844-1944.
- Minton, John. "Shape Note Singing." American Folklore: An Encyclopedia, pp. 659-661.
- Terrell, Bob. The Music Men: The Story of Professional Gospel Quartet Singing in America.
- Wolf, John Quincy. "The Sacred Harp in Mississippi." Journal of American Folklore. vol. 81. (October-December 1968). pp. 337-341.

### Videos

Osterling, Robert. They Sing of A Heaven

## September 7: Old Time Music

**Special Guests: Wade Smith and The Southern String Band**  
***Concert at Noon on the Graham Memorial Terrace***

### Required Reading

- \*Green, Archie. "Hillbilly Music: Source and Symbol." Journal of American Folklore. vol. 78. no. 309 (July-September 1965). pp. 204-220.
- \*Wilgus, D.K. "An Introduction to the Study of Hillbilly Music." Journal of American Folklore. vol. 78. no 309 (July- September 1965). pp. 195-203. 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.  
Gura, Philip. C.F. Martin and His Guitars: 1796-1873.  
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.

## **September 12: Blues Roots: Fife and Drum and One-Strand**

### 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. "Louis Dotson: One-String Guitar Maker" and "Othar Turner: Cane Fife Maker." Local Color: A Sense of Place in Folk Art. pp. 53-68, 157-174. C  
\*\*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.

### 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.

## September 14: BLUEGRASS

**Special Guest: Tommy Edwards**

*Concert at Noon on the Graham Memorial Terrace*

### Required Readings

\*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)

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

### Supplemental Resources

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

Ewing, Tom. The Bill Monroe Reader.

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

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

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

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

Smith, Richard D. Bluegrass: An Informal Guide.

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

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

### CDs

American Roots Music. "Country." Disc One.

### Videos

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

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

## September 19: 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



- \*\*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

Laurie F. Maffly-Kipp

<http://nationalhumanitiescenter.org/tserve/nineteen/nkeyinfo/aareligion.htm>

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

## September 21 & 26: BLUES

**Special Guest: Tim and Denise Duffy, founders of Music Maker (<http://www.musicmaker.org>)  
And a guest musician who performs on their label.**

### Required Readings

- \*Duffy, Timothy. Music Makers: Portraits and Songs From the Roots of America. Pp. xi-12.
- \*Ferris, William. Blues From the Delta. New York. 1988. 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

### Supplemental Resources

- Baraka, Imamu Amiri. Blues People: Negro Music in White America.
- Blues Review (see back issues).
- Broonzy, Big Bill. Big Bill's Blues. Pp. 7-71, 127-234.
- Chase, Gilbert. America's Music. Pp. 448-464.
- Charters, Samuel. 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. "B.B. King Interview."
- 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, 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.

### 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.  
Center For Southern Folklore. Good Mornin' Blues. (Historical overview of blues with B.B. King as narrator, historical photographs).  
Cokliss, Harley. Chicago Blues: Starring Muddy Waters. 1972 (traces the development of Chicago blues and features performances by Johnnie Lewis, Floyd Jones, Muddy Waters, Buddy Guy, Junior Wells, and J.B. Hutto).  
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 28th: MerleFest and Music Festivals

### Special Guest: Art Menius, Partnership and National Marketing Coordinator, Merlefest

#### Required Readings

- \*Cantwell, Robert "Feasts of Unnaming: Folk Festivals and the Representation of Folklife," pp. 263-305 in Robert Baron and Nicholas H. Spitzer, eds., *Public Folklore* (Washington: Smithsonian Institution Press, 1992) – photocopy O, P

#### Supplemental Resources

- Bourne, Joel. "A Festival of A Life," Mother Earth News (February/March 1995), pp. 60-66. photocopy
- Gay, William. "Sitting on Top of the World: In the Carolina Mountains Doc and the Bluegrass Elite Remember Merle Watson," The Oxford American (July/August 2000), pp. 42-47 -- photocopy
- \*Johnson, Becky. Inside Bluegrass: Twenty Years of Bluegrass Photography (Madison, NC: Empire Publications, 1998) – original
- \*MerleFest 2004 Economic Impact Report – original, 2 copies
- \*MerleFest 2004 Program – original, 2 copies
- \*Menius, Art. "Doc Watson: Roots of Mastery" Bluegrass Unlimited (November 1997), pp. 30-35 -- photocopy
- Menius, Art. "Long Journey Home: The Bluegrass Chronicles of Les Leverett" Bluegrass Unlimited v. 37, n. 7 (January 2003), pp: 36-43 -- original
- MerleFest 1992 Program -- original
- MerleFest 2004 Pocket Schedule – original, 2 copies
- MerleFest 1991 Program -- original
- MerleFest 1997 Program -- original
- MerleFest 2004 Brochure – original
- Williams, Michael Ann. Staging Tradition: John Lair and Sarah Gertrude Knott.

#### Video

- MerleFest Live! The 15th Anniversary Jam DVD (MerleFest, 2003) -- original

## October 3rd: Native American Music

#### Required Reading

- \*Goertzen, Chris. "Powwows and Identity on the Piedmont and Coastal Plains of North Carolina." Ethnomusicology. vol. 45. no. 1 (Winter, 2001). pp. 58-88. O, P
- \*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

\*\*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

## **October 5: Zydeco and Cajun**

### Required Readings

\*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 ete 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 10 and 12: Country Music

### MID-TERM ASSIGNMENT DUE IN CLASS OCTOBER 12TH

#### 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.
- Rooney, James. Bossmen: Bill Monroe and Muddy Waters. New York: Hayden Book Co., Inc. 1971.
- Russell, Tony. Blacks, Whites, and Blues. New York: Stein and Day. 1970.
- Simpson, Bland. "Country Music." Companion to Southern Literature.
- Tichi, Cecilia. High Lonesome: The American Culture of Country Music. Chapel Hill: University of North Carolina Press. 1994.
- Tichi, Cecelia. Editor. South Atlantic Quarterly. special issue on country music. Vol. 94. no. 1. (Winter 1995).
- Tichi, Cecilia. Editor. Reading Country Music. Durham, Duke University Press. 1998.
- Tosches, Nick. Country: Living Legends and Dying Metaphors in the Biggest Music in America. New York: Charles Scribner's Sons. 1985.
- Townsend, Charles R. "Western Swing." Encyclopedia of Southern Culture. pp. 1035-1036.
- Townsend: Charles R. "A Brief History of Western Swing." Southern Quarterly. vol. 22. no. 3 (1984). pp. 31-51.
- 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 17: Southern Music and Literature**

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

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

Plumpp, Sterling. Blues Narratives. (1999).

Plumpp, Sterling. Black Rituals. (1987).

Plumpp, Sterling. Blues: The Story Always Untold.

Plumpp, Sterling. Mojo Hands Call I Must Go.

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

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

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

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

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

Young, Al. Bodies and Soul.

**October 19: Fall Break, no class**

**October 24: 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 26: Gospel—Black**

#### Required Readings

- \*\*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 rural 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 31: Rock and Roll**

### Required Readings

\*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

### Additional Resources

Daniel, Pete. "A Little of the Rebel." Lost Revolutions: The South in the 1950s. Washington: Smithsonian Institution. 2000, pp. 147-175

DeCurtis, Anthony. Editor. South Atlantic Quarterly. special issue on "Rock & Roll and Culture." vol. 90. no 4 (fall, 1991).

Dickerson, James. Goin' Back to Memphis: A century of Blues, Rock'n' Roll, and Glorious Soul. New York, Schirmer Books. 1996.

- Escott, Colin and Martin Hawkins. Sun Records: The Brief History of the Legendary Record Label. New York: Fox. 1980.
- Escott, Colin and Martin Hawkins. comps. The Complete Sun Label Session Files. Revised edition. Ashford, England: Privately published. 1975.
- Escott, Colin, editor. All Roots Lead to Rock: Legends of Early Rock N Roll. 2000.
- Friedlander, Paul. Rock and Roll: A Social History. 1996.
- Garofalo, Reebe. Rockin' out: Popular Music in the USA.
- Goodman, Fred. The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce.
- Guralnick, Peter. Last Train to Memphis: The Rise of Elvis Presley. Boston: Little, Brown, and Co. 1994.
- George-Warren, Holly. editor, The Rolling Stone Encyclopedia of Rock & Roll. 2001.
- Lefcowitz, Eric. The Rhino History of Rock 'N' Roll: The 70's. 1997.
- Horner, Bruce and Thomas Swiss. Editors. Key Terms in Popular Music and Culture.
- Leonard, Leonard. History of Rock: Birth of Rock n Roll. 1990.
- Lucky, Jerry. 20<sup>th</sup> Century Rock and Roll: Women in Rock. 2001.
- Lucky, Jerry. 20<sup>th</sup> Century Rock and Roll: Progressive Rock. 2000.
- Marcus, Griel. Mystery Train: Images of America in Rock 'N' Roll Music. 1977.
- Palmer, Robert. Rock & Roll: An Unruly History. 1995.
- Rock & Roll and Culture. special issue of The South Atlantic Quarterly. Vol 90. no. 4 (Fall, 1991); republished as Anthony DeCurtis. Editor. Rock & Roll and Culture. Durham, N. C.: Duke University Press. 1992.
- Rolling Stone: The Decades of Rock & Roll. 2001.
- Shirley, David. The History of Rock and Roll. 1997.
- Shumway, David R. "Why Rock and Roll is Better than Jazz." forthcoming in special issue of Genre on "Rock and the Condition of Postmodernity." paper compares the two television series developed by Robert Palmer and Ken Burns.
- Snyder, Randall. Outline History of Rock and Roll. 2001.
- Stuessy, Joel. Rock & Roll: Its History & Stylistic Development. 1994.
- Szatmary, David P. Rockin' in time: A Social History of Rock and Roll.
- Tosches, Nick. Country: The Twisted Roots of Rock 'N' Roll (1966).
- Nick Tosches, Unsung Heroes of Rock N' Roll: The Birth of Rock in the Wild Years Before Elvis. 1999.
- Weingarten, Marc. Station to Station: The Secret History of Rock 'N' Roll on Television. 2000.
- Cocks, Jay. "Down to Old Dixie and Back" [The Band]  
[http://theband.hiof.no/articles/time\\_1970.html](http://theband.hiof.no/articles/time_1970.html).

## November 2: Hip-Hop

**Special Guests:** **Ali Colleen Neff, Southern Hip-Hop Scholar**  
**Top Notch the Villain (Jerome Williams), Mississippi Rapper**  
*Top Notch Concert at Noon on the Graham Memorial Terrace*

### Required Readings

- \*Mitchell-Kernan, Claudia. "Signifying." In Dundes, Mother Wit From the Laughing Barrel. Pp. 310-328. B
- \*Brown, Claude. "The Language of Soul." In Dundes, Mother Wit From the Laughing Barrel. pp. 230-237. B

\*H. Rap Brown. "Street Smarts." In Dundes, Mother Wit From the Laughing Barrel. pps. 353-356. B

#### Additional Resources, Hip-Hop

Forman, Murray and Mark Anthony Neal, eds. That's the Joint! The Hip-Hop Studies Reader.  
Routledge. New York, NY. 2004.

Lornell, Kip and Charles C. Stephenson. The Beat: Go-Go's Fusion of Funk and Hip-Hop.

Neal, Mark Anthony. Songs in the Key of Black Life: A Rhythm and Blues Nation. Routledge. New  
York, NY. 2003.

#### Online Hip-Hop Resources

[www.crookedlettaz.com](http://www.crookedlettaz.com)

This website features Jackson, Mississippi rapper/producer David Banner, best known for his current hit "Gangsta Walk." Both the video and the biography contained in the site show his dedication to themes of socioeconomic disenfranchisement and racism.

[www.shockmuzik.com](http://www.shockmuzik.com)

This is the unofficial "Sip-Hop" website offered by Future Shock Records of Jackson, Mississippi. A number of songs are available for free download.

[www.chynawhytemusic.com](http://www.chynawhytemusic.com)

An example of a female crunk artist .from New Orleans, Chyna is well-known for performing with her house-arrest ankle bracelet in place.

[www.triplesix.com](http://www.triplesix.com)

The homepage for Memphis artists Three 6 Mafia and their label, Hypnotize Minds Records, this page documents the grass roots of Southern Hip-hop.

[http://www.mtv.com/bands/j/jones\\_mike/ga\\_042705/](http://www.mtv.com/bands/j/jones_mike/ga_042705/)

A great interview with up-and-coming Houston rapper Mike Jones in which he details his former career: making personalized tracks for exotic dancers.

[http://www.d-i-r-t-y.com/index2.html?first=http://www.d-i-r-t-y.com/textes/int\\_miamibass.html](http://www.d-i-r-t-y.com/index2.html?first=http://www.d-i-r-t-y.com/textes/int_miamibass.html)

<http://www.stylusmagazine.com/feature.php?ID=1776>

Two articles by bass expert PoppaWheellie that provide a detailed history of the development of Miami bass music. They are especially useful in providing a list of suggested listening and documenting of the development of the unique Miami sound.

#### Videos

Brewer, Craig. Hustle and Flow.

### **November 7: Southern Music and Classical Music**

**Special Guest: T. J. Anderson, Composer  
Former Chair of Music at Tufts University**

#### 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. pp. 937-945.
- Davis, Ronald L. "Classical Music and Opera." Encyclopedia of Southern Culture. pp. 999-1002. (C)
- 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(ober) Nathaniel." International Dictionary of Black Composers. Volume 1. pp. 365-372.
- Seeger, Ruth Crawford. The Music of American Folk Song: And Selected Other Writings on American Folk Music.
- Southern, Eileen. Readings in Black American Music. New York: Norton.1983.
- Straus, Joseph N. The Music of Ruth Crawford Seeger.
- Tick, Judith. Ruth Crawford Seeger: A Composer's Search for American Music.

For a discography of classical recordings on black composers, check the Center for Black Music Research website [WWW.cbmr.org](http://WWW.cbmr.org) 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)
- Eudora Welty's June Recital.
- Hoffman, Lawrence. "Blues For Harp, Oboe, and Violincello." Cassette tape on reserve.

## **November 9: Indie Rock**

**Guest Speakers: Jenny Scheitler Waters and Lee Waters (band: Work Clothes)**  
**Concert on the Terrace at noon: Work Clothes and friends**  
*(other indie bands will join them for a great performance)*

- \*Steve Albini. "The Problem with Music." <http://www.negativeand.com/albini.html>



\*Michael Azerrad. 2001. Our Band Could Be Your Life: Scenes From the American IndieUnderground, 1981-1991. Boston: Little, Brown. Introduction, pps. 3-11.and Epilogue, pps. 493-501.

### Helpful Introductions to Indie Music

Greil Marcus. 1989. *Lipstick Traces: A Secret History of the 20<sup>th</sup> Century*. Cambridge: Harvard University Press.

Ira Robbins and David Sprague (eds). 1997. *The Trouser Press Guide to '90s Rock: The All New 5<sup>th</sup> Edition of the Trouser Press Record Guide*. New York: Fireside/Simon & Schuster.

### Online Resources

[www.trianglerock.com](http://www.trianglerock.com) This is a website run by local music critic Ross Grady. It has a weekly list of bands playing in the area, a link to the alt.music.chapel-hill list, as well as information on local bands. Ross has been an active member of the local music community for years, and he regularly hosts a live local music show on WXDU, which airs on Sundays from 5-7pm.

[www.wxyc.org](http://www.wxyc.org) (89.3 FM) UNC's own campus radio station. This station hosts a local music show called "Backyard BBQ" on Sundays at 7pm. They often schedule live interviews and performances with local musicians.

[www.wxdu.duke.edu](http://www.wxdu.duke.edu) (88.7 FM) This is the website for the radio station that belongs to that other university just a few miles away.

[www.catscradle.articon.com](http://www.catscradle.articon.com) Chapel Hill's largest music venue. The Cradle hosts many larger out-of-town acts as well as a few local shows.

[www.catscradle.articon.com/go.html](http://www.catscradle.articon.com/go.html) GO! Room 4 is a smaller venue that caters to more local shows than the Cat's Cradle. It is a more intimate club that also hosts all ages shows. Unfortunately, Go! is closing, but we have hopes for a future club in the same space.

[www.kingsbarcade.com](http://www.kingsbarcade.com) Kings is a live music venue in Raleigh which hosts local as well as touring acts. It is owned and operated by several local indie rock stars that have played in bands like Polvo and Ashley Stove.

[www.local506.net](http://www.local506.net) The 506 has a new owner and promises to be a better venue for shows than it has been in the past. Catch local and national acts here, small membership fee required.

[www.mergerecords.com](http://www.mergerecords.com) This is the official site for Merge Records, one of the most respected indie labels in the country.

[www.demonbeachrecords.com](http://www.demonbeachrecords.com) Demonbeach Records hosts great bands in the area, with links to photos, schedules and updates. They also host a link to Hypno-Vista Records, a new local music label started by Ron Liberti and Groves Willer.

[www.smithlevelreords.com](http://www.smithlevelreords.com) A local record label/distribution house run by Kirk Ross with everything from field recordings to rock n'roll.

[www.bullfightparty.org](http://www.bullfightparty.org) A great site dedicated to local creativity. Bullfight Party offers rotating sound and video clips from local bands, film clips, and a poster gallery. Definitely worth checking out.



[www.chapel-hill.nc.uc/clubs](http://www.chapel-hill.nc.uc/clubs) This is a site with helpful links to clubs and schedules in the area.

[www.epitonic.com](http://www.epitonic.com) A site with free music downloads where you can sample indie music before you buy.

[www.tapeop.com](http://www.tapeop.com) Tape Op is a “creative music recording magazine” that serves as a bible for gear head DIY musicians. It offers tips on constructing everything from homemade mics to pop filters as well as music reviews and interviews with top sound engineers.

## November 14: Southern Music and Art

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

#### Required Reading

\*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 Food

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

Egerton, John. Southern Food: At Home, on the Road, in History. New York: Alfred A. Knopf, Inc. 1987.

Hampill, Bethni. Editor. The Southern Gospel Music Cookbook: Favorite Recipes from More Than 100 Gospel Music Performers. 1998.

Rock & Roll Diner: Popular American Cooking, Classic Rock & Roll Music. 1996. [with CD].

Taylor, Joe Gray. Eating, Drinking, and Visiting in the South: An Informal History. Baton Rouge: Louisiana State University Press. 1982

### Videos

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

## **November 21: 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.

#### ***Southern 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.

Stamper, Pete. It All Happened in Renfro Valley. 1999.

#### Videos

Appalshop. Step Back Cindy. (Features social dancing in southwest Virginia). 1991.

**November 23: Thanksgiving, no class**

**November 28, November 30, December 5: Student Reports**

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

**December 5th: Term Papers Due**