Southern Music
History 571 & FOLK 571
William Ferris
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.

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”

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

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. 28th 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, 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 pander 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, Maximum 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:

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

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 to 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 14th.
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 stale 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), 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 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


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
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.*

**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:
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.
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. [“Defining Popular Music”, Chapter 3].
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). Available at a very special discounted price.

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

Course Outline

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

Required Reading

Video

Supplemental Reading

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

Supplemental Resources
Ives, Edward D. The Tape Recorded Interview.
Fine, Elizabeth. The Folklore Text: From Performance to Print. Bloomington: Indiana University

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

### August 31: 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. *Chuleras Fronteras.*
Cohen, John. *High Lonesome Sound.* (Features Roscoe Holcomb, banjo picker and singer from Kentucky mining culture, with Old Regular and Pentecostal services, Bill Monroe, and honky tonk).1963.

**September 5: 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*.
Jackson, George Pullen. *The Story of the Sacred Harp, 1844-1944*.

**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**

**Supplemental Resources**


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).


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

**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*.


September 14: BLUEGRASS

Special Guest: Tommy Edwards
Concert at Noon on the Graham Memorial Terrace

Required Readings
** 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

September 19: Black Spirituals

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


Supplemental Resources


Blassingame, John. Slave Testimony.


Epstein, Dena. Sinful Tunes and Spirituals: Black Folk Music to the Civil War.


Jackson, George Pullen. White and Negro Spirituals: Their Lifespan and Kinship.


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:

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
*Johnson, Guy B. “Double Meaning in the Popular Negro Blues.” Mother Wit From the Laughing
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,

Supplemental Resources
Blues Review (see back issues).
Charters, Samuel. The Poetry of the Blues.
Davis, Angela Y. Blues Legacies and Black Feminism: Gertrude ‘Ma’ Rainey, Bessie Smith, and Billie
Holiday.
Recordings. 2nd edition.
Evans, David. Big Road Blues.
Evans, David and Richard Congress. Blues Mandolin Man: The Life and Music
of Yank Rachell.

Ferris, William. “B.B. King Interview.”


Freeland, David. Ladies of Soul.

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


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

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


Living Blues (see back issues).


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


Titon, Jeff Todd. Downhome Blues.

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


**Videos**
*Blues Maker.* [documentary featuring Mississippi Fred McDowell.]
Bouyer, Rene and Bella Besson. *Du Cote de Memphis.* (French documentary on the Center for Southern Folklore in Memphis, Tennessee, and its work in documenting the musics of Beale Street and the Mississippi Delta.).
Center For Southern Folklore. *All Day and All Night: Memories from Beale Street Musicians.*
Center For Southern Folklore. *Good Mornin’ Blues.* (Historical overview of blues with B.B. King as narrator, historical photographs).
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 28th: MerleFest and Music Festivals

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

Required Readings

Supplemental Resources
Bourne, Joel. “A Festival of A Life,” Mother Earth News (February/March 1995), pp. 60-66. 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
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


**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*

**October 5: Zydeco and Cajun**

**Required Readings**

*Ancellet, 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 10 and 12: Country Music

MID-TERM ASSIGNMENT DUE IN CLASS OCTOBER 12TH

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].


Lomax, John. *American Cowboy Songs*.


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

**CDs**


**Videos**


**Website**


**October 17: Southern Music and Literature**

**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.

October 19:  Fall Break, no class

October 24:  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 26: Gospel—Black

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.
Ward, Andrew. Dark Midnight When I Rise: The Story of the Jubilee Singers Who Introduced the
World to the Music of Black America

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

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

CDs

October 31: Rock and Roll

Required Readings

Additional Resources


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.


**Additional Resources, Hip-Hop**


**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.

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

Two articles by bass expert PoppaWheelie 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.*

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**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

Supplemental Resources
Davis, Ronald L. “Classical Music and Opera.” Encyclopedia of Southern Culture. pp. 999-1002. (C)
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 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 Violin.” 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)


Helpful Introductions to Indie Music


Online Resources

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 (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 (88.7 FM) This is the website for the radio station that belongs to that other university just a few miles away.

www.catscradle.arcticon.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.arcticon.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 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 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 This is the official site for Merge Records, one of the most respected indie labels in the country.

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.smithlevelrecords.com A local record label/distribution house run by Kirk Ross with everything from field recordings to rock n’ roll.

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  This is a site with helpful links to clubs and schedules in the area.

www.epitonic.com  A site with free music downloads where you can sample indie music before you buy.

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

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 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

Supplemental Resources
Edge, John T. A Gracious Plenty.

Videos

November 21: 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

Southern Music and Dance – White:

Required Readings

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

Videos

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