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America's Musical Heritage

Course Guidebook

Professor Anthony Seeger
Curator and Director Emeritus
Smithsonian Folkways Recordings



Smithsonian®



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Anthony Seeger, PhD

Curator and Director Emeritus
Smithsonian Folkways Recordings

Anthony Seeger is a Curator and Director Emeritus of Smithsonian Folkways Recordings. Additionally, he is a Distinguished Professor of Ethnomusicology Emeritus at the University of California, Los Angeles. Born into a musical family, he is also an anthropologist, ethnomusicologist, audiovisual archivist, record producer, and amateur musician. Professor Seeger received his BA in Social Relations from Harvard University and his MA and PhD in Anthropology from the University of Chicago.

Professor Seeger lived in Brazil for nearly 10 years and spent much of that time as a member of the Graduate Program in Social Anthropology in the Department of Anthropology at the National Museum in Rio de Janeiro. His anthropological research focused on the music and culture of the Kĩsêdjê people (formerly known as the Suyá) of Mato Grosso, Brazil. He also helped establish the Musicology/Ethnomusicology/Music Education MA program at the Brazilian Conservatory of Music.

Professor Seeger later returned to the US to serve as director of the Archives of Traditional Music at Indiana University Bloomington, where he also taught. He then moved to the Smithsonian Institution to assume the direction of the recently acquired Folkways Records and to become the first curator of the Smithsonian's Folkways archival collection. He established the Smithsonian Folkways Recordings record label, where he was the executive producer for more than 250 CDs as well as a collaborator on DVDs and radio series. He was also the faculty director of the UCLA Ethnomusicology Archive.

Professor Seeger has been active in several professional organizations. He served as president of the Society for Ethnomusicology, president and secretary general of the International Council for Traditional Music, chair of the Research Archives Section of the International Association of Sound and Audiovisual Archives, and vice president of the Brazilian Association for Ethnomusicology. Professor Seeger was elected as a member of the American Academy of Arts and Sciences, and he received a Guggenheim research fellowship, among other grants. He was awarded the Tai Chi Traditional Music Prize for lifetime achievement from the Central Conservatory of Music in Beijing and also received the Lifetime Contribution Award from the Brazilian Studies Association.

Professor Seeger has published three books, four coedited volumes, and more than 120 articles and book chapters on the music and culture of Indigenous Brazilians, Indigenous rights issues, ethnomusicology, audiovisual archiving, American music, intellectual property, and other subjects. Among Professor Seeger's books are *Nature and Society in Central Brazil: The Suya Indians of Mato Grosso* and *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. With Dr. Shubha Chaudhuri, he coedited *Archives for the Future: Global Perspectives on Audiovisual Archives in the 21st Century*. Additionally, he produced and presented a 1988 series of six 30-minute radio shows for the BBC on American traditional music. Professor Seeger now lectures in the US and abroad. ■

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Greg C. Adams, MLS, MA

Smithsonian Center for Folklife and Cultural Heritage

Greg C. Adams is an Assistant Archivist at the Smithsonian Center for Folklife and Cultural Heritage. Outside of the Smithsonian, his ethnomusicological work is grounded in critical heritage research focused on the multicultural history of the banjo. Highlights of his career include fieldwork in West Africa, a National Endowment for the Humanities Digital Humanities Start-Up Grant, and his work as cocurator of the 2014 Baltimore Museum of Industry exhibit *Making Music: The Banjo in Baltimore and Beyond*. Research he coauthored is featured in several chapters of the 2018 book *Banjo Roots and Branches*. Additionally, he has codeveloped conflict transformation workshops with physician and human rights coach Dena Jennings, navigating the impact of slavery, racism, and exploitation on American music communities. ■

Tara Browner, PhD

University of California, Los Angeles

Tara Browner is a Professor of Ethnomusicology at the University of California, Los Angeles. She is the author of *Heartbeat of the People: Music and Dance of the Northern Pow-Wow*. Additionally, she edited *Music of the First Nations: Tradition and Innovation in Native North American Music* and *Songs from "A New Circle of Voices": Sixteenth Annual Pow-Wow at UCLA*. She is also a powwow dancer and a professional percussionist and timpanist. ■

Mellonee Burnim, PhD

Indiana University Bloomington

Mellonee Burnim is a Professor Emerita of Ethnomusicology in the Department of Folklore and Ethnomusicology at Indiana University Bloomington. She is also a retired director of the school's Archives of

African American Music and Culture. Additionally, she is a past director of the Ethnomusicology Institute at IU, and she served as an adjunct professor and chairperson in the Department of African American and African Diaspora Studies. She has performed fieldwork and led workshops on African American religious music across the United States as well as in Cuba and Malawi. She was the founding director of the African American Choral Ensemble at IU in 1975, and she has also served as a minister of music in churches of various denominations. She is coeditor of *African American Music: An Introduction* and *Issues in African American Music: Race, Power, Gender and Representation*. ■

Dom Flemons

Grammy Award–Winning Songwriter and Performer

Dom Flemons is a Grammy Award recipient, two-time Emmy Award nominee, and 2019 Washington Area Music Award winner. He is originally from Phoenix, Arizona, and currently lives in the Washington DC area. Because his musical repertoire covers more than 100 years of American folklore, ballads, and tunes, he is known as the American Songster. He is a music scholar, historian, record collector, and multi-instrumentalist. He is an expert player of the banjo, fife, guitar, harmonica, jug, percussion, quills, and rhythm bones. In 2018, he released his Grammy-nominated album, *Black Cowboys*, on Smithsonian Folkways Recordings in conjunction with the National Museum of African American History and Culture. ■

John Edward Hasse, PhD

National Museum of American History

John Edward Hasse is a Curator Emeritus at the National Museum of American History. During his 33-year tenure, he curated exhibitions on Duke Ellington, Ella Fitzgerald, Frank Sinatra, and Ray Charles. He also founded the Smithsonian Jazz Masterworks Orchestra and the international Jazz Appreciation Month. He edited the books *Beyond Category: The Life and Genius of Duke Ellington* and *Ragtime: Its History, Composers, and Music*. He is also the coauthor and coproducer of *Discover Jazz* and *Jazz: The Smithsonian Anthology*.

A contributor to *The Washington Post*, *The Wall Street Journal*, and eight encyclopedias, he has received two honorary doctorates, two Grammy Award nominations, and two ASCAP Foundation Deems Taylor Awards for excellence in writing on music. He has lectured on leadership, the arts, and music in 25 countries on six continents. ■

David K. Hildebrand, PhD

The Peabody Institute of The Johns Hopkins University

David K. Hildebrand is a freelance performer, lecturer, recording artist, and longtime instructor in musicology at the Peabody Institute. His scholarly work and performances focus on early American music. He produced and narrated a one-hour National Public Radio special, *Music of the War of 1812*, and served as the lead music historian for the nationally broadcast documentary film *Anthem*, which tells the story behind "The Star-Spangled Banner." He is the coauthor of the book *Musical Maryland: A History of Song and Performance from the Colonial Period to the Age of Radio*, and he has written reviews and reader reports for *The New Grove Dictionary of Music and Musicians*, *American Music*, and Oxford University Press, among others. David and his partner Ginger Hildebrand have released seven full-length CD recordings. ■

Kip Lornell, PhD

The George Washington University

Kip Lornell has taught courses in American music and ethnomusicology at The George Washington University since 1992. He won a 1997 Grammy for Best Album Notes for Smithsonian Folkways Recordings' *Anthology of American Folk Music*. He and Charles Wolfe earned an ASCAP Foundation Deems Taylor Award for *The Life and Legend of Leadbelly*. Oxford University Press published his 17th book, *Capital Bluegrass: Hillbilly Music Meets Washington, D.C.*, in 2019. In addition to his books, he has published 110 articles, book chapters, and essays about a wide range of American vernacular music. ■

Steven Loza, PhD

University of California, Los Angeles

Steven Loza is a Professor of Ethnomusicology at the University of California, Los Angeles, where he has taught since the mid-1980s. He has served as chair of the Department of Ethnomusicology and currently chairs the Global Jazz Studies program, and he has been the recipient of Fulbright and Ford Foundation grants. His publications include four books: *Barrio Rhythm: Mexican American Music in Los Angeles*; *Tito Puente and the Making of Latin Music*; *The Jazz Pilgrimage of Gerald Wilson*; and *Barrio Harmonics: Essays on Chicano/Latino Music*. As an active jazz and Latin music performer and composer, he has recorded three CDs and overseen dozens of performances throughout southern California, Mexico, Cuba, and other international locations. ■

Dwandalyn R. Reece, PhD

National Museum of African American History & Culture

Dwandalyn R. Reece is the Curator of Music and Performing Arts at the National Museum of African American History and Culture (NMAAHC). She curated the museum's permanent exhibition, *Musical Crossroads*, which won a Secretary's Research Prize. She has worked on other Smithsonian programs, including the museum's grand opening music festival, Freedom Sounds: A Community Celebration. She also worked on the Smithsonian Folklife Festival program *Rhythm & Blues: Tell It Like It Is*. In 2019, she cocurated the Smithsonian Year of Music. Her other projects include an NMAAHC and Smithsonian Folkways Recordings collaboration titled *Smithsonian Anthology of Hip-Hop and Rap* and a book on the material culture of African American music. ■

Stephanie Smith, PhD

Smithsonian Center for Folklife and Cultural Heritage (Retired)

Stephanie Smith is a longtime folk dancer whose work includes a coproduced documentary film about English country-dance in the United States, which is due for release on Smithsonian Folkways Recordings. She has also led and called English country-dancing and

contra dancing. She is an active member of the International Council for Traditional Music Study Group on Ethnochoreology. At the close of 2018, she retired as the archives director for the Ralph Rinzler Folklife Archives and Collections. During her tenure, she managed multiple major archival processing and digitization projects, which focused on audio and papers of various record labels as well as audio and photographic documentation of the Smithsonian Folklife Festival. ■

Nick Spitzer, PhD

Tulane University

Nick Spitzer is a Professor of Anthropology at Tulane University. He is also the producer and host of public radio's *American Routes*, a two-hour program devoted to vernacular music and cultures heard on more than 330 stations. Additionally, he is a folklorist with interests in cultural creolization and ethnography of the Gulf South. He founded the Louisiana Folklife Program, which culminated in his curation of the Louisiana Folklife Pavilion at the 1984 World's Fair. From 1985 to 1989, he was a senior folklife specialist at the Smithsonian Center for Folklife and Cultural Heritage. He has written articles for publications ranging from *Ms.* magazine to *American Anthropologist*. Additionally, he coauthored *Blues for New Orleans: Mardi Gras and America's Creole Soul* with Roger D. Abrahams and others, and he coedited *Public Folklore* with Robert Baron. ■

ABOUT OUR PARTNER

Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and 9 research facilities. The total number of artifacts, works of art, and specimens in the Smithsonian's collections is estimated at 155 million. These collections represent America's rich heritage, art from across the globe, and the immense diversity of the natural and cultural world.

In support of its mission—the increase and diffusion of knowledge—the Smithsonian has embarked on five Grand Challenges that describe its areas of study, collaboration, and exhibition: Magnifying the Transformative Power of Arts and Design, Unlocking the Mysteries of the Universe, Understanding and Sustaining a Biodiverse Planet, Valuing World Cultures, and Understanding the American Experience. The Smithsonian's partnership with The Great Courses is an engaging opportunity to encourage continuous exploration by learners of all ages across these diverse areas of study.

This course, *America's Musical Heritage*, provides a look at the country's vast musical legacy. The course covers specific genres and influential musicians as well as the aspects of America that have shaped its music. Along the way, the course pulls musical examples from the considerable archives of Smithsonian Folkways Recordings. ■

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AMERICA'S MUSICAL HERITAGE

COURSE SCOPE

Americans have many distinctive musical heritages. These are often wound together like the strands of a rope, drawing greater strength from one another.

To a certain extent, everyone constructs their own heritage, pulling from a variety of inherited musical traditions and profound personal musical experiences. These individual experiences have been shaped by national factors that created unique musical forms, whether in political music, religious music, public musical events, or new forms of entertainment. These forms have also profoundly influenced music in the rest of the world.

Among these national factors have been the lack of state patronage for the arts, the development of a for-profit music industry, nation building, and social struggles. The industry helped transform the roots of blues, ragtime, jazz, and country music into internationally admired and emulated musical styles. National expansion added new forms of musical expression, such as Cajun dance music and Spanish ballads. The struggles, creativity, and fortitude of many Americans gave the music a special power, and the large and open market for new music opened greater opportunities for wide influence.

AMERICA'S MUSICAL HERITAGE

This course begins with some attention to how children's music has become our first exposure to a participatory approach to music and the role of Folkways in preserving and transmitting the national heritage. Then, the course turns to the musical features associated with the American Revolution and other American wars. During its expansion, the US incorporated territories with Indigenous peoples and residents of European empires—especially the English, French, and Spanish—each with its own distinctive musical heritage.

The course then examines the growth of the American entertainment industry in the 19th century by following the emergence of the country's first popular music: the minstrel variety shows and their development into medicine shows, vaudeville, and subsequent entertainment formats.

The course also looks at group dances like contra dance and the many dance crazes that, beginning with the waltz, repeatedly captured the nation's imagination.

Music is an important part of individual religious experience and religious services throughout the country. Almost every religious community employs some form of singing or chanting. Because of that, this course examines Protestant hymnody, African American spirituals and gospel, and Jewish cantorial to reveal some of the range of religious music.

Americans also use music to celebrate. This course provides a look at public events that use music to celebrate community, including brass bands, the powwow, and folk music festivals. Each of these has distinctive musical features, but all of them involve people who identify themselves as communities.

American dance music, music for worship, and public musical events have also influenced a long tradition of musically expressing social attitudes and political protest. Examples include presidential campaign songs and the use of music to agitate for women's rights, workers' rights, and civil rights.

Many musical instruments were brought to the US without significant modification, but some of the instruments have been decisively shaped in America. This course looks at the surprising history of the banjo, with its origins in Africa, and then turns to the roots of country music.

COURSE SCOPE

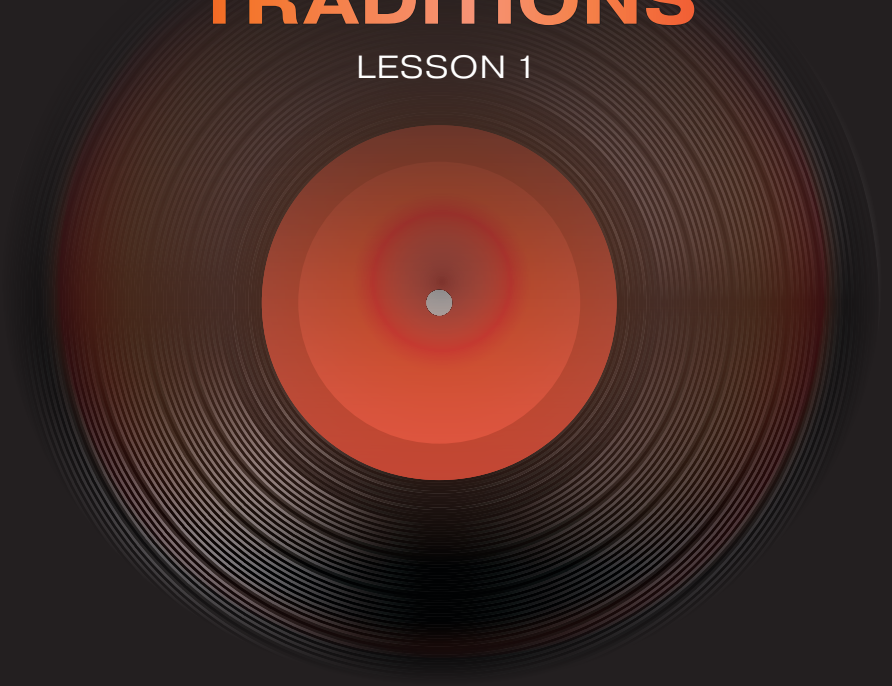
The rise of Nashville as a center of country music after World War II demonstrates the interplay of America's distinctive musical traditions and America's distinctive music business.

Another topic covered by the course is the eye-opening history of the piano, with its origins in Europe. Both the banjo and piano are instruments that were transformed in the US and became vehicles for musical styles closely identified with America.

America's musical heritage is a rich mixture of many influences and traditions. A gastronomic metaphor is gumbo, a stew with origins in several different cultures and the official state dish of Louisiana. Like gumbo, America's music has many ingredients contributed by different communities that have been stewing together for a long time. Thus, the course concludes with New Orleans, looking at the city's extraordinary creativity and learning how its gumbo approach to music offers the nation insights about its enormous and distinctive musical heritage. ■

INHERITING AMERICA'S MUSICAL TRADITIONS

LESSON 1



This lesson describes Smithsonian Folkways Recordings. It also looks at the importance of children's music to that endeavor. Finally, the lesson gives an overview of America's musical heritage.

Folkways Records

Folkways Records became part of the Smithsonian Institution in 1987. Moses Asch had founded Folkways in 1948, so the operation had accumulated decades of published recordings.

By acquiring the rights and master tapes and unissued recordings of Folkways Records, Smithsonian became the guardian of what was one of the greatest collections of published music, spoken word, and sounds in the world. The Smithsonian also agreed to keep all of the sounds available to the public.

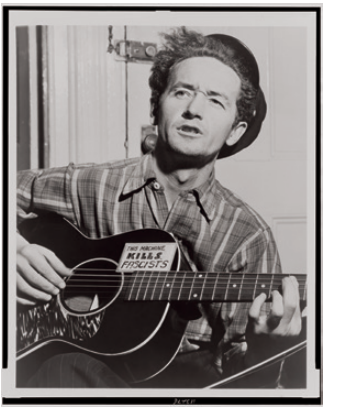
The record label built by Asch was huge. There were 2,168 long-play disc albums, which translates to around 30,000 individual tracks, all in print. It was wide ranging, and each album came with a small booklet that explained something about the music or provided the song texts.

From the start of Folkways in 1948, Asch had a very unusual policy. When he issued a recording on Folkways, he wanted it to stay in print forever. Virtually all of the 2,168 albums he had produced during nearly 40 years were in print as a kind of public archive. All of that arrived in boxes at the Smithsonian, and they are once again all available.

Funding the Operation

Most Folkways recordings barely sold enough copies to pay for their manufacture. The recordings Asch produced were financially supported by sales of children's music and educational recordings to parents, teachers, schools, and libraries.

Asch knew this, and he asked many of his artists to record more music for children. Woody Guthrie, Lead Belly, Suni Paz, and Pete Seeger were among the many performers for adults who recorded children's music with Folkways.



Moreover, Asch also sought out musicians who specialized in children's music. One of these was Ella Jenkins. For decades, she was Folkways' best-selling artist. She specialized in preschool- and elementary-aged children.

Children's Music on Folkways

Children's music on Folkways can be divided into three categories. Some are recordings of children performing by themselves. These are often passed from child to child without adults being involved at all.

The majority of the children's songs on Folkways are by adults for children. There are also recordings of adults singing children's songs to other adults. Adult audiences often enjoy them, even if they never heard them as children.

America's Musical Heritage

Music in the United States has been shaped by centuries of human interaction and musical encounters. One result of this is a constant inventiveness and creative mixing of musical styles, instruments, and meanings. Another result is that some communities have chosen to keep parts of their heritage as unchanged as they can because it is meaningful as it is.

Smithsonian Folkways Recordings

When he became the curator of Folkways, this course's instructor gave Folkways a new name: Smithsonian Folkways Recordings. The operation started producing new recordings and reissues of earlier projects. All of the recordings in the video and audio lessons come from Folkways.

Music doesn't develop in a linear fashion. Musicians sometimes look back to earlier forms and regional genres and bring what they find into the present in a new way. A good example of this was an anthology of 1920s and 1930s recordings assembled by record collector Harry Smith. His 1952 *Anthology of American Folk Music* influenced a generation of urban folk musicians in the 1960s, among them the young Bob Dylan, Joan Baez, Jerry Garcia, and countless others.

Additionally, America's residents have a variety of shared experiences that shape the whole nation. These include the founding of the nation, legacies from the European empires, and European violence against Native Americans. The nation was also shaped by legacies from the use of enslaved Africans for plantation labor and the arrival of wave after wave of immigrants from all parts of the world, bringing their own music.

American music has also been shaped by other factors. Important among these are the lack of patrons for musical performances, the establishment of patent and copyright legislation, and the emergence and growth of a vast music industry.

AMERICAN REVOLUTIONARY AND WARTIME MUSIC

LESSON 2

The music of war has been a defining feature of the United States for most of its existence. Some of the country's best-known songs emerged during armed conflicts. In every war, music has been part of military life, directing the sounds and actions of soldiers going into battle. Music of war has given definition to civilian experiences of wars as well. It has sometimes shaped national politics, and it has become an important aspect of American identity. The guest expert for this lesson is David K. Hildebrand of the Peabody Institute.

"Yankee Doodle" and Military Music

Its precise origins are unclear, but the song "Yankee Doodle" was very prominent during colonial times and America's formation as a country. Some claim that during the French and Indian War period, a British officer came home and said he had written the song. However, the song does not show up in sources until about the 1760s.

Nearly every text for "Yankee Doodle" is insulting. It was a way to attack an opponent. The melody, even without words, became symbolic. The song even worked its way into the articles of surrender—that is, whether a band was allowed to play "Yankee Doodle" as forces marched out.

During the Revolutionary War, designated enlisted men used drums and fifes. It was their job to provide signals to communicate messages from the officers to the rank-and-file soldiers. They set the cadence for marches and footsteps, and they sent out information needed to run the camps.

After the Revolution

After the American Revolution, warlike music celebrating the new country continued. Many professional composers, performers, and other musical entrepreneurs emigrated from Europe to the new country in pursuit of new opportunities. A German immigrant composer wrote the now-familiar "President's March."

"President's March" was initially written to honor president-elect George Washington in 1789. During a border war with France in 1798, the tune to "President's March" received new lyrics and became "Hail Columbia." The song went on to become the US informal national anthem for much of the 19th century.

Relations with England became strained by conflicts over trade and other matters in the opening years of the 19th century. These led to the War of 1812, which saw the capture of Washington DC and the burning of government buildings. It also saw the Battle of Baltimore and the composition of what would become the national anthem.

Francis Scott Key wrote new lyrics to an old tune, under the title of "Defense of Fort McHenry," which was later renamed "The Star-Spangled Banner." It was quickly published in newspapers as a poem and swiftly became a popular song of an American victory under great odds.

The Trajectory of War Songs

The historian Sarah Kraaz identifies a trajectory of war songs that seems to appear in all US wars. At first there are enthusiastic, frequently idealistic songs. These are followed by a sober realization of the casualties, then exhaustion and weariness, and lastly a desire for peace and return home.

All of these types are on full display in the music of the Civil War. The songs were spread in the armies and in homes and villages, in both the North and the South, by a rapidly growing sheet music industry and pocket-sized songbooks.

Music was greatly appreciated by the soldiers on both sides of the Civil War. They wrote home about it, they sang it, and generals knew its importance. Robert E. Lee is reported to have said, "I don't believe we can have an army without music."

Pay scales reflected this: The minimum salary for field musicians in the Union army was normally about $17 per month, more than a private's pay. High-ranking musicians were paid as much as $100 per month.

The Civil War inspired many new songs, often written by professional songwriters and distributed for sale. Others were parodies created to fit a new situation. Many of these songs favored one side over the other and could be considered war propaganda.

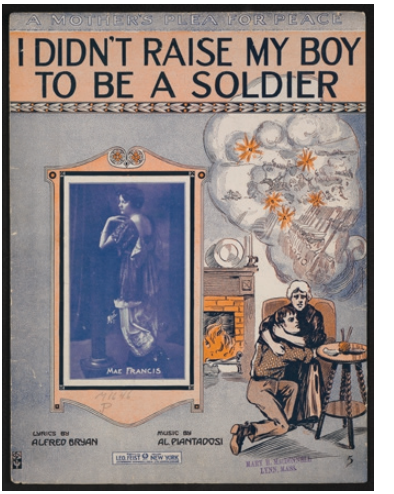
Among the idealistic songs, the North had "John Brown's Body," which became "Battle Hymn of the Republic." A song called "Battle Cry of Freedom" was written as a recruitment song for the North, but an alternative set of verses was written to the same melody and published with the same title in the South as well.

Perhaps because the Southern states were trying to establish a new country, they used songs stressing their particularity. Among these were "I'm Going Home to Dixie," "The Flag of Secession," and "God Save the South."

Another type of war song is exemplified by "Home Sweet Home." This song is in the category of war-weary songs, and it was probably the most popular song in both armies. Although it originated in an 1823 London opera, its sentimental nostalgia for home made it a favorite, regardless of the side.

Home is central to another memorable song of the war. The song "When Johnny Comes Marching Home Again" is perhaps the best-known expression of a longing for the war to end. Like "Home Sweet Home," it was apparently sung by soldiers on both sides.

World War I



There was some opposition to America's early wars, but very little antiwar music. However, World War I saw some of the first popular musical expression of opposition to war. Among the most famous antiwar songs of the era was "I Didn't Raise My Boy to Be a Soldier." It was composed by Alfred Bryan and Albert Piantadosi, and sheet music of it was published in 1915. It became a popular hit, selling as many as 650,000 copies. It encouraged the emergence of an antiwar movement. It was also extensively criticized.

Once the US entered World War I, the popular music industry moved quickly to support it. The best-known song about joining the Great War was George M. Cohan's "Over There."

American military band music was a morale builder in Europe. Conductor and composer James Europe led the regimental band of the African American 15th Regiment. The band is reported to have traveled over 2,000 miles and played in 25 European cities. It played in parks, town plazas, opera houses, hospitals, and other venues to admiring audiences.

World War II to Today

During World War II, some songs from the earlier wars were revived. There was also a lot of new music, appearing in antiwar songs and pro-war propaganda, in films, and on Broadway. Even the troops overseas could experience this music. This was thanks to Armed Forces Radio, lyric sheets, and even 12-inch records for the troops called V-Discs.

Today, digital technology allows soldiers to create personal soundtracks to help them to deal with the stresses of military life. Soldiers use personal music devices and headphones in complex and very personal ways.

American music has shaped the meaning of war, making it a more intensely personal and shared experience. It is hard to imagine the United States as a nation without the influence of its war-related music.

EUROPEAN EMPIRES AND AMERICAN MUSIC

LESSON 3

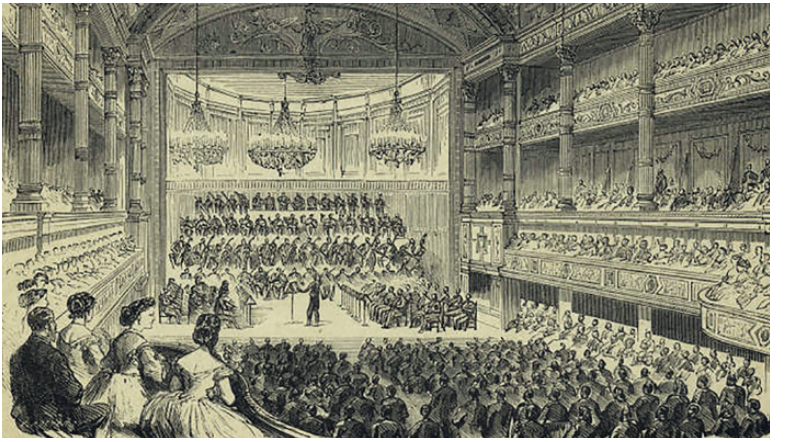
Before and after the founding of the United States, there were empires, each of which influenced the musical heritages of America. Notable examples include the empires of England, France, and Spain. This lesson looks at how each of those has influenced American music. The lesson's guest expert is UCLA professor Steven Loza.

English Influences

Early in America's history, there was a lively tradition of American songwriting using English melodies. Freewheeling adoption of English arts and technology was made even easier by US copyright law. For nearly a century, US law only protected the creations of US citizens. Anything from abroad was free for publishing, performing, arranging, and imitating without restrictions.

People in the newly formed republic still danced English dances, sang English ballads and drinking songs, and read English literature. Irish and Scotch-Irish communities brought Celtic musical traditions.

Many people in American towns felt the music of the new United States was unsophisticated, and they wanted to improve it. Churches hired singing masters and bought hymnals to improve their music. European composers and musicians were invited to give concerts in cities like Boston and New York City. Local music groups played arrangements of European orchestral works.



Most early American composers had to work in taverns or businesses to make money. Samuel Holyoke was one of the first generation of American-born composers. He published over 700 compositions and supported himself largely by teaching and publishing.

French Influences

Another musical tradition flourishing in North America during the colonial period was French. This tradition produced a very wide variety of musical styles.

The French had begun establishing their formal claim to the Mississippi River in present-day Illinois in 1699. The region was explored and used by fur traders. French Louisiana included the Mississippi Valley and all of its tributaries.

After France lost the French and Indian War in 1763, Louisiana became part of the Spanish Empire for 41 years. Then, Napoleon Bonaparte reclaimed it and sold it to the United States, almost doubling the size of the United States at the time.

New Orleans was already one of the largest population and culture centers of Louisiana by this time. The music of the descendants of French-speaking people in this vast area includes both music composed by French Americans and music with direct French connections.

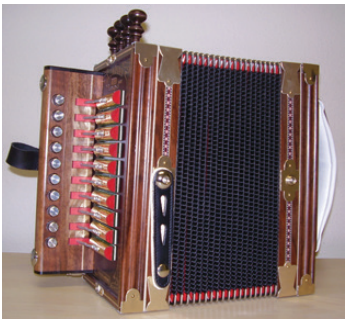
The Acadians

By the mid-1700s, the British were carrying out what is still called the Great Expulsion. They drove some 12,000 Acadians from the Maritime provinces. The British confiscated their land and sometimes burned their homes. Many fled to Quebec or France, but others moved immediately south to what became the United States.

These immigrants brought their musical culture into most of New England and northeastern New York. Others migrated to settlements along the Mississippi River. In some cases, they ended up in southern Louisiana.

The French from eastern Canada began to migrate to Louisiana when it was a Spanish colony. They were called Acadians, and that name became Cadiens or Cajuns as they gradually adapted their culture to Louisiana's prairies and bayous. As these Acadian settlers absorbed influences from their new neighbors of Spanish, Celtic, Native American, and African origins, a distinctive Cajun culture evolved during the 19th century.

Early Cajun music typically used small portable instruments such as the harmonica, jaw harp, triangle, and spoons. The fiddle often functioned as the lead instrument. Cajuns have adopted other instruments over time, including the button accordion and guitar.



Common Cajun dances include reels, jigs, two-steps, and waltzes. Later, in the 20th century, some Cajun dance styles were also influenced by Texas swing. Vocalists often sing the Cajun French lyrics toward the top of their vocal range.

Spanish Influences

A third imperial legacy to consider is the Spanish. Among imperial influencers, the Spanish Empire had perhaps the deepest roots of all in the Americas. The music of the Spanish Empire centered on the Catholic missions and cathedrals.

At its height, the Spanish Empire controlled much of what today are Florida and parts of Georgia. The empire controlled or claimed all of the land west of the Mississippi River, most of the way to the Canadian border, and south from Mexico all the way to Argentina and Chile. Only Brazil and parts of the Caribbean were colonies of other European nations.

The Spanish conquest of the Americas was achieved by military action and the assistance of the Roman Catholic Church. They also used Indigenous labor to erect cathedrals and establish missions.

The larger missions and cathedrals emphasized musical performance and composition. Musicologist Robert Stevenson wrote that music was a powerful tool for converting the Indigenous peoples in the New World as well as the enslaved Africans who were brought to it. Additionally, Indigenous people were trained as composers in the large cathedrals of what is now Mexico.

Spanish Musical Traditions

One of the oldest Spanish musical traditions in the Americas was singing unaccompanied story-songs. These ballads for voice were called *romances* in Spanish. They can be traced back to late medieval and Renaissance Spain, but could be adapted to local conditions. Often sung by women in the domestic sphere, unaccompanied ballads are rarely heard at public events, but they have survived for centuries.

As for accompanied music, Spanish traditions brought over a whole family of guitar-shaped instruments. The resulting music from Mexico and indirectly from the Spanish Empire has frequently influenced music in the US. A fine example of this process is the song "La Bamba," based on a song style from Veracruz, Mexico. Performed by Ritchie Valens in 1958, it became a top-40 hit and inspired a generation of Latino musicians in the US.

The influence of music from the Spanish Caribbean and Mexico on America's music goes far beyond what is commonly regarded as Latin music. For example, some of the earliest innovators in jazz had Latin American connections.

Conclusion

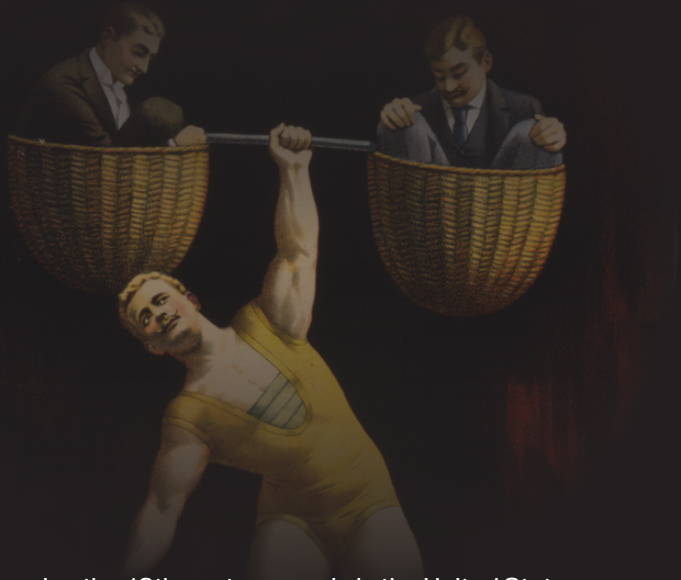
Over the period from 1800 to 1900 and beyond, the United States absorbed parts of European empires to become a much larger nation and an empire in its own way. The country combined preexisting musical heritages, including English, French, Spanish, and American Indian traditions, as well as those with Russian, Celtic, German, African, and other influences.

All of these were musical heritages from people already residing in North America, even before they became part of US territory. People descended from the colonial empires of America continued to be influenced by the colonizing countries, but they also went on to develop local styles.

Together, all of these imperial and post-imperial traditions have continued to influence the development of American music. The wonderful variety of American musical heritages is built into the nation itself.

MINSTREL SHOWS AND VARIETY SHOWS

LESSON 4



During the 19th century, music in the United States saw the birth and growth of popular music. This early popular music was similar to what are today called variety shows. It marked the first time that music was widely performed by full-time professionals.

The names and focus for these musical shows changed over time. There were medicine shows, and from the 1880s, there were more complicated shows called vaudeville. However, this lesson opens by grappling with its most difficult derivation: minstrel shows. The lesson's guest expert is the Grammy Award–winning musician Dom Flemons.

Minstrel Shows

Beginning in the 1830s, minstrel shows were America's first major popular entertainment and its first major cultural export abroad. American minstrel shows were related to European traveling shows. However, the American minstrel shows were rooted from the start in a society with slavery. It was also a society where blackface stereotypes were used for entertainment, for commerce, and for social commentary.

Minstrelsy went through various stages. It had antebellum roots in the appropriation of the musical style of enslaved Africans and their descendants by white musicians. After the Civil War, it developed into highly offensive postwar stereotyping. Both of these periods were built upon appropriation and stereotyped presentation of African American expressive culture, largely to make money for white performers, music publishers, and an emerging popular music industry.

Minstrelsy was part of a long tradition of racism that dated even further back than the enslavement of Africans and their descendants. Still, for many Americans living in the North, minstrelsy offered their first glimpse of black American culture, and that glimpse was full of demeaning racial stereotypes. White performers often took the stage in blackface, imitating African American music and lampooning speech forms and physical features.

This portrayal did not go unopposed. The renowned African American writer Frederick Douglass condemned an early group, the Virginia Minstrels, and other groups in an 1848 publication. He later suggested that the songs had become the music of America and could serve to awaken antislavery sympathy.

Medicine Shows

After the Civil War, other kinds of traveling American variety shows also flourished. One of them was the traveling medicine show. Showmen pitching miracle cures had begun touring Europe in the late 18th century. The US developed its own national style, focused more on comedy and musical entertainment than its European counterparts.

Medicine shows often bore unusual names. The shows combined various forms of popular entertainment to draw a crowd, most often comedy and music. The entertainment was free, but the medicine wasn't. The sales pitch was delivered by a self-proclaimed doctor who offered the audience cure-all medicines not prescribed by their own physicians.

Medicine show music kept up with current trends, and the shows employed performers who knew the latest tunes and songs. However, they also maintained close ties to older, more traditional songs because so many people wanted the comfort of familiar music. Artists often took colorful names like Blind Sammie and Daddy Stovepipe. Some famous musicians, like Little Richard, got their start performing in medicine shows.

One African American artist who toured with medicine shows was Pink Anderson. Anderson lived most of his life around Spartanburg, South Carolina. He joined William R. Kerr of the Indian Remedy Company in 1914, at the age of 14. For many years, he used his guitar to entertain the crowds while Kerr sold elixirs and medicines from the back of a wagon. Anderson's career went on beyond touring with that show, stretching many decades.

The Food and Drug Administration largely put the traveling medicine shows out of business by prohibiting unfounded claims of efficacy in the 1950s. However, the tradition of free entertainment in exchange for advertising and sales of health-enhancing products continued to be a major part of musical variety shows.

Vaudeville

American variety shows continued to evolve into a new but related form of entertainment that emerged in the 1880s and remained vastly popular into the 1920s. This was called vaudeville. The name came from France, but the American format diverged almost immediately.

French vaudeville emphasized comedy, but its American counterpart consisted of a series of separate, unrelated acts, like minstrel and medicine shows. These acts ranged from trained animals to strongmen to jugglers to musicians.

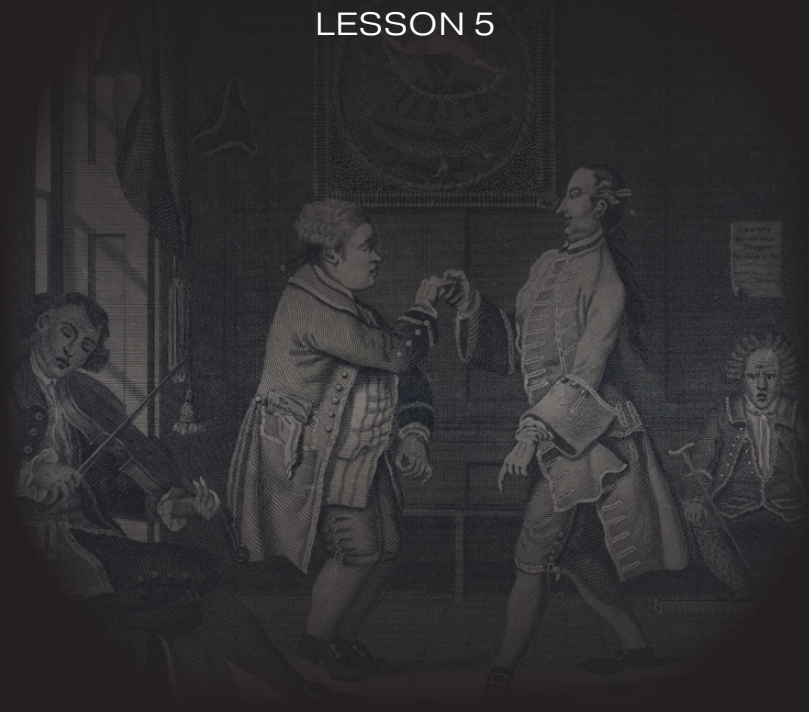
The so-called birth of vaudeville is sometimes traced to Tony Pastor. He launched a variety show in New York City on October 24, 1881, that he designated as clean vaudeville. He banned drinking in the theater and removed bawdy materials from the acts.

By the late 1890s, vaudeville had large established circuits for traveling to venues of all sizes, both in small towns and cities. B. F. Keith was the most important promoter working to standardize booking using pools of skilled acts in order to build a loyal national following.

Vaudeville often traded on the ethnic caricatures associated with recent arrivals to the country, including from Ireland or Germany. Additionally, because it always included music, vaudeville created a strong market for songwriting. In New York City, an entire songwriting and music-publishing district arose called Tin Pan Alley, which produced lots of new song material.

MUSIC OF AMERICAN MOVEMENT AND DANCE

LESSON 5



This lesson directly addresses the bodily experience of music, movement, and dance. Movement is profoundly important to all of the music discussed in this course as a whole. The lesson's guest expert is Dr. Stephanie Smith.

Rhythms and Dance

Sometimes, the body is used as a musical instrument. There is a long tradition of using the feet to create rhythms associated with African American flatfoot dancing, step dancing, and tap dancing. Foot rhythms are also found in Irish step dancing and European American flatfoot and clogging.

For most of US history, one dance fad after another has swept the country. Some came from abroad, like the waltz, the polka, the cha-cha-cha, and the tango. Some have developed in the US, like the turkey trot, the twist, and breakdancing.

New dances have often been condemned as scandalous. Over time, many of the scandalous dances become accepted as normal. Then, a newer dance comes along that is accused of leading to immoral behavior.

Early Dances

Some dances are so old that it's unclear if they were ever really scandalous. One of these is called the contra dance. It has a history reaching back into the colonial period, when a form of it was danced in Williamsburg, Virginia. It continues to be performed by an enthusiastic community of dancers. It is especially popular in New England, where it has been enriched by French Canadian and Irish fiddle tunes.

English country dances came to the United States partly through the publication of John Playford's book *The Dancing Master* in 1651. Many of the dances in it featured long lines of men facing lines of women, similar to the contra dance. There were also square and round formations in the book.

Contra dances and the related square dances both involve groups of dancers. However, whereas square dances only involve eight dancers, contra dances typically feature longer lines of dancers.

Later Dances

The popularity of contra dance dwindled when other dances became popular in the 19th century. These included the waltz, the mazurka, the schottische, tango, and later dances. However, contra dance has seen revivals and new popularity in the late 20th and 21st centuries.

The waltz was one of the newer dance crazes in the US. It was very scandalous in the early 19th century. The folklorist Alan Lomax once suggested that an important European contribution to the world's dancing styles was couples dancing face-to-face. However, the waltz didn't spread through Europe and the United States without protest.

Waltzing emphasizes moving to a distinctive ¾ rhythm. Dancers often turn in circles and move counterclockwise around the room. The scandal of the waltz derived from the fact that the dancers faced each other and put their arms around one another.

Waltzing styles varied in different parts of the US, but even long after the scandal has passed, waltzes are played on many occasions, like weddings. Many well-known country songs have been written to a waltz rhythm, including "Tennessee Waltz."

One of the important regional centers of European-derived dance music is the Midwest, where polkas, waltzes, and many other dances are performed to a variety of bands, often depending on the country of origin of the musicians.

Waltzes and polkas are played in many parts of America, but like many other kinds of American music, there are regional variations in the bands, the style of dancing, and the significance of the music. Heritages aren't necessarily shared.

The rhythms and ensembles used for dances have changed over the decades and will certainly continue to do so. Americans draw from a variety of dance traditions to create new ones. Sometimes there is also novelty in resurrecting old ones.

Regardless of the dance and the community dancing it, the pleasure of enjoying the sounds of music with other people is an important part of American life. Dancing alone can be equally satisfying.

HYMNS, SPIRITUALS, AND CHANTS IN AMERICA

LESSON 6

Music has played a central and ongoing role in many religious practices in the United States. This lesson focuses on three types of religious music: hymns, spirituals, and chants. The guest expert for the lesson is Mellonee Burnim, a Professor Emerita of Ethnomusicology at Indiana University Bloomington.

Hymns

The very first book published in North America was a religious songbook for the Puritans called the *Bay Psalm Book,* published in 1640. All of the early settlers in the colonies brought their own religious music, especially psalms. Seekers of religious freedom, like the Puritans, substantially defined who they were, and what they believed, through their music singing. Catholics brought the Latin hymns and chant, and Jews brought their sacred texts and cantorial music.

Much of the earliest religious music brought from Europe was Protestant, as the Protestants valued music highly. Similarly, the Calvinists believed strongly in the value of singing together in praise of God. The Puritans and other groups coming to America for religious freedom held similar views. The Amish, for example, do not play musical instruments in their churches, but they do sing together.

A greater emphasis on music began during an evangelical revival called the First Great Awakening. This spread over England and the colonies from the 1720s to the 1760s. Churches that encouraged music and an emotional response to religious experience expanded. These included the Presbyterian, Anabaptist, and Methodist churches.

However, there have been tensions over moves from traditional to more contemporary repertoire, the selection of hymnals, historic versus inclusive-language hymn texts, and a host of other issues. If music were not an important aspect of worship, it would not have been so often heatedly debated.

New England took a lead in some of these debates and early developments, with one notable figure being Jeremiah Ingalls, who was born in Massachusetts in 1764. He was a composer and singing teacher, but he supported his family by running a tavern, making barrels, and other activities.

Ingalls was a participant in a movement to improve the singing of church choirs in New England that led to the first truly American school of composition and music publishing. It was called the First New England School.

The purpose of singing schools was to train young people's voices and improve the quality of singing in churches. These schools also improved secular singing, and they encouraged the publication of new hymnals and songbooks.

Spirituals

Another major strand of participatory religious music in America is the spiritual. Spirituals were unaccompanied African American religious songs that included both West African performance elements and Anglo-American Christian singing traditions.

The spiritual is the earliest form of African American Christian music. Dr. Mellonee Burnim, an expert on the subject, points out that to understand the spiritual, it is necessary to understand the plight of enslaved people in North America. Spirituals were largely created during the period of slavery.

African Americans adapted religious and musical precedents that can be traced to parts of Africa and to the requirements of their Christian faith. The spirituals were about their ability to overcome slavery.

One type of folk spiritual is called the ring shout. This involves a circular movement, accompanied by singing, hand clapping, and stamping. Ring shouts are still performed in some small rural churches, mostly in the Sea Islands of Georgia and South Carolina.

After the Civil War, a new kind of religious music emerged: the arranged spiritual. These combined unaccompanied spirituals with European music aesthetics and training in hymns using four-part arrangements. The Fisk Jubilee Singers from what is now Fisk University were influential in the shift to arranged spirituals.

Arranged spirituals took existing spirituals and added harmony and other features to the arrangements, but they were sung without instruments. In the 20th century, gospel music went further. Gospel is composed music. It is usually performed with instrumental accompaniment, and it often includes moments for solo voices.

Chants

In some religions, the reading or chanting of sacred texts is central to the religious services. The words are often spoken or chanted in elaborate ways that express their sacredness and enlighten worshippers as to their meaning. Sacred chant traditions are found in Roman and Orthodox Catholicism, in Judaism, and as textual reading in Islam. They are also found in Hinduism and Buddhism, and likely in many other traditions as well.

Early Christians were influenced by Jewish traditions of chanting the psalms, which had long been an important part of Jewish culture. A thousand years later, the rise of Gregorian chants began to influence some Jewish cantors.

One way to directly encounter the heritage of chant in America is with the Jewish cantorial. There are different cantorial schools with different styles. What cantors intone today may be ancient text, but they usually perform in more recently established ways. Cantors normally perform solo, without instruments, during services.

BRASS BANDS, POWWOWS, AND FOLK FESTIVALS

LESSON 7

Americans have many traditions of communities working together to present music in public forums. This lesson looks at three types of public music: brass bands, powwows, and music festivals. The sounds differ, but each of these traditions helps to foster a sense of community for the participants that is rooted in music. The lesson's guest expert is UCLA professor Tara Browner.

Brass Bands

Before and during the Civil War, brass bands were almost always associated with the military. In the post–Civil War years, having a brass band became a badge of honor for towns and cities around the nation. Comprised mostly of amateur musicians, town brass bands performed at patriotic events such as Memorial Day parades, civic events, and sports competitions. By 1890, an estimated 10,000 community brass bands dotted the United States.

This was the heyday of John Philip Sousa, who finished 12 years as director of the US Marine Band and then left to found the Sousa Band. His band toured from 1892 until 1931. Sousa wrote well over 100 marches, including "Stars and Stripes Forever."

But the community bands also played a wider variety of music. Coming of age in the generation after Sousa, African American composer and bandleader W. C. Handy published the first music using a blues form and popularized the genre far beyond its roots.

While the number of community bands greatly diminished during the 20th century, the number of high school bands greatly increased, and they often performed at community events. However, as high schools consolidate, more and more small rural towns can no longer depend on a high school providing a brass band.

Powwows

The Indigenous peoples of the US and Canada have public events called powwows, at which music, parade, and even dance play central roles. Powwows can last anywhere from one day to nearly a week, and they are held on reservations, at casinos, and even at educational institutions.

According to Tara Browner, a professor and powwow dancer, powwows are particularly unusual because they are intertribal. People from many different tribal nations come together, including people who didn't necessarily get along very well in the past. Contemporary powwows are also open to non-Indigenous people, though they should take care to be respectful.

The most important part of the sound of the powwow is the drumbeat. It is a manifestation of the heartbeat that's at the center of the world: Native people have a concept of the earth being a living being and having a heart inside of it. The drum brings that sound into the world so that people can hear it.

There are also two vocal styles in powwow songs. The southern style involves a low voice. Farther north, vocal styles become higher in pitch. Additionally, the songs have a combination of native language words. They're usually shortened, and they often refer to historical events.

Music Festivals

Music festivals are another popular and usually public event found in many parts of the country. Many music festivals are still held outdoors, though some are not. Most music festivals specialize in a specific genre of music. These include classical music, blues, jazz, rock, Tex-Mex ensembles called conjunto, polka, fiddle contests, and folk dancing. Many people are involved, including musicians, technicians, organizers, and volunteers. There are usually also a few long-term staff members who book the artists and manage the publicity.

In the case of outdoor festivals, everyone hopes for good weather. Many festivals charge an entry fee to pay for the honoraria, housing, and transportation for the performers and staff. The entrance fees also cover the costs of obtaining the location for the music festival.

Music festivals in the current sense are largely a 20th-century development, with antecedents in various public concerts, including the music performed at World Fairs of the 19th and early 20th centuries.

The idea for a folk festival can be traced back to Bascom Lamar Lunsford's 1928 Mountain Music and Folk Festival in Asheville, North Carolina. Pack Square Park in downtown Asheville was the site of this first festival. Prize money was offered for the best dance group and the best band. This pioneering festival continues to this day.

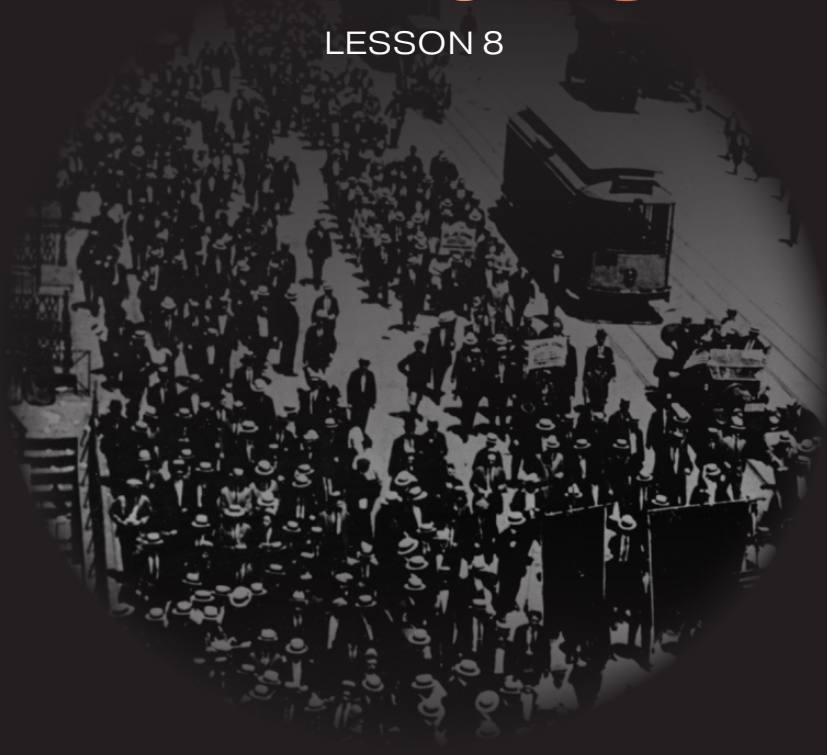
Lunsford's efforts inspired Sarah Gertrude Knott to found the National Folk Festival that debuted in 1934 in St. Louis. As early as 1938, it featured what was claimed to be W. C. Handy's first performance before an integrated audience. Over the decades, the National Folk Festival has moved around the country and has always featured a wide range of musical genres, such as sacred harp singing, Cajun music, Tex-Mex conjunto music, and bluegrass.

Today, there are hundreds of music festivals in the United States every year. The Smithsonian Institution has its own annual outdoor summer festival: the Smithsonian Folklife Festival. It was established in 1967 and has been held annually for over 50 years. Admission is free, and it is usually held around July 4 on the National Mall in Washington DC.

At many festivals, the best musical moments often occur outside the scheduled sessions. Sharing communal meals and playing in makeshift groups with friends or deeply admired performers are long-remembered emotional and musical experiences. Informal jam sessions are important experiences at many music festivals. Musicians learn from one another. They talk, play, and sometimes form friendships that endure long after everyone goes home.

AMERICAN MUSIC OF POLITICS AND PROTEST

LESSON 8



In the United States, the connection of music to political and protest movements is deep and longstanding. The social and political history of the United States has produced and has been shaped by centuries of musical struggle and protest. The lesson's guest expert is Dwandalyn R. Reece, Curator of Music and Performing Arts at the National Museum of African American History and Culture.

Presidential Campaigns and Music

One recurring aspect of this musical history appears in presidential campaigns. In the 19th and early 20th centuries, presidential campaigns used music to shape public attitudes about the candidates. Song lyrics were regularly written to praise a candidate and to criticize the opposition.

The writer Irwin Silber has assembled a nice collection of examples, called *Songs America Voted By*. These provide clear evidence that lies, fearmongering, and defamation have a long history in American presidential politics. For instance, one song from 1828 was meant to raise fears about what would happen if Andrew Jackson were to be elected president instead of the sitting president, John Quincy Adams.

Women's Rights and Music

Another group of songs addressed the disenfranchised. In 1920, women in the United States gained the right to vote in national elections, marking the end of a long and increasingly public struggle. Songs about women's suffrage date back to the late 19th and early 20th centuries.

The suffrage movement benefited from the attention brought to it by songs like "Give the Ballot to the Mothers." There were some significant 19th-century examples. One, called "Uncle Sam's Wedding," was published to the tune of "Yankee Doodle." Here is one of its humorous, but pointed, verses:

> When Uncle Sam set up his house,
> He welcomed every brother,
> But in the haste of his new life
> He quite forgot his mother.

Additionally, "Bread and Roses" is a song associated with women's rights in the workplace, and it has roots in the suffrage movement. The phrase from which the song takes its name first occurred in a June 1910 speech by Helen Todd on the condition of the working women.

Laborers and Music

Farmers, factory workers, miners, and other laborers also used music to express their struggles and gain supporters. Their songs created group solidarity and publicized their plight. They would sing at meetings, on picket lines, and at protests. They published their songs in newspapers, on single printed sheets, and sometimes in songbooks. Most of the songs were easy to learn and could be passed on orally.

One example is the great labor anthem "Solidarity Forever," by Ralph Chaplin. It used a tune already popular during the Civil War.

The Industrial Workers of the World, often called the IWW, employed songwriters and graphic artists like Ralph Chaplin to recruit members and make their case for workers' rights. The IWW published a widely used songbook called *I.W.W. Songs to Fan the Flames of Discontent.* It went through some 19 editions and is still available today.

African American Religious Music

African American religious music has been another distinctive wellspring for music of political struggle in the US. Its power derives from the meanings of the songs and from the determination of the performers. The great social reformer Frederick Douglass characterized the singing of the enslaved African Americans this way: "Every tone was a testimony against slavery and a prayer to God for deliverance from chains."

During the civil rights movement, songs moved from the church to the streets to support the protesters' demand for change. Certain gospel songs and African American spirituals like "Go Tell It on the Mountain" provided the basis for important songs. With a few changes in words and intent, a song like "We Shall Not Be Moved" became an anthem with a new purpose: legal and social change through lawful intervention.

One pivotal example of such an anthem is "We Shall Overcome." This song was sometimes criticized for being too optimistic and too simple, but it was precisely its simplicity that enabled its adoption in struggles around the world.

Protesting without Lyrics

Even without lyrics, music can be used to protest something. Musicians have many resources available to create parodies or enhance melodies. Artists can change the instrumentation and tempo in order to subvert the audience's expectations and provide them with something that sounds new.

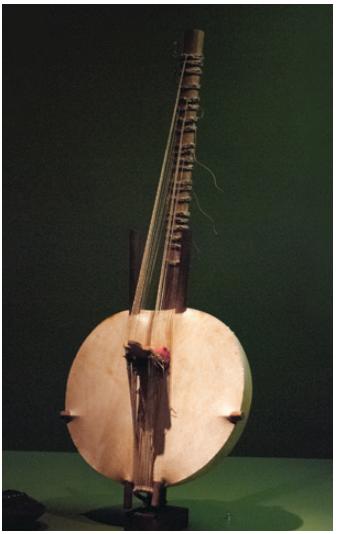
To cite a 20th-century example, Jimi Hendrix gave an instrumental performance of "The Star-Spangled Banner" at the Woodstock music festival in 1969, filled with soaring electric guitar riffs and explosive sounds. For some in the audience, this rendition profoundly changed the meaning of the melody, without Hendrix ever uttering a word.

THE BANJO: AN AFRICAN GIFT TO AMERICAN MUSIC

LESSON 9

This lesson focuses on the banjo, which is sometimes referred to as the American instrument. Unlike many other instruments, which came from other places without much change, the banjo took shape in America. The lesson's guest experts are the musician Dom Flemons and Greg C. Adams, who is an Assistant Archivist at the Smithsonian Center for Folklife and Cultural Heritage.

The Banjo's Early Evolution



The banjo was created by enslaved Africans and their descendants in the Caribbean and in colonial North America. For as many as 200 years, it was primarily played by African Americans. The banjo is also a musical instrument whose development is intertwined with the larger American history of struggle, ingenuity, and a creative musical inventiveness that spread to other parts of the world.

In the case of the banjo, a number of factors contribute to the specific nature of its vibrations and sound quality. These include the size of the drumhead, the material the body is made from, and how tight the skin is. Also important are the type of bridge used, the kinds of materials the strings are made from, how tightly each one is strung on the instrument, and how they are plucked.

In the 19th century, the shape and sound of the banjo changed. White musicians learned how to play it from enslaved African Americans and wrote instruction books for beginners. Minstrel shows were one target, but with instruction books, the banjo became an instrument that could be played at home.

William Boucher began building banjos commercially in the 1840s in Baltimore. The location and timing for Boucher's work is not happenstance. The Chesapeake Bay was home to many tobacco plantations. Virtually all of the earliest written accounts of banjo-like instruments are focused on this region. In the 1840s, Baltimore was home to the largest number of freed blacks in the country.

The banjo became a central part of the first mass popular music genre in US history, which was called minstrelsy. This genre took an African American instrument and way of playing and fashioned them into offensive portrayals of African Americans.

Increasing Standardization

Along with the popularization of the banjo came a series of inventions and manufacturing techniques. These changed its sound and appearance as well as who it would be marketed to.

After the Civil War, banjos increasingly had five strings and were commercially manufactured. They were also played by an increasingly wide range of white musicians in a variety of contexts.

However, banjos also remained part of African American music. They were often played in a small group with a fiddle and/or guitar, but black banjo players also played solo. Overall, the increasing popularity of five-string banjos and the growing number of banjo manufacturers led to an increasing standardization of the instrument in the 19th century.

Different Banjos

The most frequently played form of the banjo today has five strings, a fretted fingerboard, and a circular wooden head with adjustable tension for the drumhead. While this familiar banjo was first being manufactured, starting around 1840, musical instrument makers also began to invent all kinds of different banjos. The banjo-ukulele is an example of a banjo on the smaller end of the spectrum. They are the same size as a ukulele, but louder.

Four strings are an advantage for some kinds of music. The droning fifth string on the most common banjo was not very useful for playing complex chord progressions and modulations found in jazz. Four-string banjos were often used in vaudeville and jazz bands.

They've also been used in Irish music since the 1920s. The four-string banjo is often tuned in fifths, like a mandolin or violin. It is usually played with a flat, flexible pick that can provide a strong rhythm.

Other banjos with six long strings were manufactured for guitar players. These were usually tuned like a guitar. As the banjo joined larger ensembles, and was played for larger audiences, manufacturers added wooden backs, or resonators, to project the sound to the front and make banjos more easily heard. Manufacturers also experimented with larger banjos.

Changing Applications

In the late 19th century, the banjo was distanced from its original associations with African American music. Music publishers began to publish more printed music for the banjo. Special banjos were marketed to be played in parlors by young women. Some performers played European classical music on their banjos.

As with other instruments during the 19th century, the boundaries between classical and popular music were less pronounced than they are today. In the mid-20th century, Pete Seeger transcribed and recorded Bach, Beethoven, and Stravinsky for banjo.

Banjo player Bela Fleck has continued exploring new material. This experimentation shows the versatility of musical instruments and the ingenuity of musicians.

Sometimes musicians were the driving force behind innovations in the banjo. For instance, the Pete Seeger model was manufactured with an extra-long neck to facilitate shifting keys without changing the left-hand fingering. Seeger also had his banjo made with an extra-wide neck because he wanted more room between the strings for his fingers.

A few local traditions of African American banjo playing endured in North Carolina and Virginia. Additionally, wonderful performers have been recorded playing in 19th-century-related styles. Today, banjo scholars like Greg Adams and Dom Flemons play on reconstructed instruments and study the contributions of African Americans to the banjo. This illuminates the banjo's connection to the ways we interpret cultural and musical ownership today.

THE ROOTS OF COUNTRY MUSIC IN AMERICA

LESSON 10

The roots of country music are especially deep and numerous in specific parts of the United States, centered on the Appalachian region of the southeastern area of the country. This music largely derived from English-speaking communities from England, Scotland, and Ireland, who met up in the United States with other musical traditions, especially the African American performers in the region. The lesson's guest expert is Kip Lornell, who provided research and writing support for this course.

A Varied Repertoire

The rural repertoire that nurtured both country and folk musicians was varied. There were dance tunes, story songs, comic songs, protest songs, and romantic songs. Some pieces were centuries old. Some of them originated in 19th-century sheet music, traveling minstrel and medicine shows, or circuses.

However, the rural areas were not as isolated as they sometimes appeared. People played what they liked, learned from many sources, and played on instruments they could make or afford. Some of the popular dance tunes were originally played on bagpipes in Scotland and Ireland. In the United States, dance tunes were adapted to new instruments like the fiddle and banjo.

African American performance styles on banjo, fiddle, and harmonica also contributed to the roots of country. As the author Jacqueline DjeDje has written, there is a vibrant local fiddle tradition in parts of West Africa that may have contributed to the sound of American fiddlers. Additionally, one of the early stars of the Grand Ole Opry was DeFord Bailey, an African American harmonica player who resided in Nashville.

Labeling the Music

Country music didn't go by that name until the mid-20th century. It was only with the development of the recording industry at the turn of the 20th century that such categories first appeared. The marketing strategies of the early record labels, and the numbering systems they used, ended up shaping the way people thought and talked about music.

The record companies marketed country music as primarily white mountain music. Early marketing terms were often code words for a given ethnic group or market segment. This continued with later terms, like *rhythm and blues* for African American popular music.

In recent decades, country music has become strongly identified with professional musicians and cowboy hats. There is an emphasis on star performers in stadium concerts. Nashville, Tennessee, is now perceived as the center of country music.

Telling Stories

Many songs that predate the label of country music told stories. This is true of some country music songs today. An older example of this is the song "Pretty Polly," which has both local and international roots. "Pretty Polly" is a story about a man named Willy who asks his girlfriend Polly to take a walk with him and then murders her. In many versions, he kills her because she is pregnant.

There are many other songs about the trauma of women being loved and then abandoned by their lovers. It is an enduring subject of early ballads like "Pretty Polly" and also for contemporary country songs.

Cowboys and Country Music

Country music is sometimes associated with cowboys. The use of cowboy hats by country music performers may stem from the popular films featuring singing cowboys, sometimes called horse operas. Film stars such as Ken Maynard, Gene Autry, Dale Evans, and Roy Rogers all sang songs in their films, some of them with guitars.

The music of the west had its own history and unique features. In real life, if not in films, cowboys were a diverse group, which included Latino, African American, and Native American cowboys.

According to Guy Logsdon, who assembled an album of cowboy songs for Folkways in the 1990s, many cowboys actually played the fiddle, which was more portable.

However, the guitar has a deeper sound and became increasingly popular during the 20th century. The guitar was an important instrument for solo country artists from the early country star Jimmie Rodgers to Emmylou Harris.

Moving People

During the first half of the 20th century, large numbers of people moved from rural areas to industrial cities. They searched for work and better working conditions, and they listened to music. African Americans left the South in large numbers and moved to the northern industrial cities. Miners and farmers left the farms and small towns in the Appalachian region for cities as well. Among these were Baltimore, Detroit, and Washington DC.

The musicians went, too, and their rural music also changed as they became professional. There are quite a few nostalgic songs in country music about what has been lost. In a sense, ironically, these nostalgic songs by singers who have left the countryside are the real center of country music. They are songs about rural life, sung by newly arrived city dwellers, often to other city dwellers.

Bluegrass Music

A genre of country music that emerged in the 1950s is probably one of the only genres ever named after a band. This is bluegrass music. It took its name from the band Bill Monroe and his Blue Grass Boys, a band rooted in Monroe's home in Kentucky, which is known as the Bluegrass State.

Bluegrass instruments include the bass, banjo, mandolin, and fiddle. Additionally, bluegrass typically uses a five-string banjo, with a sharp tone and up-picking. Bluegrass also often features tight harmonies with a high tenor voice.

Conclusion

Country music—like blues, and jazz, and later folk music—was shaped and disseminated by powerful 20th-century technological innovations like radio, phonograph records, and films. Starting in the 1950s, a national country music was reaching all of America. The genre was supported by the growth of Nashville as a center for producing a non-local country music. There have been other important places for country, including Bakersfield, California; Austin, Texas; Chicago, Illinois; and a few other American cities.

American country music has been admired and adapted into local rural music traditions in many places around the world. Examples include Indigenous peoples in Australia and the country music of Brazil, known as *música sertaneja*.

The roots of today's country music are diverse and deep. They stretch from the West African origins of the banjo to the unaccompanied ballads that touch on the Scotch-Irish heritages of so many people who settled in the Appalachian Mountains. They also include mixed repertories that originated in 19th-century popular songs and were learned from traveling shows. Many country musicians listen to, admire, and use musical ideas from other genres to create new songs and styles.

AMERICAN PIANO, RAGTIME, AND EARLY JAZZ

LESSON 11

The piano originated in Europe, but it was modified in the United States to become more powerful, more affordable, and better suited to variable weather. American companies became leading manufacturers of pianos worldwide for over a century. New musical forms played on the piano shaped the emergence of many genres, including ragtime and jazz. The lesson's guest expert is John Edward Hasse, a Curator Emeritus at the National Museum of American History.

Gottschalk and the Piano in America

From the first half of the 19th century onward, Americans used their pianos to play a mixture of church music, traditional songs, and scores from European piano virtuoso player-composers like Mozart, Beethoven, and Chopin.

One of the most significant 19th-century American musicians who went beyond existing sources of piano music was Louis Moreau Gottschalk. Gottschalk was a virtuoso pianist who became one of the foremost American classical music composers of his time.

He was born in New Orleans in 1829 to a Creole mother and Jewish father from London. His father sent him to Paris at age 13 to study piano, but he was initially rejected because he was an American. He did find teachers, however.

He toured Europe with great success before returning to New York in 1852. There, he began a very successful career as a composer and concert pianist, giving concerts throughout the Americas. His programs typically included both classical music and popular songs.

One of Gottschalk's most famous compositions is titled "The Banjo, An American Sketch." It was composed in 1853 and published the next year. Like some of his earlier compositions in France, it took an American subject as its musical inspiration, used rhythmic and melodic elements from a popular song of the period, and anticipated by 40 years some features of ragtime.

Ragtime

Ragtime was a distinctly American musical style. It synthesized African syncopation and European classical structure and harmony. Ragtime also included elements of the popular marches written by John Philip Sousa, church hymns, and other forms.

Ragtime developed largely in the lower Midwest. One of the first to capture the new sound in written form was composer Ben Harney, from Louisville, Kentucky. He took his act to New York City vaudeville in 1896, and he published some of the first sheet music with ragtime themes.

Sheet music, as well as itinerant piano players who moved from job to job, helped to spread this new music. Another helpful factor was the dancing, which was stimulated by the music's syncopation.

Ragtime was heavily criticized as leading to sin and perdition. Music educators condemned it. But more pianos were sold around 1909, at the height of ragtime, than during any other period in American history.

Probably the best-known ragtime composer was Scott Joplin. In 1899, one of his first and most popular pieces, "Maple Leaf Rag," became ragtime's first hit. The sheet music eventually sold a million copies. Joplin's royalties allowed him to focus on writing music, in which he aimed to raise ragtime to an art form. Before dying in 1917, Joplin wrote 44 original ragtime pieces, one ragtime ballet, and two operas. He also inspired and encouraged other leading ragtime composers, including James Scott and Joseph Lamb.

Scott Joplin about 1911

"THE KING OF RAGTIME COMPOSERS"

Jazz

An ever-expanding variety of rhythms helped prepare the way for jazz. Jazz combined the soulful sound of blues with the rhythms of ragtime and other genres. Jazz also differed from earlier musical styles in giving a new importance to improvisation, where the final form of a musical work is created during the performance.

In jazz, unlike ragtime, a basic chord progression and melodic structure might be only a starting point. As the 20th century went on, even ordinary piano players who did not think of themselves as jazz musicians increasingly acquired so-called fake books for many songs. These collections offered the main melody, a progression of chords, and nothing else. An experienced performer could use such books to throw together a complete performance, using just those raw materials.

Jazz brought new opportunities, attention, and prestige to the performer. Musicians were increasingly expected to create their own interpretations, either individually or as an ensemble.

Improvisation had already been a feature in African American music. For example, African American spirituals of the 19th century used an indeterminate number of repeated lines and a relatively free performance style. Some improvisation was also characteristic of many performances of blues, which arose in part from improvised field calls and ballads. Field calls were solo cries of field laborers venting their feelings and communicating with one another.

Musicians and compositions from Cuba and Mexico influenced the development of jazz as well. During the early and mid-20th century, musicians from many parts of the Americas met and listened to one another in Paris and later New York City. They all took each other's music home with them.

The influence of jazz spread to many other genres. Bluegrass music is one example. Bluegrass performances often involve the trading of somewhat improvised instrumental solos among members of the band. This is a jazz convention.

THE MUSICAL GUMBO OF NEW ORLEANS

LESSON 12

Many kinds of American music are deeply rooted in specific places. New Orleans is a city with deep reservoirs of musical memory, stretching all the way back to the early 19th century. The streets, dancehalls, and clubs of New Orleans have shaped performers who have gone on to have a huge influence on music across the United States and in many other parts of the world. The city features a rare combination of many distinct musical and cultural influences coming together. This lesson's guest expert is Nick Spitzer, a Professor of Anthropology at Tulane University.

A Unique City

New Orleans today is an English-speaking city, yet it is filled with Spanish influences, and it has very deep roots in French culture and music. French culture in New Orleans is itself diverse. Some descended from French- and Creole-speaking refugees from Haiti, such as the mother of composer Louis Moreau Gottschalk.

Other French-speaking refugees came from the Acadian region of eastern Canada and became the Cajuns of nearby southwestern Louisiana. They developed their own distinctive version of the French language, and also a distinctive music culture.

Another unique combination is this: Before the Civil War, New Orleans was in the slave-holding South, yet it was also home to a legal category of free people of color. This covered many free people of mixed European, African, and Native American descent, called Creoles of color. Afro-French Creoles were especially influential in New Orleans.

Brass Bands, Parades, and Festivals

New Orleans is famous for brass bands and parades, which have long been part of New Orleans cultural life. They led to the emergence of jazz. Many of the best-known jazz musicians, such as Louis Armstrong and his mentor King Oliver, got their start in these ensembles.

New Orleans marching ensembles go back to the middle of the 19th century, when military brass bands began during the Mexican-American War. They became popular in many parts of the US during and after the Civil War.

New Orleans also had the ritualized dance and improvised drumming, dancing, and singing performances of enslaved workers who were allowed to gather at the city's Congo Square on Sundays. Fewer black Americans elsewhere had such access. Beginning in the late 1880s, brass bands, often lead by Creoles, began performing during what are now called New Orleans jazz funerals.

The French and especially the Spanish legacies in New Orleans included a strong presence of Catholicism and the festivities of the religious calendar of the Catholic Church. These include saints' days, Holy Week celebrations, and the weeks-long New Orleans Carnival season that ends with the start of Lent.

The Mardi Gras Indians are one of the unique features of Mardi Gras in New Orleans. Their history goes back to the 19th century. These are groups of African Americans and Creoles who organize into groups called tribes. Their elaborate costumes are based on elements of Native American regalia.

The New Orleans Style and Influence

Jazz emerged in the United States as a uniquely American music with its roots in New Orleans. Aside from jazz, many other exceptionally strong local music traditions have helped New Orleans make important contributions to many national musical genres, including gospel music, rhythm and blues, soul music, funk, and hip-hop. New Orleans musicians often use a backbeat, which is a strongly syncopated beat.

During its long history, New Orleans has shown again and again that people can come together to create new and exciting things. They do so even in the face of great suffering and difficulties over the centuries, including the flooding that came with Hurricane Katrina.

Adding to New Orleans's reach is the fact that many of the city's best musicians left the city to create careers elsewhere. New Orleans was not a major center in the music industry. New York and Chicago offered much better opportunities for professional musicians like Mahalia Jackson, Louis Armstrong, Wynton Marsalis, and many others.

New Orleans–born musicians were also sometimes deterred by racist segregation laws and enduring prejudice. Louis Armstrong, for example, could not bring his integrated orchestra to play in his hometown until well into the 1950s.

A locally beloved virtuoso of New Orleans music was guitarist Snooks Eaglin. He began playing with electric bands at the age of 12. When he was between performances, he sometimes played his 12-string acoustic guitar and sang on the street in the French Quarter.

This improved during the ensuing decades. The New Orleans Jazz & Heritage Festival was launched in 1970 and has maintained a focus on the local traditions of New Orleans, French Louisiana, and the Gulf South. In 2019, the festival celebrated its 50th year with a retrospective set of live recordings.

DISCOGRAPHY

LESSON 1

Anthology of American Folk Music. Various artists. SFW40090, 1997. This is a reissue of the classic and very influential anthology compiled by Harry Smith in 1952. It includes a wide range of musical genres—such as Cajun, blues, and country—originally recorded by major record labels between 1927 and 1932.

Music by Children for Children. Various artists. SFW45081, 2017. An excellent compilation of children's music.

Pete Seeger: The Smithsonian Folkways Collection. Pete Seeger. SFW40225, 2019. Six CDs accompanied by a 200-page book. An overview of Pete Seeger's long career with Folkways that began in 1943.

The Social Power of Music. Various artists. SFW40231, 2019. A 126-page book with four CDs highlighting songs of struggle, sacred music, social music for gatherings and dancing, and songs of global movements from the Smithsonian Folkways collection.

LESSON 2

Ballads of the War of 1812. Wallace House. FW05002, 1954. While most Americans don't think of the War of 1812 as a major event, it was the last time Americans fought with the British. Singer/guitarist Wallace House presents this collection that includes songs from both sides, American and English.

Songs of the Civil War. Various Artists. FW05717, 1960. Both sides of the Civil War are coverd by these 33 selections.

That's Why We're Marching: World War II and the American Folksong Movement. Various Artists. SFW40021, 1996. A collection of songs that show the involvement of American folksingers in initially opposing the entry of the US into World War II and then contributing to the war effort with many new songs.

LESSON 3

Cajun Social Music. Various Artists. SFW40006, 1990. Includes classics such as "Jolie Blonde" and "Bosco Stomp."

Creation's Journey: Native American Music. Various Native American artists. SFW40410, 1994. Produced by the National Museum of the American Indian, this anthology covers a nice range of the genres performed by tribes from across North America.

Music for the Colonial Band. The Colonial Band of Boston. FW32378, 1976. A historic reconstruction of little-known colonial and post–Revolutionary War brass band instrumental and vocal music.

Music of New Mexico: Hispanic Traditions. Various Artists. SFW40409, 1992. This anthology includes a wide range of musical genres, including ballads, sacred songs, and a variety of dance tunes.

LESSON 4

Carolina Medicine Show Hokum and Blues with Baby Tate. Pink Anderson. FW03588, 1984. Anderson played with traveling medicine shows, and his repertoire digs back to the minstrel show era.

Every Tone a Testimony: An African American Oral History. Various artists, poets, and activists. SFW47003, 2001. A double CD featuring a history of African American life in sound.

"Nobody" and Other Songs. Bert Williams. FWRBF602, 1981. Bert Williams was a man of Afro-Caribbean descent who performed in blackface in minstrel shows and later became among the most popular vaudeville performers at the dawn of the 20th century. This sonic retrospective focuses on the best of his historic vintage recordings from 1906–1920.

LESSON 5

Borderlands: From Conjunto to Chicken Scratch. Various artists. SFW40418, 1992. The US-Mexico border region has its own unique musical traditions.

Choose Your Partners: Contra Dance and Square Dance Music of New Hampshire. Various artists. SFW40126, 1999. Most of the music for contra and square dancing is supplied by small ensembles featuring fiddles and often a piano.

Deep Polka: Dance Music from the Midwest. Various artists. SFW40088, 1998. The upper Midwest remains one of the polka genre's strongholds. Most of these groups are based in Wisconsin.

LESSON 6

Fasola: Fifty-three Shape Note Folk Hymns: All Day Sacred Harp Singing at Stewart's Chapel in Houston, Mississippi. Various artists. FW04151, 1970. The shape note singing tradition dates back to the mid-19th century. It is an important community-based sacred genre with a small but devoted following into the present day.

Hawaiian Drum Dance Chants: Sounds of Power in Time. Various artists. SFW40015, 1989. This recording focuses on the making of music and dance in Hawaii, which is centered on chanted texts, or *mele*.

Wade in the Water: African American Sacred Music Traditions Vol. I-IV. Various artists. SFW40076, 1996. This set touches on several significant song styles such as spirituals, early composed gospel songs, and modern gospel choirs.

LESSON 7

Honor the Earth Powwow: Songs of the Great Lakes Indians. Various artists. HRT15010, 1991. Recorded by percussionist Mickey Hart with Smithsonian scholar Thomas Vennum, this is the audio recording to accompany a Smithsonian video of a Wisconsin Powwow, which is available at https://vimeo.com/218149252.

Jazz Fest: The New Orleans Jazz & Heritage Festival. Various artists. SFW40250, 2019. A celebration of the 50th anniversary of the New Orleans Jazz and Heritage Festival with 50 tracks, featuring a wide variety of musical styles recorded live at the festival.

Spokane Falls Brass Band. Spokane Falls Brass Band. FW32325, 1984. Formed in the early 1980s to honor the city's centennial, this group of highly accomplished musicians maintains a tradition of small brass band ensembles that goes back to the late 19th century.

LESSON 8

Classic Labor Songs from Smithsonian Folkways. Various artists. SFW40166, 2006. An engaging and important collection of songs of the American labor movement over the 20th century that called for just wages, dignity, and fair treatment.

Classic Protest Songs from Smithsonian Folkways. Various artists, SFW40197, 2009. An excellent collection of protest songs from the Smithsonian Folkways collections.

Presidential Campaign Songs, 1789–1996. Oscar Brand. SFW45051, 1999. Featuring one song from each presidential campaign, this album reveals some of the enduring themes of American political campaigns.

LESSON 9

American Banjo: Three-Finger and Scruggs-Style. Various artists. SFW40037, 1990. Originally issued in 1957, this reissue contains 43 exciting performances of three-finger arpeggiated up-picking by solo players and in small ensembles.

Black Banjo Songsters of North Carolina and Virginia. Various artists. SFW40079, 1998. Virtually all of these tracks were recorded between 1974 and 1997.

Masters of the Banjo. Various artists. ARH00421, 1993. From a 1993 tour organized by the National Council for the Traditional Arts, these top-notch artists represent bluegrass (Ralph Stanley), old-time (Kirk Sutphin), Irish (Seamus Egan), and other music types.

LESSON 10

16 Down Home Country Classics. Various artists. ARH00110, 1997. Drawing from the vast Arhoolie catalogue, these selections reach back to the 1930s with one Carter Family track.

50 Years: Where Do You Come From, Where Do You Go? New Lost City Ramblers. SFW40180, 2009. This multi-disc, well-annotated anthology provides the most comprehensive overview of the long career of this highly influential trio that explored country music from its old-time roots into the bluegrass era.

Anthology of American Folk Music. Various artists. SFW40090, 1997. This is a reissue of the classic and very influential anthology compiled by Harry Smith in 1952. It includes a wide range of musical genres—such as Cajun, blues, and country—originally recorded by major record labels between 1927 and 1932.

Classic Mountain Songs from Smithsonian Folkways. Various artists. SFW40094, 2002. An excellent collection of music from the Appalachian uplands, filled with true classics of the genre.

LESSON 11

15 Piano Blues & Boogie Classics. Various artists. ARH00108, 1997. A nice sampling of mostly solo pianists.

Jazz/Some Beginnings, 1913–1923. Various artists. FW0RF31, 1977. The syncopated music by these various artists includes a wide variety of sounds.

Ragtime Entertainment. Various artists. RBF 22, 1973. Historic recordings with background noise. Starting with a 1902 recording, this anthology reissues popular rags of the early 20th century performed on player pianos, by small string ensembles and by larger concert bands.

LESSON 12

Classic Sounds of New Orleans from Smithsonian Folkways. Various artists, SFW40183, 2010. Taken from several previous anthologies, several of them recorded in the 1950s, this release brings you to the heart and streets of the city.

Music of New Orleans, Vol 1: Music of the Streets: Music of Mardi Gras. Various artists. FW02461, 1958. Recorded between 1954 and 1958, this sampler underscores the wide range of sounds one heard on the streets during Mardi Gras.

New Orleans Brass Bands: Through the Streets of the City. Various artists. SFW40212, 2014. Curated by brass band scholar and musician Michael White, this sampler of contemporary brass bands blends the old with more recent sounds.

FOLKWAYS MUSIC CONTENT

LESSON 1

"This Little Light of Mine" from *Camp Songs with Ella Jenkins & Friends*. Performed by Tony Seeger and children. SFW45082_24, 2017.

"We Shall Not Be Moved" from *Singalong Sanders Theater, 1980*. Performed by Pete Seeger. SFW40027_127, 1991.

LESSON 2

"When Johnny Comes Marching Home" from *Songs of the Civil War*. Peformed by Pete Seeger and Bill Macadoo. FW05717_401, 1960.

LESSON 3

"Delgadina" from *Music of New Mexico: Hispanic Traditions*. Performed by Mercedes López. SFW40409_116, 1992.

"Handel's Water Piece" from *Music for the Colonial Orchestra*. Performed by the Wayland Consort Orchestra. FW32380_101, 1978.

"La Bamba" from *La Bamba: Sones Jarochos from Veracruz*. Performed by José Gutiérrez and Los Hermanos Ochoa. SFW40505_101, 2003.

"Napoléon Bonaparte" from *Plains Chippewa/Metis Music from Turtle Mountain*. Performed by Fred Parisien. SFW40411_111, 1992.

"Blessed Be Thy Name" from *Beautiful Beyond: Christian Songs in Native Languages*. Performed by St. Herman's Seminary Octet (Yup'ik). SFW40480_110, 2004.

"Seis Chorreao" from *Puerto Rico in Washington*. Performed by Cuerdas de Borínquen. SFW40460_112, 1996.

"15 Years" from *Les Quatre Vieux Garçons*. Performed by Dewey and Tony Balfa and Peter Schwarz. FW02626_203, 1984.

LESSON 4

"Bedelia" from *Song and Dance Man, Popular American Song Hits of 1913–1928*. Performed by Don Meehan and the Dave Carey Orchestra. FW03858_203, 1959.

"Bo Weevil" from *Pink Anderson: Carolina Medicine Show Hokum and Blues with Baby Tate*. Performed by Pink Anderson. FW03588_201, 1984.

"Jordan is a Hard Road to Travel" from *Friends of Old Time Music: The Folk Arrival 1961–1965*. Performed by the New Lost City Ramblers. SFW40160_206, 2006.

LESSON 5

"Little Vagabond Waltz" from *Deep Polka: Dance Music from the Midwest*. Performed by the Clete Bellin Orchestra. SFW40088_125, 1998.

"Mouth of the Tobique/Réel des Jeunes Mariés/Réel de Montréal (medley)" from *Choose Your Partners: Contra Dance and Square Dance Music of New Hampshire*. Performed by Northern Spy. SFW40126_106, 1999.

"Woodchopper's Breakdown" from *Plains Chippewa/Metis Music from Turtle Mountain*. Performed by Fred Allery, Norbert Lenoir, and George Longie. SFW40411_123, 1992.

LESSON 6

"I'm A-Rolling Through an Unfriendly World" from *The Fisk Jubilee Singers Directed by John W. Work*. Performed by the Fisk Jubilee Singers. FW02372_11, 1955.

"Kaddish" from *Niloh Service: Concluding Service for Yom Kippur*. Performed by Abraham Brun. FW08925_101, 1973.

"Northfield" from *New England Harmony: A Collection of Early American Choral Music*. Performed by the Old Sturbridge Singers. FW32377_16, 1964.

"Swing Low, Sweet Chariot" from *Lead Belly Sings for Children*. Performed by Lead Belly. SFW45047_117, 1999.

"Talking 'Bout a Good Time" from *Been in the Storm So Long—Spirituals and Shouts, Children's Game Songs, and Folktales*. Performed by the Moving Star Hall Singers. FW03842_101, 1967.

LESSON 7

"Jogo Blues" from *Spokane Falls Brass Band*. Performed by the Spokane Falls Brass Band. FW32325_204, 1984.

"Panama" from *New Orleans Brass Bands: Through the Streets of the City*. Performed by the Liberty Brass Band. SFW40212_103, 2014.

"Pow Wow Song" from *The Mississippi River of Song: A Musical Journey Down the Mississippi*. Performed by Chippewa Nation. SFW40086_101, 1998.

LESSON 8

"Bread and Roses" from *Bread and Raises: Songs for Working Women*. Performed by Bobbie McGee. COLL01933_102, 1981.

"Long Haired Preachers (Preacher and the Slave)" from *Haywire Mac*. Performed by Harry McClintock. FW05272_103, 1972.

"Solidarity Forever" from *Talking Union and Other Union Songs*. Performed by Pete Seeger and the Song Swappers. FW05285_105, 1955.

"We Shall Overcome" from *The Social Power of Music*. Performed by the Freedom Singers. SFW40231_101, 2019.

LESSON 9

"Home, Sweet Home" from *American Banjo: Three-Finger and Scruggs Style*. Performed by Oren Jenkins. SFW40037_201, 1990.

LESSON 10

"Old Country Church" from *Classic Southern Gospel from Smithsonian Folkways*. Performed by Tom Morgan. SFW40137_113, 2005.

"Pretty Polly" from *Dock Boggs: His Folkways Years, 1963–1968*. Performed by Dock Boggs. SFW40108_103, 1998.

"Soldier's Joy" from *Traditional Music from Grayson and Carroll Counties, Virginia: Songs, Tunes with Fiddle, Banjo and Band*. Performed by Glen Smith. FW03811_102, 1962.

LESSON 11

"The Banjo Op. 15 (Fantasie Grotesque)" from *Gottschalk, Louis Moreau (1829–1869): American Piano Music*. Performed by Amiram Rigai. SFW40803_101, 1979.

LESSON 12

"Lily of the Valley" from *New Orleans Brass Bands: Through the Streets of the City*. Performed by the Liberty Brass Band. SFW40212_112, 2014.

"Mama, Don't Tear My Clothes" from *Snooks Eaglin, New Orleans Street Singer*. Performed by Snooks Eaglin. SFW40165_108, 1958.

"Red White and Blue Got the Golden Band" from *Classic Sounds of New Orleans from Smithsonian Folkways*. Peformed by Mardi Gras Indians. SFW40183_105, 2010.

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LESSON 4

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Graham, Sandra Jean. *Spirituals and the Birth of a Black Entertainment Industry.* Urbana: University of Illinois Press, 2018. Born in the 18th century, African American spirituals provided the music backdrop for minstrelsy and traveling variety shows as well as helped to birth the gospel music industry at the dawn of the 20th century.

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Lott, Eric. *Love and Theft: Black Face Minstrelsy and the American Working Class*, New York City: Oxford University Press, 2013. Though few people truly understand its role, this is the most detailed examination of how minstrelsy informs so much of today's musical entertainment—including hip-hop.

LESSON 5

Blau, Dick, and Richard March. *Polka Heartland: Why the Midwest Likes to Polka*. Madison: Wisconsin Historical Society Press, 2015. You can think of polka as a dance, as music, or as cultural identifier. This book explains why all three are correct and how they relate to one another.

Cockrell, Dale. *Everybody's Doin' It: Sex, Music, and Dance in New York, 1840–1917.* New York: W. W. Norton. 2019. Cockrell explores how modern music and movement evolved in New York City during this nearly 80-year period.

Smith, Christopher. *Dance Revolution: Bodies, Space, and Sound in American Cultural History.* Urbana: University of Illinois Press, 2019. In this expansive history, Smith provides an overview of dance and movement from the late-18th-century Shakers to contemporary African American forms.

LESSON 6

Blumhofer, Edith, and Mark Noll, eds. *Singing the Lord's Song in a Strange Land: Hymnody in the History of North American Protestantism.* Tuscaloosa: University of Alabama Press, 2008. The essays in this book explore the meaning and importance of these hymns for Protestants beginning in the early 19th century and continuing to the present day.

Burnim, Mellonee V., and Portia K. Maultsby, eds. *African American Music: An Introduction*. 2nd ed. New York: Routledge 2015. Seventeen chapters survey major secular and sacred African American musical genres from the 1600s to the present.

Rosenbaum, Art. *Shout Because You're Free: The African American Ring Shout Tradition in Coastal Georgia*. Athens: University of Georgia Press, 1998. A detailed discussion of how these religious practices, dating back to the early 18th century, are still held in the remaining small praise houses.

Ward, Andrew. *Dark Midnight When I Rise: The Story of the Fisk Jubilee Singers*. New York: Armistad Press, 2001. Describes how the Fisk Jubilee Singers from Nashville were among the first black musical ensembles to bring their sacred music to mixed-race audiences following the end of the Civil War.

LESSON 7

Browner, Tara. *Heartbeat of the People: Music and Dance of the Northern Pow-Wow.* Urbana: University of Illinois Press, 2004. Discusses the historical roots and contemporary music and dance practices of the northern powwow.

Cohen, Ronald D. *A History of Folk Music Festivals in the United States: Feasts of Musical Celebrations*. Lanham, MD: Scarecrow Press, 2008. Cohen surveys the development of folk festivals, beginning in the late 1900s and continuing to the present day.

Kreitner, Kenneth. *Discoursing Sweet Music: Brass Bands and Community Life in Turn-of-the Century Pennsylvania*. Urbana: University of Illinois Press, 1989. Brass bands were once ubiquitous in the United States. Kreitner's study focuses on this tradition in Wayne County, located just east of Scranton, Pennsylvania, in the early 20th century.

LESSON 8

Carawan, Candie. *Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs*. Montgomery: New South Books, 2007. Music and the civil rights movement are inextricably linked, and Carawan's book explores some of its most important and iconic songs.

Friedman, Jonathan C., ed. *The Routledge History of Social Protest in Popular Music*. New York: Routledge, 2016. These essays deal with the historical beginnings of protest in popular music, contemporary social protest in rock music, and international examples.

Meacham, Jon, and Tim McGraw. *Songs of America: Patriotism, Protest and the Songs that Made A Nation*. New York: Random House, 2019. An accessible history of some of the music involved in the making of the United States.

Silber, Irwin. *Songs America Voted By*. Harrisburg: Stackpole Press, 1988. An entertaining history of political campaign songs from 1788 to 1980 with lyrics and some melodies.

LESSON 9

Carlin, Robert. *The Birth of the Banjo: Joel Walker Sweeney and Early Minstrelsy.* Jefferson, NC: McFarland and Company, 2007. Carlin explores the role of the banjo in early minstrelsy as well as the impact of Joel Walker Sweeney, who is usually credited with adding the fifth string, which helped to standardize the appearance and sound of this instrument.

Conway, Cecille. *African Banjo Echoes in Appalachia: A Study of Folk Traditions*. Knoxville: University of Tennessee Press, 1995. A pioneering study of African American banjo in Appalachia, including interviews and oral histories with 20th-century musicians.

Linn, Karen. *That Half-Barbaric Twang: The Banjo in American Popular Culture*. Urbana: University of Illinois Press, 1994. This is a culture history of the banjo from the 19th century into the era of the folk revival.

Winans, Robert, ed. *Banjo Roots and Branches*. Urbana: University of Illinois Press, 2018. The essays focus on changing perspectives on the banjo and its West African heritage. Includes four chapters coauthored by Greg Adams, the guest expert for this lesson.

LESSON 10

Malone, Bill, and Tracey E. W. Laird. *Country Music USA*. Fiftieth anniversary ed. Austin: University of Texas Press, 2018. Revised and brought into contemporary times, this is the definitive history of the genre.

Neal, Jocelyn, R. *Country Music: A Cultural and Stylistic History*. New York: Oxford University Press, 2018. Neal views the history of country music through the lens of a scholar interested in the topic as a political, societal, and musical phenomenon.

Orr, Doug, and Fiona Richie. *Wayfaring Stranger: The Musical Voyage from Scotland and Ulster to Appalachia.* Chapel Hill: University of North Carolina Press, 2014. This book provides an overview of what is now called country music as it moved from the United Kingdom to the upland South during the 19th century.

Wolfe, Charles K. *A Good-Natured Riot: The Birth of the Grand Ole Opry.* Nashville: Country Music Foundation Press and Vanderbilt University Press, 1999. Focusing on its early era, Wolfe has written the definitive history of this iconic country music radio program.

LESSON 11

Hasse, John. *Ragtime: Its History, Composers, and Music*. New York: Schirmer, 1985. This book provides an excellent overview of this genre.

Hoover, Cynthia Adams, Patrick Rucker, and Edwin M. Good. *Piano 300: Celebrating Three Centuries of People and Pianos*. Washington DC: Smithsonian Institution, 2001. This book examines the cultural, historical, and musical relationships in the United States engendered by the piano.

Isacoff, Stuart. *A Natural History of the Piano: The Instrument, The Music, The Musicians—From Mozart to Modern Jazz and Everything in Between*. New York: Vintage Press, 2012. A breathtaking overview of the piano and its musical and cultural impact, starting in mid-18th-century Europe and continuing to present-day America.

LESSON 12

Berry, Jason, Jonathan Foose, and Tad Jones. *Up From the Cradle of Jazz: New Orleans Music since World War II*. Lafayette: University of Louisiana at Lafayette Press, 2009. Blues, rhythm and blues, and rock are among the genres represented in New Orleans music, which is often only thought of as a jazz city.

Feintuch, Burt. *Talking New Orleans Music: Crescent City Musicians Talk About Their Lives, Their Music, and Their City.* Jackson: University Press of Mississippi, 2015. Through a series of extensive interviews with 10 musicians, Feintuch helps to bring their music alive and provides a greater understanding of their cultural, personal, and historical importance in the Crescent City.

Sakakeeny, Matt. *Roll With It: Brass Bands on the Streets of New Orleans*, Durham: Duke University Press, 2013. Although it touches on the history of these important ensembles in New Orleans, this book focuses on the cultural and musical significance of brass bands in the post-Katrina era.

Sublette, Ned. *The World That Made New Orleans: From Spanish Silver to Congo Square*. Chicago: Chicago Review Press, 2009. Broad in scope and meticulously documented, this book explores the city's cultural, historical, and musical history.

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