



Take on the South is a series of eight, one-hour, live-to-tape debates produced by ETV for the University of South Carolina's Institute for Southern Studies (ISS) under a grant provided by Watson-Brown Foundation, Inc. The Foundation's mission is, "to improve education in the American South by funding its schools and students, preserving its history, encouraging responsible scholarship, and promoting the memory and values of our spiritual founders."

"How Has the South Shaped American Music?"

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Take on the South

“How Has the South Shaped American Music?”

Description of Program

The sixth program in the series of eight, one-hour, live to tape debates produced by ETV for the University of South Carolina's Institute for Southern Studies (ISS) under a grant provided by Watson-Brown Foundation, Inc. is “How Has the South Shaped American Music?” Dr. Walter Edgar, Director of the Institute for Southern Studies at the University of South Carolina, is the moderator for the debate. The topic for this debate is certainly a “win-win” for all involved as it celebrates the genres of Southern music. Encouraging thoughtful reflection, the scholars enlighten the audience on the impact of music in Southern culture, as well as the influence of Southern music on the music of America.

Bill Malone began the debate with a look back at “Country Music”. Growing up on a cotton tenant farm, he listened to what was called “hillbilly” music on a Philco battery powered radio. Hearing his mother sing “parlor songs”, his interest in music grew. Although Malone did not play an instrument growing up, he later became a student of the guitar. Bill Malone is a true historian specializing in country and traditional American music. Author of the first academic book on Country Music in 1968, *Country Music USA*, he has studied the commercialism and growth of the music. Other published books of Malone's include *Singing Cowboys and Musical Mountaineers: Southern Culture and the Roots of Country Music*, *Don't Get Above Your Raisin': Country Music and the Southern Working Class*, and his latest work, *Music From the True Vine: Mike Seeger's Life & Musical Journey*. Malone is Professor Emeritus at Tulane University and now resides in Madison, Wisconsin where he hosts a weekly Country Music radio show and performs with his wife.

The second scholar is William R. Ferris, Professor of History at UNC-Chapel Hill and an Adjunct Professor in Folklore Curriculum. Recognized as a leader in Southern studies, African-American music and folklore, he is associate director of the Center for the Study of the American South. Ferris served as the founding director of the Center for the Study of Southern Culture at the University of Mississippi and is a former chairman of the National Endowment for the Humanities. His Pulitzer Prize nominated work, *Encyclopedia of Southern Culture*, contains entries on all aspects of Southern Culture linking popular, folk, and academic cultures. Ferris has written and edited 10 books and created 15 documentary films, most dealing with African-American music and folklore of the Mississippi Delta.

Country Music had a cultural relationship with the South; however, with the introduction of the communication revolution, Country Music spread across America. The distinctive sound documented the Southern working class. With the strong influence of African-American musicians, Southern music had a spontaneity all its own. Southern Country Music spoke a language easily understood evoking a variety of emotions from the stories of rascals on Saturday night to the repentance of those same characters on Sunday morning.

“Blues” music was the catalyst in the formation of all types of music from country to gospel to rock and roll. With roots in the early spirituals of the slaves, “blues” and “country music” merged black and white traditions. The Church had a strong influence on Southern music as many musicians began singing in Church. Southern music is the music of survival with roots in “blues” and “country music” spreading throughout the American music repertoire. Documenting the contribution of Southern music is the purpose of this thoughtful discussion in the sixth program of *Take on the South*.

Guide Components:

- **Description of Program**
- **Vocabulary**
- **Classroom Activities**
- **Discussion Topics**
- **National Social Studies Standards**
- **Selected Internet Resources**
- **Selected Literature**

Grade Level:

The program is recommended to support the National Social Studies Standards for High School. The program is also suitable for viewing in middle grades.

Vocabulary:

Encarta Dictionary

Amplification – process of making louder

Ardently – feeling great passion; enthusiastic

Ballad – a song or poem, especially a traditional one or one in a traditional style, telling a story in a number of short regular stanzas, often with a refrain; slow romantic song

Balladeer – a ballad singer

Blues – a type of popular music that developed from African-American folk songs in the early 20th century, consisting mainly of slow sad songs often performed over a repeating harmonic pattern

Catalyst – somebody or something that made a change happen or brings about an event

Country – a region that is distinguished by particular characteristics or is associated with a particular activity, person, or group of people; farmed and undeveloped area

Crossover – an artist, musician, artistic creation, or piece of music that has become popular outside one original category

Distinctive – different from others; uniquely characteristic of a person, group, or thing

Enduring – persisting or surviving in the face of difficulties; patient or tolerant despite many difficulties

Evasiveness – avoiding an issue; avoiding trouble; intended to avoid something unpleasant

Evocative – stimulating memories of the past

Evoked – stimulate memories from past; cause reaction or feeling

Genre – one of the categories, based on form, style, or subject matter, into which artistic works of all kinds can be divided.

Hedonistic – a devotion, especially a self-indulgent one, to pleasure and happiness as a way of life

Hillbilly – a term used by people from the country to describe themselves with pride, but used by others as an insult for people whom they regard as ignorant and unsophisticated.

Juke – make deceptive move

Minstrel – a medieval traveling musician; entertainer in variety show; any of a group of entertainers who wore black facial makeup and sang and performed in variety shows, a form of entertainment now usually considered racist and highly offensive

Phonograph – a record player

Preeminent – standing out among all others because of superiority in a field or activity

Record – music disk; something on which sound is copied, especially a plastic disk with a groove that can be played using a phonograph; a piece of music in a format that can be listened to repeatedly.

Redemption – improving of something; atonement for human sin

Repentance – be sorry; change ways; to feel regret about a sin or past actions and change your ways or habits

Sanctified – make something holy; free somebody from sin

Spontaneity – behavior that is natural and unconstrained and is the result of impulse, not planning

Syncopation – a rhythmic technique in music in which the accent is shifted to a weak beat of the bar

Tenant – renter of property

Voice – an expressed opinion or desire; representative expression

Wayward – disobedient and uncontrollable

Classroom Activities: Activities should be simplified or enriched based on the level of the student.

1. **Research: Individual or Small Group**
Select one of the Southern music genres or types to study and research. Share information with the class. Possible topics could include the following: blues, country, gospel, rock and roll, rock, hip hop, rap, and others. Include artists of the genre.
2. **Timeline: Individual, Small Group or Class**
Establish a timeline for the introduction of Southern musical genres. What approximate year or decade was the genre introduced?
3. **Research: Individual or Small Group**
Using the students' Southern genre research, extend the focus to include the impact that the specific genre had on Southern culture and the nation as a whole.
4. **Exhibit: Class**
Invite students to bring to class an assortment of musical instruments that have been in their families for generations. Encourage family members to view the instruments and participate by sharing information and playing the various instruments.
5. **Field Trip: Individual or Class**
Visit the local museum to view antique instruments played by talented community members. What are the similarities to instruments used today?
6. **Research: Individual, Small Group or Class**
Using the school media center resources and the local Chamber of Commerce, select a local musical artist to study. How did the artist become interested in music? Who were the musician's mentors?
7. **Resource Speaker: Class**
Using the school resources, request the band director to speak to the class on the various forms and styles of music played at the school. How is the decision made on the type of music played? What suggestions does the band director have for students interested in playing a musical instrument? How important is a structured practice schedule?
8. **Musician: Class**
Invite a musician to class to perform one of the Southern styles of music. What are the characteristics of the music played?

9. Recordings: Class
Have students bring to class a variety of musical recordings such as records (singles and albums), eight-track tapes, tapes, CDs, computer, and other recording options. If possible, play recordings on designated equipment such as record players/phonographs, tape decks, etc. to compare the quality of the recordings.
10. Performance: Individual or Class
Invite students to use their musical talents to perform for the class. Performance and audience manners should be reviewed to respect participating performers.
11. Field Trip: Class or Family
Attend a local free community concert. Community groups and churches will be a resource for the events in the area.

Discussion Topics:

- How many students have seen records and used a phonograph/record player?
- What types of music are popular with students? Why?
- What types of musical instruments do the students play or family members play?

**National Curriculum Standards for Social Studies
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High School**

1. **CULTURE:** Social Studies programs should include experiences that provide for the study of culture and cultural diversity.

Knowledge: Learners will understand:

- “Culture” refers to the socially transmitted behaviors, beliefs, values, traditions, institutions, and ways of living together of a group of people;
- Concepts such as: beliefs, values, mores, institutions, cohesion, diversity, accommodation, adaptation, assimilation, and dissonance;
- That culture is an integrated whole that explains the functions and interactions of language, literature, the arts, traditions, beliefs, values, and behavior patterns;
- How culture develops and changes in ways that allow human societies to address their needs and concerns;
- That individuals learn the elements of their culture through interpersonal and collective experience;
- That behaviors, values, and beliefs of different cultures can lead to cooperation or pose barriers to cross-cultural understanding;

Processes: Learners will be able to:

- Give examples of the value of cultural unity and cultural diversity, within and across groups;
- Compare and analyze behaviors for preserving and transmitting culture even while adapting to environmental or social change;
- Interpret patterns of behavior reflecting values and attitudes that contribute or pose obstacles to cross-cultural understanding;
- Analyze historic and current issues to determine the role that culture has played.

- Explain and apply ideas, theories, and modes of inquiry from anthropology, sociology, history, geography, and economics in the examination of persistent issues and social problems.
- 2. TIME, CONTINUITY, AND CHANGE:** Social Studies programs should include experiences that provide for the study of the past and its legacy.
- Knowledge:** Learners will understand:
- Different interpretations of the history of societies, cultures, and humankind;
 - That knowledge of the past is influenced by the questions investigated, the sources used, and the perspective of the historian;
 - Different interpretations of the influences of social, geographic, economic, and cultural factors on the history of local areas, states, nations and the world;
 - The importance of knowledge of the past to an understanding of the present and to informed decision-making about the future.
- Processes:** Learners will be able to:
- Research and analyze past periods, events, and recurring issues, using a variety of primary sources, (e.g., documents, letters, artifacts, and testimony), as well as secondary sources; validate and weigh evidence for claims, check the usefulness and degree of reliability of sources, and evaluate different interpretations in order to develop their own interpretation supported by the evidence.
 - Evaluate the impact of the institutions, values, and beliefs of people in the past on important historical decisions and developments, and compare different interpretations of the causes and consequences of these decisions and developments;
 - Compare historiographical interpretations of a period or event by explaining differences among historians in their purpose, perspective, and use of evidence.
- 3. PEOPLE, PLACES, AND ENVIRONMENTS:** Social Studies programs should include experiences that provide for the study of people, places, and environments.
- Knowledge:** Learners will understand:
- The cultural diffusion of customs and ideas:
- Processes:** Learners will be able to:
- Evaluate the consequences of human actions in environmental terms.
- 4. INDIVIDUAL DEVELOPMENT AND IDENTITY:** Social Studies programs should include experiences that provide for the study of individual development and identity.
- Knowledge:** Learners will understand:
- Concepts drawn from the behavioral sciences of psychology, sociology, and anthropology, such as: identity, development, personality, motivation, perception, and group membership;
 - Factors, both genetic and environmental, that contribute to individual development and identity;
 - That complex and varied interactions among individuals, groups, cultures, and nations contribute to the dynamic nature of personal identity;
- Processes:** Learners will be able to:
- Discuss the nature of stereotyping, bias, altruism, and conformity in societies, and their implications for personal, group, and national relationships;
 - Describe similarities and differences in individual development across cultures;
 - Discuss the relative importance of peer and parental influence in different cultural groups.

- 5. INDIVIDUALS, GROUPS, AND INSTITUTIONS:** Social Studies programs should include experiences that provide for the study of interactions among individuals, groups, and institutions.

Knowledge: Learners will understand:

- This theme helps us use sociological and anthropological theories about how individuals are members of groups and institutions, and how they influence and shape those groups and institution;
- Concepts such as: mores, norms, ritual, status, role, socialization, ethnocentrism, cultural diffusion, competition, cooperation, conflict, assimilation, race, ethnicity, and gender;
- The influence of individuals, groups, and institutions on people and events in historical and contemporary settings;
- How the various forms of groups and institutions change over time;

Processes: Learners will be able to:

- Ask and find answers to questions about the various forms that institutions take, their impact, the role of individuals within them, and how they change over time;
- Evaluate different interpretations of the influence of groups and institutions on people and events in historical and contemporary settings;
- Understand the role of institutions in furthering both continuity and change;
- Gather information about groups and institutions using such tools as observations, surveys, and interviews.

Selected Internet Resources:

Supervision of student use of Web sites is recommended. Other site resources are available. The sites were active at the time of publication. Viewing should be done with caution.

- Bill C. Malone – Wikipedia
http://en.wikipedia.org/wiki/Bill_C._Malone
- SCETV – Take on the South
http://www.scetv.org/index.php/take_on_the_south/show/south_american_music/
- William R. Ferris Collection, 1910's-2011
www.lib.unc.edu/mss/inv/f/Ferris,William_R.html
- Grammy Awards – Wikipedia
http://en.wikipedia.org/wiki/Grammy_Award_for_Best_Southern,_Country_or_Bluegrass_Gospel_Album
- Grand Ole Opry - Wikipedia
http://en.wikipedia.org/wiki/Grand_Ole_Opry
- Ryman Auditorium – Wikipedia
http://en.wikipedia.org/wiki/Ryman_Auditorium

*There are many Southern Music Web sites; however, purchase and ticket information for products are readily available and should be viewed only as a class or with extreme caution.

- Academy of Country Music
- Country Music Association
- Country Music Awards
- Country Music Hall of Fame
- Grand Ole Opry

Selected Literature:

Dickens, Hazel and Malone, Bill C. *Working Girl Blues: The Life and Music of Hazel Dickens*. Urbana: University of Illinois Press, 2008.

Ferris, William. (interviews by) *Give My Poor Heart Ease: Voices of the Mississippi Blues*. Chapel Hill, N.C.: University of North Carolina Press, 2009.

Malone, Bill C. *Country Music, U. S. A.* Austin: University of Texas Press, 1985.

Malone, Bill C. *Country Music U. S. A.: A Fifty-Year History*. Austin: Published for the American Folklore Society by the University of Texas Press, 1968.

Malone, Bill C. *Don't Get Above Your Raisin': Country Music and the Southern Working Class*. Urbana: University of Illinois Press, 2002.

Malone, Bill C. *Music From the True Vine: Mike Seeger's Life & Musical Journey*. Chapel Hill: University of North Carolina Press, 2011.

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Malone, Bill C. and McCulloh, Judith, eds. *Stars of Country Music: Uncle Dave Macon to Johnny Rodriguez*. Urbana: University of Illinois Press, 1975.

Santelli, Robert; George-Warren, Holly, and Brown, Jim, eds. *American Roots Music*. New York, N.Y.: H.N. Abrams, 2001.

Wilson, Charles Reagan and Ferris, William, eds. *Encyclopedia of Southern Culture*. Chapel Hill: University of North Carolina Press, 1989.



About South Carolina ETV

South Carolina ETV is the state's public educational broadcasting network with 11 television and eight radio transmitters, and a multi-media educational system in more than 2,500 schools, colleges, businesses and government agencies. Using television, radio and the web, SCETV's mission is to enrich lives by educating children, informing and connecting citizens, celebrating our culture and environment and instilling the joy of learning.

Additional programming available through South Carolina Educational Television:

www.scetv.org Descriptions and information found on the SCETV website.

Carolina Stories weekly series highlights the rich cultural and historical landscape that is South Carolina. From the Upstate to the Lowcountry, the stories are as geographically diverse as their subject matter and they are all produced by ETV's production teams.

Connections is SCETV's weekly public affairs program and online discussion about issues that affect the South Carolina minority population. The host is P. A. Bennett.

ETV Shorts is a weekly web series of stories gathered from around the state. From the mountains to the sea, South Carolina has so much to offer residents and visitors alike. **ETV Shorts** will spotlight our beautiful state and highlight our amazing people!

NatureNotes Webisodes – Naturalist Rudy Mancke shares his knowledge, as well as his fascination, with the amazing variety of plants and animals found all around us on NatureNotes.

Riverbanks Roundup – ITV is working with the outstanding Riverbanks Zoo and Garden to feature educational aspects of the many zoo animals and their habitats. Each themed-program, which is designed to support elementary science standards, is produced on site at Riverbanks, allowing viewers to go behind-the-scenes with host Katie Mixon to meet the amazing animals and the zoo experts who take care of them.

The ***SC Hall of Fame*** was founded in Myrtle Beach, South Carolina in 1973 to recognize and honor contemporary and past citizens who have made outstanding contributions to South Carolina's heritage, history and progress.

Southern Lens is a showcase for independent film from and about the South, culled from film festivals and presented by South Carolina ETV. By turns warm, humorous, compelling, and heart-breaking, each film presents a place and time in Southern culture as seen through the eyes of one filmmaker. Watch films on **Thursdays at 9:00 pm**. Southern Lens follows ETV's **Carolina Stories** series.

The Big Picture is a weekly program designed to inform, entertain and enlighten viewers by providing an in-depth look at the issues and topics of interest to South Carolinians.