

North Carolina Music Greats

& their
Jazz, Blues, Bluegrass, R&B, Gospel, Moravian & Old-Time Music



3rd – 5th Grade Music Class Unit

for the assembly show

Carolina Live!—Our Musical History

Integrating **Music**, **Social Studies** & **Language Arts**

Created by Carolina Music Ways &
Winston-Salem/Forsyth County Schools



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Dear Music Teacher:

Your students will see the assembly show ***Carolina Live!—Our Musical History***. This two-lesson unit is for your 3rd–5th graders. It is aligned with the show and covers standards in three subjects. The unit has **one pre-show lesson** and **one post-show**.

The companion **CD, *All Roads Lead Home***, is essential to the unit and is provided free to music teachers at schools hosting the show.

This unit also includes a **power point** and **Student Handouts**, both available online at **www.carolinamusicways.org** - “Curriculum.”

The show, directed by bassist and composer Matt Kendrick, features **twelve musicians** performing **seven musical styles**. The cast presents a tribute to North Carolina music legends, including **John Coltrane** and **Doc Watson**. To learn more about the show, cast, and NC music history, please visit the “Show” and “Explore” sections of our web site, as well as the background reading material at the end of this teacher’s guide.

Show curriculum is also available for classroom teachers: a pre-show overview and post-show writing prompts. For your interest, their main reading passage is on the following page.

Please feel free to contact us at **carolinamusicways@gmail.com** with any questions or comments. We appreciate your feedback and participation.

Sincerely,
Elizabeth Carlson, Education Director
Carolina Music Ways
Music Heritage Resource Group

*Elizabeth Carlson, M.Ed. created this unit for Carolina Music Ways, an arts education non-profit based in Winston-Salem. Music specialist **Cathy Moore** of the Winston-Salem/ Forsyth County Schools was the unit’s consultant. The following student interns contributed to this unit: **Catherine Dallas** (jazz overview), **Hayes Brenner** (R&B overview), and **Sarah Goscinski** (bluegrass overview). Thanks also goes to **Dr. Fred Tanner**, **J. Taylor Doggett**, **Gwyneth Michel** of the Moravian Music Foundation, and to **Brad Oliver**, Director of Arts Education for the Winston-Salem/Forsyth County Schools.*

WHAT CLASSROOM TEACHERS ARE TEACHING

To the Music Teacher: *For your information, below is curriculum for classroom teachers: the main passage from their pre-show overview and post-show writing prompts. Although you will not be reading this passage with your students, your unit works hand in hand with it.*

WHAT MUSIC TELLS US ABOUT HISTORY

In our show, we have some surprises for you! Did you know that since the early settlement of North Carolina, black and white musicians have played music together and have learned from each other?

The banjo came to North Carolina from **Africa**, and the fiddle came from **Europe**. Banjo players and fiddlers created a new American music—what we call “old-time” music.

Old-time music led to blues, jazz, bluegrass, gospel, and R&B. All these styles borrowed from and shared with each other. They all were a mixture of **African** and **European** music.

In the show, the music you will hear blends African and European styles. This music is at the root of music we listen to today, such as country and hip-hop.

The North Carolina music greats celebrated in the show are some of the most important musicians in American history. Their influence continues. North Carolina is still home to some of the best musicians in the country. People come here from all over the world to learn about our great North Carolina music.

LESSON PLAN 1: **Pre-Assembly**

OVERVIEW: Students will prepare for the upcoming assembly program. They will listen to songs from seven music styles. They will view a power point to learn more about each style and historic music great. (If you don't have power point capacity, materials are provided for you to project instead.) Students will then answer multiple-choice questions. (**If you have CPS capacity, use it.**) Finally, students will learn to sing "Sail Away Ladies" and "This Little Light of Mine," **sing-alongs** in the show.

LEARN MORE: (Optional, to build your background knowledge.)

Please see the background information in the back of the lesson plan on pages 37–40. You may also be interested in the liner notes for the *All Roads Lead Home* CD, which has information on the listening selections students will hear. Also, visit the "**EXPLORE**" section of www.carolinamusicways.org for further information about North Carolina's musical heritage.

TIME NEEDED: One music class

Please Note: If you think there's too much material in this lesson for one class period, here's two options:

Option 1: Skip the "Similarities and Differences" and/or the "What do you Know?"

Option 2: Split this lesson up into two periods. Do some of the music styles in the first, and the rest in the second. Teach students "Sail Away Ladies" in the first and "This Little Light of Mine" in the second.

MATERIALS/RESOURCES:

1. *CD *All Roads Lead Home* (provided free to schools hosting the show)
2. Equipment to project power point that you will download from the internet
3. "Music Styles," if not using power point (See "Student Handouts" online.)
4. "Similarities and Differences" (optional), if not using power point (See "Student Handouts" online.)
5. "What Do You Know?" multiple choice questions ("Student Handouts" online.)
Reminder: Put "What Do You Know?" in *CPS format if you have this capacity.
6. "Sail Away Ladies" lyrics and music (See "Student Handouts" online.)
7. "This Little Light of Mine" lyrics and music (See "Student Handouts" online.)

***"5" Royales R&B Music: Please Note:** If you want to play an R&B sample for your students, we suggest "Dedicated to the One I Love" by the "5" Royales, which is in the show. This song, and others, recorded by the "5" Royales are available online. *All Roads Lead Home* does not have an R&B song on it.

****CPS** refers to "Classroom Performance System," a computerized student response system.

LESSON PLAN 1 **(continued)**

PRE-ACTIVITIES for TEACHER:

1. Have ready *All Roads Lead Home* CD
2. Have ready “5” Royales song ready if you want to use it (available on-line).
3. Have ready projector.
4. Have ready power point downloaded from internet. (if using power point)
5. Have ready to project “Music Styles” pages (if not using power point)
6. Have ready “Similarities and Differences” (optional) (if not using power point)
7. Have ready “What Do You Know?” in CPS format if using CPS
8. Have ready “Sail Away Ladies.”
9. Have ready “This Little Light of Mine.”

Downloading the Power Point: We recommend you access this ahead of time and download it. It is in this “Curriculum” section of www.carolinamusicways.org.

PROCEDURE:

Part I: Listening to Tracks and Viewing Power Point (20 minutes)

Reminder:

Use **power point** for this part of the lesson.

If you do not have power point capacity, project “Music Styles” pages on the board.

The tracks you’ll use in your lesson from *All Roads Lead Home* represent the same music genres presented in the show, but most are **not the same songs students will hear in the show**.

Introduction: Tell students:

“This lesson will prepare you for the upcoming school show “Carolina Live!—Our Musical History.” Today you’ll listen to music that has been played in our state from the 1700s to the 1960s.

(Show power point slide #2.)

*Did you know that since the early settlement of North Carolina, black and white musicians played music together and learned from each other? The banjo came to North Carolina from **Africa**, and the fiddle came from **Europe**. The banjo and the fiddle mixed to create old-time music. Over time, old-time music led to blues, jazz, bluegrass, gospel, and R&B. All these styles borrowed from and shared with each other. They all mix **African** and **European** music.*

Does anyone in your family play or listen to any of these older styles of music: Moravian brass band, old-time music, blues, jazz, gospel, bluegrass or rhythm and blues?”

“You’ll learn about musicians from our state who became famous around the country and the world. We call them ‘historic musicians’ because they are so important”.

(Show power point slide #3.)

LESSON PLAN 1 **(continued)**

“These historic musicians are known for playing music that is at the root of what people listen to on the radio today, including hip hop and country music. Why do you think today’s popular music might be influenced by the popular music from years ago?”

(Show **power point slide #4.**)

1. Tell students: *“You will now be listening to a variety of music styles from our state.”*
(Optional information for students: *“The songs are played by current-day musicians who live near here. Two of them, Matt Kendrick and Joe Robinson, are in the school show.”*)
2. Play **track 4**, “Mit Freuden Zart,” on *All Roads Lead Home* CD for about 30 seconds.
3. As the track is playing, show power point slides that relate to it. Track numbers that go with each slide are in small type at the bottom. The last slide for a particular track has the track # **written in red.**

(If you are projecting on the board and not using power point, use the “Music Styles” pages.)

4. After students have heard the selection and viewed the related slides, Ask them:

“What instruments did you hear?”

“What was the mood of the music?”

“In what setting(s) do you imagine this music style was played?”

5. Play next selection (**track 3**) and follow the same procedure as above, asking the same questions as in step 4.
6. Continue through the CD track selections and the power point slides. After track 3, play the tracks in the following order:
 - #6 (blues)
 - #10 (jazz)
 - # 7 (gospel)
 - #12 (bluegrass)
 - Online (R&B) - “Dedicated to the One I Love”
by the “5” Royales

(continued)

LESSON PLAN 1 **(continued)**

Similarities and Differences (optional):

Tell students, *“In Carolina Live!—Our Musical History, musicians will play all the styles that you just listened to. Each of these styles have similarities with other styles. Here are examples of similarities and differences between the music styles:”*

Go to **power point slides 26 and 27**, which immediately follow the R&B slides.

If not using a power point, project the “Similarities and Differences” page. (See “Lesson Materials” PDF.)

Part II: Review Activity (5 – 10 minutes)

Complete “What Do You Know?” multiple-choice questions. If possible, use CPS format. (There is no power point for this part of the lesson.)

Part IV: Learning Sing-Along Songs (15 minutes)

1. Tell the students: *“In Carolina Live!—Our Musical History, you will sing along with two of the songs. To be the best audience we can, let’s learn these songs today so we can sing them really well.”*
2. Teach the class the old-time stringband classic, **“Sail Away Ladies.”** The lyrics and music are on pages 16-17 and in the “Student Handouts.” You can project the lyrics.
3. Tell students: *“This fiddle song is an early American dance tune. It was very popular during the period between the Revolutionary and Civil wars. Back in the early days, fiddlers played this song at dances. In those days, blacks and whites played the fiddle and danced to its music. There were as many black old-time bands and white ones in North Carolina back then.”*
4. Teach the class **“This Little Light of Mine.”** The lyrics and music are on pages 18-19 and in the “Student Handouts.” You can project the lyrics.

LESSON 1

MUSIC STYLES – Teacher's Copy

TRACK 4:

Music Style: Moravian brass band music

Instruments Typically Used: brass instruments, such as trombones, trumpets, tubas

Time period: beginning in the mid 1700s

Area Historic Setting: Salem for special occasions, such as greeting important visitors

Historic Area Band: Salem Band—the longest continuously performing wind ensemble in the United States, established in 1771 and still performs in the Winston-Salem area

Sample Song: “Mit Freuden Zart” performed by Giannini Brass, a brass quintet based in Winston-Salem

TRACK 2:

Music Style: Old-time stringband

Instruments Typically Used: fiddle, banjo, guitar

Time Period: rooted in colonial days, by the 1830s, old-time was popular dance music

Area Historic Settings: square dance or barn dance party on a farm

Historic Area Musician: Tommy Jarrell (1901 – 1985)

Sample Song: “Honeysuckle” performed by current-day area musician, Kirk Sutphin who lives in Walkertown and who, as a young man, learned to play the fiddle from Tommy Jarrell

TRACK 6:

Music Style: blues (Piedmont blues)

Instruments Typically Used: guitar, harmonica

Time period: popular in this state beginning around 1920s

Area Historic setting: downtown streets, especially during tobacco auction time and at house parties

Historic area musician: Blind Boy Fuller (1907 – 1941)

Sample Song: “Piedmont Girl,” an original composition performed by current-day Mocksville musician Mel Jones, who plays in a style similar to Blind Boy Fuller’s

LESSON 1
Music Styles (p. 2), Teacher's Copy

TRACK 10:

Music Style: Jazz

Instruments Typically Used: upright bass, drums, trumpet, saxophone, piano

Time Period: popular in this area beginning around 1920s

Historic Setting in this area: music and dance clubs, mostly downtown

Historic Area Musician: John Coltrane (1926 – 1967)

Sample Song: “Theme for Alfreda,” an original composition performed by Winston-Salem native Joe Robinson, who plays traditional jazz similar to the style of jazz John Coltrane performed

TRACK 7:

Music Style: Gospel (African American)

Instruments Typically Used: vocals, piano, organ

Time Period: popular in this area beginning around 1920s

Area Historic Setting: churches

Historic Area Musician: Shirley Caesar (1938 -)

Sample Song: “Put Your Hand In Mine” performed by Winston-Salem native Bishop John Heath, who sang in a style similar to Shirley Caesar’s

TRACK 12:

Music Style: Bluegrass

Instruments Typically Used: vocals, guitar, banjo, fiddle, mandolin, upright bass

Time Period: performed in this area beginning around 1940s

Area Historic Setting: bluegrass conventions with music contests and prizes

Historic Area Musician: Doc Watson (1923 -)

Sample Song: “Using My Bible for a Roadmap,” performed by Dan River Boys from Stokes County, traditional bluegrass musicians from Stokes County

LESSON 1

Music Styles (p. 3) - Teacher's Copy

ONLINE: (“Dedicated to the One I Love” by the “5” Royales in on You-Tube.)

Music Style: Rhythm and Blues

Instruments Typically Used: vocals, drums, electric guitar, piano, trumpets, saxophone

Time period: early R&B performed in this area in the 1950s and 1960s

Historic Settings radio and records or in local auditoriums and dance halls performing for fans when back home from national tours

Historic Area Group: “5” Royales (performed 1952 – 1965)

Sample Song: “Dedicated to the One I Love” by the “5” Royales-available online

LESSON 1

Similarities and Differences- Teacher's Copy (Optional)

Moravian Brass:

Examples of similarities: brass instruments also commonly used in jazz

Examples of differences: unlike jazz, this has major scale, no syncopation

Jazz

Examples of similarities: has blues influences, blues scale often used; instrumental solos common, like in bluegrass

Examples of differences: more syncopation than Moravian

Old-Time Stringband

Examples of similarities: it has African-American influences (banjo came from Africa), it has major and minor keys (no blues key)

Examples of differences: unlike jazz and Moravian, no brass or woodwind instruments

Bluegrass

Examples of similarities: came from old-time stringband music, but faster; instrumental solos, like jazz; close harmonies, like R&B

Examples of differences: no brass or woodwinds families; major, minor, and blues keys

Blues

Examples of similarities: features stringed instruments, as does old-time stringband and bluegrass

Examples of differences: no woodwinds or brass families; blues scale; more syncopation than Moravian and classical

Gospel:

Examples of similarities: contains jazz and blues influences; more syncopation than Moravian; blues scale often used

Examples of differences: more syncopation than Moravian

R&B

Examples of similarities: has blues, African American gospel, and jazz influences; has close harmonies, like bluegrass

Examples of differences: unlike Moravian, has syncopation; has non-religious words, unlike gospel with its religious words

LESSON 1

What Do You Know? - Teacher's Copy

Directions: Fill in the blanks with the correct answer from the correct answer.

1) In the town of Salem, now known as Old Salem, a brass band called the _____ played for George Washington in 1791.

- a) Stars and Stripes Band
 - b) "5" Royales
 - c) 26th NC Regimental Band
 - d) Salem Band**
-

2) The banjo originally came from _____.

- a) Africa**
 - b) North Carolina
 - c) Europe
 - d) China
-

3) _____ music was often played at barn dances and square dances in the country.

- a) rhythm and blues
 - b) Moravian
 - c) old-time stringband**
 - d) blues
-

4) _____ was a famous old-time stringband musician from our state.

- a) John Coltrane
- b) Tommy Jarrell**
- c) Shirley Caesar
- d) Blind Boy Fuller

LESSON 1
What Do You Know?- Teacher's Copy

5) Bluesman _____ played on downtown streets in Durham and Winston-Salem.

- a) **Blind Boy Fuller**
- b) John Coltrane
- c) Tommy Jarrell
- d) George Washington

6) He played the blues in front of the _____ warehouses during auction time.

- a) blueberry
- b) furniture
- c) **tobacco**
- d) textile

7) _____ was a famous jazz musician from nearby High Point.

- a) Bill Clinton
- b) **John Coltrane**
- c) Thelonius Monk
- d) Count Bassie

8) A style of music that mixes jazz and blues with religious music is called _____.

- a) rhythm and blues
- b) folk
- c) country
- d) **gospel**

LESSON 1
What Do You Know? – Teacher's Copy

9) A newer and faster style of old-time stringband music is called _____.

- a) country
 - b) jazz
 - c) punk
 - d) bluegrass**
-

10) A famous musician who plays bluegrass named _____ lived west of Winston-Salem.

- a) John Coltrane
 - b) Allison Krauss
 - c) Doc Watson**
 - d) Olive West
-

11) One of the most important rhythm and blues groups came from Winton-Salem; they were called the _____.

- a) Soul Stirrers
 - b) “5” Royales**
 - c) Beatles
 - d) The Temptations
-

12) In the 1950s and 1960s, the “5” Royales had some of the top _____ hits in the United States.

- a) radio**
- b) i pod
- c) TV
- d) internet

LESSONS 1 and 2
“Sail Away Ladies”- Teacher’s Copy

(Students sing lyrics in italics.)

“As soon as I get my new house done,

Sail away ladies, sail away.

Give the old one to my son.

Sail away ladies, sail away.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Sail away ladies, sail away.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.,

Don’t you rock ‘em dy-dee-o.

Sail away ladies, sail away.

Now hush little children, don’t you cry.

Sail away ladies, sail away.

You’ll be angels by and by.

Sail away ladies, sail away.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Sail away ladies, sail away.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Sail away ladies, sail away.

Now don’t you fret and don’t you frown.

Sail away ladies, sail away.

Dog on fleas is coming to town.

Sail away ladies, sail away.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Don’t you rock ‘em dy-dee-o.

Sail away ladies, sail away.

Chorus again

Sail away ladies, sail away”.

SAIL AWAY LADIES

INSTRUMENTAL INTRO

SONG

SOON AS I GET MY NEW HOUSE BUILT
HUSH LITTLE CHILDREN DON'T YOU CRY
DON'T LET YOUR FEET AND DON'T YOU CRY

SAIL A WAY LADIES SAIL AWAY I'LL
GIVE THE OLD ONE TO MY SON
YOU'LL BE ANGELS BY AND BY
THEY ARE COMING TO YOUR TOWN

DON'T YOU ROCK EM DA DOW O
DON'T YOU ROCK EM DA DOW O
DON'T YOU ROCK EM DA DOW O
SAIL A WAY LADIES SAIL A WAY

DON'T YOU ROCK EM DA DOW O
DON'T YOU ROCK EM DA DOW O
DON'T YOU ROCK EM DA DOW O
SAIL A WAY LADIES SAIL A WAY

BREAK

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LESSONS 1 and 2
“This Little Light of Mine”- Teacher’s Copy

(Students sing lyrics in italics.)

“I’m going to let it shine.
This little light of mine; I’m going to let it shine.
This little light of mine,
I’m going to let it shine.
Let it shine; let it shine; let it shine.

*This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
Let it shine; let it shine; let it shine.*

*This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
Let it shine; let it shine; let it shine.*

Everywhere I go (*speaking, not singing*)

*Everywhere I go, I’m gonna let it shine.
Everywhere I go, I’m gonna let it shine.
Everywhere I go, I’m gonna let it shine.
Let it shine; let it shine; let it shine.*

All in the morrow (*speaking, not singing*)

*All in the morrow, I’m gonna let it shine.
All in the morrow, I’m gonna let it shine.
All in the morrow, I’m gonna let it shine.
Let it shine; let it shine; let it shine.*

*This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
Let it shine; let it shine; let it shine.*

*This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
Let it shine; let it shine; let it shine”*

CAROLINA MUSIC WAYS "OLD TIME RADIO SHOW"

THIS LITTLE LIGHT OF MINE

UNKNOWN

Handwritten musical score for the song "This Little Light of Mine". The score is written on a single staff in 4/4 time, with a key signature of one flat (Bb). The melody is simple and repetitive. The lyrics are: "THIS LITTLE LIGHT OF MINE I'M GONNA LET IT SHINE LET IT SHINE LET IT SHINE FINE". The score includes chord markings: F, Bb, A7, D-7, G-7, C7, and F. The score is divided into measures, with measure numbers 3, 7, 11, and 15 indicated. The score ends with a double bar line and repeat dots.

F VAMP UNTIL VOCAL ENTERS

3 THIS LITTLE LIGHT OF MINE I'M GONNA LET IT SHINE

7 THIS LITTLE LIGHT OF MINE I'M GONNA LET IT SHINE

11 THIS LITTLE LIGHT OF MINE I'M GONNA LET IT SHINE LET IT

15 SHINE LET IT SHINE LET IT SHINE FINE

2. EVERY WHERE I GO

3. ALL IN THE MORROW

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LESSON PLAN 2

Post-Assembly

OVERVIEW: You will ask students to identify music styles they heard in the show.

They will have a chance to repeat the “What Do You Know?” activity. They will also write a blues poem and/or a cinquain poem and have the chance to sing again the two sing-along songs.

LEARN MORE:

Please see the background information in the back of the lesson plan on pages 37–40. You may also be interested in the liner notes in the *All Roads Lead Home* CD, which has information on the listening selections students will hear.

Also visit www.carolinamusicways.org, which is chocked full of information on North Carolina’s musical heritage.

CLASSROOM TIME NEEDED: One music class.

This might not be enough time to do all the activities in this lesson, and you might need to choose the ones you most want to do. The “Listening Evaluation” is recommended highly. The “What Do You Know” multiple choice questions, on the other hand, are review and you may want to skip these and instead do the cinquain poem or blues poem writing activity and/or the sing-alongs.

MATERIALS:

1. CD *All Roads Lead Home*
2. Equipment to project power point that you will download from the internet
3. “What Do You Know?” for projection and in optional CPS format (See “Student Handouts” online.)
4. “Listening Evaluation” for projection and in optional CPS format (See “Student Handouts” online.)
5. “Cinquain Poem” page (See “Student Handouts” online.)
6. “Extra Review Sheet”, optional (See “Student Handouts” online.)
7. “Sail Away Ladies” music and lyrics (See “Student Handouts” online.)
8. “This Little Light of Mine” music and lyrics (See “Student Handouts” online.)

LESSON PLAN 2- post-assembly **(continued)**

PRE-ACTIVITIES for TEACHER:

1. Have ready CDs *All Roads Lead Home* and “5” Royales song (if using it).
2. Have ready projection equipment.
3. Have ready power point downloaded from the internet. (The power point is optional in this lesson, and up to your discretion. Downloading directions are on page 6.)
4. Have ready “What do You Know?” to project and in optional CPS format.
6. Have ready “Listening Evaluation” to project and in optional CPS format.
7. Have “Heritage Music Cinquain Poem” ready for projection.
8. If you use “Extra Review Sheet,” have ready for projection or to send home.
9. Have ready for projection “Sail Away Ladies” and/or “This Little Light of Mine”

PROCEDURE:

Part I: Listening Evaluation (10 minutes)

1. Project “Listening Evaluation” on board , CPS recommended.
2. Tell students that they will listen to a track and try to figure out what style it is. You can call on students individually or divide the class into teams. Correct as you go along, with some discussion if needed.
3. Play tracks in the order below. Play as much of the track as you’d like. (All but the last track is from *All Roads Lead Home*; the last track is from the “5” Royales.)

Track 4 (Moravian brass)

Track 3 (old-time stringband)

Track 6 (blues)

Track 10 (jazz)

Track 7 (gospel)

Track 12 (bluegrass)

“Dedicated to the One I Love” (rhythm and blues) –available ONLINE

Part II: Review: “What Do You Know?” (10 minutes)

1. Ask students what they remember about the assembly program, what they enjoyed most, etc.
2. You can go through the power point for review and ask students the names of the historic musicians as you show pictures of them.
3. Repeat “What Do You Know?” and see if class improves its score after seeing the assembly.
4. You can use “Extra Review Sheet” here if time allows, but there will probably not be time. You can send it home with interested kids for an extra challenge.

LESSON PLAN 2-post-assembly (continued)

Part III: Creative Activity (15 minutes)

- a) write a class blues song
or
- b) write a class cinquain poem
or
- c) sing “Sail Away Ladies” and “This Little Light of Mine”

Option 1: Class Blues Poem

1. Tell the class they will create their own blues song as a class. It will be about something that bothers them, like homework. They will make up a blues song to complain about the problem, which hopefully will make them feel better.
2. Musical patterns: Blues, in its most basic form, has 12 bars and three chords: I, IV and V.
3. Lyrical elements: Most blues lyrics follow an AAB pattern. The second line of each stanza repeats the first, though maybe not in exact wording, and the third line is a response to the first two. For example:

“ I hate to see the evening sun go down,
Yes, I hate to see that evening sun go down
'Cause it makes me think I'm on my last go 'round .”

(W.C. Handy's "St. Louis Blues")

Option 2: Class Cinquain Poem:

1. Project “Cinquain Poem” page to teach or remind students about cinquain poems. (See “Student Handouts” PDF.)
2. Write a sample cinquain poem for the class about one of the music styles they heard in the assembly. Here’s an example:

| | |
|-----------------------------------|--------------------------------|
| Jazz | (noun) |
| Moody, abstract | (2 adjectives describing noun) |
| Swinging, singing, flowing | (3 verbs ending in “ing”) |
| Jazz makes me snap | (4 word phrase) |
| Music | (noun) |

3. Do another on overhead with the class, letting them come up with the words.
Create as many class poems as time/interest dictates.

Option 3: Sing-Alongs

The class may like to sing one or both of the songs they sang in the assembly, “**Sail Away Ladies**” and/or “**This Little Light of Mine.**”

LESSON 2- post-assembly
Listening Evaluation- Teacher's Copy

Directions: Listen to each selection and select its music style.

1. Selection 1: _____

- a) **Moravian**
- b) old-time stringband
- c) jazz
- d) rhythm and blues

2. Selection 2: _____

- a) gospel
- b) jazz
- c) **old-time stringband**
- d) Rhythm & Blues

3. Selection 3: _____

- a) gospel
- b) **blues**
- c) old-time stringband
- d) rhythm & blues

4. Selection 4: _____

- a) **jazz**
- b) bluegrass
- c) old-time stringband
- d) Moravian

5. Selection 5: _____

- a) bluegrass
- b) Moravian
- c) **gospel**
- d) jazz

LESSON 2- post-assembly
Listening Evaluation, continued- Teacher's Copy

Selection 6: _____

- a) gospel
- b) Moravian
- c) old-time stringband
- d) bluegrass**

Selection 7: _____

- a) Moravian
- b) rhythm and blues**
- c) blues
- d) jazz

LESSON 2: Extra Review Sheet- Teacher's Copy

1. Draw a line between the music style and the settings it was performed in the Winston-Salem area years ago:

| | |
|---------------------|--|
| jazz | square dance on a farm |
| blues | town of Salem |
| gospel | concert |
| Moravian | music club or dance hall downtown |
| bluegrass | tobacco auction houses downtown |
| rhythm & blues | church choir |
| old-time stringband | festival with prizes for competing musicians |

2. Draw a line between the famous musician/group from this area and the music style they performed:

| | |
|------------------|---------------------|
| John Coltrane | bluegrass |
| "5" Royales | old-time stringband |
| Tommy Jarrell | Moravian |
| Salem Band | gospel |
| Doc Watson | rhythm & blues |
| Blind Boy Fuller | jazz |
| Shirley Caesar | blues |

3. Read the paragraph below. Then put the name of the music style (in bold) next to the correct date.

Settlers brought **Moravian brass** to North Carolina in the 1700s. By the 1830s, blacks and whites played what we now call **old-time music**. Many blacks switched to **blues** by the early 1900s. **Jazz** and **gospel** music became popular in the 1920s. Beginning in the 1940s, **bluegrass** made a splash in our state. In the 1950s, **rhythm and blues** was king.

1700s _____
 1830s _____
 1900s _____
 1920s _____
 1940s _____
 1950s _____

LESSON 2- post-assembly
Cinquain Poems- Teacher's Copy

A cinquain is a short poem that follows a set pattern. Here is the pattern followed by and example of a cinquain poem:

Pattern:

Line1: A noun

Line 2: Two adjectives

Line 3: Three -ing words

Line 4: A phrase

Line 5: Another word for the noun

Example:

Spaghetti

Messy, spicy

Slurping, sliding, falling

Between my plate and mouth

Delicious

Poem by Cindy Barden

North Carolina Standard Course of Study and Common Core Curriculum Alignment for Grades 3 - 5:

MUSIC EDUCATION:

3.CR.1 Understand global, interdisciplinary, and 21st century connections with music.

4.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of North Carolina.

5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.

SOCIAL STUDIES:

3.H.1.2 Analyze the impact of contributions made by diverse historical figures in local communities and regions over time.

3.H.1.2 Analyze the impact of contributions made by diverse historical figures in local communities and regions over time.

3.C.1.2 Exemplify how various groups show artistic expression within the local and regional communities.

4.C.1 Understand the impact of various cultural groups on North Carolina.

(The student will understand...ways in which North Carolinians have artistically represented their cultural heritage.)

5.C.1.2 Exemplify how the interactions of various groups have resulted in borrowing and sharing of traditions and technology.

The student will [learn]:

- Examples of borrowing and sharing of traditions and culture.
- Examples of shared traditions and culture that can still be seen in their lives today.

ENGLISH LANGUAGE ARTS:

Writing:

CCSS.ELA-Literacy.W.3.10; CCSS.ELA-Literacy.W.4.10; CCSS.ELA-Literacy.W.5.10:

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Informational Texts:

CCSS.ELA-Literacy.R.1.3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

Moravian Music Overview

In and around Winston-Salem, Moravian music has influenced the community from colonial times until today. Since the colonial period, Moravians have stood apart from other groups in America for their universal musical literacy. In the early days, when Moravians lived in their own church-run society in Salem, children were taught to read and write music from a young age. Vestiges of the Moravian tradition of music education can be found today in area Moravian churches, many of which provide free music lessons and have their own brass band. Moravian music traditions still remain an integral part the area, celebrated at churches and special events, including the historic Easter Sunrise Service in Old Salem.

The Moravian Music Foundation in Winston-Salem houses one of the largest collections of historic music manuscripts in the United States. The information below is excerpted with permission from the foundation's web site, www.moravianmusic.org/MMusic.html.

From the **Moravian Music Foundation** Web Site:

Music Central to Moravian Life: "The 18th and 19th century Moravians considered music as a necessity of life. Many Moravian clergy and lay people were well trained in music, and thus came to the New World fully conversant with the taste and practice of European classicism. In Moravian life there was no distinction between what we now call "sacred" and "secular", nor between what part of life is musical and what is not...While there was little emphasis given to music as a distinct profession...music was an essential part of everyone's education and daily life."

Instruments: "...Throughout the history of the Moravian Church, instruments have been used consistently in worship...Instruments came to America early with the Moravians; by 1742 the Moravian community of Bethlehem, Pennsylvania had flutes, violins, violas da braccio, violas da gamba, and horns. By 1788 the Salem Collegium musicum was proud to have at least three violins, a viola, a 'cello, flute, two horns, and two trumpets!"

Instrumental Groups: "...Wind music in the Moravian tradition has consisted of two basic types: the trombone choir... and "secular" ensembles—chamber groups and bands. Brass (or trombone) choirs were often used, especially outdoors, to announce special services and events; to welcome visitors; and to accompany singing at outdoor services such as the Easter Dawn service and at funerals...The trombone choir...which now contains other brass instruments, as well...plays still today for outdoor services...In Winston-Salem the Easter Band numbers up to 500 musicians."

"Secular' groups—chamber ensembles and concert bands—developed...along a parallel stream to the trombone choirs. While the trombone choirs and church bands focus their attention primarily on chorales, the community bands and chamber ensembles play primarily what we would now call 'secular' music—chamber music, marches, dances, arrangements of popular music of various sorts. These groups provide not only entertainment for player and audience alike but also enable the players to improve."

Old-Time Music Overview

The Origins of Old-Time Music

Old-time music—also called “mountain music,” Appalachian music,” and “traditional music”—is a form of country music. Its roots lie in pre-radio times in rural America, where it evolved from a combination of music of the first European settlers and of African Americans slaves. Settlers brought the fiddle from the British Isles, and slaves brought the banjo from Africa. In the beginning, old-time music was folk music, played at home by blacks and whites. It was lively dance music, originally played by the rural population in the South.

The recording industry discovered old-time music in the 1920s and eventually turned it into a more polished, sales-oriented form of music. The golden age of old-time music was in the 1920s and 30s with string bands such as *The Carter Family* and *The Skillet Lickers*. In addition to recording, stringband groups performed on the radio and gave live performances, often in school auditoriums in the evenings. Nevertheless, there is still a vital old-time music community today, although it is not large. Today's old-time musicians meet at conventions and jam sessions and keep the tradition alive.

Instruments and Musical Style

The most important instruments in old-time music are string instruments, particularly the fiddle and the banjo. The African American influence on old-time music is most obvious in the use of the banjo, which came from Africa with the slaves, as well as in the phrasing and syncopation. Old-time music is a combination of European and African influences. The most important examples are European ballads and fiddle tunes, the minstrel songs, religious music (also gospel) and features of African American music, especially the guitar style of the late 1800s.

In old-time music, the fiddle plays the melody. The musicians often use a bowing technique called shuffle bowing. The banjo is very prominent and is usually played in the “clawhammer” style, whereby the right hand strokes down on the strings. Other instruments that are mainly used in order to keep the rhythm are the guitar, the string bass, the mandolin and the bones. Generally, the involved instruments all play together without solos or breaks. Many of the tunes played in old-time music were brought from Ireland and Scotland after the middle of the 19th century and are still played today.

Stringbands in the Past and the Present

In earlier days, old-time music was played as square-dance music and to entertain the community. There were both white and African American stringbands. After the invention of the radio, more and more people preferred commercial music and so the number of individuals and groups who still performed old-time music after the 1930s declined. It was only in the 1960s that the folk revival revitalized old-time music and that young people learned how to play it from older musicians, such as Tommy Jarrell.

Today, the tradition of old-time stringbands is still kept alive. The North Carolina based, 2011 Grammy-Award winning group *Carolina Chocolate Drops* play old-time, fiddle and banjo based traditional and original songs. They seek to highlight the crucial role that African Americans played in shaping today's American popular music and help keeping this music tradition alive.

Influential Old-Time Musicians from North Carolina

The rural mountain and Piedmont areas of North Carolina have always had a lively old-time music scene. Among the most influential and most popular old-time fiddlers and musicians from North Carolina are Tommy Jarrell, Charlie Poole, G.B Grayson and Joe Thompson.

Piedmont Blues Overview

The Origins of the Blues

As far as we can say today, the blues began in the 1890s in rural areas in the south in African American communities. The period between 1890 and 1920 was a time of oppression, prejudice, and inequality for African Americans, during which the blues developed. The blues emerged as a new musical form in an environment that was characterized by segregation, suffering, and hardship for African Americans. The first blues to have been documented was in 1903 in Mississippi by **W.C. Handy**, a music scholar. In 1922, the recording company Race Records gave African American musicians the opportunity to record blues songs and to earn money. In the 1950s, several more recording companies emerged.

Blues lyrics deal with secular topics. Blues lyrics tend to express complaint, including complaints about social conditions and the relationships between men and women. Other recurring blues topics are lack of money, travelling (especially on the railroad), the singer's current feelings, as well as celebrating and drinking. Usually, the **first two lines of a verse are the same and the third is a response to them**.

Many **musical features** of the blues are reminiscent of earlier African styles, including the use of the banjo and the location of the beats in a song. The **traditional blues pattern** consists of twelve bars and three chords. The most important blues instrument is the guitar, although the banjo, the fiddle and the harmonica are used, too. Blues began as a folk music style and there are still some musicians who perform folk blues without amplification. Blues was highly influential on rock and roll and other styles of music. Elvis Presley for example began his career recording a blues song. In the 1970s, people lost more and more interest in blues music, and it was not until the mid-1980s that the blues experienced a revival, which has continued ever since.

The Piedmont Blues Style

The Piedmont region of the Carolinas spans an area between the Appalachian Mountains and the Atlantic Ocean and between Washington DC and Atlanta. The blues that developed in this region is different from the Delta blues of the Mississippi region and the Texas blues. The Piedmont blues style is heavily **ragtime** influenced. This led to the use of the **“finger-picking”** style, which imitates the piano in ragtime music, with the thumb playing the rhythm and the forefingers playing the melody. That's why Piedmont blues seem more light-hearted and melodic than the other blues styles. The golden age of Piedmont blues was in the 1920s and 30s, when musicians from the Piedmont area started recording commercially. Famous Piedmont blues musicians were **Blind Boy Fuller**, Blind Willie McTell, Brownie McGhee, and Reverend Gary Davis.

Blues in North Carolina

As part of the Piedmont region, North Carolina has always played an important role in the development of the Piedmont blues style. In the 1920s and '30s, North Carolina saw an enormous growth of its urban population, especially in the Piedmont region. During the same time, many African Americans migrated north to New York, New Jersey, and Pennsylvania, including many blues musicians. Nevertheless, the blues did not disappear in the Piedmont region but, on the contrary, survived World War II and later became popular again.

Many of the most influential American blues musicians were North Carolina natives. Among them are **Blind Boy Fuller**, Etta Baker, Carolina Slim and Elizabeth Cotten. The blues are also related to certain towns and counties in the North Carolina Piedmont area. The cities of Durham and Winston-Salem have both a blues tradition. The **tobacco industry** in both areas shaped the blues played there. Typically, bluesmen would play for money in front of the tobacco warehouses at tobacco auction time.

Blind Boy Fuller: An Introduction

Blind Boy Fuller (1907 – 1941) is one of the most influential Piedmont blues style musicians of all times. He is a North Carolina native and one of the music legends featured in the school show.

Blind Boy Fuller is the stage name of Fulton Allen, who was born in Wadesboro, North Carolina, in July 1907. Little is known from his early life and his family. After Fulton's mother's death in the early 1920s, when Allen was a teenager, the Allen family moved to Rockingham, North Carolina. There, Fulton Allen met his future wife, Cora Mae Martin. Fulton and Cora Mae got married in 1926, when she was only fourteen years old. Around the same time, he began to go blind. From what is known from his physician's report, the doctor was not certain why he was losing his eyesight. The physician also noted that there was no chance that his vision could be restored. By 1927, Allen and his wife had moved to Winston-Salem, where they lived on 9th Street and later on 7th and Chestnut Street, near the current day downtown Arts District.

During his time in Winston-Salem, Fulton Allen's eyesight was rapidly worsening. His work as a laborer in a coal yard became increasingly difficult for him. By 1928, he was completely blind and more dependent on his young wife. He also became more involved with music. He taught himself how to play the guitar and imitated songs he had heard. He started to play guitar in warehouses and public places, mostly downtown, in order to make a living. Later, Cora Mae Allen applied for blind assistance to support their income. In 1929, the couple moved to Durham, where they lived until his death. Fulton Allen died on February 13, 1941 in his house in Durham of kidney failure, which might have been the result of heavy drinking.

In the early 1930s, Fulton Allen was able to make a living from his music. Around the same time, he met his future manager, James Baxter (J.B.) Long. He gave Fulton Allen the name "Blind Boy Fuller" and arranged recordings for the American Record Company (ARC). The first recordings took place in New York City in 1935. Among the songs he recorded in the early years was "Rag, Mama, Rag." Later he also recorded for Decca. His recording career lasted from 1935 to 1941, during which he recorded more than 120 songs and sold thousands of recordings.

Fuller recorded various styles, including blues and ragtime. Also, he recorded both traditional and original songs. Some of his original songs like "Lost Lover Blues" and "Step it up and Go" have been very popular with the mostly African American audience and are now considered standards of the Piedmont blues style. Most of his songs were recorded together with other musicians, such as Floyd Council, Brownie McGhee, and Sonny Terry. Fuller was one of the most influential blues musicians in the southeast and had a great impact on many other musicians at that time.

Blind Boy Fuller's songs included traditional blues, hokum, ragtime and the popular music of the time. His voice was strong, bold and full of feeling. Fuller played in the finger-picking style on his steel guitar, which is typical of the Piedmont blues style. His songs were mostly funny, bawdy, and filled with double meanings, often dealing with "adult content," which is a feature of the hokum blues style. Lyrically, Fuller described how life as an African American in the South was, including poverty and sickness, which he and many others had experienced. Some of his songs are "Working Man Blues," "Mamie," "Looking for my Woman" and "Walking my Troubles Away," which is featured in the school show.

After Fuller's death, Brownie McGhee started recording under the name "Blind Boy Fuller No. 2" and later recorded a tribute to his mentor called "Death of Blind Boy Fuller." Many other musicians continued to be influenced by Fuller's songs and his blues style.

Jazz Overview

Jazz is one of the only art forms that originated in America. Jazz emerged in New Orleans in the early 1900s, and soon became popular throughout the Southern United States. Eventually, jazz's popularity became widespread throughout the country.

Music Style and Instruments

Jazz uses improvisation, in which the musicians (or musician) create new music as they are performing. This technique gives jazz an exciting, flashy feel. Jazz utilizes brass instruments (such as the trumpet, the cornet, and the slide trombone), wind instruments (such as the clarinet and the saxophone), drums, guitars, pianos, and upright basses.

Jazz Roots

Jazz was inspired by African-American music styles of the 1800s, including field hollers, blues, spirituals, and ragtime. These styles converged in New Orleans in the early 1900s. The black musical forms combined with the classical European music played by Creoles (New Orleans residents of French and African origin) to create jazz. Brass bands of self-taught African-American musicians playing in funeral processions and parades played a key role in the growth of early jazz in the city. The popularity of jazz soon spread across the country.

The 1920s

The 1920s is referred to as *the golden age of jazz* because of its popularity and growth during the period. Commercial radio stations in the 1920s played the music of performers such as Louis Armstrong and Duke Ellington, allowing people across the country to hear jazz. The development of new musical techniques, such as the stride piano and scat singing, helped jazz blossom from simple music to a more complex form.

The Swing Era

The popularity of swing flourished from the mid 1930s to the mid 1940s. This new style of jazz consisted of four beats to the bar; people commonly danced to it. The boogie-woogie piano style was also popular. Bands of swing musicians played in concert halls and ballrooms across the country, and jazz vocalists such as Ella Fitzgerald, Billie Holiday, and Nat “King” Cole became enormously popular. The swing era also saw an easing of racial segregation musically; blacks and whites began to play in the same bands.

1940s – '70s

The early 1940s saw the rise of bebop. During the 1940s and '50s, jazz spread internationally and became more experimental. Many jazz musicians in the 1950s incorporated musical styles from around the world into their music. In the 1960s, free and avant-garde jazz became popular. The '70s gave rise to jazz fusion, blending jazz and rock.

Jazz In Our Region

Jazz came here around the 1920s. John Coltrane, one of jazz's most famous musicians, grew up in High Point in the 1930s. During the 1950s and '60s, the Atkins High School Jazz Band in Winston-Salem was a training ground for artists who formed their own jazz and R&B groups. Many of these musicians studied under renowned public school music educators Harry Wheeler and Bernard Foy. For more information, visit www.carolinamusicways.org and go to the “Explore” section.

John Coltrane: An Introduction

North Carolina is the birthplace of some of the greatest musicians in American history. One such North Carolina musician, jazz man John Coltrane (1926 – 1967), was known and loved around the world. He died over forty years ago, but his music is still heard in movies, on TV, and on the radio. There is a U.S. postal service stamp with his picture on it, and there's even a church in California named after him.

John Coltrane lived during a period of change in America. He grew up in the 1930s in High Point, North Carolina, where he lived under segregation during the Great Depression. He served in World War II in the mid-1940s. He became a famous musician during the Civil Rights Movement of the 1950s and 1960s.

Coltrane is famous for playing the *saxophone*. He started playing it in high school. After graduation, he moved to the North, and playing the saxophone became Coltrane's career. From the mid-1940s through the 1950s, he played with big bands and small ones, performing in night clubs, ballrooms, and concert halls around the country, including in Winston-Salem in 1949, '50 and '52. When he was not on stage, he practiced. Coltrane was rarely without his instrument.

After playing the saxophone in a variety of bands that were led by some of the biggest names in jazz, Coltrane formed his own jazz quartet in 1960. Coltrane and his quartet liked to experiment with all kinds of musical sounds. Some were soft, slow, and beautiful, while others were loud, fast, and shocking. His group recorded many popular records, including "My Favorite Things" (1960) and "A Love Supreme" (1964).

Coltrane liked to learn about music that sounded new and different. He studied music from around the world, especially India, but also from other countries. All the different kinds of sounds he heard influenced him when he wrote his own music.

Coltrane believed his music expressed what was in his mind and heart. Gentle, thoughtful, and religious, Coltrane tried to be the best person he could be. He once said, "My music is the spiritual expression of what I am—my faith, my knowledge, my being" (Porter, p. 232).

Coltrane cared about other people and wanted to help them through his music. He once wrote: "I want to uplift people...to inspire them to...live meaningful lives" (Anderson web site). He once told an interviewer, "I feel I want to be a force for good" (Porter, p. 292). It is not surprising that Coltrane was well-liked by those who knew him.

To best understand the inspiring and influential American and North Carolinian—jazz great John Coltrane—you must listen to his amazing music.

African American Gospel Overview

Introduction

The development of gospel music in the United States occurred against the background of African American history. The first Africans arriving on the continent adopted Christianity and its European style hymns, changing their rhythm and vocalization to create new styles, specifically **work songs** and **spirituals**. Gospel emerged from these traditions. Over time, gospel music has made its way into the music industry and is nowadays widely known all over the world. Gospel songs are emotional, geared towards their central message, namely to praise God's greatness.

Spirituals During the Period of Slavery

In 1619, the first Africans were brought to America beginning the period of slavery. The slaves, newly converted Christians, began to express their faith through spirituals, which they sang *a capella*. In addition to their religious meaning, spirituals were a means of communication among the slaves. Slaves were able to exchange plans for escaping without the knowledge of their masters. During this period, slaves passed down the songs orally to each other.

The Development of Gospel Music after 1865

After the end of the Civil War in 1865, most former slaves distanced themselves from spirituals, the music they associated with their days of bondage. It was not until the 1870s that spirituals experienced a renaissance. The **Fisk Jubilee Singers** from Fisk University in Nashville, Tennessee, toured the world and made spirituals known to a broad audience.

At the end of the 19th century, spirituals evolved into a new form of music, which would become known as gospel. Gospel music developed mostly in churches in the South. Unlike spirituals, gospel music involved instruments, traditionally the **piano** and the **organ**. Gospel combined features in African American music, such as **call-and-response** and **improvisation**, with elements of European hymn singing.

Due to a massive migration north in the early 20th century, Chicago became the center of gospel music in the 1920s and 1930s. It was in the 1930s in Chicago that **Thomas A. Dorsey**, the "Father of Gospel Music," brought his songs to churches. Dorsey blended blues and jazz sounds of the day with earlier spirituals and hymns. By the middle of the 20th century, gospel was not only performed in churches, but also in concert halls, on Broadway, and even in nightclubs.

Gospel Music and Lyrics

Early in their history, gospel songs, just as spirituals, tended to be in 2/4 or 4/4 metre, using diatonic harmony. Over time, gospel music became less restricted, which allowed for a different use of harmony and vocalization. New instruments were added to the piano and organ, including drums, trumpets, and bass guitars.

The texts of gospel songs generally focus on one theme, emphasized through the repetition of words and/or phrases. Typical topics are salvation, conversion, and the celebration of God. Lyric imagery comes from a variety of sources, including nature, the animal world, food, and everyday existence.

Gospel's Influence on Other Music Styles

Gospel music later gave way to **rhythm and blues** and **soul** music, in which the sacred lyrics of gospel songs were replaced by secular ones. Many famous R&B and soul performers began as gospel singers, such as Ray Charles, James Brown, Stevie Wonder, and Whitney Houston.

Gospel Music in North Carolina

Gospel music is still an essential part of church services in African American Christian communities all over the nation and is also an important part of North Carolina's musical landscape. Some of the most well-known gospel artists come from North Carolina. Among them are the **Badgett Sisters** and **Shirley Caesar**.

Shirley Caesar: An Introduction

Shirley Caesar (1938 – present) is a gospel singer, songwriter, author, and pastor. She is known as the “First Lady of Gospel Music.” Her career has lasted for more than sixty years. Caesar is one of North Carolina’s most famous and most well-known musicians.

Shirley Caesar was born in Durham, North Carolina, on October 13, 1938 to a poor family as one of twelve children. Her father was a tobacco factory worker, a preacher, and a well-known member of a North Carolinian gospel quartet, the *Just Came Four*. He died of a seizure when Shirley was twelve years old. Because her mother was a semi-invalid, Shirley began touring and singing with evangelist Reverend Leroy Johnson to earn money for her family. She sang for friends and family and in local churches, including her uncle’s church in Winston-Salem. She recorded her first song, “I’d Rather Have Jesus,” in 1951.

Shirley Caesar studied business education from 1956 to 1958 at North Carolina State College, which she interrupted in order to join the *Caravans*. She is also an alumni of Shaw University in Raleigh where she graduated with a Bachelor of Science degree in Business Administration in 1985, and she has a Master of Divinity degree from Duke University.

In 1958, Shirley Caesar joined the *Caravans*, a gospel music group whose manager at that time was Albertina Walker. Other members were James Cleveland, Dorothy Norwood, Inez Andrews, Bessie Griffin, and many more over the years. Caesar was a member of the group for eight years, and during that period she became known as an excellent soloist. Caesar left the *Caravans* in 1966 and formed her own group called the *Shirley Caesar Singers*.

In the following decades, she worked as a preacher and evangelist, preaching all over the country. In 1983, Caesar married Bishop Harold Ivory Williams, and from 1987 to 1991, co-pastored Mt. Calvary Holy Church in Winston-Salem. Later she became Pastor of **Mt. Calvary Word of Faith Church** in Raleigh, North Carolina. She has been working there together with her husband and co-pastor for more than 20 years.

As part of her **social commitment**, she founded **Shirley Caesar Outreach Ministries Inc.**, based in Durham to help those in need. Contemporary topics, such as drugs, homeless people, and broken marriages—which she faces in her work with her Outreach Ministries—have also affected her music. Another recurring topic in her songs is the importance of family bonds. One of her songs is named “Don’t Drive your Mother Away,” which deals with the significance of her own strong relationship with her mother.

Shirley Caesar won **11 Grammy Awards**, the first in 1971 for “Put your Hand in the Hand,” **15 Dove Awards**, **13 Stellar Awards** and **1 RIAA Gold Award**. She was also inducted in the Gospel Music Hall of Fame. Shirley Caesar has sung for every president since Jimmy Carter. Despite her singing success, she has always emphasized that she is first of all a pastor. Her humble attitude has caused her never to see herself as a star, but as a person committed to helping others, especially the needy.

Shirley Caesar is unique among the African American gospel singers in that she has always managed to combine the most significant elements of the gospel tradition with features of contemporary ministry. Her style is genuine, energetic, and dramatic, but nonetheless traditional, including the sermon as a natural part of her presentation and praising God with her magnificent voice.

Bluegrass Overview

Bluegrass is a 20th century form of music originated by Kentuckian Bill Monroe. In 1939, with his band the Bluegrass Boys, the sound debuted on the Grand Ole Opry stage. The music's name comes from Monroe's iconic band. North Carolinian Earl Scruggs played banjo in the band and cemented the bluegrass sound.

Instruments and Styles

Jazz-like improvisational moments, surging rhythms, and a "high lonesome sound" characterize bluegrass. Traditional instruments include the guitar, dobro, banjo, mandolin, upright bass, and fiddle. Other instruments are also sometimes used, such as the autoharp, drums, and electric instruments.

Roots

Bill Monroe toured the Appalachian and Piedmont regions with his brother Charlie around the time of the Great Depression. They played traditional string band music on local radio shows in such places as Asheville and Charlotte. They also played front-porch concerts with a variety of blues, jazz, and old time string band musicians. These eclectic musical influences inspired Bill Monroe to create the bluegrass sound. In 1938, he broke off from his brother and created Bill Monroe and the Blue Grass Boys.

Golden Age

Although the genre began with Bill Monroe in 1939, the classic sound didn't gel until the addition of Lester Flatt and Earl Scruggs in 1945. Eventually these two men left Monroe's band and formed their own group. Other major names from this period include the Stanley Brothers and the Osborne Brothers.

Progressive Era

In the mid- to late-1960s, bluegrass began a progressive era. Promoters created festivals which brought together musicians and fans. Bluegrass musicians began to incorporate other forms of music, such as folk and country. Records influenced avid musicians and fans worldwide. Musicians in Japan, the Czech Republic, Italy, and elsewhere recreated the sound, occasionally combining it with their own folk music. At home, big names from this period include Doc Watson, the New Grass Revival, and the Seldom Scene. Women such as Laurie Lewis became more involved and accepted as performers in the bluegrass scene.

Revival

In the mid-1980s, bluegrass entered a revival period. While some bands were still incorporating other musical forms, others were recreating the original sound and bringing back the traditional songs. A major influential group from this period was the Johnson Mountain Boys.

Newgrass

Beginning in the Progressive era and becoming increasingly popular in recent years, "newgrass" is an overall term for any mix of bluegrass and another form of music. Common mixes are with jazz, blues, rock, country, folk, and gospel. A particularly interesting mix is "redgrass," which utilizes traditional Chinese instruments. Today, some younger musicians incorporate alternative rock music and punk music into bluegrass, bringing bluegrass to newer and younger audiences.

Bluegrass in North Carolina

North Carolina is one of the most active bluegrass regions in the country, with some major names on the national scene coming from here. Festivals, conventions, and contests in towns such as Mount Airy, Denton, Danville, and Yadkinville attract performers of all ages annually. MerleFest in Wilkesboro, held in memorial for Doc Watson's son Merle, features major acts in bluegrass and other music styles and attracts thousands of fans each year from around the country and world. For more information on our region's bluegrass music, visit www.carolinamusicways.org. In 2013, the International Bluegrass Music Association moved its annual convention to Raleigh.

Doc Watson (1923- 2012): An Introduction

Arthel “Doc” Watson is one of the most highly acclaimed and accomplished musicians in American history. During the course of his touring career, which was over fifty years, he produced over sixty records. An eight-time Grammy Award winner, Watson also received the National Medal of Arts (1997), a National Heritage Fellowship (1988), and the North Carolina Heritage Award (1996). In 2011, a life-size statue of Doc Watson was unveiled in Boone. Highway 421 near Deep Gap, North Carolina, is marked the “Doc and Merle Watson Highway,” named after him and his son.

Some people consider Doc Watson to be one of the finest guitarists America ever produced. He is often called the “father of the flat pick guitar.” When he played in this style, he used a flat pick to pick the strings instead of using his fingers. Watson could play extremely quickly with a flat pick and make it seem effortless. This was a result of his natural musical talent and interest combined with a lot of hard work and practice.

Watson, blind before his first birthday, is most famous for taking mountain fiddle tunes he heard growing up and playing the same notes and chords on the guitar. Playing fiddle tunes on guitar was largely unknown when Watson began experimenting with it. Over time, his innovations in this style influenced and inspired many guitarists, though no one could match Doc Watson’s speed and tone. “Black Mountain Rag,” an Appalachian fiddle tune, is one of his best-known and most often imitated songs in this style.

Watson first heard mountain fiddle tunes growing up in the scenic Blue Ridge Mountains of North Carolina. Watson lived his entire life in Deep Gap, a tiny town eleven miles from Boone. He spent his childhood there, and raised his own family there, too. Deep Gap was always the place Watson returned to after his musical tours.

Throughout his life, Watson had a passion for making music. As a boy, he and his family sang the traditional songs of their Scots-Irish and English ancestors. He learned to play the harmonica, banjo, and his favorite, the guitar. As a young man, he played guitar for tips on the streets of Boone. In 1953, Watson joined a local rockabilly dance band and played electric guitar.

In 1960, Ralph Rinzler, a musicologist from New York discovered Watson while visiting North Carolina to record mountain musicians. Rinzler fell in love with Watson’s outstanding guitar technique, rich baritone voice, and down-to earth, warm personality. That year, Watson switched to acoustic guitar and began his career as one of the most beloved musicians of the national Folk Revival. After the folk music craze ended, Watson’s performance career continued until his passing at age 89.

In 1988, Doc Watson started MerleFest, a music festival in memory of his son and musical partner, Merle, who died in 1985 in a tractor accident. Today, around 80,000 people of all ages attend the festival each year, including many young people. MerleFest is one of the largest and most popular music festivals in the United States. People come from all over North Carolina, the country, and world. Festival attendees can hear bluegrass music, as well as blues, zydeco, jazz, rock, and other styles. Doc Watson performed at MerleFest each year, including in 2012, just months before he died.

Rhythm and Blues Overview

Rhythm and Blues (R&B) is used to describe most music in the late 1940s and '50s geared toward an African American audience. While it was originally popular with African Americans, R&B eventually became popular with whites. In the mid '50s, R&B was a primary influence on early rock and roll. By the mid '60s, R&B became known as “soul” music.

Roots

Rhythm and blues was mainly influenced by jazz, blues, and African American gospel music. It primarily developed in major urban areas with large African American populations, such as Chicago, New York, Los Angeles, Memphis, and Cincinnati. Originally marketed under the term “race” music, its name was changed due to concern that the term sounded too harsh.

Instruments and Styles

Early R&B bands typically used drums, electric guitars, basses, saxophone, keyboards, and vocals. The sound was usually danceable and upbeat. Beginning in the late '40s, three major styles of R&B emerged: “Race” Music, which was typically in the form of a jump blues band featuring a lively sound performed by a small ensemble (Louis Jordan, The Tympany Five); Chicago blues, with its loud performances performed on mostly electric equipment (Muddy Waters, Howlin' Wolf); and Vocal Style, featuring a vocal group singing harmony and often coming from the African American gospel tradition (“5” Royales, The Dominoes).

Late 1940s

Around 1948, music geared toward African Americans began to be marketed as “rhythm and blues” by independent labels such as Chess and Atlantic. In 1949, the term replaced the category “Race Music” on the Billboard Charts. Major R&B artists of this period included Louis Jordan and Tiny Bradshaw.

1950s

In 1951, Cleveland DJ Allan Freed began referring to the R&B music he was playing as “rock and roll.” Despite lack of attention from them at first, white teenagers began notice the music around 1953. By 1955, it became wildly popular with them, but also became controversial with parents due to racial tensions and/or some of the lyric’s adult content.

By the late 1950s, the popularity of R&B peaked and was popular with both African American and white listeners. Artists such as Little Richard, Carl Perkins, James Brown, Chuck Berry, and Fats Domino soared on the charts. It was common for white performers to release their own versions, or “covers,” of songs originated by African American artists. Elvis Presley used R&B as a main influence on his rock and roll music. Soon, many African American R&B artists also began to move to a more rock sound.

1960s

By the early '60s, R&B had been renamed “soul” music by the charts and fans. Motown Records was launched and would usher in the new sound. In Britain, bands began to frequently cover American R&B songs. These bands included The Rolling Stones and The Yardbirds.

R&B in North Carolina

Of the R&B groups from the North Carolina Piedmont, the pioneering vocal group from Winston-Salem, the “5” Royales, made a big mark on the national music scene. In 2015, they were inducted into the Rock & Roll Hall of Fame under its “Early Influence” category. Other more locally oriented '50s and '60s R&B groups from the Winston-Salem area, such as Gore and the Upsetters and the Eliminators, performed for private functions attended primarily by African Americans. Oscar “Daddy-Oh” Alexander, a popular DJ of the period, played hit R&B songs on WAAA and WAIR and influenced local musical tastes.

“5” Royales: An Introduction

The “5” Royales were a pioneering rhythm and blues (R&B) vocal group from Winston-Salem. They were one of the most talented and innovative groups of their time. During the “5” Royales’ career from 1952 to 1965, they recorded more than one hundred songs and five top-ten R&B hits. At least two of the group’s songs have become American classics—“Dedicated to the One I Love” and “Think.”

The “5” Royales had a big influence on famous soul and rock and roll stars of the 1960s and '70s. “5” Royales’ guitarist, Lowman Pauling (1926-1973), often wore a long strap and played the guitar at knee-level. His creative, original playing style influenced rock superstar Eric Clapton and soul guitarist Steve Cropper. The “5” Royales’ lead singer, John Tanner (1926 – 2005), sang with strong feeling in a down-to-earth, gospel singing style. The “5” Royales’ singing style had a big influence on later music greats, such as James Brown, The Temptations, Stevie Wonder, and Michael Jackson.

The “5” Royales’ sound was rooted in Southern African American church music. The group began as a gospel vocal group in the late 1930s called the Royal Sons. In 1951, the Royal Sons sent a tape to a record company in New York. By 1952, they signed with the record company and changed their name to the “5” Royales. The “5” Royales started singing non-religious, or secular, songs. Their style of singing, though, stayed the same as when the group members sang in church growing up as children in Winston-Salem.

The “5” Royales performed mostly for African American audiences. Many of the other successful African American vocal groups of the 1950s and '60s also performed for white audiences. The “5” Royales drove all over the country and performed mostly one-night gigs on the “Chitlin’ Circuit.” The “Chitlin’ Circuit” consisted of theaters, clubs, dance halls, and other places where African Americans went for entertainment and dancing. The “Chitlin’ Circuit” developed in response to segregation in the South that did not allow African Americans access to clubs and dance halls owned and operated by whites.

Before the Civil Rights Act of 1964, members of the “5” Royales often were not allowed into the same public places, such as hotels, restaurants, and gas stations, as whites. Lead singer, John Tanner, remembered those days of segregation: “It was real rough. We had to go around to the back and get the food; when we’d stop at a service station we couldn’t use the bathroom, you know. And, it was tough. But, we made it” (Carolina Music Ways interview, p. 13).

Although the “5” Royales had a lot of fans, not everyone liked their music. A number of adults, both white and black, thought R&B music was not proper. It was similar to how some parents today do not approve of rap or hip hop. Some white parents had racist attitudes and did not like their children listening to African American music. Some African American parents did not like R&B because they thought it was not religious.

Lead singer John Tanner remembered how his parents viewed the “5” Royales’ R&B music, “My dad came out [one time when] we played ...You know, my mom and dad, they didn’t go for it...because we were brought up in church, and they didn’t want us [singing R&B]...But, after he came and saw that we were tearin’ the house up, he was proud!” (Carolina Music Ways interview, p.5)

Rock & Roll Hall of Fame's Biography of the "5" Royales

In 2015, "5" Royales were posthumously inducted into the Rock & Roll Hall of Fame under the "Early Influence" category. This is the Hall of Fame's official statement:

"The '5' Royales are responsible for crafting some of rock and roll's first true standards. Over the course of two decades, from 1945 to 1965, the group created a remarkable body of work that laid the foundation for a host of music that followed in its wake, with pivotal recordings and performing techniques that helped define a variety of styles under the rock and roll umbrella. The group transitioned to secular music by the early 50s, and they were among the very first to incorporate elements of gospel, jazz and blues into the genre of group vocal harmony.

Their resoundingly soulful sound was built around the dual-lead vocals of siblings Johnny and Eugene Tanner. That combination paired perfectly with Lowman Pauling's exceptional songwriting and innovative guitar playing, which profoundly influenced the likes of Steve Cropper and had many similarities to the single-string soloing favored by Albert King and Freddie King.

With a move to King Records in Cincinnati, Ohio, in 1954, the "5" Royales hit a stride that produced "Dedicated to the One I Love," which decades later became a hit with versions by the Shirelles and the Mamas & the Papas; and "Tell the Truth," later recorded by Ray Charles and also covered by Eric Clapton. The "5" Royales' "I Think" was a Top 10 R&B hit in 1957 and is a nearly unclassifiable masterpiece. In 1960, "Think" made the R&B Top 10 for a second time in a radical re-working by James Brown and the Famous Flames that pointed toward future funk classics like "Papa's Got a Brand New Bag" and "Cold Sweat." In 1993, Rolling Stones frontman Mick Jagger recorded a version of "Think" for a solo album, Wandering Spirit. Not long after recording a handful of singles produced by James Brown, the "5" Royales disbanded in 1965."

Source: <https://rockhall.com/inductees/the-5-royales/bio/#sthash.5ZKLvNFt.dpuf>

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