

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

**The Importance of Regional Music to Music Education:
The 1927 Bristol Sessions**

Submitted to Dr. Doug Crawley

In fulfillment of the requirements for the completion of

The Master of Arts in Music Education:

Music Studies

by

Valerie E. Pickard

August 1, 2022

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Liberty University School of Music

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A Thesis submitted to
The Faculty of the School of Music
In Candidacy for the Degree of
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Bristol, Tennessee

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APPROVED BY:

THE MASTER OF ARTS IN MUSIC EDUCATION LECTURE RECITAL ABSTRACT

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Liberty University School of Music, August 1, 2022

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Abstract

It is widely accepted that the culture in which one lives is important to his/her understanding of self. Likewise, it has been shown that a working knowledge of cultural music aids in developing one's musical identity. Although research indicates that there appears to be a gap in cultural music education, there has been little written as to how that gap can be filled, especially with respect to Appalachian cultural music. The Southern Appalachian Mountains are rich in musical diversity. In addition to the already present Native Americans, settlers came from Ireland, Germany, Africa, and other European countries and brought with them their musical heritage. The combination of the various musical styles became what is known as Appalachian Mountain Music. Unfortunately, many students of this region know very little about the music that shaped the area. The 1927 Bristol Sessions have been called the "big bang" of country music because, from this event, several other kinds of music were ultimately created. Instrumental playing styles like the Carter scratch captivated audiences and influenced such artists as Johnny Cash, Chet Atkins, and Bob Dylan. The musical genres of Bluegrass and Country are direct descendants of the Mountain and Sacred music performed in Bristol. This paper will show how the 1927 Bristol Sessions can be used to introduce elementary music students in the Southern Appalachian region to a major piece of their musical heritage, and how this regional event helped to shape 20th century American music.

Keywords: addendum, Appalachia, Bristol Sessions, musical identity, Old-time music, regional

Contents

Abstract.....	iv
CHAPTER ONE: INTRODUCTION.....	1
Statement of the Problem.....	2
Need for the Study	2
Research Questions.....	3
Limitations of the Study.....	3
Assumptions.....	4
Project Identification.....	4
Intended Outcomes of the Project.....	5
Definition of Terms.....	6
CHAPTER TWO: LITERATURE REVIEW.....	7
A Brief History of the Appalachian Regions and Perceptions	7
Importance of Teaching Cultural Music	8
Recorded Appalachian Music Before the Bristol Sessions	8
The 1927 Bristol Sessions	9
A History of the Bristol Sessions.....	9
Jimmie Rodgers	10
The Carter Family	10
Ernest Stoneman	11

Evolution of Bluegrass Music.....	11
How Hillbilly Music was Changed to Country.....	12
Questions for Future Research.....	12
In Summary.....	13
CHAPTER THREE: METHODOLOGY.....	14
Recital Plan.....	14
CHAPTER FOUR: RESEARCH FINDINGS	16
<i>Sleep, Baby, Sleep</i>	16
<i>Muleskinner Blues</i> – Jimmie Rodgers.....	17
<i>Muleskinner Blues</i> – Bill Monroe.....	18
Rodgers/Monroe Arrangement Differences.....	20
Others Who Have Covered <i>Muleskinner Blues</i>	22
<i>Blue Moon of Kentucky</i>	22
<i>The Storms Are on the Ocean</i>	23
<i>Keep On the Sunnyside</i>	24
<i>I Walk the Line</i>	25
<i>Will the Circle Be Unbroken</i>	26
Conclusion	27
Bibliography	30
Appendix.....	33

CHAPTER ONE: INTRODUCTION

Today's American elementary music curriculum is written to include a variety of musical styles from a multitude of cultures. Teaching students about the music from around the world is a very good way to demonstrate how small the world is and help nurture in them a desire to know more about it.¹ However, since music curriculum is written to be sold to the masses, it seems to lack the cultural heritage of the local region which purchased the material. For example, in Oklahoma it would make sense that the music curriculum includes a unit study on Native American music both historical and contemporary.² Texas, New Mexico, and Arizona might have an in-depth unit about Hispanic culture and music. Likewise, in the eastern states, such as Georgia, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia, a unit focusing on Southern Appalachian music and the evolution of Bluegrass and Country music would be appropriate.

As classroom demands become more rigorous, high school students often have little time for fine arts. Some school systems have eliminated general music from the high school curriculum and are only requiring one fine arts credit in either music, art, or theater for graduation. If music is chosen, the credit is either band or choir. Many middle schools may have general music as an option for sixth and seventh grade, but by eighth grade the music choices are band or choir. However, once again many students will choose something other than music for their fine arts credit. For now, general music is still being taught in many elementary schools to

¹ Jacqueline Kelly-McHale, "The Influence of Music Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom," *Journal of Research in Music Education* 62, no. 2, (2013): 195.

² Christopher Scales, "North America/Native America," in *Worlds of Music: An Introduction to the Music of the World's Peoples*, ed. Jeff Titon, (Boston: Cengage Learning, 2017), 35.

all students, and for many students, the knowledge gained in elementary school is all the formal music education the student will receive. This situation puts a tremendous amount of pressure on the elementary general music teachers because now the elementary music teacher is responsible for preparing students to be musically knowledgeable adults.

Statement of the Problem

A problem with current elementary general music curriculum in the Appalachian region is that there appears to be no regional study unit included. A few 19th-century folk songs exist, but there is little or no mention of the development of hillbilly and Country music including how it became popular. In particular, the 1927 Bristol Sessions is an extremely important piece for Appalachian music study. It is through this event that the recording industry, Country music, certain genres of Pop music, and the lives of the recorded musicians were changed forever.³ Students in the southern Appalachian region have a right to learn about the Bristol Sessions and how this event influenced the music that many of them listen to everyday. Since the 1927 Bristol Sessions had such a tremendous influence on American Country and Pop music, all elementary music curricula in the Southern Appalachian region should include a unit on the event.

Need for the Study

It is reasonable to expect musically educated students/adults to have been exposed to some of their own cultural music.⁴ For example, students who live in the Southern Appalachian region of the United States have a rich tradition of String band, Old-time, and Gospel music that, unfortunately, tends to be ignored. Parts of East Tennessee, Southwest Virginia, North Carolina,

³ Ted Olson and Tony Russell, jacket information for *The Bristol Sessions: The Big Bang of Country Music*, 2011, Bear Family Records, CD.

⁴ Christopher Scales, "North America/Native America," in *Worlds of Music: An Introduction to the Music of the World's Peoples*, ed. Jeff Titon, (Boston: Cengage Learning, 2017), 35.

and Northern Georgia still have Old-time and Gospel music experiences happening on a regular basis. For this reason, it is important that students know the musical history of the area in which they live. A local cultural music addendum should be included in all national music curricula; however, such an addendum for the Southern Appalachian region has not been located.

Research Questions

According to Jacqueline Kelly-McHale, a person's musical identity is dependent upon learning about one's cultural heritage.⁵ The Appalachian Mountains have a history rich with a variety of cultures and music brought by the immigrants who established their residency in the mountains. Understanding their cultural heritage and its music is essential for children who live in the Appalachian region to help develop a musical identity. The 1927 Bristol Sessions was a key event that brought the music of the mountains to the entire country. This research will attempt to identify the 1927 Bristol Sessions as an important part of the heritage for children who live in the Southern Appalachian region by answering the following questions: RQ1: How can incorporating regional music history enhance students' understanding of their local culture? RQ2: What are the best practices when incorporating regional music history into the music curricula? RQ3: How could using the 1927 Bristol Sessions help students in the Appalachian region to develop a musical identity?

Limitations of the Study

There are several limitations to this study, the first being that it will only investigate the use of regional music of the Southern Appalachian region. There are many other cultural areas,

⁵ Jacqueline Kelly-McHale, "The Influence of Music Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom," *Journal of Research in Music Education*, 61, no. 2 (July 2013), 195.

such as Hispanic and Native American, that would each need an independent study to determine the use of regional music history in those areas. There is also a lack of research regarding cultural music education for elementary music classrooms. Literature has been found about the Appalachian region, its music, and the 1927 Bristol Sessions, but there are few to no publications that include teaching this at the elementary level. In fact, no material that specifically addresses teaching cultural music from the Appalachian region to any age group has been identified.

Assumptions

It is assumed that currently in elementary music education, the tradition is to teach music history from its European roots. This is not only a reasonable practice, but it is also necessary to understand the development of music and some of the culture from which it evolved. It is also assumed that popular music is included to some degree whether it is covered in the curriculum or not. It is likely with so many varied demands of the music program in elementary schools, the percentage of teachers who teach the 1927 Bristol Sessions is well below 50%. If this is correct, one must wonder why music teachers who teach in the Appalachian region do not address such a historically significant event.

Project Identification

The purpose of this project is two-fold: to bring an awareness of the multi-faceted music that was developed by the Appalachian Mountain people and to advocate for using the 1927 Bristol Sessions to teach elementary students the beginnings of Bluegrass, country, and pop music. It is important to make students aware of their regional heritage. For local students, a working knowledge of the history and understanding the music of their homeland can bring about a sense of pride and aid in developing a musical identity. For those who are new to the area, possessing a knowledge of their new home and understanding of the heritage around them

can help make them feel more a part of their new community. It is time for the music of Southern Appalachia to be recognized as important in children's music education because through it, children of this region can develop their musical identity.

Intended Outcomes of the Project

It is desired that at the conclusion of this project, local professional colleagues are more aware of all that teaching a unit on the 1927 Bristol Sessions has to offer. There are lessons in local culture both past and present, music history connections from the original Carter Family of the 1920's to the more recent Carter-Cash family and all their musical contributions, and life lessons showing the impact upon the future of American music resulting from only ten days in history. Students can learn the value of time and consider the things they could accomplish that might influence their own future. A syllabus for a suggested course of study can be found in the appendix of this document. Ideally, the 1927 Bristol Sessions would be taught in all elementary schools within the Southern Appalachian region.

Definition of Terms

Addendum – “an item of additional material, typically omissions, added at the end of a book or other publication.”⁶ In this case, an addendum would be a unit study on cultural heritage and music for a specific part of the country.

Appalachia – “The central and southern highlands of this (Appalachian) mountain range, consisting of the Blue Rudge and Smoky Mountain ranges, the Allegheny and Cumberland plateaus, and the Great Valley in between, are frequently thought of as comprising a distinct sociocultural region known as Appalachia.”⁷

1927 Bristol Sessions – a ten-day location recording event in Bristol, TN hosted by the Victor recording company.

Musical identity – “a characteristic that all individuals have and is based on their interactions with music...the conceptualization of self-based on the cultural or social roles applies in music.”⁸

Old-time music – the name given to traditional Appalachian folk music much of which originated in the Southern Appalachian Mountains; the term old-time is interchangeable with hillbilly, mountain, or Appalachian folk.

Regional – referring to a particular region, area, or part of a country without regard to political borders.

⁶ The Oxford Dictionary, <https://www.lexico.com/definition/addendum>.

⁷ Encyclopedia.com, <https://www.encyclopedia.com/places/united-states-and-canada/us-physical-geography/appalachia>.

⁸ Jacqueline Kelly-McHale, "The Influence of Music Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom." *Journal of Research in Music Education* 61, no. 2 (July 2013), 198.

CHAPTER TWO: LITERATURE REVIEW

Much of the research regarding the 1927 Bristol Sessions is more than twenty years old, but the references do support each other indicating that they are reliable. Literature has also been written by experts regarding the importance of cultural education in the Appalachian region. While a few articles have been written about children's musical identity and the musical cultural gap, little has been written about the importance of teaching Appalachian cultural music in elementary school. There is also work identifying a few key musical groups that recorded at the 1927 Bristol Sessions and their contribution to American music.

A Brief History of the Appalachian Regions and Perceptions

The Appalachian Mountain range spans from central Georgia to Newfoundland, Canada. The mountains are home to a diverse group of people representing Native Americans, Europeans, and Africans to name a few.⁹ The people who lived in the mountains had to be self-sufficient, often helping neighbors with crops. They did not experience some of the prejudices demonstrated in the South in the 19th century. The Appalachian people had a "fierce independence and resistance to change."¹⁰

There was, however, a negative perception placed on the Appalachian people. They have historically been targets for ridicule. They are considered by some in the education world as ignorant and illiterate.¹¹ With all the negative perceptions, the music from the Appalachian

⁹ Tyler Blethen, "Pioneer Settlement," in *High Mountains Rising*, ed. Richard A. Straw and H. Tyler Blethen, (Urbana, University of Illinois Press, 2004), 17.

¹⁰ Jason Ringenberg, "The Train Passes Through but Doesn't Stop," in *The Appalachians: The First and Last Frontier*, edited by Mari-Lynn Evans, Robert Santelli, and Holly George Warren, (New York: Evening Star Press, 2004), 219.

¹¹ Amanda Hayes, "Place, Pedagogy, and Literacy in Appalachia," *English Education*, (October 2017), 50 no. 1, 72.

region is heterogenous in nature. There are claims that there is no such thing as Appalachian music because many different types of music hail from Appalachia. The Native American, African, and Celtic influences can all be heard in the sounds. Appalachian music historically has been culturally inclusive.¹²

Importance of Teaching Cultural Music

In an article from 1980, William Anderson attempted to expose the cultural gaps in music education. He claimed that not enough cultural education was being taught at the college level. This in turn created deficiencies in classroom music education since teachers teach what they know.¹³ He believed that teachers should teach children their regional cultural music.

In another study, Jacqueline Kelly-McHale discussed the importance of an individual's cultural musical identity. She stated that students who do not receive cultural music education develop a gap in their musical identity.¹⁴ Kelly-McHale's study seemed to corroborate the one by Anderson regarding the gap in a student's cultural education that was done 33 years prior. This could suggest that the cultural gap problem still exists.

Recorded Appalachian Music Before the Bristol Sessions

In the early 1920's, record companies were looking for different types of music to help diversify their catalogues. Companies would set up a "recording studio" in an old building and

¹² Deborah J. Thompson, "Searching for Silenced Voices in Appalachian Music," *GeoJournal*, (2006), 65, 1/2, 67.

¹³ William M. Anderson, "Teaching Musics of the World: A Renewed Commitment," *Music Educators Journal*, (1980), 67, 2, 38.

¹⁴ Jacqueline Kelly-McHale, "The Influence of Music Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom." *Journal of Research in Music Education*, 61, no. 2 (July 2013), 195.

invite people to come record. These field recordings were actually location recordings since the recordings took place in a room specifically set up for recording as opposed to in a rocker on a front porch.¹⁵ Recording locations included Asheville, NC and Atlanta, GA.

A musician named Gid Tanner was popular around Atlanta, known for his amazing fiddle playing. He organized a band called the Skillet Lickers and together they recorded eight songs for Columbia in Atlanta in 1926. Gid Tanner and the Skillet Lickers became quite popular regionally but never seemed to reach the national stage. Tanner received his last fiddle contest trophy at the age of 71.¹⁶

The 1927 Bristol Sessions

A History of the Bristol Sessions

Ted Olson and Charles Wolfe are two of the foremost authorities on the 1927 Bristol Sessions and the events leading to them. Olson, an authority on Appalachian studies and a prolific writer, described the Sessions as being the first interracial recordings. El Watson was the only African-American man to record in 1927. He played the harmonica while being accompanied by a guitar. The guitarist was Charles Johnson, a European-American performer who was a member of the Johnson Brothers. Likewise, when the Johnsons recorded, a harmonica could be heard in the background; that was Watson. Interestingly though, both Watson and Johnson went unnamed on those interracial recordings because such a thing was not done at that time.¹⁷ Charles Wolfe created a detailed document of the events that led to the Bristol Sessions.

¹⁵Tony Russell, "Country Music on Location: 'Field Recording' Before Bristol," *Popular Music*, (2007), 26, no. 1, Special Issue on the Blues in Honor of Paul Oliver, 23.

¹⁶New Georgia Encyclopedia, "Gid Tanner," original entry by Wayne W. Daniel, last edited 7/16/2018.

He listed the recording schedule on a day-by-day basis and included the songs that were recorded.¹⁸

Jimmie Rodgers

Jimmie Rodgers had a difficult childhood. At a young age he went to work on the railroad where he learned a Blues style of singing from his African-American co-workers. While working on the railroad he developed tuberculosis. Regardless of his affliction, when Rodgers heard about the recording opportunity in Bristol he went to audition. Rodgers had a unique yodel that made his recordings desirable. The song *Sleep, Baby Sleep* was recorded in Bristol and went on to make Rodgers famous. His career exploded following the Bristol Sessions.¹⁹

The Carter Family

There is much literature about the Carter Family. Two of the writers deserving attention are Rita Forrester and Ted Olson. Olson is a Bristol Sessions authority. He wrote a book that became the jacket information for a collection of recordings of the 1927 and 1928 Bristol Sessions. In the book he described the Carters' trip from Maces, VA to Bristol including the struggles. He then detailed the songs that were chosen followed by the recording information.²⁰

Author Rita Forrester is the granddaughter of A.P. and Sara Carter. She has written a family history that goes into how they all met and how and why they organized into a singing

¹⁷ Ted Olson, and Tony Russell. Jacket information from *The Bristol Sessions: The Big Bang of Country Music*. Hambergen: Bear Family Records, 2011.

¹⁸ Charles Wolfe, 2004, "The Bristol Sessions." In *The Appalachians: The First and Last Frontier*, edited by Mari-Lynn Evans, Robert Santelli, and Holly George-Warren, (New York: Evening Star Productions, 2004), 88.

¹⁹ Bland Simpson, "Blue Yodeler: Jimmie Rodgers," *Southern Cultures*, (2006), 12, 4, 92.

²⁰ Ted Olson and Tony Russell. Jacket information from *The Bristol Sessions: The Big Bang of Country Music*. Hambergen: Bear Family Records, 2011.

group. She discusses the successes and struggles the group had for several years after being discovered in Bristol. Finally, Forrester explains about A.P.'s store and how it became the Carter Fold in Hiltons, VA.²¹

Ernest Stoneman

Ernest Stoneman was from Galax, VA. He first recorded in New York in 1924. After hearing a recording of “hillbilly” music, he decided he could do at least that well, so he travelled to New York and gave OKEH records their first “hillbilly” song.²² Stoneman was instrumental in spreading the word that the Victor recording company was coming to Bristol. He was the most recorded person at the Bristol Sessions. He organized ten different groups in which he was a member. Most of the music Stoneman recorded was gospel.

Evolution of Bluegrass Music

Bluegrass music, which was made popular by Bill Monroe, was inspired by the gospel music of Ernest Stoneman and the unique sounds of Jimmie Rodgers from the 1927 Bristol Sessions. The music was called “Bluegrass” because Bill Monroe is considered the “Father of Bluegrass” and he is from Kentucky which is known as the Bluegrass State. The very first Grand Ole Opry radio program in 1945 featured Monroe and the Bluegrass Boys.²³

²¹ Rita Forrester, 2004, “The Story of My Family: The Carter Family.” In *The Appalachians: The First and Last Frontier*, edited by Mari-Lynn Evans, Robert Santelli, and Holly George-Warren, (New York: Evening Star Productions, 2004), 97.

²² Ted Olson and Tony Russell. Jacket information from *The Bristol Sessions: The Big Bang of Country Music*. Hambergen: Bear Family Records, 2011.

²³ John Lawless, “Orthophonic Joy reimagines The Bristol Sessions,” (June, 2014), *bluegrasstoday.com*, June 11, 2014. <https://bluegrasstoday.com/orthophonic-joy-reimagines-the-bristol-sessions/>

How Hillbilly Music was Changed to Country

The hillbilly sound that was attributed to Old-time music changed with the transition to the Nashville Sound in the 1970's. The band sound changed from a string band to include a full orchestral accompaniment. At about the same time, the Grand Ole Opry moved from the Ryman Auditorium in downtown Nashville, TN to a modern, air-conditioned Opry House located on the outskirts of Nashville at Opryland. This change in sound also changed the stereotype of the musicians.²⁴

Johnny Cash, a famous Country singer, attributes his success to the influence of the Carter Family music recorded at the 1927 Bristol Sessions. Cash claims he first heard the Carter Family on the radio. He was fascinated by the way Maybelle Carter played the guitar which fed his desire to learn to play the guitar. Cash developed into a very popular singer which led to his own television program. He invited the Carters, now Mother Maybelle and the Carter Sisters, to perform on his program which ultimately led to an invitation to tour with his show.²⁵

Questions for Future Research

With all the positive information surrounding the 1927 Bristol Sessions and their importance, there is also literature questioning the validity of the importance. Interestingly, Ted Olson, a foremost authority of the Bristol Sessions, began questioning whether the 1927 Sessions was really a "big bang" or a "big brag."²⁶ He established a roundtable discussion comprised of

²⁴ Jeremy Hill, "Country Music Is Wherever the Soul of a Country Music Fan Is." *Southern Music Cultures*, (2011), 17, 4, 91.

²⁵ Johnny Cash, 2004, "Falling In Love With The Carters." In *The Appalachians: The First and Last Frontier*, edited by Mari-Lynn Evans, Robert Santelli, and Holly George-Warren, (New York: Evening Star Productions, 2004), 103.

²⁶ Ted Olson, "The 1927 Bristol Sessions: The Big Bang, or the Big Brag, of country Music?" *Appalachian Journal*, (spring/summer 2015), 262, <https://www.jstor.org/stable/26341084>.

several Appalachian music and culture specialists to debate, and possibly debunk, the notion of the “Big Bang of Country Music.” In another article, Olson suggests that the Johnson City Sessions, the Knoxville Sessions, and the 1928 Bristol Sessions were equally important to the development of country music.²⁷ Questions for further research could be: 1) Did the Johnson City Sessions, the Knoxville Sessions or the 1928 Bristol Sessions have the same impact on future music genres as the 1927 Bristol Sessions? and 2) Would these afore mentioned sessions have even occurred if the 1927 Bristol Sessions had been a failure?

In Summary

Much of the literature located agrees that cultural education is important to the development of self-awareness.^{28,29} There are theories that support cultural music as a way to develop a musical identity. However, there seems to be a large void in the research as it applies to the importance of teaching regional music in an elementary music classroom. While the 1927 Bristol Sessions was a key event in the scope of music development, there is some debate among experts as to its importance over other location recording sessions.

²⁷ Unknown, “Dr. Ted Olson hopes to correct misconceptions about Bristol Sessions with new album,” www.etsu.edu, <https://www.etsu.edu/etsu-news/2020/09-september/olson-reunited.php>.

²⁸ Christopher Scales, “North America/Native America,” in *Worlds of Music: An Introduction to the Music of the World’s Peoples*, ed. Jeff Titon, (Boston: Cengage Learning, 2017), 35.

²⁹ Jacqueline Kelly-McHale, “The Influence of Music Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom.” *Journal of Research in Music Education*, 61, no. 2 (July 2013), 195.

CHAPTER THREE: METHODOLOGY

The goal of this research is the presentation of a 60-minute recital containing 30 minutes of lecture and 30 minutes of music. The music chosen will follow a chronological timeline, while the lecture will explain the connection between the pieces. A qualitative approach will be used for the lecture portion of the recital using literature obtained on JSTOR, websites, and the local libraries. The following recital plan is scheduled for presentation in July, 2022.

Recital Plan

The numbered songs are demonstrations followed by a discussion of the research.

1. *The Lass of Roch Royal* (from Child's ballad no. 76)

Briefly describe reason for first song that will be further explored later in recital

Discuss necessity of the research. Introduce 1927 Bristol Sessions.

Discuss Jimmie Rodgers life and musical heritage.

2. *Sleep Baby Sleep* – Jimmie Rodgers

Briefly elaborate on the success of Jimmie Rodgers. Describe specifics of how Rodgers fused different styles of music to invent the foundation for country music. Discuss yodel style and how it progressed into different kinds of music.

3. *Muleskinner Blues* – Jimmie Rodgers

Discuss influence of Rodgers on Bill Monroe. Explain Monroe's musical heritage and how he changed mountain music to Bluegrass.

4. *Muleskinner Blues* – Bill Monroe

Discuss the popularity of Muleskinner Blues. Follow the influence on Dolly Parton and Rhonda Vincent. Discuss evolution of the song.

5. *Muleskinner Blues* – Rhonda Vincent

Introduce The Carter Family. Discuss their musical heritage and the connection of *The Storms are On the Ocean* with the Celtic ballad sung at the beginning of the recital.

Explore the important influence of Celtic music on the development of Appalachian music

6. *The Storms are On the Ocean* – The Carter Family

Continue to elaborate on the musical contributions of The Carter Family. Discuss their success on the radio including Radio Mexico.

7. *Keep On the Sunnyside* – The Carter Family

Discuss the continuation of the group with the Carter Sisters after the original Carter Family dismantled. Discuss their connection with Johnny Cash and the evolution of mountain music to country music.

8. *I Walk the Line* – Johnny Cash

Explain how the Nashville sound changed old time and Bluegrass developing country music and new grass, yet the original songs performed by musicians discovered in the 1927 Bristol Sessions continued to be sung.

9. *Will the Circle Be Unbroken* – Nitty Gritty Dirt Band arrangement, encourage audience participation.

CHAPTER FOUR: RESEARCH FINDINGS

Much music from various genres has been inspired by the songs and artists that were recorded during the 1927 Bristol Sessions. The following section follows the influences of Jimmie Rodgers and the Carter Family, two of the twenty-one artists to be recorded in Bristol. The first thread will follow Jimmie Rodgers and his influence on Bluegrass, New Grass, and Rockabilly. The second thread will follow the Carter Family and the development of Country music including the Nashville Sound. The section will conclude with a song that crosses genres and generations as the circle of music continues to be unbroken.

Sleep, Baby, Sleep

Sleep, Baby, Sleep is a song that was written by John Handley and published in 1885. The song used a traditional Swiss style of yodeling and was originally recorded by George P. Watson in 1901. The first recording used a piano accompaniment, and the yodel was used as an extension of the verses. Jimmie Rodgers did not learn this song by reading it, but in its oral tradition on the railroad, and, in typical oral tradition form, he changed it a little to make it his own. He considered this song to be “Old-time” and perhaps that is why he chose to record it in Bristol.³⁰

Rodgers began by slowing the tempo slightly, and the piano accompaniment was changed to a single guitar. He used the original melodic pattern on the first line, then changed the melody of the second line creating a musical question and answer. He also shortened the song to two verses making the song easily remembered. The most obvious difference was the Blues influence that Rodgers had learned during his time on the railroad. He incorporated a modified 12-bar Blues technique and changed the standard 16-bar yodel to a 24-bar yodel giving the song both

³⁰ Timothy Wise, “Jimmie Rodgers and the Semiosis of the Hillbilly Yodel,” *The Musical Quarterly*, (Spring, 2010), 93, 1, 16.

interest and style. Finally, Rodgers changed the yodel from a traditional Swiss style of lay-o-leh-ee to an African falsetto influenced yo-dee-odle which became an identifier, a musical signature, in many of his subsequent songs. In Rodgers version of *Sleep, Baby, Sleep*, the yodel acts as a turnaround before a repeat of the previous section, much like a musical interlude. The last verse includes the turnaround, but then continues to an additional yodel section that becomes a punctuation mark for the entire song.³¹

***Muleskinner Blues* – Jimmie Rodgers**

Muleskinner Blues, also called Blue Yodel #8, was written by Jimmie Rodgers and George Vaughn, and was recorded by Victor records on July 11, 1930. The song appears to be influenced by a Blues piece sung by Tom Dickson entitled *Labor Blues*. Each song contains the Blues AAB format, and the chord progressions are similar. Both songs begin with a man calling the boss “captain” and the boss referring to the man as “shine.” This was typical in the 1920’s for a European-American man to refer to an African-American man as “shine” because many worked as a shoe shiner, and the African-American man referred to the European-American boss as “captain,” again a common reference for the time. It is unknown whether Rodgers knew Tom Dickson and was giving a nod to his piece or if he learned the song while working on the railroad, but Rodgers did exhibit his affiliation with his African-American friends by including the African falsetto yodel in his Blues songs.³² Being a railroad brakeman, Rodgers was able to

³¹ Timothy Wise, “Jimmie Rodgers and the Semiosis of the Hillbilly Yodel,” *The Musical Quarterly*, (Spring 2010), 93, 1, 28.

³² Ted Ownby, “Jimmie Rodgers: The Father of Country Music,” *musichistorynow.com*, (July 2004). <https://www.mshistorynow.mdah.ms.gov/issue/jimmie-rodgers-the-father-of-country-music#:~:text=In%20fact%2C%20jazz%20tubas%20and%20clarinets%20occasionally%20added,a%20series%20of%20songs%20he%20called%20Blue%20Yodels.>

relate to the laborer both personally and musically. Perhaps that is one thing that made Rodgers' blue yodels so popular.

Muleskinner Blues was one of the few songs that Rodgers recorded accompanying himself on guitar. He preferred to use studio musicians or popular musicians of the time for recording, thus creating a variety of styles of accompaniments for his music while his singing style remained. In fact, Blue Yodel #2 includes jazz musicians Louis Armstrong on trumpet and his wife Lil Hardin Armstrong on piano.³³ *Muleskinner Blues* has been covered by many artists including Roy Acuff, Bill Monroe, Bob Dylan, The Fendermen, Dolly Parton, and Chet Atkins making it a contributing factor to Bluegrass, Country, Rock-a-billy, and was reimagined during the folk revival.³⁴ It was Rodgers' ability to combine the styles of Old-time, African, and European music and create something fresh and relatable that made him popular.

***Muleskinner Blues* – Bill Monroe**

William Smith Monroe was born into a musical family in Rosine, KY being the youngest of eight children. He began playing mandolin when he was eight years old. Monroe's mother was a fiddler and kept the house full of music, but unfortunately, she died when Monroe was only nine years old. After the death of his father, Bill Monroe went to live with his mother's brother, Pen Vandiver, where his musical abilities began to flourish.

While Monroe attributed his love for music to his mother, he credits African-American guitarist Arnold Schultz in giving him "an understanding and appreciation for the Blues."³⁵

³³ R. Connor Montgomery, "Victor 23503-Jimmie Rodgers-1930," *oldtimeBlues.net*, February 18, 2016. <http://oldtimeBlues.net/2016/02/18/victor-23503-jimmie-rodgers-1930/>.

³⁴ Bobby Moore, "From Jimmie Rodgers to Dolly Parton, The Legacy of 'Mule Skinner Blues'," November 21, 2020. <https://www.wideopencountry.com/mule-skinner-Blues/>.

Monroe learned to “straight pick” on the mandolin from watching Schultz.³⁶ Monroe was also fascinated by a string band headed by his Uncle Pen. His Uncle Pen sometimes played square dances on the weekend in nearby Morgantown, KY and would take his daughter and Monroe to play with him. Here, Monroe developed his rapid playing style.

In the late 1930’s, Bill Monroe met Cleo Davis in Atlanta, Georgia. The duo traveled and sang together until they landed in Asheville, North Carolina where Monroe began experimenting with different instrumentation. It was during this time that Monroe decided that the fiddle, guitar, mandolin, and string bass produced the sound he had been seeking. The group decided on the name The Blue Grass Boys because Monroe was from Kentucky which is known as the Bluegrass State.

A few years after the recording sessions in Bristol, Jimmie Rodgers’ recorded “Blue Yodel No. 8” also known as *Muleskinner Blues*. Rodgers’ Blues influences from the African-American railroad workers were masterfully woven into this song. The altered twelve-bar Blues style coupled with yodeling made this song desirable to Bill Monroe. The song had the Blues feeling he was seeking and increasing the tempo gave it the drive he desired. In a grease house behind a service station in Greeneville, South Carolina his new group rehearsed some of their most famous songs including *Muleskinner Blues*. The Bluegrass Boys premiered a Bluegrass version of *Muleskinner Blues* at the Grand Ole Opry in 1939 to rave reviews.³⁷ The opportunity

³⁵ Tom Ewing, *Bill Monroe: The Life and Music of The Blue Grass Man*, (Urbana: University of Illinois Press, 2018), 38.

³⁶ *Ibid*, 29.

³⁷ Wayne Erbsen, *Rural Roots of Bluegrass*, (Native Ground Music, 2003), 33.

to play on the Grand Ole Opry made Bill Monroe and the Blue Grass Boys a household name and excited audiences with the new sound. The group recorded the song a year later.

It was five years later, however, with the addition of Earl Scruggs on banjo that gave Bluegrass music the recognition it needed to become more popular than ever. Monroe was fascinated by Scruggs' new way of playing the banjo and his driving style fit nicely with Monroe's upbeat tempos. In fact, Scruggs' new banjo technique became the desired way to play the instrument.

Rodgers/Monroe Arrangement Differences

Jimmie Rodgers had a relaxed, Bluesy style in his singing. He used the traditional speaking language of a conversation between a laborer and his boss. Rodgers also used a traditional twelve-bar Blues form that he learned from the laborers on the railroad. Finally, he yodels a section that some could interpret as a chorus, keeping it simple at first and making the yodel more complicated with each completed verse. The song is sung at around 87 bpm (beats per minute) keeping the beat steady and relaxed.³⁸

Upon first listening, some might think that Monroe and Rodgers are singing two entirely different songs. Monroe does use the same lyrics as Rodgers, but they are a little less pronounced due to Monroe holding out some notes much longer than Rodgers. He rushes the words more like a chant by not using a standard rhythm. His song tempo is not relaxed at all at around 126 bpm. Monroe's yodel is nothing like Rodgers; in fact, he does not actually yodel. The basic pitch

³⁸ Jimmie Rodgers, "Muleskinner Blues," 1930, <https://youtu.be/SQ0ppOZ967k>, (accessed July 2021).

outline is there, but he adds “hee hee” instead of a true yodel and keeps the yodel nearly the same after each verse instead of increasing the difficulty.³⁹

Rodgers continues his relaxed style instrumentally by using only a simple guitar accompaniment. Rodgers does pick out the melody during the introduction of the song, but mostly he uses a basic chord accompaniment with an occasional twist. The song is through composed with a verse, yodel, verse, yodel style. The yodel in the song replaces a chorus which is not usually found in a twelve-bar Blues song. There are interludes after verse three and four where Rodgers shows his Carter-like guitar skills.

One of Monroe’s passions that led to the new music style known as Bluegrass is the addition of other string instruments. Each musician had to be able to play with the highest proficiency to keep up with Monroe’s rapid tempos. Monroe was a master at the mandolin and liked to play very fast; thus, the tempo of most of his songs was fast. Monroe also liked to show off the abilities of his musicians, so he added many instrumental breaks in the song both between and during verses. Before *Muleskinner Blues*, Monroe had acquired a world-class fiddle player and wanted to highlight him as much as possible. That is perhaps why the fiddle can be heard playing fast licks between the phrases of the verses. The instrumentalists would use the “microphone bob” method of sharing the microphone. Each soloist would lean in toward the microphone to make sure his improvisation was in the forefront.⁴⁰ Monroe appeared to be

³⁹ Bill Monroe, “Muleskinner Blues,” 1940, https://youtu.be/IIuuI00XY_Y, (accessed July 2021).

⁴⁰ Fiona Ritchie and Doug Orr, *Wayfaring Strangers: The Musical Voyage from Scotland and Ulster to Appalachia*, (Chapel Hill: University of North Carolina Press, 2014) 269.

equally concerned with the instrumentals as he was with the vocal technique. To accommodate the various instrumental solos, Monroe changed the twelve-bar Blues to a standard 4/4 meter.

Others Who Have Covered *Muleskinner Blues*

Muleskinner Blues has been reworked and re-recorded several times since its beginnings in 1930. Besides Monroe, the song has been sung by Roy Acuff, Woody Guthrie, Don McLean, The Cramps, and Van Morrison, to name a few. In 1970, Dolly Parton rearranged the song lyrics for a woman and the song became #3 in the Country music charts. She maintained Monroe's tempo but changed the key from G to Bb which gave the song an impressive range and earned Parton a Grammy nomination for her recording. Rhonda Vincent continues to record Parton's version retaining the key signature but increasing the tempo requiring lightning-fast instrumentalists. She greatly reduces the instrumental interludes placing more emphasis on the vocals. By adding the dobro and increasing the tempo, Vincent's arrangement crosses into the New Grass genres. Vincent's continued popularity has kept Rodger's *Muleskinner Blues* alive for a new generation.

Prior to Parton's arrangement, a crossover group called The Fendermen created their own version of *Muleskinner Blues* in 1960. The melody was basically the same but some of the lyrics were changed. The use of only electric guitars and a drum set caused the song to dip into the rock and roll venue. This song became an early Rockabilly sensation topping #5 on the Pop chart and #16 on the Country chart. Unfortunately for The Fendermen, this was their only song to catch on making them a one-hit wonder.

Blue Moon of Kentucky

In 1946, Bill Monroe composed a song of heartbreak and misfortune. The song is considered a true song by some people because the lyrics reflect real situations and talk of a

“blue” moon. Southerners use this term to describe a second full moon of a month. The blue moon has traditionally been known to be one of sadness and bad luck. Bill Monroe’s song *Blue Moon of Kentucky* is a slow waltz that tells of a lost love under the blue moon. The overall ambiance of the song communicates to listeners on a down-to-earth level contributing to its popularity.

Monroe’s *Blue Moon of Kentucky* obtained modest popularity among listeners. One such listener was Elvis Presley. Presley was a young eighteen-year-old boy who wanted to break into the recording industry. During his second recording session with Sun records, he needed a song for the “B” side of his recently recorded *That’s All Right Mama*. He and Scotty Moore started singing the tune but with an upbeat tempo and changing the 3/4 waltz style into a 4/4 Pop sound. Presley’s rendition of *Blue Moon of Kentucky* became a smash hit earning top ten on several Pop charts and officially taking Bluegrass into the new realm of Rockabilly, a predecessor of Rock and Roll.⁴¹

The Storms Are on the Ocean

This was the second song recorded by the Carter Family during the 1927 Bristol Sessions. A.P Carter habitually gathered tunes and lyrics during his travels selling fruit trees. He would create arrangements of the tunes collected for him, his wife, and his sister-in-law to play while sitting on the porch at home. The lyrics for *The Storms Are on the Ocean* were from a Celtic ballad that was popular among the Appalachian Mountain people. One version of the ballad is listed as the Ocrum version of the broadside Child Ballad #76 and dates to the

⁴¹ Paul Brown, “Blue Moon of Kentucky,” NPR Radio transcript, September 11, 2000.

eighteenth century.⁴² It tells the story of a young lass in search of Lord Gregory, who is sleeping in the castle and is the father of her child. Gregory's mother will not let the lass enter. The lass asks who will dress her feet, glove her hand, or father her child? Gregory's mother replied that her own mother and father can take care of her, God can be the father of the child, and simply sends her away to take care of the baby alone. Once Gregory awakens and tells his mother of a dream of his love at the door, she admits that there was a young lady at the gate not thirty minutes before but has gone to sail home. Gregory jumps on a horse and rides swiftly to the beach where he finds the lifeless bodies of both his love and his son. He kisses her lifeless body and stabs himself.⁴³

A.P. Carter used the ballad as a springboard for his arrangement of *The Storms Are on the Ocean* by extracting verses 16 and 17 referring to the shoeing of feet and gloving of hands. Being a strong, conservative Christian, he changed some of the lyrics to eliminate any inference to disturbing material and changed the ballad from a through-composed story to a verse-chorus form. The storm on the ocean was a reference to the ultimate demise of the young lass and her baby without going into any detail. *The Storms Are on the Ocean* as well as its flipside companion *Poor Orphan Child* helped to make the Carter Family a household name.⁴⁴

Keep On the Sunnyside

This song was originally written by Ada Blenkhorn and J. Howard Entwisle for a Pentecostal hymnal published in 1902. A.P. Carter likely learned the song from his uncle who

⁴² David C. Fowler, "An Accused Queen in 'The Lass of Roch Royal' (Child 76)," *The Journal of American Folklore, American Folklore Society*, (Oct.-Dec. 1958), 553.

⁴³ David C. Fowler, "An Accused Queen in 'The Lass of Roch Royal' (Child 76)," *The Journal of American Folklore, American Folklore Society*, (Oct.-Dec. 1958), 553.

⁴⁴ Mark Zwonitzer, *Will You Miss Me When I'm Gone*, (New York: Simon & Schuster Paperbacks, 2002), 100.

was a music teacher. He arranged the song for the Carter Family who recorded it in Camden, New Jersey in 1928, but it was in the mid 1930's when *Keep on the Sunnyside* would become a national treasure.

The Carter Family struggled to maintain themselves as a group. Ezra and Maybelle had moved away from Virginia due to Ezra's railroad work and A.P. and Sara had separated. Still, the group managed to continue to record retaining Ralph Peer as their manager. Around 1930, Dr. John Brinkley began developing radio stations that crossed into Mexico but broadcast into the United States. He established station XERA right over the border from Del Rio, Texas and primarily featured Gospel and Hillbilly music.⁴⁵ By the mid 1930's, the Carter Family became regulars at the radio station and *Keep on the Sunnyside* was the first radio theme song. Its popularity was likely due to its positivity during the dark, troubled days of the depression.

I Walk the Line

Johnny Cash has said that listening to Maybelle Carter play on the radio is what inspired him to initially pick up a guitar. Her unique style of playing motivated Cash who wanted to learn to play just like Carter. He started imitating her style from listening first to the radio then from records.

Cash first performed *I Walk the Line* in his Grand Ole Opry debut in 1956. The song ironically was written as a vow of fidelity to his wife, Vivian Liberto, yet the Grand Ole Opry is where he first met June Carter of The Carter Family. The song hit #1 on the Country music

⁴⁵ Ed Kahn, "The Carter Family on Border Radio," *American Music*, (University of Illinois Press, Summer 1996), 208.

charts and also broke the top twenty in the Pop chart making *I Walk the Line* a crossover song. It made Cash the top seller of the Sun Recording Studio and an overnight success.⁴⁶

The song is written in strophic form with a two-line motif used as the chorus, “Because you’re mine, I walk the line.” The uncommon chord progression was inspired by a tape recorder played backwards. Because of the unusual key changes, Cash hummed his first note to be sure of where to start the song. Sam Phillips, Sun Record producer, left the humming in the recording because he claimed that it added an ominous overtone to the music.⁴⁷

Will the Circle Be Unbroken

A.P. Carter enjoyed collecting songs and massaging them to make them his own. Along his journey he came across a hymn entitled *Will the Circle Be Unbroken* that was written by Ava Habershon and published in 1907. He also heard the hymn *Since I Laid My Burden Down* recorded in 1928 by The Elders McIntosh and Edwards Sanctified Singers, a group from the Black Pentecostal organization the Church of God in Christ. Carter borrowed some of the lyrics of the chorus to Habershon’s original hymn but added the word “Lord” between the “by and by” to make it different. He set his lyrics to the chord progressions and melody from the Pentecostal song. He used a theme similar to the Carter song *Sad and Lonesome Day* and created *Can the Circle Be Unbroken* renaming the title so as not to be confused with the original hymn. Over the years, the title of the song has returned to *Will the Circle Be Unbroken* and has become one of the Carter Family’s most recognized songs.⁴⁸

⁴⁶ Jeff Gage, “Land of the Rising Son,” *Centennial Icons /Johnny Cash edition*, (Harris & Raatz, 2022), 18.

⁴⁷ Ibid.

⁴⁸ Mark Zwonitzer, *Will You Miss Me When I’m Gone*, (New York: Simon & Schuster Paperbacks, 2002), 181.

A.P. Carter's arrangement and lyrics to *Will the Circle Be Unbroken* have essentially replaced the originals and has remained a favorite of singers for decades. The Nitty Gritty Dirt band recorded the song in the 1970's and included many popular artists including Mother Maybelle and the Carter Sisters. After Mother Maybelle's death, the song was recorded again with a verse added about the songs that Mother Maybelle taught us. This rendition remains popular today.

Conclusion

While Bristol has been touted as being the start of the Country music revolution, it is true that Bristol recordings were not the first Mountain music recordings. OKEH Recording Company had already recorded southern music in Charlotte, NC, Asheville, NC and Atlanta, GA. In fact, Ernest Stoneman first met Ralph Peer in Asheville. The main difference is the recording system itself. This new recording system differed greatly from the horn recording method, where performers played into a "horn" which transferred the sound to a wax cylinder. The quality of the electronic system used in Bristol was far superior to the horn method making these new recordings more desirable than those of the past.

The Bristol Sessions produced several "firsts:"

- First use of a three-part copyright system⁴⁹
- First commercial recordings using the Western Electric Orthophonic microphone
- First racially integrated recording.
- The first recordings of the Carter Family

⁴⁹ *The Bristol Sessions: The Big Bang of Country Music*. 2014. The Birthplace of Country Music Museum, Bristol, VA, visited June 8, 2021.

- The first recordings of Jimmie Rodgers

Interestingly, of the seventy-six songs recorded during the Bristol Sessions, thirty-one of them were gospel, reinforcing Peer's belief that a significant amount of Old-time music was Gospel.⁵⁰

The Old-time Mountain tradition continues today through efforts of individuals, communities, and universities. Bristol, Tennessee established a Rhythm and Roots Festival in 2001 to celebrate Bluegrass, Country, and Old-time music. The Bristol festival will celebrate its 21st anniversary in 2022. East Tennessee University in Johnson City, TN has an Appalachian Studies department that graduates students in the study and music making practices of Old-time and Bluegrass music. The Commonwealth of Virginia established the Crooked Road Music Trail in 2003. John Carter Cash, son of Johnny and June Carter Cash, believes that music is the circle that will not be broken.⁵¹ That belief is verified by all the programs and performers who continue to promote Old-time and Bluegrass music through festivals and concerts. There were Appalachian location recordings before the Bristol Sessions and there were recordings made after the Bristol Sessions, so can it really be considered the "birthplace of country music?"⁵² It seems that with all the "firsts" that occurred in Bristol, it makes sense that the 1927 recording sessions be recognized as the springboard for Country music as well as Bluegrass, because, through this event, the recording industry, Country music, Pop music, and the lives of the

⁵⁰ *The Bristol Sessions: The Big Bang of Country Music*. 2014. The Birthplace of Country Music Museum, Bristol, VA, visited June 8, 2021.

⁵¹ *Ibid.*

⁵² Ted Olson, "The 1927 Bristol Sessions: The Big Bang, or the Big Brag, of country Music?" *Appalachian Journal*, (spring/summer, 2015), 262. <https://www.jstor.org/stable/26341084>

recorded musicians were changed forever⁵³ If a designation needs to be made, Bristol is the logical choice.

Country music star Johnny Cash called the 1927 Bristol Sessions, “the single most important event in the history of country music.”⁵⁴ If students are going to be taught the progression of music from the European tradition, it stands to reason that regional American music must also be included. For the students in the Appalachian region, teaching the 1927 Bristol Sessions gives the students the historical knowledge necessary to fully enjoy and appreciate the local music they hear regularly. The debate over the importance of the 1927 Bristol Sessions will continue for many years, but for those who recorded and for the city in which the recordings took place, Bristol will always be where it all began.

⁵³ Alva Yaffe, "An Ode to the First Family of Country: The Cash-Carters." *musicoholics.com*. (July 2021).

⁵⁴ Ted Olson and Tony Russell, jacket information for *The Bristol Sessions: The Big Bang of Country Music*, released by Bear Family Records, Hambergen, Germany, 2011, CD isbn: 9783899165708.

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Appendix

COURSE SYLLABUS

NAME OF COURSE: Appalachian Music: the 1927 Bristol Sessions

Course designer: Valerie Pickard Email: pickardv@btcs.org

COURSE DESCRIPTION

This course is designed to expose students to the connection between the 1927 Bristol Sessions and country music. By the end of the course students will:

- Be able to describe the early settlers of the Appalachian Mountains
- Be able to find the Appalachian Mountains on a U. S. map
- Be able to list 5 recording artists from the 1927 Bristol Sessions
- Articulate the importance of the 1927 Bristol Sessions

RATIONALE

I. PREREQUISITES

There are no prerequisites for this course

II. REQUIRED RESOURCE PURCHASE(S)

Evans, Mari-Lynn, Robert Santelli, and Holly George-Warren, eds., *The Appalachians: America's First and Last Frontier*, (New York: Random House, 2004).

Olson, Ted and Tony Russell, *The Bristol Sessions: The Big Bang of Country Music*. (Hambergen: Bear Family Records, 2011).

III. ADDITIONAL MATERIALS FOR LEARNING

Laptop with internet access
Earbuds

IV. MEASURABLE LEARNING OUTCOMES (NOTE: THIS SHOULD BE THE SAME SET OF LEARNING OUTCOMES THAT YOU ENTERED INTO YOUR ANALYSIS CHART)

Upon successful completion of this course, the student will be able to:

- A. Define** the course vocabulary words by creating a crossword puzzle.
- B. Identify** the Appalachian Mountains on a group-created relief map.

- C. Demonstrate** the relationship between a given set of musicians with an original drawing.
- D. Create** a Google slideshow with a partner discussing a chosen musician from the 1927 Bristol Sessions.
- E. Evaluate** the activities in the course with a written composition.

COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook Readings

Students will be required to read alone and with others. All text reading will occur in class. Lectures and class discussions will revolve around the reading material for that session.

B. Class Group Activities (3)

There will be 3 group activities that will be performed in a large group setting with each small group doing the same activity at the same time. 1) a scavenger hunt surrounding the information about the Appalachian Mountains and the early settlers; 2) a relief map of the United States will be constructed by each small group. On the map the students will identify: Tennessee, Virginia, North Carolina, West Virginia, the Appalachian Mountains, and Bristol TN/VA; 3) working in pairs the students will create and present a Google slideshow about one of the recording musician(s) from the 1927 Bristol Sessions.

C. Center Activities (4)

The students will work in small groups at centers requiring the following:

- 1) create a crossword puzzle using 10 vocabulary words using the word's definition as the clue
- 2) learn to sing and to accompany on autoharp a song from the 1927 Bristol Sessions
- 3) watch assigned videos from the Birthplace of Country Music Museum website; answer provided questions about the videos
- 4) study a given list of musicians, discover how they are related, make a visual depicting the relationships

D. Field Trip

Students will visit the Birthplace of Country Music Museum in Bristol, VA. While there, students will see, hear, and interact with exhibits at the museum and participate in a museum personnel led activity. A virtual fieldtrip and educational materials are available at <https://birthplaceofcountrymusic.org/museum/education/>

E. Written Course Evaluation (1)

At the conclusion of the study, students will write an essay to include: a paragraph describing the settlers in the Appalachian Mountains, a summary of each center activity, a paragraph

arguing their perception of the 1927 Bristol Sessions and how it did/did not affect the current country music, title page, and bibliography.

COURSE GRADING AND POLICIES

A.	Point Average Centers.....	300 pts (75 ea.)
	Class participation.....	100 pts.
	Slideshow presentation.....	100 pts.
	Field Trip behavior.....	100 pts.
	Written Assignment.....	200 pts.
	1 formative assessment.....	30 pts.
	1 summative assessment.....	50 pts.
	Total.....	880 pts.

B. Grading Scale

A = 820 – 880 B = 745 – 820 C = 660 – 745 D = 616 – 660 F = 0 – 615

C. Late Assignment Policy

There is no penalty for late work if it is turned in before the study is complete. No work will be accepted after the study has been completed.

APPENDIX B: DEFENSE DECISION FORM**MA: MUSIC EDUCATION
DEFENSE DECISION**

The committee has rendered the following decision concerning the defense for

Valerie E. Pickard

On the Performance Lecture Recital

The Importance of Regional Music to Music Education:

The 1927 Bristol Sessions

As submitted on July 22, 2022:

- a. X Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.
- b. Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.
- c. Redirection of the project. The student is being redirected to take ETHM/MUSC/WRSP 689 again, as minor revisions will not meet the expectations for the research project.