

1 **The Roots of European/ Anglo-American Music**

Unit 02

Notes

2 **Introduction**

- Many of today's most popular musicians are of mixed ethnic and racial ancestry. Yet a "snapshot" of top pop sellers taken in early 2005 shows that most solo musicians continue to be of European descent.
 - *Basket Case* (Green Day – 1994)
 - *When You Say Nothing At All* (Alison Krauss -1995)
- In the last census, whites accounted for 75.1 percent of the total resident population. The large percentage of European Americans exists primarily because during much of its history, the United States had an official policy of admitting more European immigrants than Asian, African, and Latin American immigrants. Changes in immigration policy during the 1960s resulted in large numbers of non-European immigrants entering the United States.

3 **Understanding The Term "Anglo-Americans"**

- "Whites" are sometimes called "Anglo-Americans"

4 **Overview of European-American Music Traditions**

- As with every other ethnic and racial group, European Americans are diverse, coming from many different countries, each with its own history, language and cultural heritage. European Americans rarely self-identify as being "European," but, rather as being of (for example) "German" or "French" or "mixed" ethnicity.

5 **Commonalities of European-American Music**

- The music of European immigrants can be roughly organized into three main categories...
 - Religious Music
 - Classical Music
 - Popular Music

6 **Commonalities of European-American Music**

- Religious Music
 - Religious music was among the earliest forms of music brought by European settlers to America. The music reflected the diversity of European religious practices, but was organized into two broad categories...
 - Catholic
 - Early immigrants from Spain, Italy, France, and Ireland – countries with strong Catholic affiliations – brought the religious music that had been shaped by the liturgical music of the Roman Catholic Church. The music for Catholic services had its roots in the stylistic period known as the Renaissance (1400-1620).
 - *Agnus Dei* from *Missa L'homme arme* – *Agnus Dei* (Guillaume Dufay – ca. 1400)

7 **Commonalities of European-American Music**

- Religious Music
 - Protestant
 - Immigrants from Great Britain, Germany, and the Netherlands – countries that had

participated strongly in the Protestant revolution – brought the religious music shaped by composers for Protestant services. Protestant music had its roots in a new musical style referred to as Baroque (1600-1750).
– *Requiem – Rex Tremendae* (Wolfgang Amadeus Mozart – ca. 1790)

8  **Commonalities of European-American Music**

- Classical Music
 - Another term referring to the music of the classical music period was “art music”.
 - Among the early European immigrants, “classical” music was generally the music of the middle- and upper-class people who lived in the cities. The first settlers brought with them the tradition of Renaissance group singing, especially a popular type of secular song called the madrigal.
 - *Il Primo Libro de Madrigali - Ch'ami la Vita Mia Nel Tuo Bel Nome* (Claudio Monteverdi – 1587)

9  **Commonalities of European-American Music**

- Classical Music
 - The early colonists also brought instruments with them to perform in amateur concerts in colonial churches, halls, and homes. The most popular instruments were the ones that were portable and could be transported easily on the long journey to America: a type of end-blown flute called a recorder, and string instruments of the viol or violin family.
 - Later settlers also brought keyboards such as clavichords, harpsichords, and spinets, and as communities matured and travel and shipping routes became more dependable, immigrants brought a great variety of European-made instruments.
 - *Harpsichord Suite in C Major – Prelude* (Henry Purcell – ca. 1690)

10  **Commonalities of European-American Music**

- Popular Music
 - This is a rubric for a wide range of music that is distinct from classical music in that it is music that is created for all people, regardless of their position in society.
 - During the first century of American existence, popular music was frowned on because it was considered to be potentially immoral. But one kind of popular music was brought in despite religious scruples, and that was “folk music”.
 - Because in early periods the common people were generally illiterate, folk music was traditionally transmitted orally through performance and learned through performance and learned through hearing rather than through reading notation.

11  **Music Is Generally Based on Notation**

- The method used for writing down music is called notation.
- Attempts had been made to devise symbols for each of these properties throughout the early Middle Ages. By the late Middle Ages, pitch and duration began to be integrated into one symbol, and this became the basis for European notation.
- Notation had been developed primarily in order to write down the increasingly complex music of the Roman Catholic Church. By the time of the first colonies, European music notation had become fairly standardized and contained the basic elements that are used in the notation system we use today.

12  **There Is a Separation Between Composer and Performer**

- In European music, the composers may not be very good performers, and performers may not be able to compose.
- Furthermore, except in the genre of folk music, composers are individuals who consider the music that they compose an expression of their personal identity. The early years of the

European colonies in America coincided with the Baroque period in music history. During this period (1685-1750), composers were considered to be craftsmen, and they worked in the employment of the aristocracy or the church. The Baroque period was followed by the Classical period (1750-1825), a period that saw the gradual shift from the patronage system to the freelance composer. During the next period, the Romantic Period (1825-1900), audiences and consumers began to look at composers as special human beings who were gifted with unique and innate musical talent.

13  **Early Anglo-American Music Traditions**


14  **The Structural Characteristics of Anglo-American Folk Music**

- Rhythm, Melody, and Harmony
 - The earlier, rural versions of folk songs are often in a free rhythm derived from the text, a characteristic that is related to the fact that many of these were sung without instrumental accompaniment.
 - Most melodies are simple, so that they could be easily learned and easily remembered. Their notes typically span a rather limited range.


15  **The Structural Characteristics of Anglo-American Folk Music**

- Texture, Form, and Instrumentation
 - The early performance of folk song was in a monophonic texture.
 - Sometimes a drone accompanied the single melody.
 - The musical arrangements of later folk songs often added vocal harmonies to create homophonic texture, and are accompanied by an instrument, usually the guitar or banjo.
 - The fiddle was the most popular instrument originally in colonial America, but it was used mostly for dance tunes and not for accompanying singers. Instruments to accompany singers, in the approximate order of when they were introduced into the folk song tradition, are the dulcimer, banjo, autoharp, guitar, and stringed bass.


16  **Anglo-American Music Within a Social and Historical Context**

17  **Religious Music of the Colonial Period**


- The Pilgrims and the Puritans
 - The Pilgrims, who established their colony in 1620 had come from Leyden, Holland, because the church to which they had belonged in London had been forced to flee Britain.
 - The Pilgrims brought with them to Plymouth a tradition of singing unaccompanied settings of the psalms, which are sacred poems in the Old Testament of the Christian Bible. The first settlers were quite competent musically, and they used as their psalm book, the *Ainsworth Psalter*, which had been published in Amsterdam in 1612.

18  **Religious Music of the Colonial Period**


- The Pilgrims and the Puritans
 - In 1630, the Puritans (who came directly from England) brought with them a similar psalm-singing tradition, although they used a different book called the *Sternhold and Hopkins Psalter*.
 - Dissatisfied with the translations of the psalms in this book, the Puritans produced their own, called *The Whole Booke of Psalmes Faithfully Translated into English Metre* in 1640, which soon became known as the *Bay Psalm Book*.
 - This was the first book to be printed in the British colonies of North America, and it is particularly interesting in that it contained no music, just the psalm words. Users were told to sing the words to “very neere forty common tunes.”

19  **Religious Music of the Colonial Period**


- The Pilgrims and the Puritans
 - Their main interest was not the music (later editions added melodies for reference) but the words, and they tried to create translations of the psalms that flowed naturally in the English language.

20  **Religious Music of the Colonial Period**


- The Deterioration and Reform of Religious Music
 - These first Pilgrims and Puritans were good musicians, but the later settlers were not, so subsequent collections of psalm settings reduced the number of melodies and replaced the varied meters with common time.
 - Furthermore, most of the later colonists could not read music, so the settings were taught by oral tradition rather than notation, and by the practice of “lining out.”
 - Lining out was a process by which a deacon would assist the congregation by reading or singing each line of the psalm before it was sung by the group.

21  **Religious Music of the Colonial Period**


- The Deterioration and Reform of Religious Music
 - The reform of religious music was achieved through the establishment of singing schools.
 - The singing schools used two kinds of books
 - Theory Books
 - » Theory books taught the rudiments of music theory so that people could learn to read music.
 - Tune Books
 - » Tune Books provided melodies.

22  **Religious Music of the Colonial Period**

- Religious Music Becomes More Complex
 - The teaching of vocal music through singing schools that used theory books and tune books containing music of religious character was a pattern that dominated American music until 1820, thus bridging the periods of colony to independence.

23  **Folk Music of the Early Settlers**


- Folk Songs
 - Folk songs are songs of the common people. They express the thoughts and feelings of ordinary human beings, and although individuals may compose songs, historically those individuals have tended to remain anonymous.
 - Most of the words of the songs were in English, but the melodies came from England, Scotland, and Ireland. There were several kinds of folk songs, and following are the basic types.

24  **Folk Music of the Early Settlers**


- Ballads
 - These are songs that tell a story.
 - An important category of ballads is the “Child Ballads,” named after the American-born Harvard scholar Francis James Child (1825-1896), who made the study of English and Scottish ballads his lifelong work.
 - *Child Ballads* (John Jacob Niles - 2008)
 - Another special category of ballads is “Broadside Ballads”. These ballads flourished in the eighteenth and nineteenth centuries. They also had their origins in England in the sixteenth century, and they acquired their name because in England (and later in the

Unites States) they were customarily printed and circulated on a large sheet of paper called a broadside.


- *Broadside Ballads* (The Broadside Singers – 1964, Blind Girl Grunt – 1967, Bob Dylan – 1964)

25  **Folk Music of the Early Settlers**

- Lyric Songs
 - Instead of a story, lyric songs convey a particular feeling or mood. They tend to be more private and introspective in nature than the dramatic and entertaining ballads.
 - Many of them are love songs, with a favorite topic being unrequited love.
 - *The Water Is Wide* (James Taylor – 1991)






26  **Folk Music of the Early Settlers**

- Work Songs
 - These songs originated as songs to work by, and include railroad songs, lumber songs and sea chanteys designed to move to a beat similar to the rhythm with which one would strike with a sledge hammer, wield an ax, or row with and oar.
 - *Michael Row The Boat Ashore* (Peter, Paul, & Mary – 1998)
 - *I've Been Working On The Railroad* (Carter Family – 1939)

27  **Folk Music of the Early Settlers**

- Children's Songs
 - Simple songs sung by and for children, these songs are typically associated with a function.
 - This category includes lullabies to help children fall asleep, songs to accompany games, and nonsense and humorous songs to provide children with amusement.
 - *Twinkle, Twinkle, Little Star* (Ed McCurdy - 2009)
 - *Skip To My Lou* (Leadbelly – 1999)

28 

- 29  **The Americanization Of British Folk Songs**
- Two Examples of Change and Continuity
 - Child Ballad 2: “The Elfin King”
 - In the massive collection of British folk songs, *The Traditional Tunes of the Child Ballads*, there are fifty-five versions of a famous ballad that has the category name of “The Elfin King” but that is also known by other names, including “Scarborough Fair” and “The Cambric Shirt.”
 - The oldest version of this ballad is dated 1670.
- 30  **The Americanization Of British Folk Songs**
- Two Examples of Change and Continuity
 - Child Ballad 2: “The Elfin King”
 - The following is a series of variations on the phrase, “Savory, sage, rosemary, and thyme,” in approximate order of presumably increasing distance from the original refrain:
 - Savory, sage, rosemary, and thyme.
 - Save rosemary and thyme.
 - Rose Mary in time.
 - Rose de Marian Time.
 - Every rose grows merry in time.
 - Every leaf grows many a time.
 - So sav’ry was said come marry in time.
 - Whilst every grove rings with a merry antine.
 - Green grows the merry antine.
- 31  **The Americanization Of British Folk Songs**
- Two Examples of Change and Continuity
 - Child Ballad 2: “The Elfin King”
 - In 1966, Simon and Garfunkel made the folk song famous with yet another version of this line in the song “Scarborough Fair/Canticle” on their album *Parsley, Sage, Rosemary, and Thyme*.
 - *Scarborough Fair/Canticle* (Simon & Garfunkel – 1966)
- 32  **The Americanization Of British Folk Songs**
- Two Examples of Change and Continuity
 - Child Ballad 84: “Barbara Allen”
 - Changes in the melody over time are evident in the ballad “Barbara Allen,” one of the most popular ballads in both Great Britain and later in America.
 - The editor of Child’s collection of ballads, B.H. Bronson, begins his discussion of “Barbara Allen” with the comment:
 - “This little song of a spineless lover who gives up the ghost without a struggle and of his spirited beloved who repents too late, has paradoxically shown a stronger will-to-live than perhaps any other ballad in the canon.”
- 33  **The Americanization Of British Folk Songs**
- Two Examples of Change and Continuity
 - Child Ballad 84: “Barbara Allen”

- Bronson provides 198 versions of the song.
- The Library of Congress Archive of American Folk Song had, by 1962, already collected 243 versions from 27 different states.
- *Barbara Allen* (J.D. Cornett - 1996, Jean Ritchie - 2002, Pete Seeger - 1957)
 - Compare and contrast three different recordings of the same folk ballad.

34  **The Americanization Of British Folk Songs**

- Two Examples of Change and Continuity
 - The American music scholar Daniel Kingman likens the changes that occur in the words and the music of folk songs to what happens to buildings: none survive the passage of time intact. Those of exceptional strength may have only a few parts replaced here or there; others have whole new sections that expand them or that replace lost or ruined parts; and yet others have been so completely rebuilt that only a fragment is left to remind people of its existence in a much earlier age.

35  **Famous Patriotic Songs**

- The Star-Spangled Banner
 - One of the most famous American songs derived from a folk ballad is the national anthem; “The Star Spangled Banner.”
 - As was the case with many other American ballads, the melody for the anthem was originally known in England as another song.
 - This song – “The Anacreontic Song” – was a popular song in a London tavern called The Crown and Anchor.
 - The melody was used as the setting for about eighty-five different printed American poems between 1790 and 1820.

36  **Famous Patriotic Songs**

- The Star-Spangled Banner
 - On the night of September 13-14, 1814, the English attacked Fort McHenry near Baltimore, Maryland.
 - During the attack on Fort McHenry, an American name Francis Scott Key (1780-1843) was on board an English ship trying to secure the release of a friend who had been captured.
 - Key was released, and he wrote the poem on board the tender boat back to shore.

37  **Famous Patriotic Songs**

- The Star-Spangled Banner
 - The poem was published a few days later as a broadside under the title “Defence of Fort M’Henry,” with the instructions that it should be sung to the tune of “Anacreon.”
 - A few weeks later, it was published as “The Star Spangled Banner,” and it became immensely popular.
 - The song itself became the official anthem in 1931.
 - *The National Anthem* (SLAB – 2003)

38  **Instrumental Music of the Early Settlers**

- In addition to folk songs, the new British immigrants also brought with them the tradition of communal social dancing.
- Peasants of the British Isles had for centuries entertained themselves in taverns and at events such as weddings and outdoor gatherings with dances that they accompanied with a fiddle.
 - A fiddle is the same instrument as a violin, but it is played in a folk style.

- *Violin Concerto – Allegro* (Ludwig Van Beethoven – 2004)
- *Turkey In The Straw* (Fiddle, Fiddle, Fiddle – 2008)

39  **Instrumental Music of the Early Settlers**

- In the mid-seventeenth century, the cultured classes in England developed a fancy for dancing in styles patterned after those done by peasants. One or two fiddles accompanied these “country dances” by playing music modeled after the peasants’ music.
- In these country dances, the dancers faced each other in two rows with men on one side of the room and women on the other. The couple at the head of the line would dance moving down the center between the two rows and take their place at the end of the line, while the next couple followed suit.

40  **Instrumental Music of the Early Settlers**

- These dances had several attractions:
 - Any number of people could participate
 - Individuals didn’t have to be part of a couple
 - The dances were less disciplined than couples dancing
 - Inexperienced dancers could observe and then imitate the more capable dancers
- Thus, country dancing was a fun, social, participatory affair and not an aristocratic display of grace and skill.
- Country Dances were the predecessors to what we now know as Square Dances.
 - <http://www.youtube.com/watch?v=I4lxfXItCxQ>

41  **Famous Patriotic Songs**

- Yankee Doodle
 - One of the most famous songs associated with the American Revolution is the song “Yankee Doodle.”
 - The melody for this song seems to have come from England, where it was called “Fisher’s Jig.”
 - Legend has it that when Oliver Cromwell, the leader of the Commonwealth in England, rode his horse (this would have been about 1650), he wore an Italian-style hat with a long feather known as a “macaroni,” and Cromwell’s enemies sang the words “stuck a feather in his cap and called it macaroni” to the melody of this jig.

42  **Famous Patriotic Songs**

- Yankee Doodle
 - The word “Yankee” was a contemptuous nickname the British soldiers gave to the colonists, and it is derived either from the Dutch word “Janke” meaning “Little John,” or from the Indian pronunciation of the word “English” – “Yenghis.”
 - The word “doodle” was a derisive term that meant “idiot” or “fool.”
 - The first version of the song seems to have appeared during the French and Indian War (1754-1763) among the soldiers. Meanwhile, the melody returned to England where it became a children’s folk song to accompany a game called “Lucy Locket.”

43  **Famous Patriotic Songs**

- Yankee Doodle
 - “Yankee Doodle” developed into the most important song of the American Revolution, as colonist soldiers added lyrics that eventually became their battle cry.
 - They sang it at their Concord victory (1775) as well as other victories, especially in Yorktown (1781) when General Cornwallis surrendered to George Washington.

44  **Famous Patriotic Songs**

- Yankee Doodle
 - Hence the song “Yankee Doodle” appears to have been created in the typical folk song process:
 - Someone whose name is now unknown created words to an older melody on a topic of much interest at the time; the strife between the English and the American Colonials.
 - The song became popular, various versions of the words were transmitted or created, the song was disseminated, and became part of the ever-evolving repertoire of folk songs that is passed on from generation to generation.
 - <http://www.youtube.com/watch?v=LFZ-MrKJwas>

45  **Assignment**

- List five different types of folk music.
- List five artists in the folk music genre.
- List five albums in the folk music genre.
- Do a listening report in MLA format of no more than ONE PAGE of any song in the folk music genre.
 - Listening Report Example on the Music History portion of the Huron Bands Website.
- PAPER SUBMISSION OR E-MAIL DUE BY 3:00 P.M. THE DAY OF THE UNIT 02 TEST.
 - matthew.herr@huronbands.com
 - Microsoft Word Documents (.doc / .docx) and Portable Document Formats (.pdf) only.