

Recorded and Printed Song and Tune Sources

1. The Arm and Hammer String Band – *Stay on the Farm*, Fretless FR-136.
2. Double Decker String Band: *"The Rest Is Yet to Come"*, 5-String Productions – CD-04004.
3. Norfolk Jazz & Jubilee Quartet - *Vol 6, 1937 – 1940*, Document Records, DOCD-5386.
4. Lon Jordan, on *American Fiddle Tunes*, Alan Jabbour, ed., Library of Congress, AFS L-62.
5. Carter & Young on *Walter Smith & Friends - Vol 3*, Document Records, DOCD-8064.
6. Mississippi John Hurt: *1928 Sessions*, Yazoo Records, 1065.
7. East Texas Serenaders: *1927 – 1937*, Document Records, DOCD- 8031.
8. Bruce Molsky & Big Hoedown, Rounder Records, CD-0421.
9. Kerry Mills *sheet music*, arr. *Leo Wijnkamp Jr.*
10. Bo Carter, *Complete Recorded Work - Vol. 1*, Document Records DOCD-5078.
11. Piedmont Log Rollers, on *Rural String Bands of Virginia*, County Records CD-3502.
12. Earl McDonald's Louisville Jug Band, on *Ruckus Juice & Chittlins: The Great Jug Bands – Vol. 2*, Yazoo Records 2033./ *East Texas Serenaders: 1927 – 1937*, Document Records, DOCD- 8031.
13. "You Ain't Talkin' To Me", *Charlie Poole and the Roots of Country Music, Disc 1*, Columbia Records and Legacy Recordings.
14. Gus Cannon on *Memphis Jamboree 1927-1936*, Yazoo L-1021.
15. *Songs of Yale*, G. Schirmer Inc., Milwaukee, 1953.
16. Middle Georgia Singing Convention No. 1, on *The Stuff That Dreams Are Made Of: Super Rarities and Unissued Gems of the 1920s & '30s*, Yazoo Records 2202.
17. Jimmy Yates' Boll Weevils, on *Bloody War Songs 1924-1939*, Tompkins Square Records, TPKS2479.2.
18. Georgia Yellow Hammers, "Johnson's Old Grey Mule", British Archive of Country Music 73.



THE NEW HOLLAND HONEY EATERS

present

"Got More Trouble Than I Can Stand"

The Story of Ragtime



Introduction

Ragtime dominated American popular music during the nation's so-called "Progressive Era" - from about 1896 to 1920. Its sounds are entrenched in the nation's psyche as a soundtrack to the broad-ranging social reforms of those times, and have endured as an underlying part of the fabric of the nation's music to this day.

But ragtime's journey began with folk music, and with the cultural syncretism (when aspects of two different cultures blend together to make something new) that saw West African musical practice combine with Anglo-American musical instruments and preferences.

Long before the "ragtime craze" of the 1890s, White musicians heard Black folk music played and sung, with its syncopations and polyrhythms, and borrowed what suited them. At the same time, Black musicians became expert at playing European instruments like the fiddle, mandolin and guitar in their own way. A unique American folk genre began to appear, at the same time that White musicians on the popular stage appropriated the music of Black slaves to create the "minstrel show", complete with its negative cultural stereotyping.

After the Civil War, the musical interchange continued in mines and in railroad and logging camps, as Black and White workers became the muscle behind the America's exploding economic growth.

In the 1890s, the rise of the vaudeville stage and the refinement and affordability of pianos for the home, combined to create a market for songs and sheet music; "Tin Pan Alley" music publishing houses fed that market with ragtime compositions. At the same time, skilled composers like Scott Joplin, Joe Lamb and James Scott were doing their best to elevate ragtime to the level of a national art music.

By the end of World War I, popular music moved on to jazz, but ragtime persisted in the folk music of the South and Midwest of its origins, as rural folk musicians reabsorbed some of what came from the concert stages and travelling shows of the ragtime era, and kept the genre alive.

Today, we'll take a look at this remarkable journey, and set it against the fortunes of its originators, as Black Americans moved along the road from slavery, to the hope that came with emancipation, through the descent into segregation.

Stan Gottschalk
20 October, 2022

General Bibliography

1. Berlin, Edward A., *Ragtime: A Musical and Cultural History*, Univ. of California Press, Berkeley, 1980.
2. Epstein, Dena, *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*, Univ. of Illinois Press, Urbana, 1977.
3. Evans, Harold, *The American Century*, Jonathan Cape/Pimlico, London, 1998.
4. Forma, Warren, *They Were Ragtime*, Grosset & Dunlap, New York, 1976.
5. Ginger, Ray, *Age of Excess*, 2nd ed., Macmillan, New York, 1975.
6. Glad, Paul W., *Progressive Century: The American Nation in its Second Hundred Years*, D.C. Heath, Lexington, 1975.
7. Goldstone, Lawrence, *Inherently Unequal: The Betrayal of Equal Rights by the Supreme Court, 1865-1903*, Independently Published, 2011.
8. Hasse, John E., ed., *Ragtime - Its History, Composers and Music*, Macmillan, London, 1985.
9. Jabbour, Alan, *Fiddle Tunes of the Old Frontier*, in "Driving the Bow", Russell, I. & M.A. Alburger, eds., Elphinstone Institute, Univ. of Aberdeen, 2008, viewed 5 April, 2022, <Driving_the_Bow_book_FINAL.indb (abdn.ac.uk)>.
10. Jabbour, Alan, 1999, *Alan Jabbour Talks About Henry Reed's Fiddling and Bowing Technique*, viewed 17 May, 2022, <Alan Jabbour talks about Henry Reed's fiddling and bowing technique. | Library of Congress (loc.gov) >.
11. Katz, Jonathan M., *Gangsters of Capitalism: Smedley Butler, the Marines, and the Making and Breaking of America's Empire*, St. Martin's Press, New York, 2021.
12. Marshall, Wayne, "Ragtime Country: Rhythmically Recovering Country's Black Heritage", *Journal of Popular Music Studies*, June, 2020, Vol. 32, No. 2, pp. 50-62, viewed 15 Feb. 2022, <Ragtime Country | Journal of Popular Music Studies | University of California Press (ucpress.edu)>.
13. Oliver, Paul, *Songsters & Saints: Vocal Traditions on Race Records*, Cambridge Univ. Press, London, 1984.
14. Southern, David W., *The Progressive Era and Race: Reaction and Reform 1900-1917*, Harlan Davidson Inc., Wheeling IL, 2005.
15. Temperley, David, "The Origin of Syncopation in American Popular Music", *Popular Music*, 2021 Vol. 40, No. 1. Cambridge University Press, pp. 18-41, viewed 2 March, 2022, <S0261143021000283jra 18..4(davidtemperley.com)>.
16. Waldo, Terry, *This is Ragtime*, da Capo Press, New York, 1976.
17. Ward, Andrew, *Dark Midnight When I Rise: The Story of the Fisk Jubilee Singers* Amistad, 2001.
18. Woodward, C. Vann, *The Strange Career of Jim Crow*, 3rd ed. rev., Oxford Univ. Press, Oxford, 1974.