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SMITHSONIAN
**FOLK
WAYS**
RECORDINGS



Smithsonian Folkways

THE SOCIAL POWER OF MUSIC



Smithsonian Folkways

**THE
SOCIAL
POWER
OF
MUSIC**

PRODUCED BY
JEFF PLACE
HUIB SCHIPPERS

ESSAYS BY
HUIB SCHIPPERS
ANTHONY SEEGER
D.A. SONNEBORN
JEFF PLACE
DEBORAH WONG

OFFICIAL
POSTER
OF
MUSIC

The Social Power of Music

SFW CD 40231

Produced by Jeff Place and Huib Schippers

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Jeff Place, Huib Schippers, Anthony Seeger, D. A. Sonneborn, and Deborah Wong

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**THERE IS ONE THING
YOU HAVE GOT TO LEARN
ABOUT OUR MOVEMENT:
THREE PEOPLE ARE
BETTER THAN NO PEOPLE.
FANNIE LOU HAMER**

Somehow her voice radiates from the slightly faded black and white photograph. Back arched, mouth opened, eyes fixed on the promise of an unknowable future: Jim Pepler's image of Fannie Lou Hamer singing during the 1966 March Against Fear captures a moment both deeply personal and highly social. Young and old, black and white stand in song behind the woman who the Rev. Dr. Martin Luther King Jr. said "educated a nation and brought the political powers to their knees." The exact hymn being sung—and it is almost assuredly a hymn—has been lost to the mists of time, but that is of no real consequence. What stays with the viewer is a jolt from the force of her voice, a voice that moved people—and mountains. Such is the social power of music.

Whenever people gather anywhere in the world, odds are that there is some sort of musical activity, live or recorded. Humans organize sounds in ways that are meaningful to them: to celebrate shared values and beliefs, to make work more enjoyable, to engender fortitude in the face of the unbearable, to challenge ideas, to embrace joy. This book with four CDs explores how music brings together communities in the United States and beyond in protest, worship, and celebration.

Since its founding in 1948, Folkways has documented and contextualized the many ways in which communities engage with music. The songs in this set, compiled by Jeff Place with Meredith Holmgren, draw from almost 60,000 tracks kept available in perpetuity by the label, including the recordings of Folkways Records (1948–1987), Smithsonian Folkways (1988–present), Cook (1952–1966), Monitor (1956–1999), Arhoolie (1960–2016), Paredon (1969–1985), Collector (1970–2005), and various series compiled under the auspices of UNESCO (1961–2005).

"The Social Power of Music" is also the theme for the 2019 Smithsonian Folklife Festival, which is the other cornerstone program of the Smithsonian Center for Folklife and Cultural Heritage, along with the record label. From the time of its founding in 1967, the Folklife Festival has featured music from every corner of the United States and over 100 countries. Each summer, it turns the National Mall in Washington, D.C., into a stage on which musicians and the general public demonstrate the many ways music builds and empowers communities across generations and geographies.

Of course, the familiar protest songs that helped make Folkways famous and are frequently found at a Folklife Festival are represented in this collection, but we hope that you also discover jewels long hidden in our Ralph Rinzler Archives. Disc 1 features a number of important songs from American history that have been used in social movements to unify and inspire. Many will be associated for centuries to come with the historical movements in which they played a role, whether for women's, civil, or workers' rights, against various wars, or in solidarity with oppressed communities.

Disc 2 features sacred music. The selections, primarily from religious communities in North America, reflect various songs of worship, praise, or supplication by Native Americans, African Americans, Latinos, and Asian Americans, as well as Christian, Jewish, Buddhist, and Muslim communities. Disc 3 explores the celebratory role of music in secular social gatherings, from large music festivals to intimate children's parties. Think about music at a Saturday night house concert, or an exuberant annual celebration like Mardi Gras, or a late summer Zuni Rain Chant. Music both marks and evokes time and place for such occasions.

Finally, whereas this set focuses on North America, it goes without saying that virtually every community in the world passionately incorporates music as part of their lives. While the first three discs provide some examples of that, disc 4 features songs used for social movements in countries around the globe. Many songs are now part of

the North American experience, as centuries of immigration have enriched the social and creative fabric of the United States.

The five short essays in the book, the liner notes, the images of musical gatherings and iconic releases, and the suggestions for further listening and reading at the end of the book contextualize the sounds found throughout the set, evoking the social situations where music plays a part. We hope that you enjoy exploring this musical offering and find inspiration in the rich collection of voices featured here.

This release could not have been realized without the support of the Forney family, who provided the seed funds for its development and to keep the box set affordable for music lovers. It is dedicated to the memory of R.C. Forney Jr. (1963–2005), who put an infectious passion for music in the service of both the Folklife Festival and Smithsonian Folkways Recordings.

FOREWORD

HUIB SCHIPPERS

DIRECTOR SMITHSONIAN FOLKWAYS RECORDINGS

SABRINA LYNN MOTLEY

DIRECTOR SMITHSONIAN FOLKLIFE FESTIVAL

TRACK LISTINGS

DISC 1: SONGS OF STRUGGLE

- 1. WE SHALL OVERCOME**
THE FREEDOM SINGERS 2:09
- 2. THIS LAND IS YOUR LAND**
WOODY GUTHRIE 2:48
(Woody Guthrie/TRO-Ludlow Music, Inc. o/b/o Woody Guthrie Publications, Inc., BMI)
- 3. DE COLORES / (MADE) OF COLORS**
BALDEMAR VELÁSQUEZ WITH AGUILA NEGRA 3:02
- 4. UNION MAID**
BOBBIE MCGEE 2:13
(Woody Guthrie/TRO-Ludlow Music, Inc. o/b/o Woody Guthrie Publications, Inc., BMI)
- 5. IF I HAD A HAMMER**
PETE SEEGER 1:54
(Pete Seeger-Lee Hays/TRO-Ludlow Music, Inc., BMI)
- 6. RECLAIM THE NIGHT**
PEGGY SEEGER 4:33
(Peggy Seeger/Figs. D Music, Inc. o/b/o Stormking Music, BMI)
- 7. ESTOY AQUÍ (I AM HERE)**
QUETZAL 5:21
(Q. Flores/BMI-M. González/BMI-L. Rebollosa)
- 8. DEPORTEES (PLANE WRECK AT LOS GATOS)** SAMMY WALKER 4:57
(Woody Guthrie-Martin Hoffman/TRO-Ludlow Music, Inc. o/b/o Woody Guthrie Publications, BMI)
- 9. WE ARE THE CHILDREN**
CHRIS KANDO IIJIMA, JOANNE NOBUKO MIYAMOTO, AND CHARLIE CHIN 2:55
(Chris Kando Iijima-Joanne Nobuko Miyamoto/Figs. D Music, Inc. o/b/o Stormking Music, BMI-Kohaw Music, Inc. o/b/o Appleseed Music, ASCAP)
- 10. I WOKE UP THIS MORNING**
FANNIE LOU HAMER 2:36
(Arr. by Robert Zellner (BMI)/Figs. D Music, BMI-Sanga Music, Inc., BMI c/o The Bicycle Music Company)
- 11. I FEEL LIKE I'M FIXIN' TO DIE**
COUNTRY JOE MCDONALD 2:59
(Joe McDonald/Alkatraz Corner Music Co., BMI)
- 12. EL POBRE SIGUE SUFRIENDO (THE POOR KEEP ON SUFFERING)**
ANDRÉS JIMÉNEZ 3:26
(Lyrics: Andrés Jiménez-Juan de Mata/Producciones Cuarto Menguante)
- 13. BALLAD OF THE ERA**
KRISTIN LEMS 4:11
(Kristin Lems/Kleine Ding Music, BMI)
- 14. WHERE HAVE ALL THE FLOWERS GONE?**
PETE SEEGER 2:06
(Pete Seeger/Figs. D Music, BMI-Sanga Music, Inc., BMI c/o The Bicycle Music Company)
- 15. BLOWING IN THE WIND**
THE NEW WORLD SINGERS 2:32
(Robert Dylan/Special Rider Music, SESAC)
- 16. QUIHUBO RAZA (WHAT'S HAPPENING, PEOPLE)** AGUSTÍN LIRA AND ALMA 3:50
(Agustín Lira, BMI)
- 17. SOLIDARITY FOREVER**
JOE GLAZER 2:30
(Ralph Chaplin)
- 18. JOE HILL**
PAUL ROBESON 3:00
(Earl Robinson-Alfred Hayes/Universal-MCA Publishing, ASCAP)
- 19. JOAQUIN MURRIETA**
RUMEL FUENTES 3:35
(Rumel Fuentes/BMG Bumblebee o/b/o Tradition Music Co., BMI)
- 20. WHICH SIDE ARE YOU ON?**
THE ALMANAC SINGERS 2:10
(Florence Reece/Figs. D Music, Inc. o/b/o Stormking Music, BMI)
- 21. LEGAL/ILLEGAL**
EWAN MACCOLL AND PEGGY SEEGER 4:12
(Ewan MacColl)
- 22. IT ISN'T NICE**
BARBARA DANE AND THE CHAMBERS BROTHERS 4:05
(Malvina Reynolds-Barbara Dane/Schroder Music, BMI)

DISC 2: SACRED SOUNDS

- 1. AMAZING GRACE**
THE OLD REGULAR BAPTISTS 2:44
(John Newton)
- 2. COME BY HERE**
BARBARA DANE AND THE CHAMBERS BROTHERS 5:33
- 3. WILL THE CIRCLE BE UNBROKEN**
STRANGE CREEK SINGERS 3:38
(Ada R. Habershon-Charles H. Gabriel)
- 4. PEACE IN THE VALLEY**
THE PARAMOUNT SINGERS 3:50
(Thomas A. Dorsey/Warner-Tamerlane Publishing Corp., BMI)
- 5. MANY EAGLE SET SUN DANCE SONG**
THE PEMBINA CHIPPEWA SINGERS 2:11
- 6. ZUNI RAIN DANCE**
MEMBERS OF ZUNI PUEBLO 4:41
- 7. CALVARY**
SHAPE-NOTE SINGERS AT STEWART'S CHAPEL 1:27
(Isaac Watts-Daniel Read)
- 8. NORTHFIELD**
THE OLD HARP SINGERS OF EASTERN TENNESSEE 1:58
(Isaac Watts-Jeremiah Ingalls)
- 9. THE CALL TO PRAYER / ADHĀN**
AHMAD AL ALAWI 2:10
- 10. ZIKR (EXCERPT)**
SHEIKH XHEMAIL SHEHU AND MEMBERS OF THE PRIZREN RIFA'I TEKKE 2:45
- 11. BUDDHIST CHANTS AND PRAYERS**
TU HUYEN, HAI PHAT, TAM THU, HAI DAT 4:34

DISC 3: SOCIAL SONGS AND GATHERINGS

12. **KOL NIDRE**
CANTOR ABRAHAM BRUN 5:05
13. **DAYEINU**
RAASCHE AND ALAN MILLS 1:47
14. **NIGHT CHANT**
SANDOVAL BEGAY 2:12
15. **HARK, HARK**
CAROLERS FROM THE BLACK BULL,
ECCLESFIELD, UK 3:11
(John Hall)
16. **SWING LOW, SWEET CHARIOT**
THE PRINCELY PLAYERS 2:47
(Wallace Wills-Minerva Wills)
17. **THE OLD RUGGED CROSS**
THE PASCHALL BROTHERS 5:17
(George Bernard)
18. **MADRE DE DOLORES
(MOTHER OF SORROWS)**
HERMANOS DE LA MORADA NUESTRA
SEÑORA DE DOLORES DEL ALTO 2:56
19. **SAN MIGUEL (SAINT MICHAEL)**
FRANCIA REYES 4:11
20. **I'LL FLY AWAY**
ROSE MADDOX 2:32
(Albert E. Brumley/Capitol CMG Paragon
o/b/o Bridge Building Music, BMI)
1. **PARTY DOWN AT THE BLUE ANGEL
CLUB** CLIFTON CHENIER AND HIS
RED HOT LOUISIANA BAND 4:51
(Clifton Chenier/BMG Bumblebee o/b/o
Tradition Music Co., BMI)
2. **SAN ANTONIO ROSE**
LOS REYES DE ALBUQUERQUE 2:38
(Bob Wills/Bourne Co., ASCAP)
3. **JOLIE BLONDE (PRETTY BLONDE)**
AUSTIN PITRE 2:47
4. **SHAKE YOUR MONEYSMAKER**
JOHN LITTLEJOHN 4:19
(Elmore James/EMI Longitude Music Co., BMI)
5. **BEER-DRINKING POLKA**
FLACO JIMÉNEZ AND MAX BACA 2:25
(Arr. by Leonardo "Flaco" Jiménez, BMI)
6. **IN HEAVEN THERE IS NO BEER**
THE GOOSE ISLAND RAMBLERS 2:32
(Ernst Neubach-Ralph Maria Siegel)
7. **SAM (GET DOWN)**
SAM BROTHERS FIVE 4:10
(Sam Brothers/ BMG Bumblebee o/b/o Tradition
Music Co., BMI)
8. **GOLDEN SLIPPERS /
THE BUTTERFLY WHIRL**
LESTER BRADLEY AND FRIENDS 4:31
(James Bland)
9. **SLIGO INDIANS / PADDY CLANCY'S /
LARRY REDICAN'S / THE RAMBLING
PITCHFORK** TONY DEMARCO 4:21
(Tony DeMarco-Larry Redican)
10. **LA ENTREGA DE LOS NOVIOS
(THE DELIVERY OF THE NEWLYWEDS)**
LORENZO MARTÍNEZ 3:46
11. **ROCK DANCE SONG (CREE/METIS)**
THE PEMBINA CHIPPEWA SINGERS 2:20
12. **POW WOW SONG**
CHIPPEWA NATION 2:52
13. **MARY MACK**
LILLY'S CHAPEL SCHOOL,
ALABAMA 1:58
14. **JOHNNY CUCKOO**
JANIE HUNTER AND CHILDREN AT HOME
1:15
15. **ROOSTER CALL**
JOHN HENRY MEALING AND GROUP 4:00
16. **JOY TO THE WORLD**
ELIZABETH MITCHELL 3:06
(Isaac Watts-arr. by Elizabeth Mitchell-Daniel
Littleton/Last Affair Music, BMI)
17. **OYLUPNUV OBRUTCH
(THE BROKEN HOOP SONG)**
THE GOLDEN GATE GYPSY
ORCHESTRA 2:01
18. **LIBERTY FUNERAL MARCH**
THE LIBERTY BRASS BRAND 4:51
(Michael G. White/MGW Jazz Publishing, ASCAP)
19. **JUNKANOO #1**
KEY WEST JUNKANOO BAND 3:07
20. **THE STAR SPANGLED BANNER**
UNKNOWN ORCHESTRA 1:16
(Francis Scott Key)
21. **MARDI GRAS MEDLEY (EXCERPT)**
REBIRTH JAZZ BAND 4:33
(Henry Byrd/ Professor Longhair Music, BMI)

DISC 4: GLOBAL MOVEMENTS

- 1. VIVA LA QUINCE BRIGADA
(LONG LIVE THE 15TH BRIGADE)**
PETE SEEGER 3:04
(Bart van der Schelling/Figs. D Music, Inc.
o/b/o Stormking Music, BMI)
- 2. BELLA CIAO (GOODBYE BEAUTIFUL)**
SINGERS OF THE "BELLA CIAO"
PRODUCTION OF SPOLETO 1:35
- 3. A DESALAMBRAR (TEAR DOWN
THE FENCES)** EXPRESIÓN JOVEN 5:07
(Daniel Viglietti, SACEM)
- 4. MUATO MUA N'GOLA (WOMEN
OF ANGOLA)** LILLY TCHIUMBA 2:34
(Lilly Tchiumba)
- 5. UN GIGANTE QUE DESPIERTA
(AN AWAKENING GIANT)**
LUIS GODOY AND GRUPO MANCOTAL 4:03
(Luis Godoy, SACEM)
- 6. HASRET (LONGING)**
MELIKE DEMIRAĞ 3:10
(Sanar Yurdatapan-Hakki Yücel)
- 7. PRISIONEROS SOMOS (WE ARE
ALL PRISONERS)** SUNI PAZ 2:19
(Suní Paz, ASCAP)
- 8. FUNERAL DO LAVRADOR (FUNERAL
OF A WORKER)** ZELIA BARBOSA 1:59
(Chico Buarque de Hollanda, SACEM-Joao Cabral
de Melo Neto, SPA/Fermata International
Melodies, Inc. c/o Ruminating Music, ASCAP)
- 9. IZAKUNYATHELI AFRIKA VERWOERD
(AFRICA IS GOING TO TRAMPLE ON
YOU, VERWOERD)** SOUTH AFRICAN
REFUGEES IN TANGANYIKA 1:52
- 10. THE BOY WITH THE SUNLIT SMILE**
MIKIS THEODORAKIS 2:48
(Mikis Theodorakis/SACEM-Brendan Behan-
Vasilis Rotas)
- 11. HIDUP DI BUI (LIFE IN JAIL)**
GAMBANG KROMONG SLENDANG BETAWI
FEATURING KWI AP 5:34
(Bartje Van Houten/Universal Music MGB Songs
o/b/o PT Musica Studio's, ASCAP)
- 12. MAN AND BUFFALO (KON GAP KWAI)**
CARAVAN 3:40
(Somkit Singson-Visa Kantap)
- 13. WHY NEED WE CRY?**
CANTOR ABRAHAM BRUN 2:32
- 14. EL PALOMO (THE DOVE)**
GRUPO RAÍZ 4:06 (Osvaldo Torres, SACEM)
- 15. HVEM SIDDER DÉR BAG SKÆRMEN
(THE ROADMAKER)**
INGER NIELSEN 3:08
(Jeppe Aakjaer)
- 16. MON' ETU UA KASSULE**
MUSICIAN SUPPORTERS OF
THE MPLA 5:35
(Ruy Mingas-Mário Pinto de Andrade, SACEM)
- 17. LE TEMPS DES CERISES
(CHERRY BLOSSOM TIME)**
YVES MONTAND 4:37
(Jean-Baptiste Clément-Antoine Renard)
- 18. CHONGSUN ARIRANG**
SINGER FROM CENTRAL KOREA 4:03
- 19. THE PASSPORT**
MARCEL KHALIFÉ 9:23
(Marcel Khalifé, SACEM/-Mahmoud Darwish, SACEM)
- 20. INNO DELLA RESISTENZA
(HYMN OF THE RESISTANCE)**
CHOIR OF FLN FIGHTERS 1:28
(Moufdi Zakaria-Mohamed Fawzi)

DEDICATED TO THE MEMORY OF R.C. FORNEY JR.

As a musician, R.C. understood that music is a magical language shared by all of humanity. Music brings people together instead of dividing them by race, religion, culture, or economic status. Music does not build walls; it tears them down. Music has a unique power to lift us up and salve the soul.

R.C. loved the Folklife Festival and Smithsonian Folkways Recordings. I hope you enjoy the music and stories in this compilation and marvel as R.C. did at music's profound ability to move us to shout, incite us to act, inspire us to dance, and remind us to love one another.

—Dana Small Forney

**WE JOIN DANA, RACHEL, STEPHEN, AND THE REST OF THE FORNEY
FAMILY IN CELEBRATING R.C.'S LEGACY THROUGH MUSIC.**

MUSIC CONNECTS. People make music with or for their families, friends, and loved ones; for people who share their love for dance, for sports, or for a particular direction in politics. They play or sing to potential mates, to lovers, to colleagues; to people they want to reach across the room, the village square, the sports stadium, across valleys or oceans. They make music speak to the people they respect and want to honor, but also to those they see as enemies or rivals, to those they

CONNECTING PEOPLE, ENGAGING COMMUNITIES

HUIB SCHIPPERS

despise or those they want to change. People gather to sing or play to their god or gods, to spirits, to animals, to their ancestral grounds, or to their country. Music is the medium of choice to communicate messages and sentiments that may be difficult to express—or at least less effective—in other ways. This collection gives a taste of the amazing extent to which communities use music, focusing on struggle, celebration, worship, and global movements, with examples drawn from the vast Smithsonian Folkways collection.

WE

all know that much shared human behavior is inspired by the need for basic survival—which is why we breathe, drink, eat, seek shelter, and procreate. But while “music deprivation” is an unlikely cause of death, engaging with music is a human activity that pervades virtually all eras and cultures. It has no equal as a way to position people in relation to themselves, their communities, and their wider environment. In that sense, music is pretty basic to survival: it helps people define their place on earth and in the universe, as individuals and in society, not unlike how the GPS (Global Positioning System) we find in most cars and phones helps us find our way in the physical world. It contributes to a sense of identity, belonging, community, history, connectedness, and well-being.

Many music practices have developed and are sustained within the community where they originated. This is often a “slow-cook” process in a single geographic location and can continue for many centuries, changing gradually with tastes, new creativity, and sociocultural developments. The resources needed for this type of community music are usually found within the community itself. Much “organic” community music-making originated from this urge, and it continues to flourish in that way.

Other musics come into being from musical encounters, from borrowing, or from technological advances. But as communities and their circumstances change, sometimes the need arises for active interventions to establish or restore practices. It is mostly these interventions that have been widely referred to as “community music activities” since the term emerged in the United Kingdom in the 1970s (Higgins 2012), tens of thousands of years after the “organic” practice originated.

Such interventions connect seamlessly with music as a social motivator, and with the current concerns for diversity and sustainability of music practices worldwide, spearheaded by UNESCO (2001, 2003, 2005). While it is useful to remember that globalization has made more music more available to more people than at any time in the history of the planet, there is a legitimate concern that there are also many music practices in danger of disappearing as they are being overrun by different sounds, ideas, priorities, affiliations, and perceptions of importance or prestige.

This rise and fall of music practices should not be a worry in itself; it has happened throughout the history of music: genres and styles emerge, have their heyday, and vanish into the background or disappear altogether due to new creative ideas or changing circumstances and tastes. However, there are numerous music genres that are in danger of disappearing against the will of the com-

munities who practice them, due to the rapid rate of change in the “cultural ecosystems” surrounding them (Schippers & Grant 2016). Education, urbanization, economic pressures, religious, racial, or class-based views, and especially the myriad influences of developing technologies can be both a blessing and a curse for music practices: they may enable creativity and access, but also imperil diversity.

At the same time, as this collection illustrates, music is an irrepressible force. People make music in good times, but perhaps even more poignantly in the face of adversity. Across the world, they gather and use music to ask for improvements in their lives from secular or divine forces; they celebrate shared and diverse identities from early childhood to the very end of their lives; they connect with each other, with causes, and with visible and invisible worlds through music.

THE SONG CAN BE MIGHTIER THAN THE SWORD

When we consider love songs around the planet—and there are literally millions—one of their most striking features is that the vast majority concerns trying to woo or win someone over. There are also those who scold errant lovers or confront or lament lovers past. But only a few love songs seem to celebrate long, stable relationships. There is something we can learn from this: Much music is related to people expressing dissatisfaction or a desire for change.

This principle seems to apply to communities as well: for centuries they have produced protest songs. As Anthony Seeger describes in his essay on the music of struggle in this book: “There is a long history in many societies of communities using music to express struggles and call for social change, to express frustration and anger, and to mobilize groups of people to try to improve their lives by changing aspects of society.” He is realistic about the impact of such songs: “Has a song ever changed something for the better? Probably not, but groups of people do. A good song can change people’s understandings of something and motivate them to take political action.”

Listening to the protest songs on this collection, it is clear that a number of them have done exactly that, and that some have claimed a place among the most memorable reminders of the struggles they represented. These are songs that both make and document our histories.

REACHING OUT

Maybe because we can’t grasp music, music seems to lend itself particularly well to communicating with forces we can’t see. This is nothing new and can be heard across cultures and eras. In the

1730s, Bach composed his “Ich ruf zu Dir, Herr Jesu Christ” (I’m calling you, Lord Jesus Christ), while in 1970, Janis Joplin ironically pleaded “Oh Lord, won’t you buy me a Mercedes Benz.” When communities gather, joint worship can become a powerful experience, as D. A. Sonneborn illustrates in his essay on music and worship in this volume:

“The social power of music affects people as individuals and in communities in the same ways as music in social struggle or secular social gatherings. But the intention is different. Sacred music can invoke hope for a better day in this life or the next, or remind us of shared humanity.”

This shared experience encompasses communities of many faiths and persuasions: from those of European, Latino, Asian, and Native American descent to the stunning array of African American forms of musical worship.

LET’S GET TOGETHER

Whether a community defines itself by gender, ethnicity, geography, social standing, sexual orientation, or profession; by religious, political, or sporting association: having musical experiences with others tends to be part of our lives from shortly after we’re born until after we die.

As Jeff Place points out in his essay in this book, “Music is the soundtrack to most celebratory gatherings around the world”: children grow up with lullabies, songbooks, and teenage music before they embrace their chosen subgenre of music in adolescence. Then they move on to music of work, sports, and social gatherings. From intimate get-togethers at someone’s house to festivals that host tens of thousands, people forge their identity partly by how they engage with music. Rites of passage, from birthdays to weddings to funerals, play a key part in how music brings people together.

What is fascinating is that the way these gatherings translate into sound varies wildly, not only with different occasions or stages of life, but also from era to era, and from location to location.

BEYOND BORDERS

As a number of examples on the first three discs illustrate, music has empowered people with a potential impact far beyond spoken or written words Examining the social power of music worldwide

offers a fascinating insight into the human condition. As Deborah Wong writes in her essay:

“Social justice is a global struggle, and the musics of social movements offer cross-border maps of interconnected hopes, values, and strategies.... Some of the songs on this disc offer profoundly individual testimony and reflection and were not intended to be sung by other voices.... Other songs were meant to be sung by many, in unison, with hope and determination.”

Wong cautions us that “those powerful feelings can be channeled toward any vision for a society, whether totalitarian or democratic,” but most frequently, we see how they illustrate the potential of music to provide a powerful platform to the voices

and ideas of those who advocate change for the sake of the communities they represent.

Can music change the world? Some think it can’t; others think it can, or at least serve as a catalyst for change. Many people believe we live in troubled times. Many of the injustices, much of the bigotry and intolerance in the world seem as disturbing as they were when Moses Asch provided a platform for voices that had been underrepresented or unheard in the

1950s and ’60s. Now, as then, shared acts of music can bring joy, greater connectedness, stronger communities, and a greater sense of fairness; at its most powerful, music does seem to be able to help us change the world.

CAN MUSIC CHANGE THE WORLD? SOME THINK IT CAN’T; OTHERS THINK IT CAN, OR AT LEAST SERVE AS A CATALYST FOR CHANGE.

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DISC

SONGS OF STRUGGLE

ANTHONY SEEGER

People sing, dance, and play instruments for many reasons. There is a long history in many societies of communities using music to express struggles and call for social change, to express frustration and anger, and to mobilize groups of people to try to improve their lives by changing aspects of society. Songs are more focused and more easily remembered than political treatises, and are usually more enjoyable to listen to than long speeches. In fact, many of these songs are symbols of the movements from which they grew to this very day.

Some of the most powerful music of struggle and protest of the 20th and 21st centuries is featured on this first disc. It contains some of the most famous songs, some of the most renowned songwriters, and some of the most forceful voices of protest and struggle to express their opinions and rally support to their causes through song. The tracks gathered here are a kind of guidebook to the social movements in the United States in the 20th century. They have been selected from among hundreds of recordings on some of the small, independent labels that were often the only companies willing to publish this kind of music.

For the purposes of this essay, a “topical song” has lyrics that deal with current events and ideas; a “song of struggle” expresses attitudes related to an ongoing struggle but not necessarily advocating change; and a “protest song” has an additional element of protest or confrontation and change. The distinction is not always clear, as when a song about a mine disaster is sung during a strike, but this CD consists largely of the last group. The songs deal with the struggle of workers for better pay and higher wages; the struggle of African Americans, Latinos, residents of Puerto Rico, and women for equal rights; antiwar songs; songs about the tribulations of immigration; and songs that question the justice of the justice system. Some of them are uplifting, some of them are militant, some of them are reflective, and some of them are even funny; but all of them convey powerful messages with consummate musicality and conviction.

Has a song ever changed something for the better? Probably not, but groups of people do. A good song can change people’s understandings of something and motivate them to take political action. As William Roy remarks, “Social movements do culture. Not just in the sense of culture as a shared orientation toward the world, but in the more vernacular sense of music, drama, literature, and dance” (2010, 234). The experience of singing together and recalling it later can increase feelings of solidarity and purpose, and contribute to the joy and work of political action (Rosenthal and Flacks 2011, 251).

STRUGGLES

Songs of struggle and protest have been written for hundreds of years, but most of those performed before 1900 survive only in

printed songbooks and sheet music. Audio recording is a relatively recent invention. The recorded history of songs of struggle and protest is quite short—starting in the 1890s and growing in the 21st century. This CD does not include every kind of struggle and protest of the 20th-century United States, but the 22 tracks include some of the largest and most musical ones.

Working conditions have always been a source of frustration and anger for those laboring on farms, in factories, or even in the 21st century’s “gig economy.” In the early 20th century, union organizers and workers tried hard, though not always successfully, to establish labor unions to improve pay and working conditions. Building on local traditions of songwriting and singing, union members used songs to recruit new members, to encourage work-

ers on picket lines and at public meetings, and to mobilize sympathy for their cause among groups of potential supporters not directly involved in the struggle. The Industrial Workers of the World (IWW) was very active between 1905 and 1920 and had some very talented songwriters. Some of their songs continue to be performed after more than a century, like “Solidarity Forever” (track 17). The IWW songbook with its evocative title, *Songs to Fan the Flames of Discontent*, continued to be published in many editions long after the organization itself was weakened by the prosecution of many of its leaders. The struggle to unionize the automobile industry, the coal industry, and the textile industry continued into the 1940s and is represented by “Union

Maid” (track 4) and “Which Side Are You On?” (track 20). The United Farm Workers Union was organized later, and is represented by “De colores” (track 3), but the inhumane treatment of migrant farm workers was already the subject of “Deportees” (track 8).

The struggle for equal rights for everyone in the United States has been long and filled with conflict for African Americans, for women, for members of many immigrant groups, and for the LGBTQ community. The heady promise of the Declaration of Independence was never experienced by many members of groups discriminated against because of their ethnicity, gender, sexual preferences, citizenship status, or political beliefs. The frustration and anger arising from social inequality gave rise to some of the most powerful civil rights movements in history. The African American Civil Rights Movement used music in its protest marches,

**A PAMPHLET, NO
MATTER HOW GOOD,
IS NEVER READ MORE
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SONG IS LEARNED BY
HEART AND REPEATED
OVER AND OVER.
(JOE HILL 1914)**

its mass meetings, and many other activities. This CD opens with the song “We Shall Overcome” performed by The Freedom Singers. Cordell Reagon’s introduction to the song on track 1 is memorable and worth repeating, since it describes how a song can move from a single struggle to others around the world:

“In the process of working throughout the South, and going to jail, and getting beat, and being in mass meetings, and singing, this one particular song became a theme song of this movement. It is a powerful song and you can go anywhere in the world where there is struggle and you will find this song, and you will still see people in the streets singing it. It is our gift to the world; the world of people in struggle.”

“Our gift to the world.” Several songs on this CD were gifts taken from or used for other causes. The African American Civil Rights Movement songs include not only “We Shall Overcome” but “I Woke Up This Morning” (track 10) and “It Isn’t Nice” (track 22). The struggle for equal rights for women is the subject of “Ballad of the ERA [Equal Rights Amendment]” (track 13), recorded at a demonstration. The continuing protest against sexual abuse of women has been intensified at the time of this writing through the Twitter hashtag #MeToo and is the subject of “Reclaim the Night” (track 6). The struggle for economic justice and the reduction of the gulf between the few rich and the many poor is the subject of “El pobre sigue sufriendo” (track 12). The suffering, insecurity, dignity, and hope of immigrants and minorities in the United States are expressed with special clarity in “Estoy aquí” (track 7) and “Quihubo, raza (What’s happening, people) (track 16). Anger drives the story of the corrido “Joaquin Murrieta” (track 19). “We Are the Children” (track 9) expresses some of the feelings of children of Asian American immigrants in the United States.

Another important political movement that generated many songs of protest was the antiwar movement of the 1960s. The promise of World War I as the “war to end all wars” was belied by a century of armed conflicts in which the United States has been a frequent participant. The invention and growth of nuclear weapons added to civilian uncertainty and fear. The costs of war are the subject of “Where Have All the Flowers Gone?” (track 14) and of the very different “I Feel Like I’m Fixin’ to Die” (track 11).

Finally, there are some songs whose subject matter transcends any single struggle. Woody Guthrie’s “This Land Is Your Land” (track 2) is at once an anthem and a song critical of private property and poverty. Pete Seeger and Lee Hays’ “If I Had a Hammer” (track 5) cries out a warning and calls for unity and love. Bob Dylan’s “Blowing in the Wind” (track 15) is a powerful list of questions pointing to our failures to see, to hear, and to respond to

injustice. And “Legal/Illegal” (track 21), although written as a protest against the Thatcher government in the U.K., is a more general statement that what is legal is not necessarily just or ethical. Despite the seriousness of its subject matter, it is one of the songs to employ humor and irony in its lyrics.

SONGWriters

A good protest song needs more than lyrics. It needs to work musically as well. This CD includes songs from some of the great songwriters of the 20th century, among them Bob Dylan, Woody Guthrie, Agustín Lira, Ewan MacColl, Malvina Reynolds, and Earl Robinson, to cite only a few. Quetzal Flores is one of the 21st-century songwriters on the CD. Their compositions assembled here are striking examples of the protest songwriters’ art.

The IWW songwriter and organizer Joe Hill—whose short life is eulogized in a song by Earl Robinson and Alfred Hayes (track 18)—had a clear vision of the usefulness of songs over dry prose.

“A pamphlet, no matter how good, is never read more than once, but a song is learned by heart and repeated over and over; and I maintain that if a person can put a few cold, common sense facts into a song, and dress them up in a cloak of humor to take the dryness off them, he will succeed in teaching a great number of workers who are too unintelligent or too indifferent to read a pamphlet or an editorial on economic science” (Hill 1914, cited in the liner notes to SFW 40026, 1990, p. 1).

The challenge is to write a song that people will care to learn by heart and repeat over and over. One way to make it easier to learn a song is to write new lyrics to an already-familiar melody. This is what Ralph Chaplin did for the labor anthem “Solidarity Forever” in 1915, using the melody of “The Battle Hymn of the Republic” (track 17), and Woody Guthrie did it in “Union Maid” using “Red Wing” (track 4). Many early labor songbooks had no musical notation, just the names of the well-known songs to which the lyrics should be sung. Sometimes a song can be adapted for use in protests without many changes at all—some of the most memorable songs of the Civil Rights Movement have their roots in African American spirituals (tracks 1 and 10) or other existing songs, like “De colores” (track 3). Pete Seeger, a prolific topical songwriter whose songs were often popularized by other singers, tended to compose both the melodies and texts for his songs (tracks 5 and 14). Simple songs with repeating lines or choruses are particularly easily learned.

Some of the songwriters give reasons for why they wrote their songs using existing styles and acoustic instruments. Andrés Jiménez (track 12) could be speaking for a number of songwriters here when he wrote: “I use traditional musical forms because

I believe that it is easier for new ideas of change to be accepted when they are presented in forms people know to be their own. It is also an answer to the deculturation process being carried out in Puerto Rico by U.S. Imperialism” (Andrés Jiménez, liner notes to PARO1040 1978, p. 2). Many other songwriters would agree that “songs of struggle come from struggle. We have always felt that our work was primarily political of which music was only a part” (Iijima, Miyamoto, and Chin, liner notes to PARO1020 1973, p. 3).

For most of the 20th century it was not easy to find a company interested in publishing and distributing recordings of protest music. The ones that did were usually small and often short-lived, and recordings were poorly distributed; most of them sold only a few hundred copies. Among the still-available labels from the second half of the 20th century that published protest music are Folkways Records (founded in 1948 and succeeded by Smithsonian Folkways Recordings in 1988), Paredon Records (founded in 1969), and Collector Records (1970). These labels can all be found on the Smithsonian Folkways Recordings website.

Some of the songwriters on this CD suffered for the songs they wrote, performed, or recorded. Paul Robeson, Pete Seeger, Lee Hays, and Ralph Chaplin all had their careers damaged by blacklisting or arrest and jail. (Ralph Chaplin was arrested, tried, and jailed along with a hundred other IWW leaders under the recently passed Espionage Act of 1917 for conspiring to hinder the draft and encouraging desertion.) Many of these songwriters are best remembered for some of the other kinds of songs they wrote. But their passion is clear in the lyrics and melodies of their songs on this CD, and many of these songs are worthy of being “learned by heart and repeated over and over.”

VOICES

This CD is filled with memorable voices; listen for them and remember them. A song’s impact derives not only from its text and melody, but from the sound quality of the performer’s voice, its relationship to silence and instruments, and the interaction of multiple voices with each other. The individual sound quality of a singer’s voice enables people who know them to immediately identify the performers and to appreciate their artistry. Probably the most immediately identifiable voice is the resonant bass of football player, lawyer, singer, actor, and political activist Paul Leroy Robeson (track 18). The powerful vocal harmonies of The Freedom Singers on track 1; the Oklahoma twang and simple guitar of Woody Guthrie on track 2; the vocal cues of Pete Seeger’s song-leading on track 5; the outdoor sound of Kristin Lems at a demonstration on track 13; the

resonance of Ewan MacColl’s voice on track 21; the vocal artistry of Marta González on track 7; and the sound of Barbara Dane and The Chambers Brothers on track 22 are all easily identifiable to people who have heard them before. Most of the other singers are equally identifiable. They give the songs much of their power.

Between the struggles, the songwriters, and the voices represented here, this is a collection to treasure, to learn from, and to teach with. Its effectiveness can probably be measured best by your reactions to the performances and the feelings and ideas these songs express. They may lead you to further exploration and creativity. I hope some of you who listen to these recordings will be moved to write your own songs, to find a like-minded group of friends to sing them with, and to pursue your own efforts toward social change.

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This is one of the best-known rallying songs in American history. During the Civil Rights Movement, it was sung in unison by protesters linking arms. For many years scholars thought the song was descended from Charles Tindley's hymn, "I'll Overcome Someday." However, recent research suggests that it probably came from a hymn by Louise Shropshire (1913–1993), "If My Jesus Wills," which contains the lines "I'll overcome, I'll overcome, I'll overcome someday / If my Jesus wills, I do believe, I'll overcome someday"—lyrics that are far closer to those of "We Shall Overcome."

Zilphia Horton of the Highlander School in Tennessee heard striking black tobacco workers in a picket line singing the song, and it was one of the workers who changed the "I" to "we." Since 1946, verses have been added by Horton, Pete Seeger, and Guy Carawan to make the song less union specific. "Zilphia added some extra verses, and it was occasionally sung as a union song," Seeger remembered. "In 1947 she taught it to me, and I sang it up north, adding still more verses which gave it a more general flavor (such as 'We'll walk hand in hand')" (Seeger 1972, 112). In the chorus, Pete changed the "will" to "shall." One of the people Pete sang it for was Guy Carawan. Carawan later worked to popularize the song in the South in the Civil Rights Movement, and it became the movement's most important song.

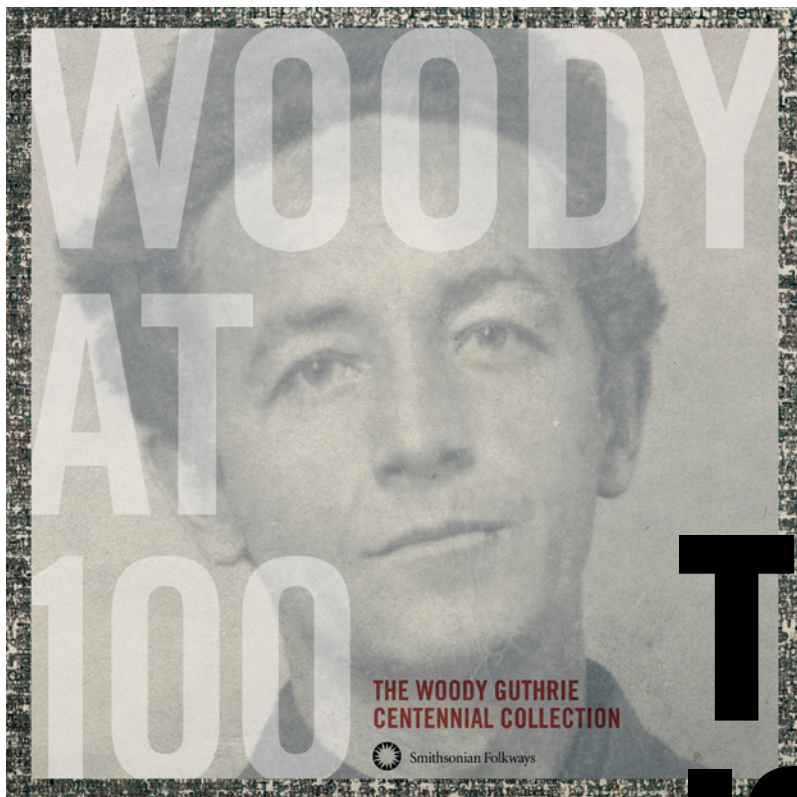
The Freedom Singers were founded in 1962 by four members of the Student Non-Violent Coordinating Committee (SNCC), who were active in the Albany, Georgia, civil rights demonstrations. The original members were Cordell Reagon, Bernice Johnson (later Reagon), Charles Neblett, and Rutha Harris. The group was involved in trying to raise money for SNCC and spreading "freedom songs" all over the country, which their appearance at the 1963 Newport Folk Festival helped to do. They were the obvious choice to represent the song in this collection.

(from *Sing for Freedom*
Smithsonian Folkways
40032, 1990)



The Freedom Singers,
vocals

WE SHALL OVERCOME



(from *Woody at 100*
Smithsonian Folkways
40200, 2012; recorded
late April 1944)

Woody Guthrie, vocal
and guitar

THIS LAND IS YOUR LAND

2

Guthrie was the great folk balladeer of the 20th century in the United States, penning over 1,000 songs in a brief, 15-year career. His “This Land Is Your Land” is almost an alternative US national anthem. Guthrie wrote it in 1940 because he felt the patriotic songs he was hearing did not express the realities of the people he knew, the disenfranchised and the victims of the Great Depression. It found its way into summer camps and children’s songbooks—learned by a whole generation of youngsters growing up. It is frequently sung by groups and often is the group closing song at progressive music concerts. It is a song most Americans know.

Baldemar Velásquez
with Aguila Negra

(from *Classic Labor Songs from Smithsonian Folkways*
Smithsonian Folkways 40166,
2006; recorded at the Ralph Rinzler Memorial Festival,
New Market, Tennessee, April 9, 1995)



DE COLORES (MADE) OF COLORS

“De colores” is the theme song of the United Farm Workers (UFW), for many years led by Cesar Chavez (1927–1993). The UFW continues to fight for the rights of migrant farm laborers in the United States. During their rallies, this song is sung by groups holding hands and swaying. Here it is performed by the band Aguila Negra, which performs union songs in Spanish, led by Baldemar Velásquez (1947–), the president of the Farm Labor Organizing Committee, based in Toledo, Ohio.

4

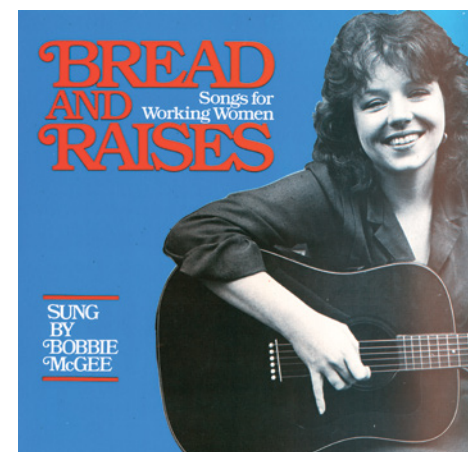
Bobbie McGee,
vocal and guitar

UNION MAID

When Woody Guthrie and Pete Seeger traveled through Oklahoma in 1940 singing to union workers, they were confronted by women workers wanting to know why there were no union songs about women. Woody used the melody of the old country song “Red Wing” to craft this song. The Almanac Singers, the group Guthrie and Seeger were with at the time, later made up additional verses. It became a standard at union rallies.

Bobbie McGee (now known as Barbara Wren) is a labor singer who has performed at union meetings and rallies, colleges and universities, folk clubs and folk festivals. She has also sung at demonstrations for the women’s movement, farm workers, and other causes (liner notes to CL-1933, 1981).

(from *Bread and Raises:
Songs for Working Women*
Collector 1933, 1981)



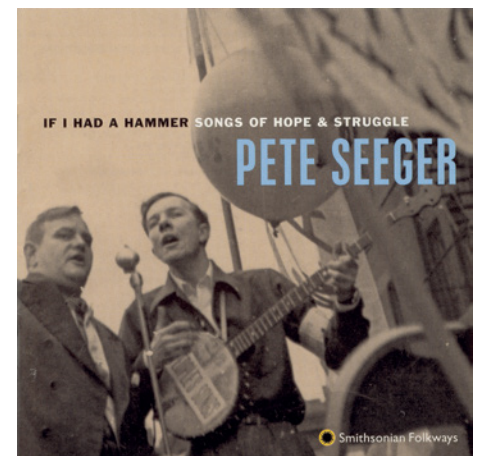
IF I HAD A HAMMER

Pete Seeger,
vocal and banjo

Composed in 1949 by Pete Seeger with his longtime collaborator Lee Hays, “The Hammer Song” was the first song recorded by their popular group, The Weavers. Issued on the small Hootenanny label in New York, it remained obscure for more than a decade. In typical Haysian fashion, Hays commented, “It was a collector’s item—nobody but collectors ever bought it” (Seeger 1993, 38). The Weavers performed the song at political rallies in New York. Their manager at the time advised them not to record it for Decca because he felt it was too political, and they were already feeling the political heat. In May 1950, the song appeared on the cover of the inaugural *Sing Out! Magazine* (the periodical that followed the *People’s Songs Bulletin* and became the main magazine of the folk song revival).

When Peter, Paul and Mary recorded the song in 1962, it became a huge hit and one of the most popular songs of the folk song revival. Trini Lopez also recorded a hit version in 1965.

(from *Love Songs for Friends and Foes* Folkways 2453, 1956 / *If I Had a Hammer* Smithsonian Folkways 40096, 1998; recorded March 8, 1956)



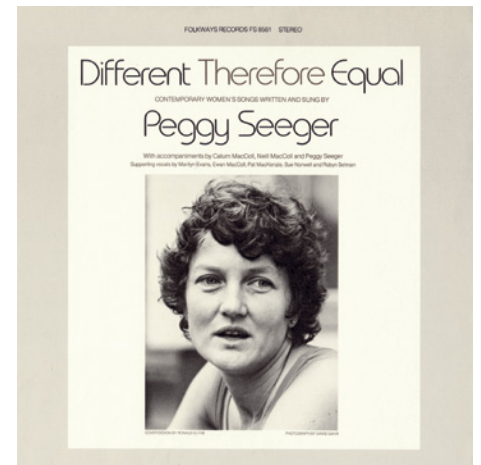
6

Peggy Seeger (1935–) was born in New York to a musical family; her father Charles was a musicologist, her mother Ruth Crawford was a composer, and Pete was her half-brother. During her childhood, her parents were at work creating anthologies of folk songs, so she was exposed to countless tunes. Starting with piano, she gradually moved to playing a host of folk instruments. During a long career, Peggy has written and performed many songs, often of social commentary, and recorded dozens of albums.

Seeger wrote the well-known feminist anthems “I’m Gonna Be an Engineer” and this song. In London and elsewhere in the UK, women rallied at the Reclaim the Night March against rape and all forms of violence against women, and this song was sung. The reasons for the marches persist, and so do the demonstrations.

RECLAIM THE NIGHT

Peggy Seeger, vocal;
background vocals
by Marilyn Evans,
Pat MacKenzie,
Sue Norwell, and
Robyn Selman



(from *Different Therefore Equal*
Folkways 8561, 1979)

7

ESTOY AQUÍ

I AM HERE

Quetzal:
Martha González,
Gabriel González,
Cava González, vocals;
Andy Mendoza, drums;
Camilo Moreno,
llamador, *alegre*,
tambor, güira, *maracón*;
Juan Pérez, bass;
Quetzal Flores,
requinto doble;
Tylana Enomoto, violin;
Peter Jacobsen, cello;
Quincy McCrary, organ,
Moog, Rhodes piano

Quetzal is a group from East Los Angeles, California, led by Quetzal Flores—who was raised in a family of social activists—and lead singer Martha González. Quetzal is one of a number of groups that were formed to advocate for Chicano rights.

The song speaks for Mexican and Mexican American communities who feel they are often ignored by local governments and corporations (liner notes to SFW 40563, 2012).

(from *Imaginaries*,
Smithsonian Folkways
40563, 2012)



Sammy Walker,
vocal and guitar

“Plane Wreck at Los Gatos” or “Deportees” came from a set of lyrics written by Woody Guthrie, but never recorded by him. He was inspired by a newspaper article he read about a plane crash in 1948 which killed 32 migrant laborers being deported back to Mexico. The article named the crew members, but mentioned that the others were just deportees. After Colorado schoolteacher Martin Hoffman set the lyrics to music a decade later, the song became one of Guthrie’s best known. In 2013, a memorial was dedicated at the crash site, finally listing all the victims by name.

Sammy Walker (1952–) grew up in Norcross, Georgia. A fan of folk music, he started playing guitar and writing songs as a teenager. His first shows were playing coffeehouses around the University of Georgia. He recorded four albums in the 1970s for Folkways and Warner Bros. Sammy spent 18 years living in upstate New York before moving back south to Hayesville, North Carolina, in 1996.

(PLANE WRECK AT LOS GATOS)

8

(from *Songs from
Woody’s Pen* Folkways
31064, 1979)



Chris Kando Iijima,
vocal and guitar;
Nobuko JoAnne Miyamoto,
vocal;
William "Charlie" Chin,
vocal and guitar;
unidentified bass and
percussion

While many social movements have gotten widespread attention, the battle to fight discrimination against Asian Americans has not. The album *A Grain of Sand*, released in 1973, is considered the first Asian American civil rights album. The three singers, then in their 20s, were deeply involved with the Asian American Movement.

For more information on this song and the artists, see the article by Sojin Kim, "A Grain of Sand: Music for the Struggle by Asians in America," in *Smithsonian Folkways Magazine*, the Spring 2011 issue.



(from *A Grain of Sand: Music for the Struggle by Asians in America* Paredon 1020, 1973)

WE ARE THE CHILDREN

9

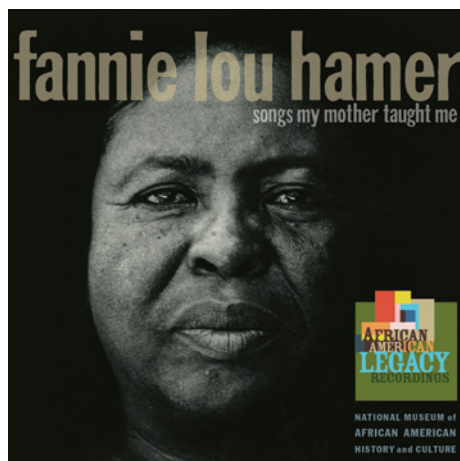
10

Fannie Lou Hamer,
vocal

Fannie Lou Hamer (1917–1977), who is featured in the opening paragraph of this book on the social power of music, was an important figure in the Civil Rights Movement, an activist for voting rights, and one of the organizers of Mississippi’s Freedom Summer. She used older African American spirituals in her work, to raise the spirits of the protesters. One such song was “I Woke Up This Morning”—an adaptation of “Woke Up This Morning with My Mind Stayed on Jesus.” She sings here with a congregation at a mass meeting.

I WOKE UP THIS MORNING

(from *Songs My Mother
Taught Me* Smithsonian
Folkways 40216, 2015)



11

Country Joe McDonald,
vocal and guitar, kazoo

I FEEL LIKE I'M FIXIN' TO DIE

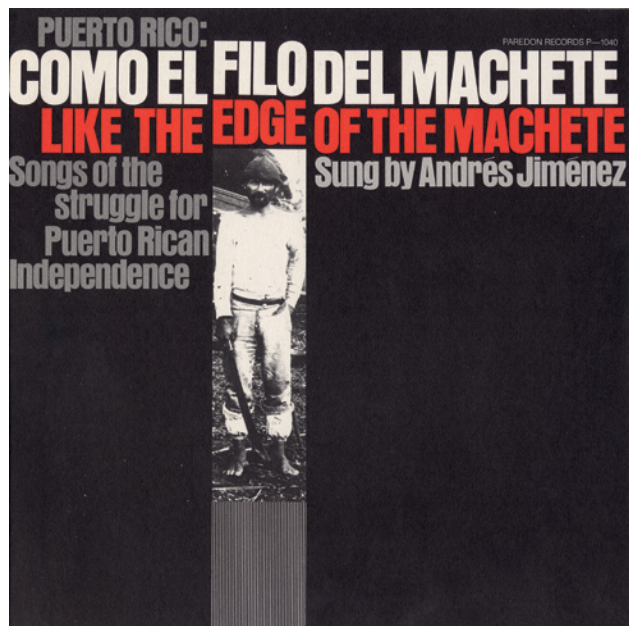
During the Vietnam antiwar movement two songs were sung at rallies more than others: John Lennon's "Give Peace a Chance" and Country Joe McDonald's "I Feel Like I'm Fixin' to Die Rag." It was a little jug band ditty composed by McDonald, recorded by Arhoolie Records' Chris Strachwitz, and released on McDonald's Rag Baby label. A whole generation of young people were introduced to the song by Joe's performance (and associated "Fish Cheer") at the opening day of the iconic 1969 Woodstock Music and Art Fair and the subsequent *Woodstock* movie. He wrote the song originally for an anti-Vietnam War play in 1965.

Joe McDonald (1942-) was a member of the psychedelic rock group Country Joe and the Fish, who were part of the San Francisco rock scene during the late '60s. He has recorded over 30 albums and has never been reticent when he believes things to be wrong.



(from *They All Played for Us*
Arhoolie 540, 2013)

(from *Puerto Rico: Como el Filo del Machete* Paredon 1040, 1978)



Puerto Rico is an unincorporated territory of the United States which is governed by the US Congress but where it does not have a vote. It has been in severe financial crisis in recent years with a 47% poverty rate, and in 2017 Hurricane Maria caused severe and lasting damage to the island, physically and financially.

The movement for independence from the United States has ebbed and flowed for over a century. Singer and songwriter Andrés Jiménez “el Jíbaro” (1947–), who has composed songs for the rights of the Puerto Rican people for years, recorded this track on an album of songs for Puerto Rican independence in 1978. This particular song deals with the stark contrast between the very rich in Puerto Rico and the large percent of the population living in poverty.

EL POBRE SIGUE SUFRRIENDO THE POOR KEEP ON SUFFERING

Andrés Jiménez,
vocal and guitar;
Pepe Sánchez,
guitar;
Nieves Quintero,
cuatro;
Miguel Poventud,
quinto;
Joe Gloro,
accordion;
Pedro Nieves,
bass;
Ramón Febre,
timbales;
Papi Andino,
bongos;
Flora Santiago,
güiro

13

Kristin Lems,
vocal and guitar,
with backup musicians

BALLAD OF THE ERA

The Equal Rights Amendment (ERA) to the US Constitution proposed that “equality of rights under the law shall not be denied or abridged by the United States or any state on account of sex.” It would have ended the legal distinctions between men and women when it comes to property, employment, divorce, and other matters. Although passed by Congress in 1972, it failed to be ratified by the necessary number of 38 states by the mandated deadline.

Gloria Steinem once said that Kristin Lems was “a one-woman argument against the notion that the women’s movement doesn’t have a sense of humor” (from Steinem’s introduction of Lems at the NOW convention, 1978). Lems is a folk singer living in Evanston, Illinois. In her 20s, she began to write songs and appear at rallies in support of the ERA, where this song was performed for a singing audience. She also has written songs in support of safe energy, peace, civil rights, and other causes. Lems founded the National Women’s Festival in 1974 and has been honored by a number of organizations for her work.

(from *What Now, People?*,
Vol. 3 Paredon 2003, 1973)



A popular sing-along song from the American folk song revival, this is one of folk singer Pete Seeger's best-known songs, and it has evolved over time. It came originally from three lines in a Soviet novel, *And Quiet Flows the Don* by Mikhail Sholokhov. The lines were: "Where have all the flowers gone? The girls plucked them. Where are the girls? They've taken husbands. Where are the men? They're all in the army." On the way to a concert at

Oberlin College, Pete fashioned a short song from these lines, including the phrase "long time passing" (Seeger 1993, 166).

The short snippet was used as part of a long medley of songs on his Folkways album *The Rainbow Quest* (1960). The version here, which is the original form, comes from that recording. Pete performed this medley at various concerts.

Joe Hickerson (1935–), then a student at Oberlin, added two verses to Pete's song, thereby creating the version we know today. Hickerson remembered, "Pete had written three verses on a plane in autumn 1955. That was a concert I was at, and I remember the concert, which was in First Church. He said he'd just written a song on the plane and it was on a piece of paper. He taped the piece of paper to the mike and he sang the song. He had written three verses, 'where have all the flowers gone,' 'where have all the young girls gone,' 'where have all the young men gone, gone to uniforms' and that was the end of the song. He created it as a paraphrase of a Russian or Ukrainian song" (Hickerson 2008). Five years later, in early 1960, Pete released *The Rainbow Quest* and Hickerson heard the song again. Hickerson recalled,

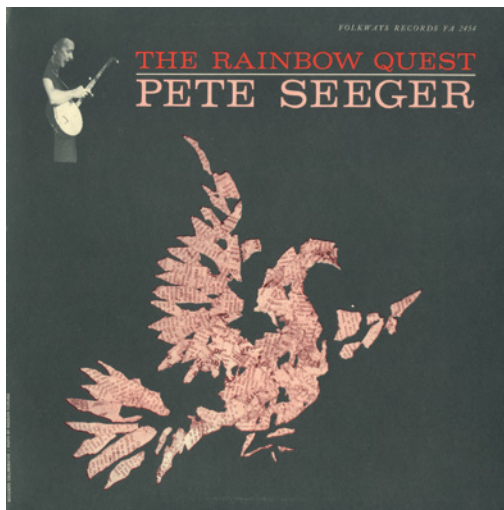
"Where Have All the Flowers Gone' was one of the songs on it and I quickly learned it. I was singing around coffeehouses and leading folk sings at dormitories. I started singing it with friends. Pete does it without a steady beat. I couldn't handle playing it that way. Late one night after a party, I think I had just seen a movie with flowers on a graveyard, it's a ubiquitous symbol. That image was in my mind, it just came to me to add 'where have all the soldiers gone, gone to graveyards.' 'Where have all the graveyards gone, covered with flowers,' then you put the first verse at the end, you have six verses and that's a singable thing" (ibid.). Peter, Paul and Mary picked up Hickerson's circular version, and this became the version of the song known by millions.

WHERE HAVE ALL THE FLOWERS GONE?

Pete Seeger,
vocal and banjo

14

(from *The Rainbow Quest*
Folkways 2454, 1960 / *If*
I Had a Hammer Smithsonian
Folkways 40096, 1998)



15

The New World Singers:
Gil Turner, Bob Cohen,
Delores Dixon,
Happy Traum,
vocals with guitar

BLOWING IN THE WIND

(from *Broadside Ballads*, Vol. 1
Folkways 5301, 1963)



The New World Singers consisted of Gil Turner, Bob Cohen, Delores Dixon, and Happy Traum. The song, composed by Bob Dylan and based on the antislavery song “No More Auction Block,” brought him wide attention as a songwriter and poet in the early 1960s, just after he came to New York dreaming of becoming a Folkways artist (Dylan 2004). He appears on a few recordings on the Folkways sub-label Broadside under the pseudonym Blind Boy Grunt.

This version of “Blowing in the Wind” was the first to be recorded in 1963. The song became broadly known via a recording released in the same year by Peter, Paul and Mary on their *In the Wind* album. It became a sing-along anthem during the era of the Vietnam War and was a very effective song to get the entire audience singing.

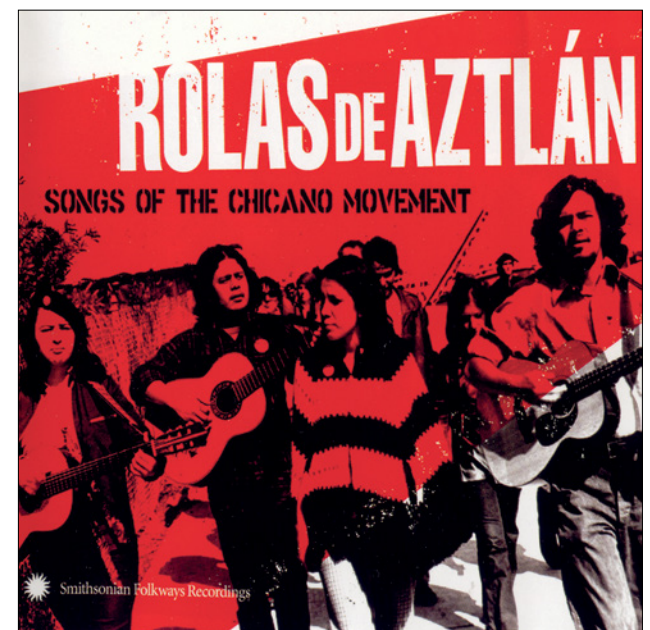
Agustín Lira and
Alma: Agustín
Lira, vocal and
guitar;
Patricia Wells-
Solorzano, vocal
and guitar;
Ravi Knypstra,
vocal and bass;
with group

¡QUIHUBO, RAZA! WHAT'S HAPPENING, PEOPLE

As has been the case in many social movements, the struggles of the United Farm Workers union had a strong singing component. Starting in the 1960s, the movement fought for Chicano rights, land rights, and voting rights, and it gained national notice with the 1965 Delano grape strike (Russell Rodriguez, liner notes to SFR 40567). Teatro Campesino, whose theater and songs publicized the movement, was co-founded by Agustín Lira (1945–) with Luis Valdez. Lira has continued for decades to write and perform songs of the movement with his group Alma.

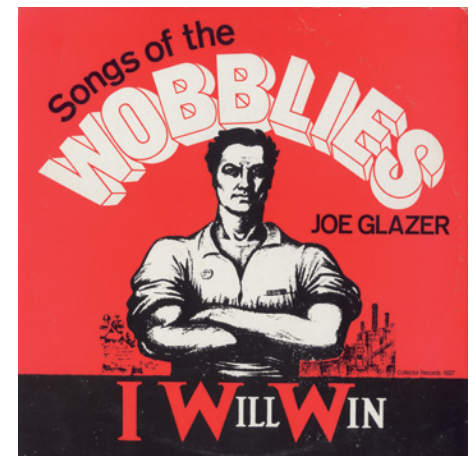
“¡Quihubo, raza!” is an anthem of the Chicano Movement (liner notes to SFW 40567). It deals with the 1848 Treaty of Guadalupe Hidalgo, which nominally granted land rights to the Mexicanos in the Southwest. But the treaty was not honored, and the second-class-citizen treatment of Mexican Americans continued (liner notes to SFR 40567).

(from *Rolas de Aztlán: Songs of the Chicano Movement* Smithsonian Folkways 40516, 2005)



17

Joe Glazer, vocal and guitar;
Alan Bennett, banjo;
Mike Auldridge, dobro;
Tom Gray, bass;
various vocalists;
background vocals



(from *I Will Win: Songs of the Wobblies*
Collector 1927, 1977)

SOLIDARITY FOREVER

“Solidarity Forever” is the most popular union song on the North American continent. If a union member knows only one union song, it is almost sure to be this one (Fowke and Glazer 1960, 13). It was written on January 17, 1915, by the Industrial Workers of the World’s poet, artist, writer, and organizer, Ralph Chaplin (1887–1961), who was inspired after helping the coal miners during the great Kanawha Valley Strike (ibid.). It is still sung today at union rallies.

Joe Glazer (1918–2006), who spent his life performing and teaching labor history and songs, was called “Labor’s Troubadour.” He authored songbooks and recorded numerous albums, eventually starting his own record company, Collector Records, to document labor songs. He included “Solidarity Forever” on many of his albums.

Joe Hill (1879–1915) was a member of the Industrial Workers of the World (IWW, or the “Wobblies”) and was their most important songwriter. Through their publication *The Little Red Songbook*, the Wobblies used music extensively; they were the great singing union. Hill wrote “The Preacher and the Slave,” “Casey Jones, the Union Scab,” and “The Rebel Girl” among other songs during this time. This song was composed by Earl Robinson and Alfred Hayes.

Hill was born Joel Hägglund in Gavle, Sweden, and moved at age 23 to the United States, where he joined the Wobblies. He was accused, tried, and convicted of murder in Salt Lake City in 1915 and subsequently executed by firing squad. There has been disagreement over the years about whether Hill was really guilty.

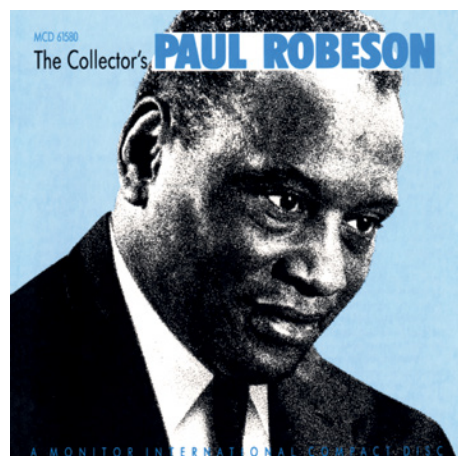
Many modern music fans know “Joe Hill” through its performance in the eponymous 1971 movie and the recordings from the Woodstock Music and Art Fair of 1969. They may not know Hill’s history and may never have heard of the Wobblies.

Paul Robeson (1898–1976) was one of the great figures of the 20th century: an accomplished singer, actor, athlete, and a champion of civil rights. A graduate of Columbia University Law School and the owner of over a dozen varsity letters in sports (Baggelaar and Milton 1976, 320), Robeson was not content to be accorded second-class-citizen status. After spending the 1930s living abroad to escape the social conditions in the United States, he became deeply involved in politics and the fight for progressive causes. He suffered persecution at the hands of the House Un-American Activities Committee during the 1950s. At the end of the decade he was given back his passport and left for England until 1963, when he returned to Harlem. It has only been in recent years that he has finally started to achieve the historical recognition he has so long deserved.

This recording comes from the catalog of Monitor Records, an independent label that mainly issued classical and world music titles. The label was founded in 1956 by Rose Rubin and Michael Stillman and was donated to the Smithsonian in 2000. The label issued two LPs of Robeson’s work.

JOE HILL

Paul Robeson, vocal;
Alan Booth, piano



(from *The Collector's Paul Robeson Monitor 61580*)

**JOAQUIN MURRIETA
CARRILLO WAS
OFTEN CALLED THE
MEXICAN ROBIN HOOD.**

JOAQUIN MURRIETA

Corridos are musical ballads—poems put to music by Mexican and Mexican American singers—that often tell a story of recent events.

The corrido “El Corrido de Joaquin Murrieta” dates to 19th-century Mexico. Joaquin Murrieta Carrillo (1829–1853) was often called the Mexican Robin Hood and was considered either a villain or hero, depending on whom you asked. He and his outlaw band were responding to the racism of his fellow Gold Rush miners in 1850s California. The character Zorro was partially based on him.

Rumel Fuentes (1943–1986) is a corrido singer from Texas. In the 1960s, he became involved in the Chicano Movement and began to compose his own corridos for the cause.

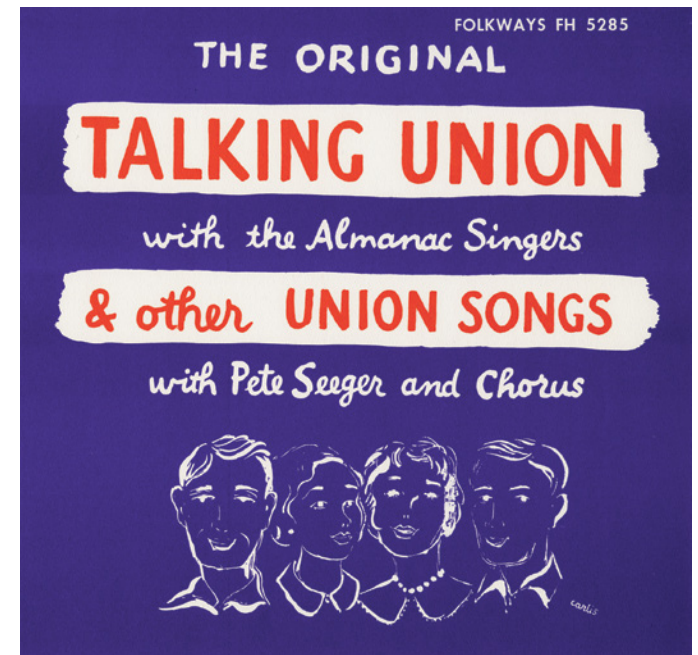
Rumel Fuentes, vocal
and guitar;
Jo Zettler, vocal



(from *Corridos of
the Chicano Movement*
Arhoolie 507, 2009)

20

(from *Talking Union
and Other Union Songs*
Folkways 5285, 1955)



The Almanac Singers, vocals;
Pete Seeger, banjo

WHICH SIDE ARE YOU ON?

The author of this labor standard, Florence Reece (1900–1986), was from Harlan County, Kentucky. In 1931, the coal miners went on strike in Harlan, and armed company deputies roamed the countryside terrorizing the mining communities and looking for union leaders. Reece’s husband Sam was one of those leaders, and a group of men led by Sheriff J. H. Blair came after him at home. He was out, but they ransacked the house and waited to shoot him if he returned. Affected by this experience, Reece wrote the words to “Which Side Are You On?” on a wall calendar (Fowke and Glazer 1960, 55). It has become one of the true anthems of labor song.

The Almanac Singers were a singing group in New York City in the early 1940s. They primarily performed labor songs and songs of their own composition at political rallies. At various times the group included Woody Guthrie, Pete Seeger, Lee Hays, Millard Lampell, Arthur Stern, Bess Hawes, Peter Hawes, and Sis Cunningham. They disbanded during World War II.

21

Ewan MacColl, vocal;
Peggy Seeger, concertina;
Calum MacColl, guitar

LEGAL / ILLEGAL

Ewan MacColl (1915–1989) was a Scottish folk singer, actor, playwright, and songwriter. Ewan grew up in Lancashire, where he learned many traditional songs from the family. He started working as a laborer and mechanic when he was just 14—hence the strong union support that manifested itself in his songs over the years. After moving to London in the 1950s, Ewan became one of the most important figures in the beginnings of the British folk song revival. He founded the Ballads and Blues Club (later called the Singers Club) and promoted folk music in Britain. He performed for decades with his wife, Peggy Seeger.

Of the more than 300 songs he composed, his love song for Peggy Seeger, “The First Time Ever I Saw Your Face,” was one of his most famous and has been recorded by many others, winning the 1973 GRAMMY Award for song of the year. Ewan’s daughter Kirsty was a recording artist, as is his son Neill and his and Peggy’s son Calum.

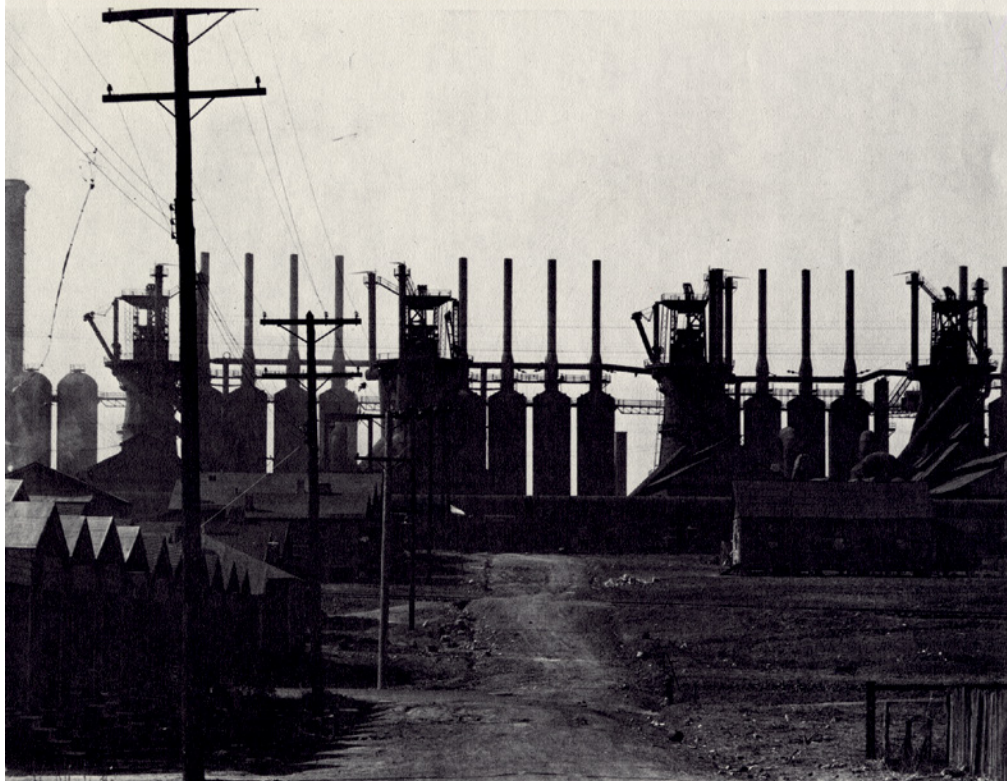
This track comes from *Hot Blast*, an album of political songs originally released in England on Ewan and Peggy’s own Blackthorne label. About the album, Ewan wrote: “We hope that the songs on this album will be useful weapons in the arsenal of those who are engaged in the international conspiracy against the brutal exploitation of the working-class, against the senseless waste of human and natural resources and against the pernicious disease of racism” (liner notes to FW 8710).

HOT BLAST

FOLKWAYS RECORDS FW 8710 STEREO

Contemporary songs written and sung by Peggy Seeger and Ewan MacColl

with accompaniments by Calum MacColl, Neil MacColl and Bruce Turner



(from *Hot Blast*
Folkways 8710, 1978)

Barbara Dane,
vocal;
Willie Chambers,
guitar;
The Chambers
Brothers, vocals

IT ISN'T NICE



(from *Barbara Dane and
The Chambers Brothers*
Folkways 2468, 1966)

Malvina Reynolds (1900–1978) was a Bay-area activist and songwriter best known for “What Have They Done to the Rain” and “Little Boxes.” This is Barbara Dane’s version of Reynolds’ song “It Isn’t Nice,” which questions those who are critical of people fighting for rights and against the wrongs of society.

Barbara Dane (1927–) is a self-described “people’s singer” (personal communication, 1990) whose repertoire includes jazz, blues, and folk music. An activist, she has used music as a vehicle to promote social change.

Dane was raised in Detroit, Michigan. She saw the effects of the Depression on the local workers firsthand and began to sing for justice and against racism while in her late teens. Moving to San Francisco in 1949, Dane has performed with many of the giants of the blues and jazz world (including Louis Armstrong, Jack Teagarden, Memphis Slim, Earl Hines, Willie Dixon, Lightnin’ Hopkins, and Roosevelt Sykes). She also continued performing folk music in support of the Civil Rights Movement, women’s rights, and against the war in Vietnam. She still performs in the San Francisco Bay area.

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Dylan, Bob, 2004. *Chronicles, Vol. 1*. New York: Simon and Schuster.

Fowke, Edith, and Joe Glazer. 1960. *Songs of Work and Freedom*. Chicago: Roosevelt University.

Hickerson, Joseph C. 2008. Interview with Sam Litzinger and Jeff Place. *Sound Sessions* radio show, March 12.

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D. A. SONNEBORN

SACRED

Sacred music uplifts, immerses, binds, or bonds people together in community. It expresses faith, and with it shared feelings of awe, peacefulness, transcendence, wonder, or joy. It occurs in many places around us, within ritual, religious faith, or a spiritual context. Each religion and spiritual path teaches that there are forces in play beyond our sensory capacity, an infinite being or a pure awareness ultimately beyond comprehension, beyond even the human capacity to imagine. There are many names to refer to this “mystery of existence”: God, Yahweh, Jesus, Allah, Great Spirit, the gods, Buddha, Brahman, Tao, Mother Earth—the list is long and spans the broad scope of spirituality. Any music that directs attention to the mystery of the spirit may be identified as sacred, and almost all cultures, in the United States and beyond, use music to practice their beliefs or faith. This disc explores some of the myriad ways this is done.



DISC

SOUNDS

To our distant *homo sapiens* ancestors in prehistory, before and without language, perhaps almost everything was a mystery: birth, death, day, night, weather, seasonal change, even sound and silence, to name a few phenomena. They feared and wondered at it all, but with their big brains some were curious. There were rhythms to all of those fearsome, wonderful mysteries, and rhythm is one fundamental element of what we think of today as music. There's rhythm to the heartbeat, another one in the breath, in footfalls, handclaps. It is easy to imagine that so very long ago, the human concepts of the sacred arose from wonder at the mystery of existence. Sound partook of mystery.

Today, there is still much debate over how the particular kind of sounds we call music arose. One idea is that music started with imitation of animal or other natural sounds; another that body rhythms and vocal sounds were part of the origins of music-making. Clap! Tap your foot. Drum your fingers. Pat your stomach. Rhythms. Grunt or growl aloud, “grrr,” then extend the sound. Say “mmmm,” then extend the sound, and you are humming a tone at a particular frequency or pitch. Heave a relaxed sigh, “aahh,” then extend the sound, and you again are singing a tone. Try the same with other vowel and consonant sounds. Rhythm and pitch are the sounded fundamentals of music. Paleobiologists say that the human voice functioned much as it is today as far as 430,000 years ago. How were those voices used? We don't know. Many scholars believe that musical behaviors of some kind may have long preceded speech. While we probably won't ever find definitive answers about the distant past, we know that curiosity, fear, wonder, and mystery remain with us today.

Sacred music and other intentional sound production accompanies many rituals, and ritual is among the oldest of human practices. Excavation of prehistoric sites points to burials accompanied by objects, implying belief in an afterlife. Indeed, the fact that all humans die may be the taproot of many religious beliefs and practices, and therefore perhaps among the roots of organized music. In the most ancient histories, sacred music abounds. The Sumerians employed musicians in their temples, the Gathas of the Zoroastrian Avesta are hymns, Vedic and later Jewish chants and hymns are among the oldest known today. While the Western ear may hear chanting as music, since it contains both pitch and rhythm, cantilla-

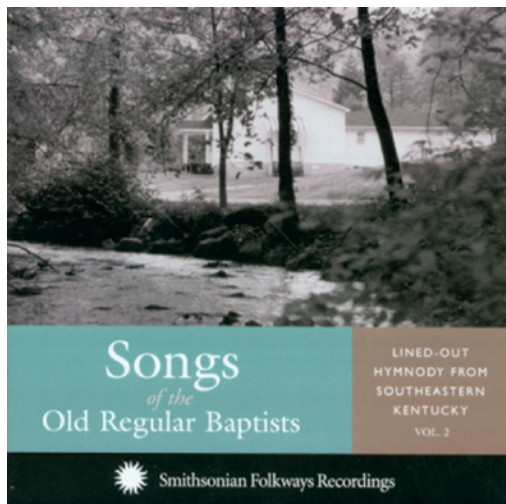
tion was conceived as recitation in the old religions. These concepts are often difficult to grasp for the Western listener; perhaps they are closer to our ideas of poetry than to our ideas of music.

There are many vocal and instrumental forms of sacred music, and most if not all of them have practitioners in North America. Much of the material on this disc arises from Christian traditions, folk and community-based genres found in the United States; more than half of the collection stewarded by Smithsonian Folkways is from the United States. Yet this compilation represents only a handful of living traditions and genres among a multitude that exist here. Many of the first Europeans to settle permanently on the shores of what became the United States were Christians. According to nationwide polls, more than 80% of Americans profess Christian beliefs today; and the Folkways catalog largely reflects the nation's demographics.

On this disc there is a great deal of choral or congregational singing, and chanting. The Anglo-European melodies arose between the early 18th and mid-20th centuries, but most of them are less than a century old. On the other hand, the Hispanic American “Madre de Dolores” (track 18) may be traced back to Spain in the early 16th century. Buddhist and Islamic examples are of uncertain vintage, and the Jewish “Kol Nidre” (track 12) is likely from medieval times. As the selected examples demonstrate, the social power of music affects people as individuals and in communities in the same ways as music in social struggle or secular social gatherings. But the intention is different. Sacred

music can invoke hope for a better day in this life or the next, or remind us of shared humanity. With sacred music, we may be reminded of a holy book or scripture we believe in, or join in prayer, or move consciously in procession. It may offer support and ease for the burdens we each bear, it might request assistance or blessing from divine power, it may describe miraculous or mythical events of the distant or recent past, it can comfort sorrow. Joining in community through sacred music we may remember, appreciate, experience, and rise beyond our everyday cares and worries, alone or together with others.

**CLAP! TAP YOUR
FOOT. DRUM YOUR
FINGERS. PAT YOUR
STOMACH. RHYTHMS.
GRUNT OR GROWL
ALoud, “GRRR,” THEN
EXTEND THE SOUND.**



(from *Songs of the Old Regular Baptists, Vol. 2* Smithsonian Folkways 50001, 2003)

“Amazing Grace” is among the best known of American spirituals and is among the oldest documented English-language religious music in oral tradition in North America. Credited to the pen of John Newton (1725–1807), it was first published in 1779. It is a “lined-out hymn,” in which a song leader lines out or presents the line of the song before being followed by the chorus (the hymnals only show the words, not the music notation). Members of the Indian Bottom Association of Old Regular Baptists, from the mountains of eastern Kentucky, sing in unison in a very old and deeply felt way.

1

The Indian Bottom
Association of Old
Regular Baptists,
vocals

AMAZING GRACE

“Kumbaya” is an African American spiritual that was sung among the people living in the Sea Islands along the coast of South Carolina and Georgia. The song title was originally “Come By Here,” which in the Gullah dialect became “Come By Huh.” In 1926, the Library of Congress recorded two versions, both in coastal towns: Alliance, North Carolina, and Darien, Georgia. Library of Congress music historian Stephen Winick points to early printed versions that were collected from non-Gullah African Americans (Winick 2010).

In a strange twist of fate, missionaries in Africa performed a version by Marvin Frey in the late 1940s. They later performed their Africanized version, “Kum ba Yah,” in the United States, where some thought it came from Angola (ibid.).

It became such a frequently performed song during the 1950s–1960s American folk song revival that people made fun of it. People ironically refer to a “Kumbaya moment” as an exaggerated sense of togetherness, a peace and love sort of thing, holding hands and singing.

Barbara Dane,
vocal;
Willie Chambers,
guitar;
The Chambers
Brothers, vocals

COME BY HERE

(from *Barbara Dane and
The Chambers Brothers*
Folkways 2468, 1966)



2

3

Strange Creek
Singers: Mike Seeger,
Tracy Schwarz,
Alice Gerrard,
Hazel Dickens,
Lamar Grier

WILL THE CIRCLE BE UNBROKEN

“Will the Circle Be Unbroken” is a popular religious song which has become a standard in bluegrass and country music. Often used to close an event, with the singers and audience singing in unison, it was written by Ada Habershon and Charles Gabriel in 1907 and is now in the public domain. Here it is performed by Strange Creek Singers, an all-star lineup who recorded this one album for Arhoolie Records.



(from *Strange Creek Singers*
Arhoolie 9003, 1972)

4

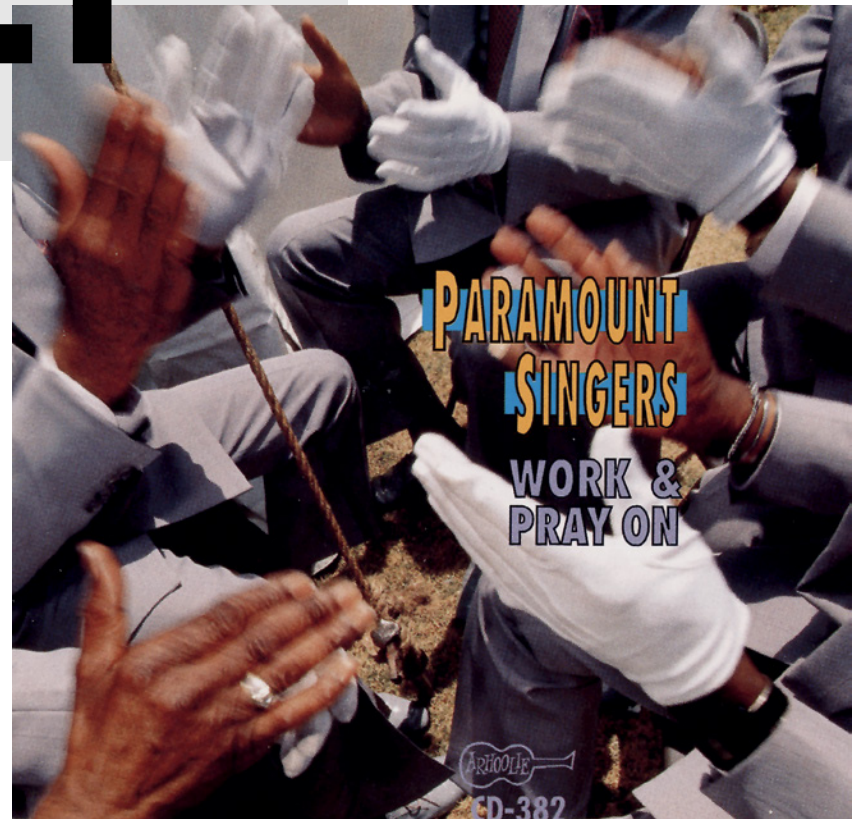
Paramount Singers:
Archie Reynolds,
Joseph Dean,
Odis Brown,
Clyde Price,
J. B. Williams,
William Johnson

PEACE IN THE VALLEY

This is one of the most popular Christian hymns, penned by the prolific gospel composer Thomas A. Dorsey (the author of “Precious Lord, Take My Hand”) and written for Mahalia Jackson. As a country song by Red Foley it was a million-selling record.

The Paramount Singers, an African American a cappella gospel group from San Francisco, recorded this for Chris Strachwitz’s Arhoolie label. The group was originally formed in 1936 in Austin, Texas, but this 1992 version of the group (unsurprisingly) includes none of the founders.

(from *Work and Pray On*
Arhoolie 382, 1992)



5

The Pembina Chippewa
Singers: _____
Francis Eagle Heart Cree,
Boy Joe Fayant, and
Leo J. Wilkie, _____
vocals, with drumming

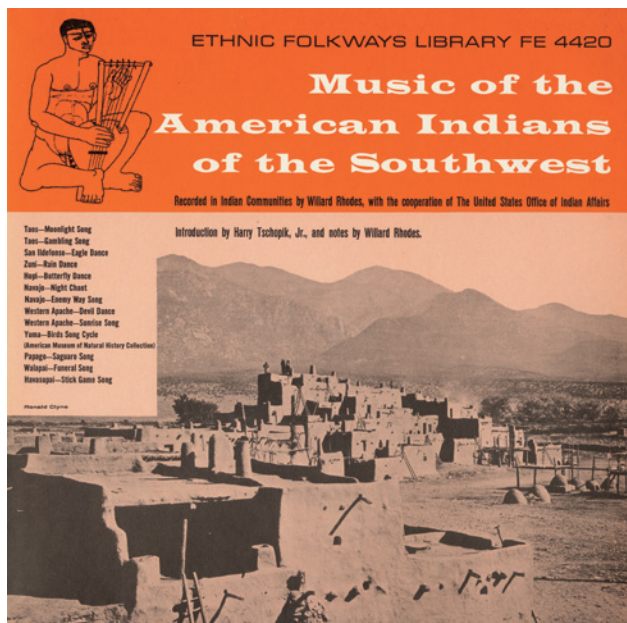
MANY EAGLE SET SUN DANCE SONG

The Sun Dance is an important religious ceremony of the Plains Indians, traditionally held every year in the late spring/early summer over four to eight days. It was the most important ceremony practiced by nearly all Plains Indians. This song was created by a 19th-century Cree gentleman, Many Eagle Set, and has been passed down through his family for generations. (Francis Eagle Heart Cree, liner notes to SFW 40411, 1992).

Francis Cree (1920–2007) was a spiritual leader among his people, performing marriage ceremonies, baptisms, and naming ceremonies for the Turtle Mountain community. He was tribal chairman for the Turtle Mountain group and revived the traditional Sun Dance there in 1985.

(from *Plains Chippewa/
Metis Music from
Turtle Mountain*
Smithsonian Folkways
40411, 1992)





(from *Music of the
American Indians of
the Southwest Folkways
4420, 1951*)

Members of
Zuni Pueblo in
New Mexico

ZUNI RAIN DANCE

6

This ceremonial dance comes from the Zuni Pueblo in New Mexico. It was recorded in the 1940s by Willard Rhodes, who described it this way: “throughout the year colorful ceremonies and dances follow one another in a sequence as ordered as the movement of the planets of the universe. The making of rain is of primary concern in Pueblo religions and most of the ceremonies are directed toward that objective” (liner notes to FW 4420).

The dances are passed down from generation to generation by oral tradition.

7

CALVARY

Shape-note singers
at Stewart's Chapel

Shape-note singing or sacred harp singing began in the South in the mid-19th century. The notation of the Christian hymns uses different geometric shapes to represent notes, as in fa-so-la-mi. Parishioners would gather and sing these hymns, often designated by a number in a hymnal such as the *Original Sacred Harp*. Often the song leader would simply shout out the number. This song, #300, “Calvary,” has lyrics by Isaac Watts (published in 1707) and music by Daniel Reed (written in 1785).

There are still sacred harp organizations today who get together to sing.

(from *Fasola: 53 Shape-Note Folk Hymns: All Day Sacred Harp Singing, Stewart's Chapel, Houston, Mississippi* Folkways 4151, 1970)



8

The Old Harp Singers of Eastern Tennessee

“Northfield” comes from the hymnal *The Harp of Columbia* and was composed by Jeremiah Ingalls with words written by Isaac Watts. It is a well-known fuguing (often “fuging”) tune, a structure which is integral to the sacred harp song tradition. Musicologist Sidney Robertson Cowell recorded this group in the early 1950s. The members are from Sevierville and Maryville, Tennessee.

The opening section consists of an easy four-measure phrase that is repeated. The fuguing section lasts just long enough (five measures) to get all four voices in with a two-measure remark, entering a measure apart; the voices combine for a concluding three-measure phrase; then the whole last section, beginning with the fuguing bit, is repeated (Sidney Robertson Cowell, liner notes to FA 2356).

(from *Old Harp Singing* Folkways 2356, 1961)



NORTHFIELD

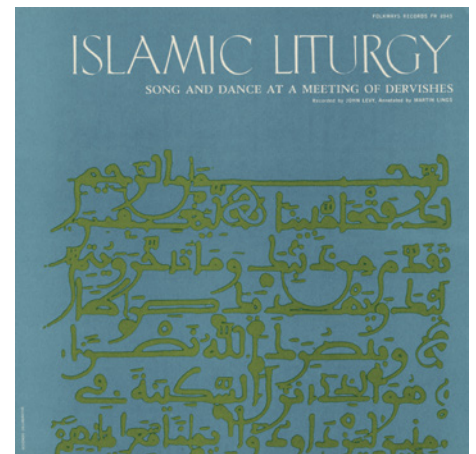
9

Ahmad Al Alawi, vocal

In the religion of Islam, the *adhān* (Arabic: call to prayer) is declared aloud by a muezzin (Arabic: crier) to remind and summon believers to the five daily prayers prescribed by the Prophet Muhammad, then uttered again with slight variation inside the mosque before communal prayer begins. Sunni tradition recounts that the *adhān* came to one of Muhammad's closest companions in a divinely inspired dream, while Shi'a Muslims are taught that the *adhān* came directly from God to Muhammad. The call to prayer was said to have first been delivered by Bilal ibn Rabah, an enslaved Ethiopian who was later emancipated. An approximate English translation follows:

God is greatest (repeated 4x)
I witness that there is no god but God (2x)
I witness that Muhammad is the Messenger of God (2x)
Rise up for prayer (2x)
Rise up for salvation (2x)
God is greatest (2x)
There is no god but God

For the prayer at first light, a phrase meaning "Prayer is better than sleep" is added in the Sunni version. In modern times, the outdoor *adhān* is recited live and amplified, or often heard from a recording. (DAS)



(from *Islamic Liturgy Folkways*
8943, 1960)

THE CALL TO PRAYER / ADHĀN

Group “remembrance” (Arabic: *zikr*, *dhikr*) or “presence” (Arabic: *hara*) is practiced among the Sufis—the mystics of Islam—to lift the “veils” existing between the ego/self and direct experience of the divine. Beginning in the early 20th century, all the major Sufi orders (or paths) have established a presence in North American communities. Among the most frequently chanted phrases in communal practices is the last line of the *adhān*, “There is no god but God” (Arabic: *Lā ilāha illā llah*). The extract heard here is from a Rifa’i *zikr*. The Rifa’i trace their order’s origins to the south of present-day Iraq about 900 years ago. (DAS)

ZIKR (EXCERPT)

(from *Islamic Ritual from Kosovo* UNESCO 8055, 1974)



Sheikh Xhemail
Shehu and members
of the Prizren
Rifa’i tekke

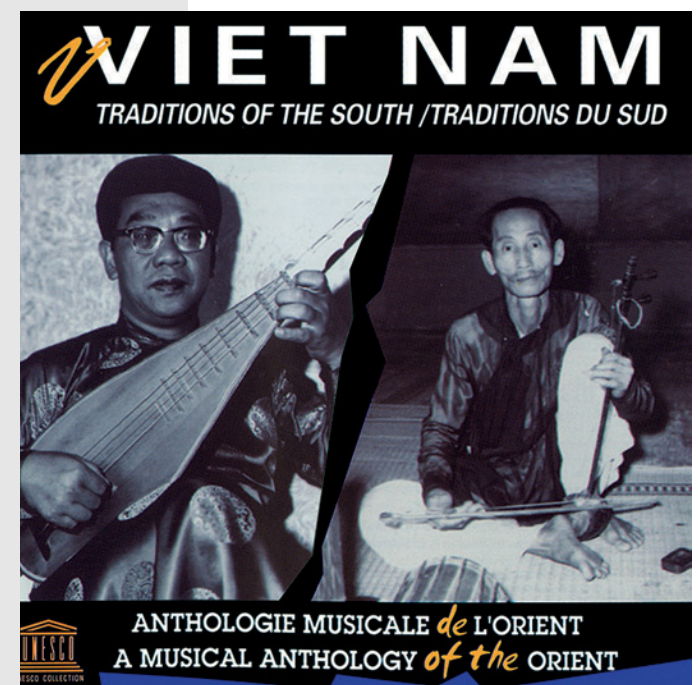
Tu Huyen,
Hai Phat,
Tam Thu, and
Hai Dat,
vocals with
instrumental
accompaniment

11

BUDDHIST CHANTS AND PRAYERS

Buddhist rites often open with a bell or gong, symbolically representing the Buddha's voice. The three examples here are performed at funerals and rites for the deceased's soul. This recording features Hai Dat, a *bonze* (Buddhist monk) in Ho Chi Min City, who offers three sung, half-sung/half chanted, and recited examples. He marks rhythm either with a small gong or a bell-shaped small wooden drum. Musicians are Tu Huyen (*dan co*, two-stringed fiddle), Hai Phat (*dan gao*, fiddle with coconut resonator), and Tam Thu (*dan kim*, moon-shaped lute) (Trần Văn Khê *et al.* liner notes to UNESCO 8070, (DAS).

(from *Viet Nam: Traditions of the South* UNESCO 8070, 1984)



12

KOL NIDRE

Cantor Abraham
Brun, vocals
with organ
accompaniment

“Kol Nidre,” thought to have originated during the Middle Ages, is sung near the beginning of the single most important holiday of the Jewish calendar—Yom Kippur (Day of Atonement)—during which the members of the congregation repent their sins of the previous year and declare their intention not to transgress in the upcoming year.

The lyrics of “Kol Nidre” itself declare that vows made between the congregant and God during the past year are hereby revoked. (Some rabbis have regarded the revocation as referring to vows to be made during the upcoming year rather than during the past year.) Although some rabbis originally opposed inclusion of “Kol Nidre” in the service and there has been discussion as to its meaning and appropriateness over the centuries, the prayer (technically not a prayer) has remained a favorite of the Jewish people—perhaps due to its melody.

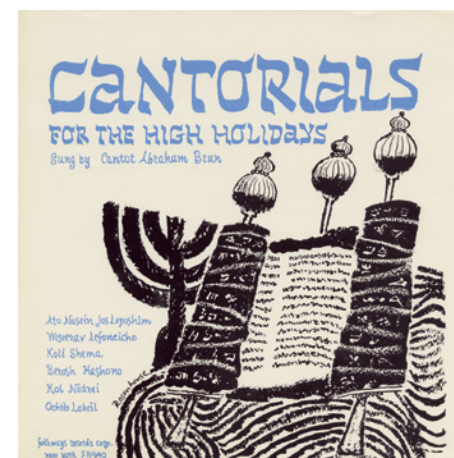
“Kol Nidre” is sung by the cantor, who leads the singing during a Jewish service. “Cantorials,”

such as “Kol Nidre,” are musical settings of prayers and other liturgical selections sung as a solo by the cantor, historically with elaborate embellishments and flourishes.

Although singing is traditionally unaccompanied during Orthodox Jewish services, an organ has often provided accompaniment for cantorials when they are performed outside of services or on commercial recordings, such as this one.

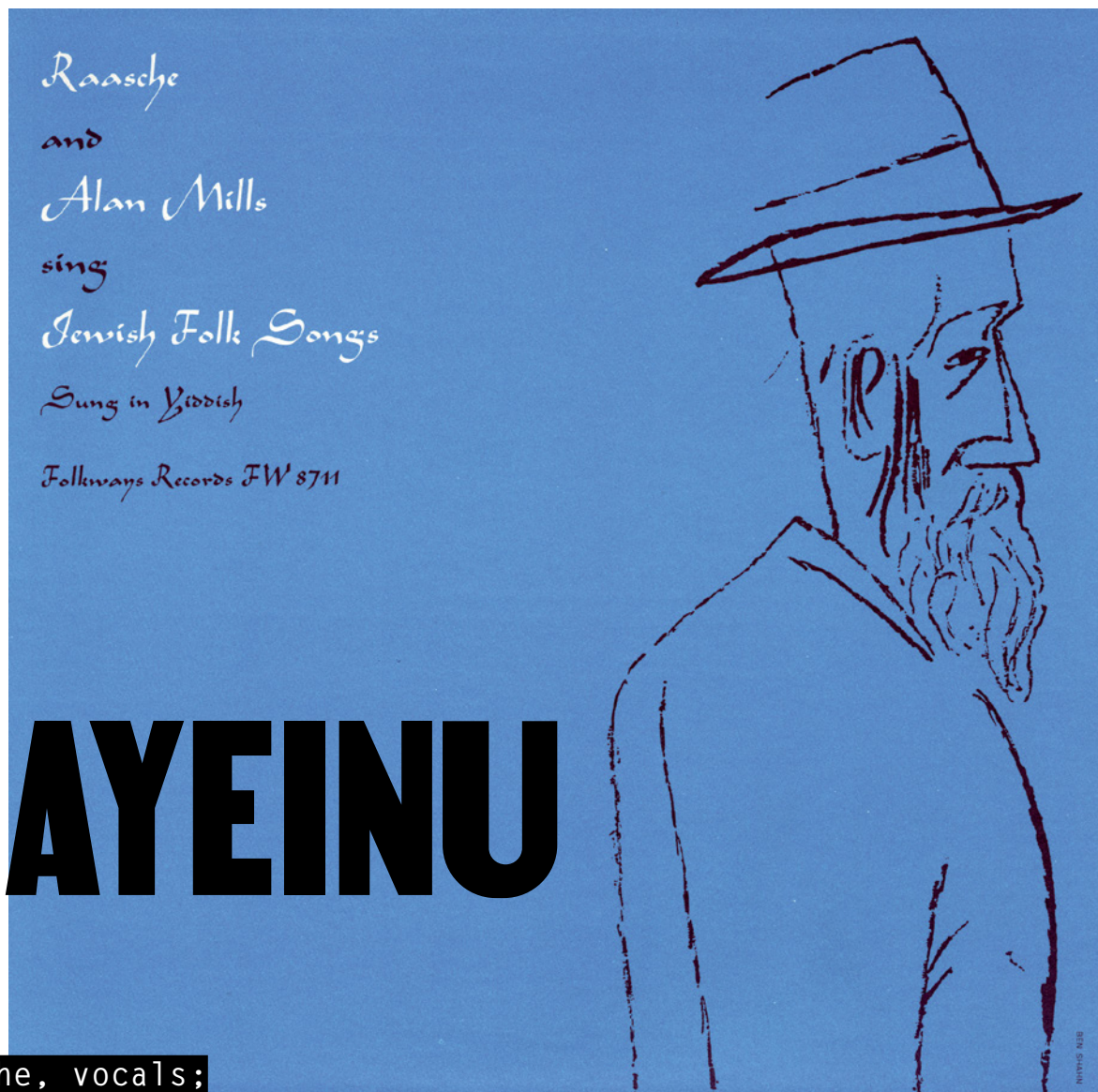
Abraham Brun (1909–1998) began his career as a cantor in his native Poland and immigrated to the United States shortly after World War II. He became cantor of Temple Beth-el in Long Beach, New York. (JM)

(from *Cantorials for the High Holidays: Roshashona and Yom Kippur Folkways* 6940, 1956)



The Seder is a service conducted in the home on the first evening of the eight-day Jewish holiday of Pesach (Passover), which celebrates the Exodus from slavery in Egypt to eventual entry into the “Promised Land.” During the Seder meal, the book called the *Haggadah* is read, chanted, and sung by the family and guests. Songs include “Dayeinu”; it celebrates the beneficence of God, who did so much to assist the Jewish people in their departure from Egypt and their subsequent wandering through the desert for 40 years, to reach the Promised Land. “Dayeinu” means “it would have sufficed us,” i.e., “if He had led us out of Egypt . . . it would have sufficed us; if He had led us out of Egypt . . . but not given us the Torah, it would have sufficed us, if he had . . . etc.”

Alan Mills (1913–1977) forsook a career in journalism to become a prominent Canadian folk singer, actor, and the host of a folk music radio show for children. He can be heard on over 20 Smithsonian Folkways recordings, for adults and young people. Raasche (Raasche Rips), originally from Chicago, sang both classical and folk music, and recorded another album for Folkways (*Jewish Songs of Europe*, FWO8712). (JM)

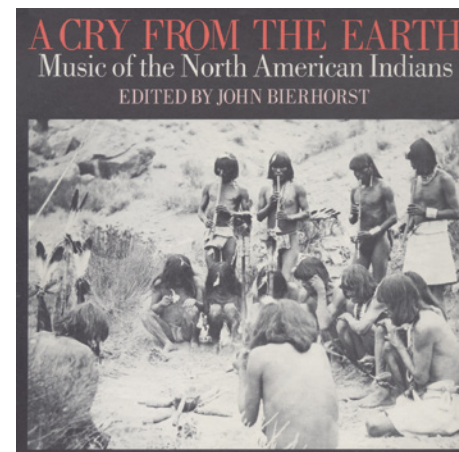


Raasche, vocals;
Alan Mills,
vocals

(from *Raasche and Alan Mills
Sing Jewish Folk Songs*
Folkways 8711, 1962)

The Navajo night chant, which is also called the Nightway, is the most sacred ceremony of the Navajo. It is held in late fall or early winter for nine days. Preparation for the Nightway ceremony involves learning hundreds of songs and chants that are performed in a specified order. In addition to singing, the ceremony includes other rituals such as sand painting, a sweat lodge, prayers, and prayer offerings. Most of the Nightway ceremony takes place in private, in a specially consecrated hogan—a log house with a domed, earth-covered roof that is the

(from *A Cry from the Earth: Music of the North American Indians*
Folkways 37777, 1979)



NIGHT CHANT

Sandoval Begay,
vocal and rattle;
other singers

14

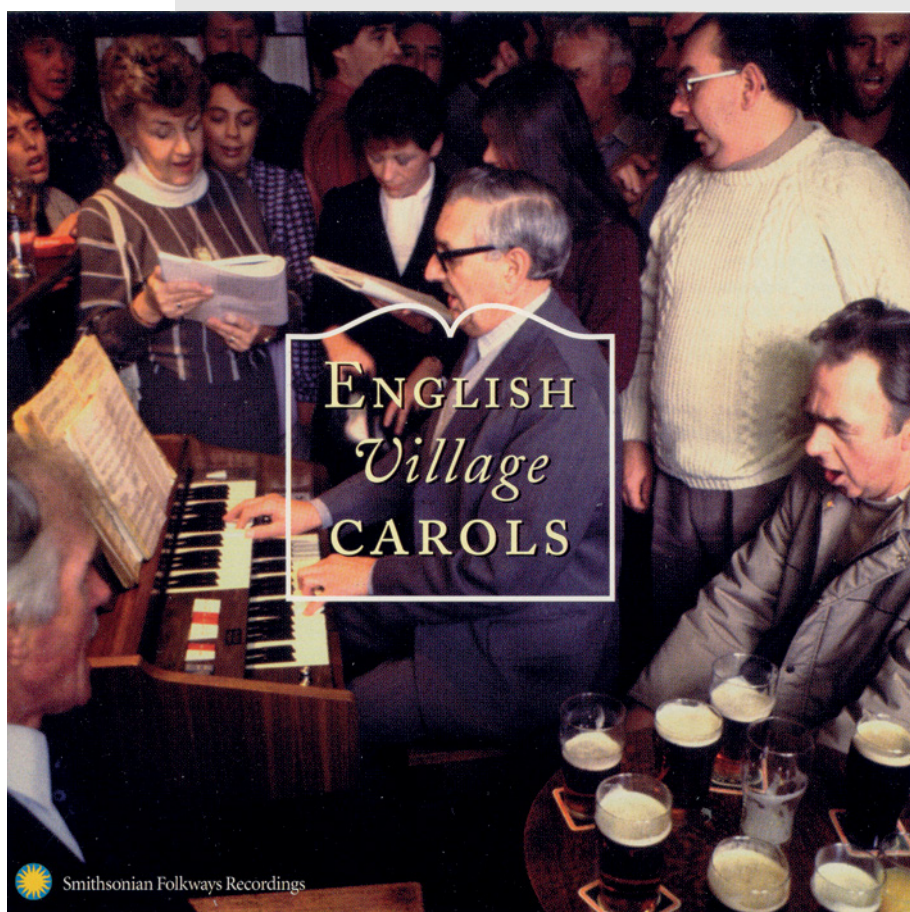
15

HARK, HARK

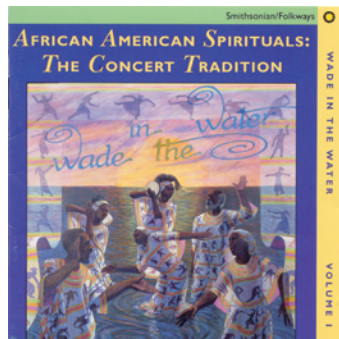
For Christians (and others who celebrate Christmas in a more secular manner) there is no more social time of year than Christmas. Religious ceremonies are celebrated by communities, and Christmas carols are sung in a group setting as celebration. Sometimes organized, sometimes impromptu, groups go from door to door entertaining their neighbors with carols.

This carol, “Hark, Hark,” popular in Yorkshire, northern England, is attributed to an 18th-century blacksmith, John Hall (Ian Russell, liner notes to SFR 40476, 1999). The group of carolers sings every Thursday in the six weeks preceding Christmas at a pub in Ecclesfield, a village in the Southern Pennines.

Carolers from
the Black Bull,
Ecclesfield, UK:
Ike Baxter,
leader



(from *English Village Carols: Traditional Christmas Caroling from the Southern Pennines* Smithsonian Folkways 40476, 1999)



(from *Wade in the Water*,
Vol. 1: *African American
Spirituals: The Concert
Tradition* Smithsonian
Folkways 40072, 1994)

The Princely
Players, vocals

16

SWING LOW, SWEET CHARIOT

The powerful African American hymn “Swing Low, Sweet Chariot” has been traced back to two Black Oklahomans who composed songs as they worked: Uncle Wallace and Aunt Minerva Willis. It was collected from them by Rev. Alexander Reid, who later taught it to the Fisk Jubilee Singers. The Willises’ photographs hang at Fisk University. This song was one of the centerpieces of the Jubilee Singers’ performances; known to many, all it takes is one person to start it, and a crowd is bound to join in.

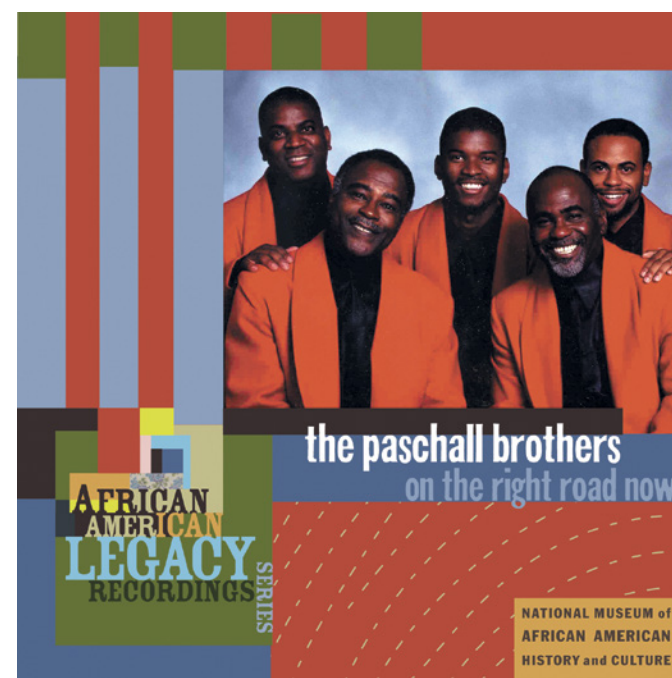
THE OLD RUGGED CROSS

The Paschall Brothers,
vocals

This is one of the most popular Christian hymns. Written by Methodist evangelist George Bernard in 1912, it became a standard. Here it is performed in the African American gospel quartet tradition.

The Paschall Brothers, from Hampton Roads, Virginia, were led by the late Rev. Frank Paschall Sr. (1923–1999), and the group has carried on his vision. They performed their music in church but also sang in schools, community centers, social and family gatherings, and festivals in the Tidewater area (Joyce Marie Jackson and Jon Lohman, liner notes to 40176, 2007).

(from *On the Right
Road Now* Smithsonian
Folkways 40176, 2007)



18

(from *Music of New Mexico: Hispanic Traditions*
Smithsonian
Folkways 40409,
1992; recorded
October 25, 1991)



Hermanos de la
Morada Nuestra
Señora de Dolores
del Alto:
Floyd Trujillo,
Charles Carrillo,
Dexter Trujillo,
Jacob Trujillo,
Jimmy Trujillo,
vocals

MADRE DE DOLORES MOTHER OF SORROWS

This track from New Mexico is an example of a Hispanic American *alabado*, a hymn of the Catholic laymen's brotherhood called the Hermanos, or Penitentes. The organization's full name is Los Hermanos de la Fraternidad Piadosa de Nuestro Padre Jesus Nazareno, and their beliefs and practices center around re-creating the Passion and death of Jesus of Nazareth. They have existed in New Mexico for over 400 years. Historically, many towns and villages had no local priests to conduct services or provide religious instruction. Los Hermanos served their communities by instructing them in the faith through prayers and hymns (*alabados*) and through the enactment of religious dramas during Holy Week. They did not perform the sacramental duties of a priest, but helped to provide for the spiritual needs of the community until a priest was able to visit. Los Hermanos also aided their communities by burying the dead, assisting widows and orphans, and helping to maintain law and order.

This particular hymn is part of their Holy Week celebration (James K. Leger, liner notes to SFR 40409, 1992). "Madre de Dolores" (Mother of Sorrows) is a name by which the Virgin Mary is referred to in relation to sorrows in her life.

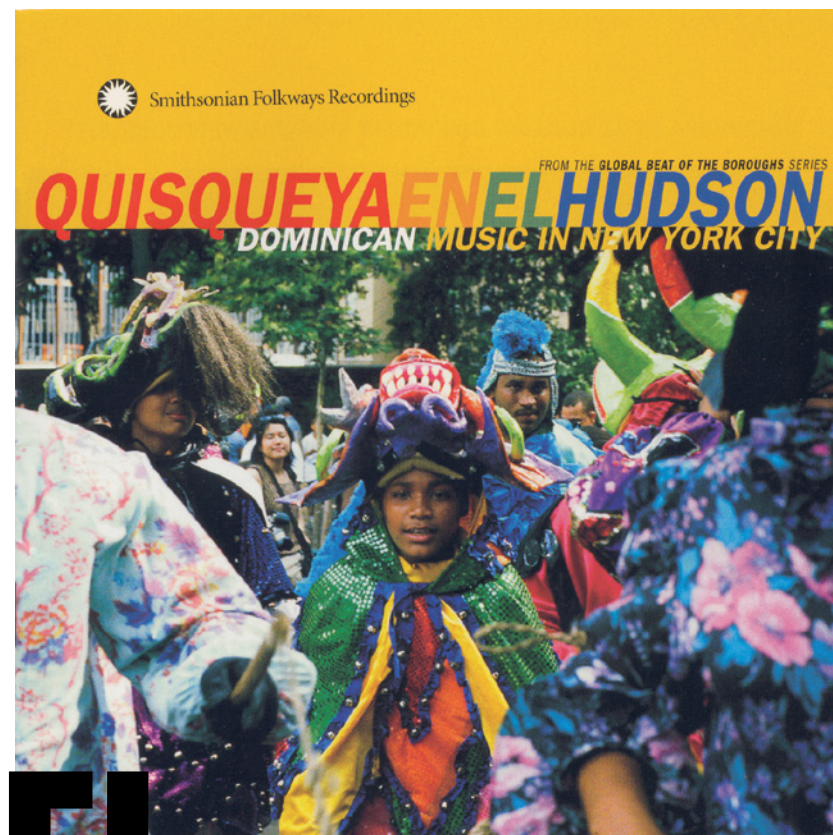
19

Francia Reyes, vocal;
Boni Raposo,
palos drums, *atabales*,
djembe, *güira*;
Nina Paulino and
Francia de la Cruz,
vocals

SAN MIGUEL SAINT MICHAEL

In the 1960s, a large number of Dominicans settled in New York City, bringing their traditions such as the *salve* with them. The *salve* are call-and-response songs which include hand drums. Derived from European sacred devotional songs, they are performed on Roman Catholic saints' days, particularly the celebration of the Virgen de la Altagracia on January 21 (Tom van Buren, liner notes to SFR 40495, 2004).

Singer Francia Reyes performs this *salve*, a tribute to San Miguel.



(from *Quisqueya en el Hudson: Dominican Music in New York City* Smithsonian Folkways 40495, 2004)

WORKS CITED IN THE TRACK NOTES

Winick, Stephen. 2010. "The World's First 'Kumbaya' Moment: New Evidence about an Old Song." *Folklife Center News* 32: 3-10.

I'LL FLY AWAY

The prolific composer Albert E. Brumley wrote this song in 1929. Brumley, who came from Oklahoma, owned the Hartford Music Company, which published gospel songs. "I'll Fly Away" became very popular. It is frequently sung in Christian services and at funerals, and has been recorded numerous times. It also has entered the standard bluegrass repertoire.

The singer, Rose Maddox, was from the Central Valley of California. She began performing at age 11 with her brothers on radio. In the early days of country music, it was considered "immoral" for a young woman to go on the road as a singer unless she was chaperoned by family. She began a solo career after the Maddox Brothers and Rose split up. She had 14 country songs on the Billboard charts. This performance comes from an album recorded late in her career for Arhoolie Records with the bluegrass band of Vern Williams.

Rose Maddox, vocal;
Vern Williams,
vocal and mandolin;
Delbert Williams,
vocal and guitar;
Keith Little,
vocal and banjo;
J. D. Rhynes, bass;
Ray Park, fiddle;
Kraig Kutchens,
guitar



(from *Rose of the West Coast Country* Arhoolie 314, 1990)

20

DISC

3

**SOCIAL
SONGS &
GATHERINGS**

JEFF PLACE

Music is the soundtrack to most celebratory gatherings around the world, whether in people's homes, at festivals, or for rites of passage like birthdays, weddings, and even funerals. Different communities mark each of these and other social events with particular styles and ways of engaging with music. The way the music sounds and affects people is determined by many factors, including age group, occasion, location, and cultural background. This disc explores the rich diversity of how people express themselves musically in different social environments across various stages of life, across eras, across settings, and across cultures.

DIFFERENT STAGES OF LIFE

Almost anywhere in the world, music becomes part of life at an early age. From the time children are born, they are sung to. It may start with lullabies: soothing, simple songs for very young children. Songs grow more complicated as they age, helping them to learn language and their place in the world, and often inspiring them to create their own songs. Next, there are children's songs and song-books, like the ones they encounter in schools and summer camps. Many of these songs remain favorites for decades, or may even go back hundreds of years. Few people realize that "Ring Around the Rosy," for example, has references to the Black Death that struck London from the 1300s to the 1600s. Children learn social interaction through group singing and games. "Mary Mack" and "Johnny Cuckoo" (tracks 13 and 14) are children's ring game songs from the South, where children also had play parties during which they would be allowed to dance to a song: In an otherwise strictly religious society where instrumental music like fiddling and dancing were frowned upon and seen as sinful by many, play parties were considered innocent.

Across the United States, many young people embrace popular music by late childhood. A large part of the popular music industry caters to them. In post-World War II America, record companies discovered that teenagers were a profitable market; much of the Top 40 is still targeted to this group. Of course, parallel communities of popular music exist, some of them mainstream and conformist; others are more niche and rebellious, offering an outlet for reacting against authority or tradition. Whether at a high school dance with a Top 40 cover band or an all-ages Goth show in a local community center, young people choose to listen and dance to the music they identify with most.

Birthdays are another major social celebration in most people's lives. Everyone knows "Happy Birthday." From a young age, children look forward to their yearly birthday party and the parties of their friends. The culmination of the event is the bringing out the cake, the singing of the song, and the blowing out the candles. Similarly, weddings are accompanied by music, differing from religion to religion and among ethnic groups. Musical groups are hired to play, depending on the style of wedding. Of course, "Here Comes the Bride" comes to mind. "Oylupnuv Obrutch" (The broken hoop), track 17 on this disc, is from a Jewish wedding band. In another tradition, the New Mexican ceremony is celebrated by singing "La entrega de los novios" (The delivery of the newlyweds) (track 10).

A funeral is a gathering which tends to be less joyous, but generally not with much less music. Often the passing of a friend or loved one is marked by a "celebration of life," a memorial service, or in some cases, a wake. The favorite music of the deceased may be played, or a celebration may include live music to send the deceased out with style. Sometimes, when a musician passes away, his or her friends get together at the memorial and play music. In New Orleans, funeral parades include brass bands playing funeral music as the coffin is carried. Such practices are echoed in Africa and many parts of Asia.

DIFFERENT ERAS

Just over 100 years ago, before radio, television, commercial recordings, or ways for groups of people to share the music on the internet were invented, people often created their own entertainment. In 19th-century America, there were ballads that had been handed down from generation to generation—and some continue to be sung to this day. These ballads tell stories and change as they are passed from person to person. A song can also travel and vary from place to place. One old, humorous ballad, "Our Goodman," is about a fellow who comes home each night to his wife and finds more and more suspicious situations as he returns. In the Appalachians, it became a song called "Four Nights Drunk"; in the Caribbean, "Cabbage Head." Another old song became "Streets of Laredo" in the West and "St. James Infirmary" in New Orleans.

For many centuries and across cultures, songs have been written to tell the community of recent news stories or as political satire. The news could be a sensational murder or a train wreck and would often travel with the song, reaching communities far and wide. People would gather at home to sing and listen to the old songs; some singers became quite renowned for their knowledge, often remembering hundreds of songs, while others continued contributing to the repertoire. Some of the songs eventually lost the connection to their original source and became just storytelling ballads. Few now realize, for example, that the popular "Froggie Went A-Courting" was originally a satire on European royalty.

In the late 19th and early 20th century, many houses had a piano or, failing that, at least a fiddle, guitar, or banjo. Local musicians would learn old tunes and play for dances. People might move the furniture out of the living room and stage a dance with one of the local players. In Louisiana, a young man named Lead Belly learned to play the accordion and would play for outdoor African American parties during the 1910s and 1920s. Another well-known bluesman,

Big Bill Broonzy, played for “two-way parties” in Arkansas: the group played one set of music for the African American crowd on one side of the stage and then would turn around and play for the white dancers on the other. But even in the time of racial segregation, there were frequent occasions when blacks and whites would find common ground through playing music together. The Georgia Yellow Hammers, who recorded as early as the 1920s, was one of the mixed groups.

Over time, technology introduced new ways of sharing music. With the advent of commercial radio in the 1920s, families and friends could get together to listen to radio broadcasts of shows like the *Grand Ole Opry*. If you didn’t have a radio, you congregated at the house of a neighbor who did. Later, television had the same effect. Teenagers gathered to watch *American Bandstand* or the Beatles on the *Ed Sullivan Show*, or they would listen to records or play music together. Nowadays, digital technologies have become the preferred way to create, play, and disseminate music among physical and virtual communities, sampling tracks together, mixing different sounds, and creating playlists to share online.

DIFFERENT LOCATIONS

Different groups of people love and support different types of music in various regions of the United States. Preferences can be based on cultural background, location, and age (older people listening to the music they grew up with, and younger people listening to the current popular fare). From this grow communities within communities, self-defined by an allegiance to a particular type of music. Allegiance to a musical community can influence behavior, fashion, grooming, language, and attitude. Think of punk rock and the music, fashion, and all that accompanied it, the era of grunge music coming out of Seattle with flannel shirts and a distinct rock sound, and, most influentially over the past 40 years, hip-hop culture.

Musical communities can be place-based: blues in Chicago, doo-wop singing in New Jersey and New York, the Motown sound in Detroit, surf music in Southern California. In each city, music fans would identify and rally around their own sound. In hip-hop and rap, there are distinct West Coast and East Coast sounds. Each has its own musical heroes and styles.

Imagine you live in southern Louisiana and you are heading to a zydeco club, perhaps Slim’s Yi-Ki-Ki in Opelousas. It is hot and sweaty, and the band is cranked up. The dancers fill the dance floor. The location and particulars might change; you might go to the Broken Spoke in Austin to dance to Western swing music, or find yourself in Breaux Bridge, Louisiana, at a Cajun dance. In the United States, there are great regional music forms and dances. Tejano music is strong in the Texas-Mexico borderlands and polka in the Upper Midwest. Each immigrant group has brought their own culture with them. Cambodian Americans go to dances with other Cambodian Americans in Northern Virginia. No music is frozen in time. Different groups influence each other. This can be seen in the music of San Antonio, Texas, where Mexican music has blended with Anglo-American fiddle tunes, African American blues, and German and Czech polkas and schottisches to create new forms.

DIFFERENT OCCASIONS

Music has always been used to inspire people. Marching armies had drummers or musicians to stir them up. Countries have national anthems to inspire patriotic feelings. Clubs and fraternity groups have their own songs that members are taught to sing together. Sports teams have their theme songs, and other songs have been adopted by sports teams to energize the crowd (all you need to do is visualize 40,000 people in a stadium dancing and singing to “Y.M.C.A.” or “We Are the Champions”). In recent times, individual

baseball players have a signature song that is played loudly to rouse the crowd as they step to the plate.

People gather socially to party or celebrate, but work has always been a place for singing as well. Unless you are a performer, music teacher, or in a Broadway musical, chances are you don’t sing much at work nowadays, but historically, sailors, lumberjacks, railroad workers, and others used music to pass the time at work, and also to time their actions. Sailors had three types of shanties or work songs in the days of sail: two were shorter shanties to time a quick movement by a group, such as moving the halyard on a ship. In the evenings when work was done, they sang ballads called forecastle or foc’sle songs to pass the time. Similarly, cowboys and lumbermen had songs they sung together when a hard day’s work

MUSIC HAS ALWAYS BEEN USED TO INSPIRE PEOPLE.

was done. Railroad workers also had a body of work songs used to time their work. They would sing in unison, and at a “huh” sound all exerted energy to move a heavy rail (as in “Rooster Call,” track 15). Some of these songs left room for improvisation, commenting on the weather, work, or their dislike of the overseer.

Evenings and weekends are times to go out with others and socialize. Perhaps it’s at dinner or a movie, but in many cases, it’s at a club or dance. Music and musicians have always been inextricably linked to dance. Music and dance become one at gatherings like square dances, contra dances, ceilidhs, norteño dances, and swing dances, where people attend and dance with others—some they know, some strangers—to a prescribed set of dances. In some cases, a caller shouts out the dance moves. The musicians all know the songs to accompany each dance.

Music is part of myriad social gatherings—picnics, Fourth of July barbecues, and other holiday celebrations. In the United States, many holidays have associated music, the best example being Christmas. Come late October we begin to hear Christmas songs played on the radio and in shopping malls. Record labels release their yearly collection of Christmas recordings—some old, like “White Christmas,” some new. People gather to go caroling. Songs are performed in schools, some of them sacred, others secular in nature, like “Rudolph, the Red-Nosed Reindeer.” Music is central to how Christmas is celebrated. It is a season for people to gather and sing together. Then it is time for “Auld Lang Syne” at the celebration of New Year’s.

Large festivals and celebrations featuring music bring tens or even hundreds of thousands of people together. Starting with a series of festivals, most notably the 1969 Woodstock Music and Art Fair, people began coming from all over the country to yearly events such as Bonnaroo and Coachella to form a temporary community and share music. Of yearly Carnival celebrations in the United States like Junkanoo in Key West, none is bigger than Mardi Gras in New Orleans. Music is everywhere—brass bands in the streets, open-air clubs with bands. People spend all year making costumes; the most elaborate are those by the Mardi Gras Indians, who are competing groups from the African American community, with names like The Wild Magnolias and The White Cloud Hunters, and their own songs. Music is a major part of New Orleans culture in general. Young men form brass bands and busk on the streets; hordes of people descend on the city for the annual New Orleans Jazz and Heritage Festival.

These are the huge festivals, but there are hundreds of others. No matter where you live, there are bound to be a number of festivals each year. In Maryland there are crab festivals and

rituals such as the blessing of the fleet, all including music that attendees watch, or listen or dance to. Bluegrass music has a highly developed circuit of festivals. Starting some five decades ago, bluegrass fans started traveling to festivals and brought their families. Many camp out and spend two to three days in lawn chairs watching their favorite bands. This musical community bonds over their love of bluegrass. There is also a tradition of do-it-yourself music. Jams occur at the campsite, and there are parking-lot picking sessions. The same type of festival circuit exists with fiddlers’ contests, in the community of those who consider themselves fans of old-time music. Nowadays, there are even Caribbean cruises for the bluegrass, blues, or old-time music communities.

Celebrations and music are inseparable. Take a moment and think about the role music plays in your social life. It probably feels like something that’s always been there, and maybe you’ve never thought about how important it is (or isn’t). For most of us, it’s an integral part of everything we do as a society, and it’s hard to imagine our world without it.



(from *The Best of Clifton Chenier*
Arhoolie 474, 2003;
recorded at the
Long Beach Blues
Festival, 1983)

Clifton Chenier
and His Red Hot
Louisiana Band:
Clifton Chenier,
vocal and accordion;
Cleveland Chenier,
rubboard;
Robert Peter, drums;
C. J. Chenier, alto sax;
Warren Cesar, trumpet;
Sherman Robertson,
guitar;
Alonzo Johnson Jr.,
bass

PARTY DOWN AT THE BLUE ANGEL CLUB

Down in the dance halls of southern Louisiana there is a gumbo of musical styles known as zydeco music. It comes from the black French-speaking Creole people, a mixture of Cajun music, rhythm and blues, blues, and rock. The two instruments most commonly associated with zydeco are the accordion (as lead instrument) and rubboard (also called a *frottoir*). The music was originally played in house dances, but there is now a substantial tourist industry built around zydeco clubs like Slim's Yi-Ki-Ki.

This disc starts with Clifton Chenier and His Red Hot Louisiana Band's rockin' "Party Down at the Blue Angel Club." From Opelousas, Louisiana, a center for zydeco music, Chenier (1925–1987) was known as the "King of Zydeco." Chris Strachwitz's Arhoolie Records began to release Chenier records with nationwide distribution during the 1980s, which contributed to making Cajun and zydeco music popular across the country. This recording was made at the Long Beach Blues Festival in California.

2

SAN ANTONIO ROSE

Los Reyes de
Albuquerque with
Roberto Martínez

(from *Farewell Concert*
M.O.R.E. 847, 2006)



When it comes to regional dance styles, Western swing is one of the truly American hybrid forms. It developed as a mixture of country music, big band orchestra sounds, and the influence of Czech and German bands in Texas. No one was more important to the style than Bob Wills (1905–1975); down in Texas they say that “Bob Wills is still the King.” “San Antonio Rose” or “New San Antonio Rose” was the theme song of Wills’ Texas Playboys and the best-known Western swing song. Western swing could be found in dance halls in Texas and Oklahoma, and all the way to the Santa Monica Pier in Southern California.

This version of the Western swing standard comes from New Mexico and the mariachi sound of Roberto Martínez and Los Reyes de Albuquerque. It is from the M.O.R.E. record company (Minority Owned Record Enterprises) started by Roberto Martínez.

3

“Jolie blonde” is known as the “Cajun National Anthem.” The Cajuns are descended from a group of French-speaking citizens who were expelled from Canada in the mid-18th century for refusing to swear allegiance to the British crown. They settled in the Caribbean and southern Louisiana, maintaining their francophone culture. Much like zydeco music, Cajun music is played socially at parties and clubs. It has seen a great revival of interest since the 1970s. You now can find Cajun dances all over the country, and the yearly festival in Lafayette, Louisiana, attracts an international audience. The Cajun musical groups consist of fiddle or accordion as lead instrument; however, once musicians discovered that the German accordion created enough volume to be heard over loud bar crowds, it came to be used more than the fiddle.

The song has been recorded by numerous Cajun singers. Austin Pitre (1918–1981) from Ville Platte was a flamboyant accordionist who had a career playing the dance halls of southern Louisiana. In addition to playing standing up, he had a trick where he held down one end of the accordion with his foot, pulled on the bellows, and fingered the keyboard. He also played the accordion between his legs and behind his back.

(from *Opelousas Waltz*
Arhoolie 452, 1997)



JOLIE BLONDE PRETTY BLONDE

Austin Pitre,
vocal and accordion;
with band

4

SHAKE YOUR MONEYMAKER

John Littlejohn,
vocal and guitar;
Monroe Jones Jr.,
guitar;
Alvin Nichols, bass;
Robert Pulliam,
tenor sax;
Willie Young,
tenor sax;
Booker Sidgrave,
drums



(from *Slidin' Home*
Arhoolie 9019, 2001)

In the blues bars of Chicago's South and West sides, blues music went electric in the years following World War II. Nightclubs in urban centers—especially in Detroit, Chicago, and Houston—began to feature blues music. If you had to pick one of the standards from the 1950s that has found its way into most blues band repertoires, it would be “Shake Your Moneymaker” by slide guitar whiz Elmore James.

John Littlejohn (1931–1994) was one of the fine blues musicians who could be found playing the clubs in the Chicago area. This recording was made in 1968.

5



(from *Flaco and Max: Legends and Legacies*
Smithsonian Folkways
40569, 2014)

In Texas and the Southwest, the prevalent dance music among Mexican Americans is norteño music, which fuses Mexican music with rock and even polka—the latter not so surprising considering that many Czechs and Germans settled in the region. Bands play local social gatherings and clubs featuring accordion and *bajo sexto*. The town most associated with the style is San Antonio. Flaco Jiménez is the grand master of conjunto accordion. He grew up playing music with his father Santiago and his brother Santiago Jr. Having recorded on numerous albums by diverse artists who just want to get that sound, he toured with Doug Sahm and was a member of the conjunto supergroup The Texas Tornados. Max Baca is one of the newer stars of the scene with his award-winning band, The Texmaniacs. The album that this recording comes from provided a chance to unite these two legends.

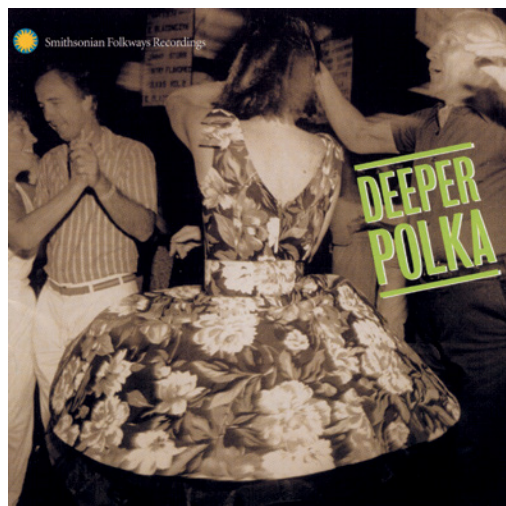
BEER- DRINKING POLKA

Flaco Jiménez,
accordion;
Max Baca, *bajo sexto*;
David Jiménez, drums;
Óscar García, bass

The Goose Island
 Ramblers:
 K. Wendell Whitford,
 fiddle;
 George Gilbertsen,
 guitar;
 Bruce Bollerud,
 accordion and vocal

IN HEAVEN THERE IS NO BEER

(from *Deeper Polka:
 More Dance Music
 from the Midwest*
 Smithsonian Folkways
 40140, 2002)



Polka is a dance and style of music that originated in Bohemia and came to North America with immigrants. Especially in the Northern Plains, polka dances are where you'd find many locals going out for a good time. The accordion is the lead instrument.

One of the standard sing-along songs played by polka bands is "In Heaven There Is No Beer" (Im Himmel gibt's kein Bier). It's always good for a rousing chorus, and maybe even an impromptu rendition by some drunken singers over a bar somewhere.

7

SAM (GET DOWN)

Sam Brothers Five:
Leon Sam, vocal and organ;
Carl Sam, guitar;
Rodney Sam, drums;
Glen Sam, bass;
Calvin Sam, rubboard

If you are a band playing for club goers and dancers, it helps if you know the hits. Many a musician in various genres has made a living playing the hits. Here we are with the Houston zydeco band, the Sam Brothers Five. They grew up listening to their father, zydeco accordionist Daddy Herbert Sam. This song was recorded in 1979, and the group was definitely '70s chic—matching outfits, Afro haircuts; they were sort of a zydeco Jackson Five.

Imagine yourself in 1979, in a steamy Houston zydeco club when the guys break into their hot zydeco version of a current monster dance hit. There we go!



(from *S.A.M. (Get Down)*
Arhoolie 9044, 2004)

8

There is a long history in North America of people gathering in large public rooms to dance. Two forms where there is a dance caller to instruct dancers are square dance and contra dance. “The Butterfly Whirl” is done to the old American minstrel tune, “Oh, Dem Golden Slippers,” composed for fiddle by James Bland in 1870.

This medley is from a collection of dance tunes from New Hampshire and features Lester Bradley and friends. Bradley is a well-known New Hampshire square dance caller, having called dances at the Grange Hall in Thornton, for Old Home Day celebrations, and annual “sugaring off” parties (liner notes to SFR 40126).

Lester Bradley,
guitar and calling;
Alice Atherton,
piano;
Dave Bradley, bass;
Marcel Robidas,
fiddle

GOLDEN SLIPPERS / THE BUTTERFLY WHIRL

CHOOSE YOUR PARTNERS

CONTRA DANCE & SQUARE DANCE MUSIC OF NEW HAMPSHIRE



(from *Choose Your Partners: Contra Dance and Square Dance Music of New Hampshire*
Smithsonian Folkways
40126, 1999)

SLIGO INDIANS / PADDY CLANCY'S / LARRY REDICAN'S / THE RAMBLING PITCHFORK

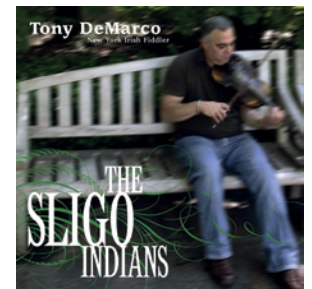
Tony DeMarco, fiddle;
Fionn Ó Lochlainn,
guitar;
Junior Davey, *bodhran*

9

There is nothing like a night out at an Irish pub in New York. Irish American culture thrives in the United States with traditional music and Irish dancing schools. Frequently young Irish Americans travel to Ireland and bring home the prize in All-Ireland music and dance contests. In Ireland and America, musicians gather together, often in pubs, for jam sessions, called among themselves “sessions.” Different musicians show up different weeks, while the pub goers take in the music. These musicians share a large body of tunes often performed as medleys or sets of songs. This is true in some traditions; in others only one melody is played for each dance. It is fascinating to watch a group of musicians of all ages playing together in unison and instantaneously switching to another tune, like a flock of birds simultaneously switching directions in midair.

New York City has a strong traditional Irish music scene. Tony DeMarco grew up in an Italian American family in Brooklyn but was exposed to Irish music through his Irish American neighbors. He first heard Irish traditional music on a Folkways recording of Michael Coleman from Sligo in northwest Ireland, a town known for its tradition of great fiddlers.

(from *The Sligo Indians* Smithsonian Folkways 40545, 2008)



With this song, we travel to New Mexico for a Mexican American wedding. “La entrega de los novios” is the final part of the traditional wedding ceremony as celebrated there—the presentation of the bride and groom, often after the dance at the home of the bride’s parents. The lyrics include advice to the newlyweds on their obligations and responsibilities to each other (Trujillo and Trujillo 1998).

Lorenzo Martínez was a member, along with his father Roberto, of the mariachi ensemble Los Reyes de Albuquerque. Both were awarded National Heritage Fellowships in 2003.



(from *Ambos* M.O.R.E 807, 1977)

10

LA ENTREGA DE LOS NOVIOS

THE DELIVERY OF THE NEWLYWEDS

Lorenzo Martínez,
vocal and fiddle;
other musicians

ROCK DANCE SONG

The Pembina Chippewa
Singers:
Francis Eagle Heart Cree,
Boy Joe Fayant,
Leo J. Wilkie, vocals

Nicholas Vrooman recorded this song as part of a project with the people of the Turtle Mountain Reservation of North Dakota in which he was trying to capture modern music on the reservation. In this song from the 1930s, the singer sings that he is going out on the town to get drunk tonight. The lead singer is Joe Fayant. Group leader Francis Eagle Heart Cree (1920–2007) was a spiritual and cultural leader of the Turtle Mountain people.

(from *Plains Chippewa/
Metis Music from Turtle
Mountain* Smithsonian
Folkways 40411, 1992)

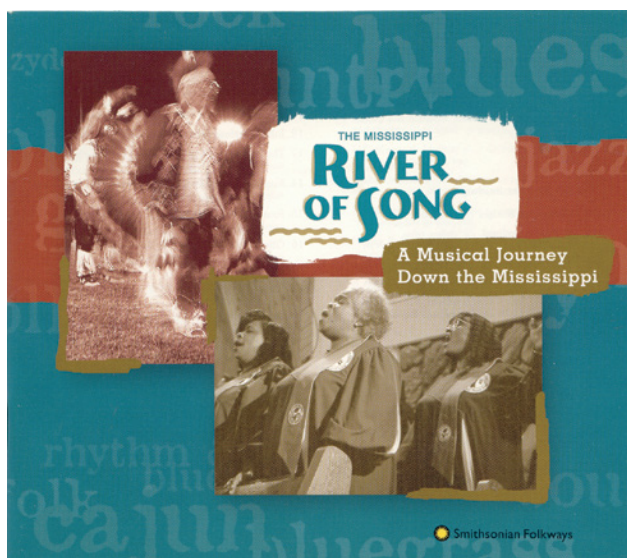


Among the Native peoples of North America, the pow wow is a beloved social event that brings people together, sometimes from multiple tribes. In this case we hear a drum group from the Chippewa Nation (Ojibway). The drummers sit in a circle around a large drum and are accompanied by dancers. Chippewa Nation is a group of young men from the Leech Lake and Red Lake reservations in Minnesota. They were not professional musicians but believe “their music is a spiritual expression of their heritage and their day-to-day interactions with each other and with the natural world” (Elijah Wald, liner notes to SFR 40086). Much of the singing at pow wows is characterized by this style of high singing.

Chippewa Nation:
Randy Kingbird,
Douglas Kingbird,
Pete White,
Bruce White,
and guest singers,
vocals and drumming

12

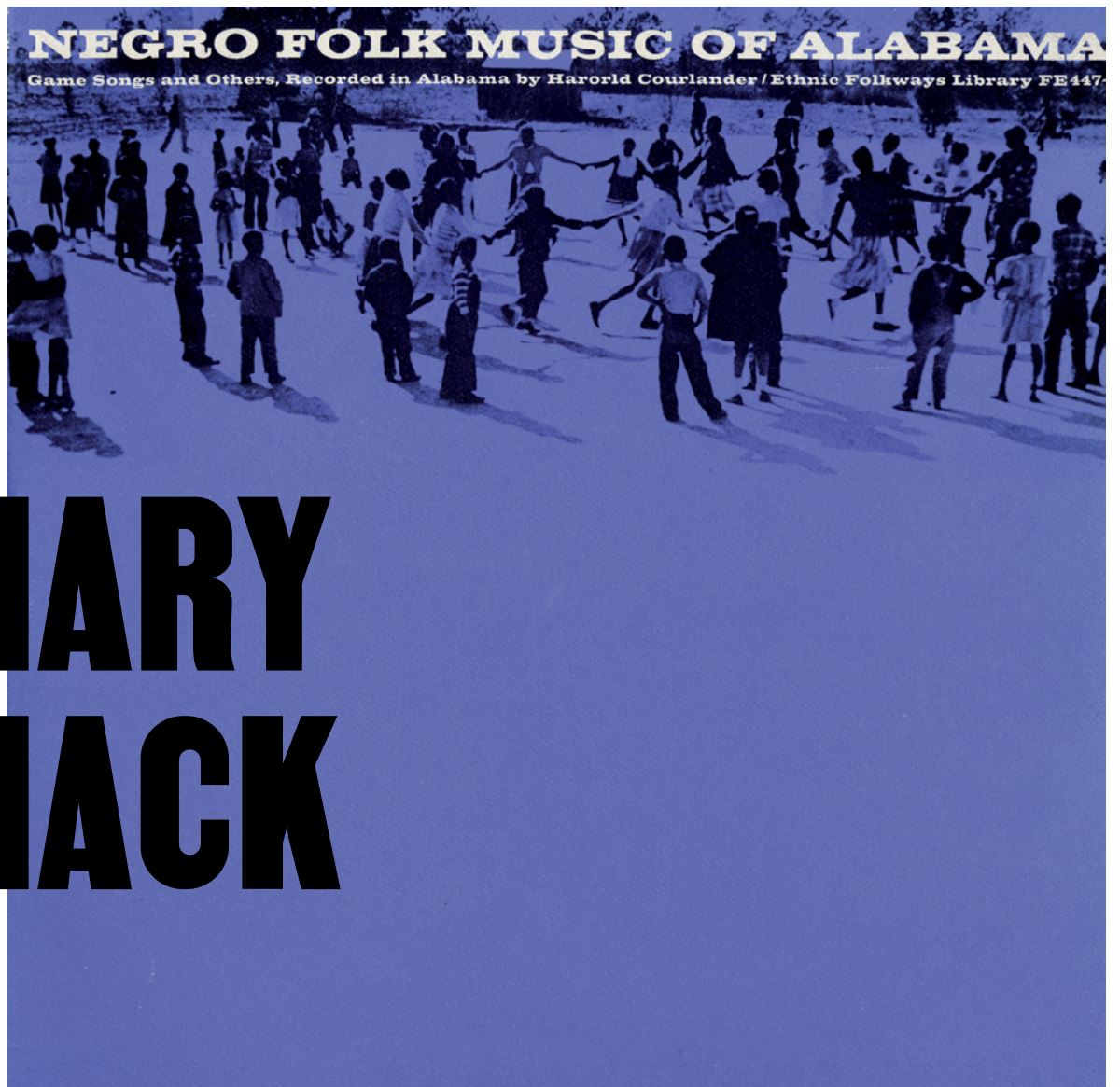
POW WOW SONG



(from *The Mississippi River of Song: A Musical Journey Down the Mississippi*
Smithsonian Folkways
40086, 1998; recorded
at the annual pow wow,
Inger, Minnesota,
August 23, 1997)

13

(from *Negro Folk Music of Alabama, Vol. 6: Ring Game Songs and Others* Folkways 4474, 1955)



Lilly's Chapel School
(York, Alabama)

MARY MACK

Many African American children in the South grew up learning ring and line games and the associated songs from an early age. The lyrics vary from place to place. "Mary Mack" is one of the most popular of the children's game songs. Musicologist Harold Courlander recorded this group of Alabama schoolkids in 1950.

14

JOHNNY CUCKOO



Janie Hunter,
vocal, with children
at home

The Gullah (or Geechee) are African American people residing on the coasts of South Carolina and Georgia. They have kept alive many of the traditions of their African ancestors, one of which is a strong singing tradition. Such songs as “Michael, Row the Boat Ashore,” “Come By Here” (disc 2, track 2), and “Pay Me My Money Down” come from there. Two great local singing groups have been frequently recorded over the years, the Georgia Sea Island Singers and the Moving Star Hall Singers. Janie Hunter was one of the matriarchs of the latter group, and she spent her later years performing for audiences around the United States, her stories and songs helping keep these traditions alive.

“Johnny Cuckoo” is a children’s ring game popular in the Sea Islands.

(from *Been in the Storm So Long: Spirituals, Folk Tales and Children's Games from John's Island, S.C.* Smithsonian Folkways 40031, 1990)

Railroad workers in the South took basic songs and improvised lyrics to them as they worked. The songs could be used to pass the time or to help coordinate work in tasks such as driving steel spikes and lining the heavy tracks. Some of these songs contained social commentary with veiled references to the boss or overseer. Many of the same songs were sung in prisons in similar circumstances.

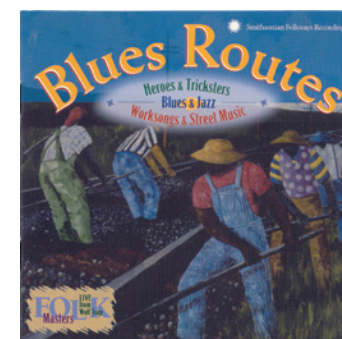
Cornelius Wright Jr. led this group of former railroad workers from Birmingham, Alabama, at a 1995 performance at the Barns of Wolf Trap. There they demonstrated how groups of men would follow the calls of a song leader as they moved a 400-pound rail in time with the song and punctuated their response with “huh!” in unified vocal and physical exertion.

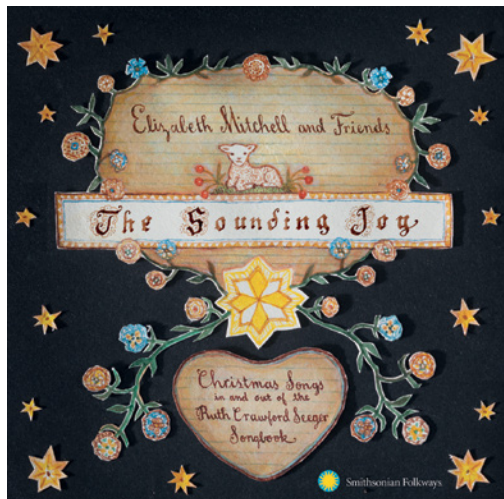
15

ROOSTER CALL

John Henry Mealing,
lead vocal;
Allen Jones,
Elder Brown,
Charlie Vinson,
background vocals;
Cornelius Wright Jr.,
group leader

(from *Blues Routes: Heroes and Tricksters: Blues and Jazz, Worksongs and Street Music* Smithsonian Folkways 40118, 1999; recorded March 11, 1995)





(from *The Sounding Joy: Christmas Songs In and Out of the Ruth Crawford Seeger Songbook* Smithsonian Folkways 45074, 2013)

16

JOY TO THE WORLD

Christmas is a time for many people to get together with family and friends. Even for those for whom the holiday has no religious meaning, it is a grand end-of-the-year event. Like the yearly decorations, there is a particular body of music and songs which is brought back for the season. There are Christmas concerts, and groups of neighbors get together to go door-to-door caroling. One of the most popular carols is “Joy to the World,” written by Isaac Watts in 1719.

Elizabeth Mitchell recorded an entire album of Christmas songs drawn from the Ruth Crawford Seeger songbook in 2013. Here she is joined by her husband Daniel Littleton and daughter Storey in a joyous rendition of the song.

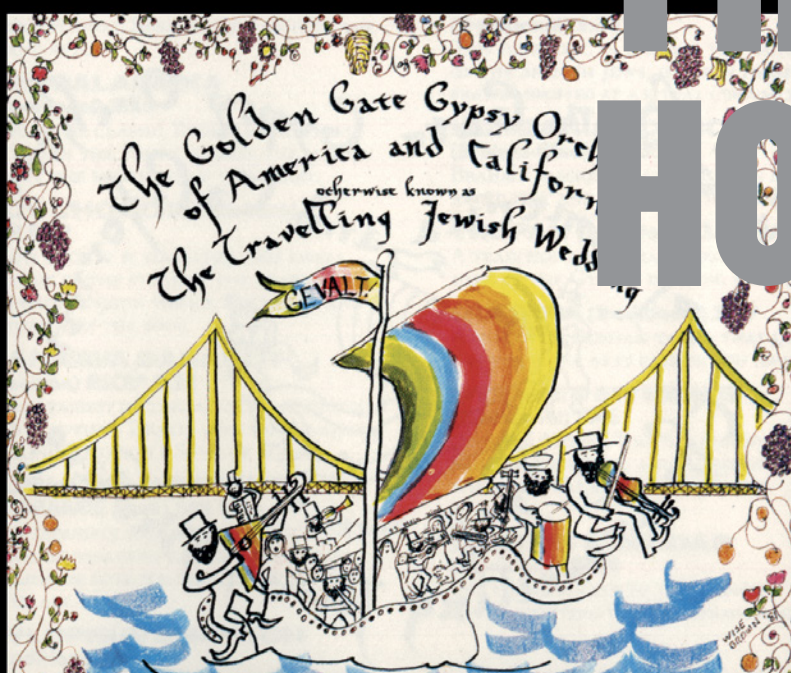
Elizabeth Mitchell,
vocal;
Storey Littleton,
vocal;
Jay Ungar,
banjo and viola;
Molly Mason,
dulcimer;
Daniel Littleton,
guitar and piano;
Clem Waldmann,
drums and percussion

The Golden Gate Gypsy
Orchestra:
Arella Barlev,
vocal and tambourine;
Gloria Itman Blum,
vocal and tambourine;
Robert Blum,
Barry Blum,
Joshua David Burk,
Liya Kushnirskaya
Hoefling,
Douglas Gerstein,
David Multack,
Nathan Segal,
Aubrey Swartz,
Clark Welsh,
Roberta Wollons, and
David Wise,
other instrumentation

OYLUPNUV OBRUTCH

(from *The Travelling
Jewish Wedding* Hart
15003, 1981)

THE BROKEN HOOP SONG



One prominent celebration in most cultures is the wedding. The “wedding band,” which plays standard wedding tunes and requests from the families involved, may be central to the post-wedding party. Coming out of Jewish tradition is The Golden Gate Gypsy Orchestra, a group from California who provide the music at concerts, weddings, and bar mitzvahs. This tune, a Ukrainian melody called “The Broken Hoop Song,” highlights the joyous, celebratory nature of their music.



(from *New Orleans Brass Bands: Through the Streets of the City* Smithsonian City Smithsonian Folkways 40212, 2015)

LIBERTY FUNERAL MARCH

The Liberty Brass Band:
 Michael White, clarinet;
 Gregory Stafford, trumpet;
 Wendell Brunious, trumpet;
 Dwayne Burns, trumpet;
 Lucien Barbarin, trombone;
 Maynard Chatters, trombone;
 David Harris, trombone;
 Roger Lewis, alto sax;
 Daniel Farrow, tenor sax;
 Dimitri Smith, sousaphone;
 Kerry Lewis, baritone saxophone;
 Paul Barbarin, snare drum;
 Cayetano Hingle, bass drum

In New Orleans, brass band parades are associated with most celebrations—of course, the Mardi Gras and other major annual celebrations, but also jazz funerals. Jazz funerals have their roots in Africa. In the 18th century, brass bands were added to the funeral in New Orleans as processional music. According to bandleader Michael White, “This original composition is influenced by the now-extinct practice of loosely playing dirges from written scores in jazz funerals. The intent was to ‘sing out’ the parts in the emotional manner of wailing family members and a mournful crowd praying or offering condolences” (liner notes to SFR 40212).

18

JUNKANOO BAND — KEY WEST

Recorded by Marshall W. Stearns in Key West, Florida

Folkways Records FL 4492

19

JUNKANOOOS #1

Key West Junkanoo Band:
Leonard Allen, saw;
Joseph Allen, drum;
Joe Whym, claves;
Alvin Scott, bell;
Kenneth Rahming,
conga;
Charles Allen, maracas

(from *Junkanoo Band-Key West* Folkways 4492, 1964)

In the Caribbean, Carnival is a special time, a time of coming together to party before the start of Lent in the Catholic Church calendar. People spend all year preparing elaborate costumes for the Carnival parade. One such street parade is the Junkanoo. In The Bahamas it occurs on Boxing Day (December 26) and New Year's Day. Its roots are West African, possibly Akan, and it is based on drumming with other objects added for percussion.

Junkanoo parades also occur in Key West, Florida, among people whose families had emigrated from The Bahamas. Marshall Stearns recorded this group there in January 1964.



(from *Anthems of All Nations*
Vol. 1 Folkways 3881, 1956)

THE STAR SPANGLED BANNER

Unknown orchestra

Sporting events and public meetings often start with the singing of this, the national anthem of the United States. It was written by Francis Scott Key in 1814 as a poem, “Defence of Fort McHenry,” and put to the melody of an old British drinking song, “To Anacreon in Heaven.” It became the US national anthem in 1931. Virtually every American knows the first verse and chorus, and it is perhaps the one song that everyone can sing together (other than “Happy Birthday”). There is no more participatory song in the United States, but, like many national anthems, it is also the object of controversy.

20

Each February, tens of thousands of revelers gather in Louisiana to celebrate Mardi Gras. Mini-Mardi Gras are celebrated in other cities around the country. The New Orleans celebration begins after the Twelfth Night of Christmas and ends the day before Ash Wednesday when the 40-day Lenten fast begins.

Mardi Gras has many expressions around the world—in the form of carnivals and other celebrations—and the timeframes vary as well. In French Cajun country in Louisiana, they have their own version of Mardi Gras. The New Orleans Mardi Gras parade began in 1837 and has been a major event associated with the city ever since. The residents even rallied to hold Mardi Gras in 2006 after the devastation of Hurricane Katrina.

In the last 30 years, the New Orleans Brass Band tradition has seen a revival among young musicians in the city, playing street corners and events. Many of them—The Dirty Dozen Brass Band, the Hot 8 Brass Band, and the group on this track—have become known worldwide. Kermit Ruffins began playing in eighth grade and co-founded Rebirth in the Tremé neighborhood when

he was 19. He is one of the most important young jazz musicians and composers in the city.

This track is an example of Mardi Gras parade music at its best. Released by Arhoolie Records as a 19-minute performance, this excerpt is an edited version; the section included here is a song that is a centerpiece of Mardi Gras parades, “Going to the Mardi Gras.” It was originally recorded by Henry Byrd, better known as “Fess” or Professor Longhair, one of the most—if not the most—beloved piano players in New Orleans music history. His music is the New Orleans sound at its core.



(from *Here to Stay* Arhoolie 9002, 1997)

MARDI GRAS MEDLEY (EXCERPT)

21

Rebirth Jazz Band:
Philip Frazier, tuba;
Kermit Ruffins, trumpet;
Gardner Ray Green, trumpet;
Keith Anderson, trombone;
Reginald Stewart, trombone;
Kenneth Austin, snare drum;
Keith Frazier,
bass drum and cymbal

WORKS CITED IN THE TRACK NOTES

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DISC

GLOBAL MOVE- MENTS

DEBORAH WONG

Social justice is a global struggle, and the musics of social movements offer cross-border maps of interconnected hopes, values, and strategies. Such music carries memory into a future, actively producing memory as a tool for change. Performance becomes performative: singing creates a new social reality. Some of the songs on this disc offer profound individual testimony and reflection and were not intended to be sung by other voices: Marcel Khalifé's "The Passport" (track 19), for example, is a personal reflection on what it is like for a Palestinian to carry identity papers when he can't have a country. Other songs were meant to be sung by many, in unison, with hope and determination, like "Bella ciao" (track 2). But it's important to remember that those powerful feelings can be channeled toward any vision for a society, whether totalitarian or democratic.

Social movements are often loosely organized campaigns for change that challenge a society's dominant values and structures. Some are coordinated by formal organizations, but others aren't; some have led to the creation of powerful institutions, but others have faded away over time, whether due to success or quite the opposite. Without a doubt, social movements have led to some of the most sweeping changes in history. The American Revolution and the French Revolution began as social movements. Think of the Civil Rights Movement, women's suffrage, and the anti-apartheid effort. Think of the post-3.11 anti-nuclear movement in Japan, the People's Power Movement in the Philippines that led to the fall of the Marcos regime, and the Arab Spring. Think of the Zapatistas and Idle No More.

Some accounts claim that the largest global protests ever recorded were held on February 15, 2003, when an estimated 10 to 15 million people assembled and marched in more than 600 cities to protest the US invasion of Iraq. Yet all politics are local, and most social movements grow out of local histories, conditions, and needs. Music thus offers essential insights into the actual work of social movements. As George H. Lewis wrote, social movements go through stages, from the stirring of discontent to active strategies for better realities, and music often drives a community from the articulation of the problem to the specific demand for something better (1985).

WHICH COMES FIRST, THE MOVEMENT OR THE MUSIC?

Do songs emerge from movements, or do they call movements into existence? As Daniel Fischlin, Ajay Heble, and George Lipsitz write, "Social movements sometimes erupt suddenly out of nowhere, but every social movement has a repertoire of signs, symbols, tactics, and strategies with a long history" (2013, 143). The music of social movements is an activator, not a mere reflection or mirror, and its narrative effectiveness is based in cultural memory. Without a doubt, specific songs have become sources for shared vision, and resolve.

It's worth reflecting on how and why collective unison song (or dance) is so powerful. Singing with others can mean becoming part of something bigger than oneself, and feeling as if the discrete self dissolves into something shared: the boundaries between the individual and the collective become fluid, which can lead to heightened empathy and bonding, and that in turn can lead to a sense of heightened strength, ability, and possibility. When groups of people imagine and actualize community through song, a body politic can spring into being. Synchronized swimming, marching bands,

and the unison singing of protest songs are obviously not equivalent, but the power and euphoria of massed performance are real.

According to Shana Redmond, certain songs consolidated and mobilized African American protest cultures at historical junctures by referencing cultural memory and imagining different futures. She writes, "Black anthems are the evidence of Black music's vision, its relationship to previous sounds and struggles, and the organizing traditions that were built on, and then surpassed, previous political projects" (2013, 270). Similarly, the songs on this album emerged from many different places and needs, but some have had more than one life and have spoken over time to more than one struggle by building intentionally on struggles in the past.

LOCAL STRUGGLE

Some of the songs featured here have a deep footprint. Class struggle is strongly audible in these songs. Social movements are usually ground-up formations, and the voices of the international working and labor class are the core of this album. Many of the voices heard in these songs are not from professional musicians but are rather from cultural workers who sing their message.

As Tracey Nicholls writes, "Speaking justice is a process of stepping outside the status quo and negotiating new, more inclusive, social relations" (2010, 2). Importantly, some of these songs are now in the Smithsonian Folkways catalog because committed cultural workers wanted them to be heard. Many of these songs have had at least two lives: one in a living movement, and then a post-life through the efforts of socially aware collectors and organizers. The archives and researchers who ensured the songs' continued life were not neutral bystanders but rather participants and supporters of the movements they so carefully preserved. "Bella ciao" (Goodbye beautiful) (track 2) exemplifies this. It comes from a Folkways album that contains songs which were originally collected by Italian researchers in the late 1960s-70s, with the aim of using them as a cultural tool to promote unity within the Italian working class. The researchers were almost certainly aware "Bella ciao" was sung by anti-fascists during World War II, and that that version of the song was based on a 19th-century folk song. They gathered the songs into a new formation, giving them a new life to address the needs of a later moment.

Other songs contain layers of history and meaning not evident from the sound alone. "Izakunyatheli Afrika Verwoerd" (Africa is going to trample on you, Verwoerd) (track 9) is sung by young African National Congress (ANC) refugees in Tanganyika (now Tanzania), in political exile from their home country, South Africa.

The original liner notes state, “Some had only escaped from there five days previously. Some have death sentences hanging over their heads if they go back at this time.” All were members of the ANC. This song was composed in jail in 1956 by the ANC leader, unionist, actor, dancer, poet, and singer Vuyisile Mini (1920–1964) while he awaited trial on charges of high treason. He was subsequently hanged, one of the first ANC leaders executed by the apartheid regime, and it is said he went to the gallows singing freedom songs. What we hear is an impromptu choir of political refugees who are clearly deep in the struggle. Hendrik Frensch Verwoerd, the South African prime minister from 1958 to 1966, is regarded as the chief architect of the apartheid system. When the young men sing “You are going to get hurt / Verwoerd, watch out,” we hear how violence begets violence—and we also hear an international network of activists. This song comes from an album showcasing the ANC freedom singer-activists, created from a reel-to-reel tape sent to Moses Asch and originally published as a Folkways LP, *This Land is Mine*. The sender and the singers were left unnamed for their own protection, yet Asch and Folkways were known allies in the global fight for human rights and social justice. This song, that album, and now this compilation are evidence of connected, sustained political work that crossed oceans and national borders.

More than a few tracks on this disc are from Paredon Records, founded in 1969 by Barbara Dane and Irwin Silber. Between 1970 and 1985, Dane and Silber released 50 albums of activist music from all over the world, and then they donated the collection to Smithsonian Folkways in 1991 to ensure its continued availability. The songs heard here are both the tip of the Paredon behemoth and fully representative of its purpose. Paredon’s mission was to show how music creates social change. Featuring seven Paredon songs on this album couldn’t be more appropriate. Meant to inspire and to connect, Paredon albums were—and are—a means to make struggle audible and to activate its messages and strategies.

Importantly, some of these songs acknowledge the role of violence in both oppression and response. In “Bella ciao,” the singers say: “And oh my brothers, / If they should kill me, / Oh bella ciao . . . / And oh my sisters, / If they should kill me, / Take up my rifle in your hands.” The exiled ANC singers in “Izakunyatheli Afrika Verwoerd” state in no uncertain terms: “You are going to get hurt. / Verwoerd, watch out. / You are going to get hurt. / Watch out.” The Thai activists in “Man and Buffalo” (track 12) sing: “Come, let’s go now! Come, let’s go! / Carry our plows and guns to the fields!” Social movements are not always peaceful, and some of these songs are literally calls to arms.

GLOBAL STRUGGLE

These song traditions are interconnected: some of the musicians were aware of one another and familiar with other songs of hope and action. Activists often study other movements, and thus it should come as no surprise that musicians know the stirring musics of other struggles.

For example, the members of the Thai band Caravan were familiar with the US-based urban folk musics of the same period. The members of Caravan (track 12) called for an examination of class politics by singing in the styles of the poor ethnic Lao farmers of northeast Thailand, but they also listened to Bob Dylan and Joan Baez. They knew the sounds of struggle from elsewhere, and that sensibility is part of their sound, including their use of acoustic guitars—even though the result is unmistakably Thai and not North American. For many Thai listeners, Caravan’s songs are deeply stirring because they evoke the hopes of the 1970s democracy movement as well as its violent suppression. For a non-Thai listener, even one unfamiliar with the local histories bound up in these songs, the music is generically recognizable as “movement music,” or music meant to draw people toward shared values of equality and justice.

Nueva canción is a powerful example of how local protest musics quickly generated a pan-Latin American movement. Although the New Song Movement originated with Chilean musicians and activists, it gathered tremendous force in the 1970s through Latin America and became the sound of shared class struggle. Its reliance on indigenous musical instruments and styles as well as its relationships to North American urban folk musics of the period is immediately evident, yet *nueva canción* speaks simultaneously to local and pan-regional struggles. This album features no fewer than three *nueva canción* songs, from Chile, Argentina, and Nicaragua. Grupo Raíz’s understated song “El palomo” (The dove) (track 14) is instantly recognizable as *nueva canción*, with its guitars, *charango*, and deep, breathy *zampoñas* calling on Pinochet to return the disappeared. Suni Paz’s “Prisioneros somos” (We are all prisoners) (track 7) makes the connections in no uncertain terms. She sings, “Argentines, Brazilians, / Bolivians, Mexicans, / Share a sad destiny / And a tenacious enemy,” i.e., a militarized police state that she has spent her life defying. Her career as a singer, writer, and activist exemplifies the political reach of *nueva canción* as a movement that inspires and activates. As T. M. Scraggs argues, Nicaraguan *cultura popular* was an active counterpoint with the power elite’s efforts to use folk and popular musics “to construct the ‘imagined community’ of modern Nicaragua” (1999, 298). Al-

though Grupo Mancotal's "Un gigante que despierta" (An awakening giant) (track 5) may not sound like the Andean-styled *nueva canción* of Chile, Peru, and Argentina, its work was positioned as part of the New Song Movement in Nicaragua, in this case drawing exuberantly from the Afro-Caribbean sounds of calypso to make the point, as the lyrics state, that the "multiracial, multilingual, multifaceted" reality of Nicaragua's Atlantic coast overran the government's narrative about the nation.

Part of the power of these songs, then, is their ability to move across time and space even when the musicians themselves couldn't. The sounds inspire. Knowing their specific histories, successes, and failures is important. I have been struck by how the "movement song" from the musical *Les Misérables* has been used in radically different contexts precisely because it sounds stirring in ways instantly familiar. "Do You Hear the People Sing?" was sung by crowds in Turkey, South Korea, Hong Kong, and Taiwan in protests calling for democratic action. On the other hand, it was also used in rallies for Donald Trump, so the global networks that make such songs so emotionally resonant are never immune to the many ways that hope for social justice can easily be appropriated and directed toward opposite ends. When we listen to songs that call for the rights of "the people," we must attend closely to the terms and local histories behind them. Struggle is always local but sometimes multiple, too. In both North and South Korea, "Chongsun Arirang" (track 18) is the unofficial national anthem

MUSICIANS KNOW THAT MUSIC HAS POWER, AND THAT THE POWER OF MUSIC LIES IN HOW IT CAN ENGAGE FEELING AND INTELLECT AT THE SAME TIME

and has also served as a template for lamenting the sorrows of history, whether the 20th-century Japanese occupation or American imperialism. Versions of the song reach across the 20th century and over into the millennium, often to assert Korean-ness. The countries on both sides of the DMZ have claimed the song as Intangible Cultural Heritage.

Many of the songs on this disc refer with great awareness back to the power of sound. In "Man and Buffalo" (track 12), Surachai Jantimathawn sings about "the sound of the song" (*siang phleng*), and Grupo Raíz (track 14) notes the "clamor of the doves / the people." Musicians know that music has power, and that the power of music lies in how it can engage feeling and intellect at the same time, or perhaps even engage feeling first and then the politicized intellect later. If the sounds of these songs inspire you to want to know more about Suni Paz, Lilly Tchiumba, Zelia Barbosa, and their communities, then this disc has done its work.

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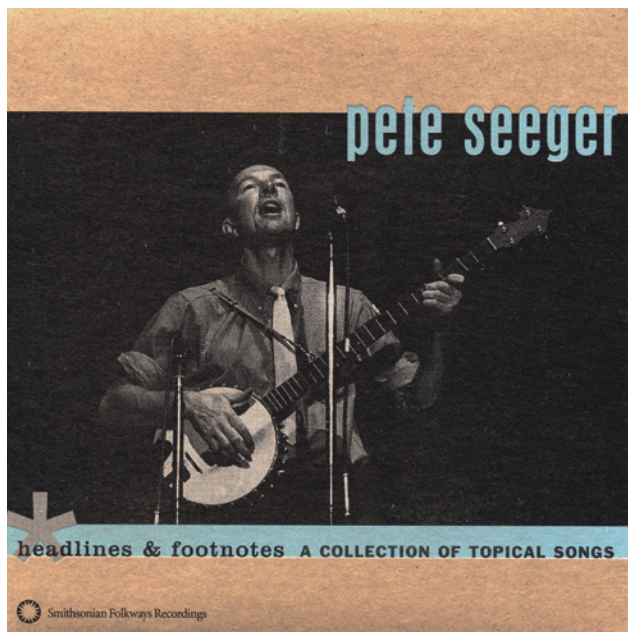
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1

Pete Seeger,
vocal and banjo

Based on the Spanish folk song “¡Ay Carmela!” Pete Seeger’s performance of “Viva la Quince Brigada” (Long live the 15th Brigade) details the experiences of International Brigadeers during the Spanish Civil War. Backed by Benito Mussolini, Adolf Hitler, and Moroccan Regulares, Franco’s nationalists attempted to capture the Spanish capital of Madrid by crossing republican lines in the Jarama River valley in 1937. After a bloody battle that caused heavy casualties on both sides, the brigades emerged successful in holding the line. Although they stalled Franco’s nationalists at the Battle of Jarama, the republicans eventually lost the war in 1939, which ushered in several decades of Spanish military dictatorship. “Viva la Quince Brigada” is a rousing tribute to the members of the XV International Brigade who fought at the battle. The song was originally recorded in 1942 as part of *Songs of the Spanish Civil War, Vol. 1* (Folkways Records 05436, 1943) and is performed here at Bowdoin College in Brunswick, Maine, in 1960. The final lyrics state that even though the brigadeers have left Spain, they will continue to fight on other fronts.

VIVA LA QUINCE BRIGADA LONG LIVE THE 15TH BRIGADE



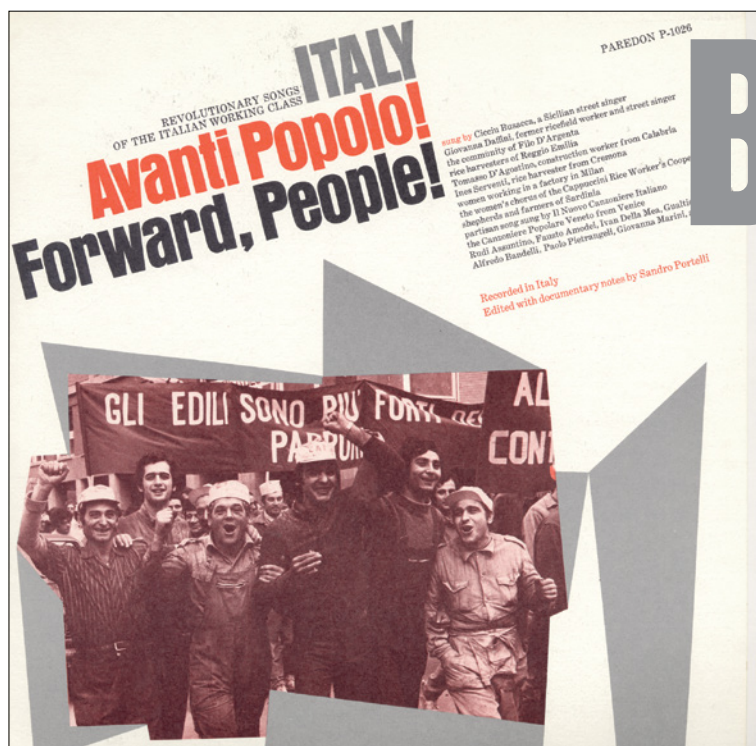
(from *Headlines and
Footnotes* Smithsonian
Folkways 40111, 1999)

BELLA CIAO GOODBYE BEAUTIFUL

Singers of the
“Bella ciao”
production of Spoleto

2

(from *Avanti Popolo!*
Paredon 1026, 1974)



Perhaps the most recognizable antifascist song worldwide, “Bella ciao” was originally sung by Italian partisans (*partigiani*) who fought in the resistance movement during World War II. Because Mussolini’s Italy is widely regarded as the birthplace of fascist government, the song serves as a potent reminder of the resistance movements that grew alongside the political ideology. Over the years, “Bella ciao” has been performed in numerous languages and adapted to a variety of contexts, including pro-democracy demonstrations and labor movements.

3

(from *Dominican Republic: ¡La Hora Esta Llegando!* (The Time Is Coming!) Paredon 1025, 1974)

Originally composed by Uruguayan performer Daniel Viglietti, “A desalambrar” (Tear down the fences) tackles the topics of economic disparity, rural poverty, and access to land ownership. Released in 1969, it became a call to action for land reform efforts worldwide. On this track, members of Dominican band Expresión Joven (Voice of Youth) put a unique spin on the song by intertwining their own lyrics, increasing the tempo, enriching the instrumental accompaniment, and incorporating prose from the Dominican poet Mateo Morrison. The song was composed as part of the *nueva canción* (new song) movement, which began in the late 1950s as a means of contesting political dictatorships and foreign intervention in Latin America.

Expresión Joven
(Voice of Youth)
with Los Macetongos



A DESALAMBRAR TEAR DOWN THE FENCES

Performed in her native Bantu language of Kimbundu, Lilly Tchiumba performs “Muato mua N’Gola” to promote women’s rights in Angola. The liner notes read, “All women of Angola should be respected no matter what their condition or social standing and they have the right to fight for their position in society.” During the midst of the Angolan War of Independence (1961–1975), Lilly Tchiumba (born Maria Olivia) recorded new music that imagined a bright future for post-independence Angola. In 1975, a collection of her EPs was released in Portugal as *N’Zambi é Deus* and repackaged that same year by Monitor Records as *Angola: Songs of My People*. Of this era in Angolan musical history, historian Marissa Moorman writes, “This is the music that many regard as ‘authentically’ Angolan, free from the political sloganeering of music from the post-independence civil war-torn 1980s and from the overly foreign influenced music of the 1990s. Musicians remember this period as one in which they were able to develop artistically, in which some of them could even make a living from their art and in which everyone shared the same desire: Angolan independence” (2004, 260).

(from *Angola: Songs of My People* Monitor 767)



4

MUATO MUA N’GOLA WOMEN OF ANGOLA

Lilly Tchiumba,
vocal;
Lopes Junior, viola;
Manuel Sanches,
n’goma-dikanza;
Alvaro Trigueiros,
kabaça-puita;
Eduardo Couto, viola;
Vilson Vasconcelos,
ungo

**“ALL WOMEN OF ANGOLA SHOULD BE
RESPECTED NO MATTER WHAT THEIR
CONDITION OR SOCIAL STANDING AND
THEY HAVE THE RIGHT TO FIGHT FOR
THEIR POSITION IN SOCIETY”
LYRICS TO “MUATO MUA N’GOLA”**

5

(from *Un Son Para Mi Pueblo - Songs from the New Nicaragua* Paredon 1048, 1983)



Luis Godoy and
Grupo Mancotal:
Luis Enrique Mejía Godoy,
vocal and guitar;
Edgard Aguilar,
vocal and bongos;
Harold Gonzalez Herrera, sax;
Sixto Cajina M., cello;
Armando Ibarra, *bombo*;
Luis Emilio Martinez
Rodriguez, bass;
Weimar Serrano, piano;
Alejandro Chamorro
Tenorio, congas;
Jose Tenorio, drums;
Raul Martinez, flute

UN GIGANTE QUE DESPIERTA AN AWAKENING GIANT

Blending the sounds of Afro-Cuban *son* and calypso, “Un gigante que despierta” (An awakening giant) is a unique contribution to Nicaragua’s *nueva canción* repertoire. It originally appeared on the 1981 album *Un Son Para Mi Pueblo* before being repackaged with extensive political liner notes by Paredon Records in 1983. The song likens Nicaragua’s multiethnic and multilingual Atlantic coastal population to an awakening giant. “It celebrates their new-found power and wealth, and also their growing unity,” writes Barbara Dane in the album’s liner notes. At a time when much of the rural population was unable to read, Nicaraguan *nueva canción* songs such as this were utilized to galvanize support for the anti-Somoza revolution (1978–1979) and subsequent Sandinista government.



Melike Demirağ,
vocal; [REDACTED]
other instruments

HASRET

LONGING

6

(from *Songs of Freedom from Turkey: Behind the Iron Bars* Folkways 37705, 1982)

Performed by Melike Demirağ, with lyrics written by Şanar Yurdatapan, “Hasret” (Longing) tells of the anxiety, nostalgia, and hardship experienced by Turkish migrants in Berlin, Germany. In 1980, a military coup rocked Turkey, and many artists were thrown into exile. Singer and film actress Melike Demirağ, as well as her husband at the time, composer-activist Şanar Yurdatapan, were among the artists who fled to Berlin. Looking back on their time in exile, Yurdatapan writes, “[We] had to live in exile for 12 years, and our citizenship was cancelled. One day, we saw a photo in a Turkish journal: ‘Terrorists captured,’ ran the caption. Some young people were shown standing beside a table piled with books; our LPs were also lying on the table. Evidence of a crime!” (2004).

7

Throughout her life, Suni Paz has deftly combined her message of cultural awareness and personal awakening with an unshakable optimism. In the 1970s, she sang in support of the United Farm Workers Movement, dignity and freedom for Latina women, amnesty for Latin American political prisoners, and education for Latino children in the United States. She dedicated “Prisioneros somos” to the US Committee for Justice to Latin American Prisoners (USLA), which was formed in 1966 “to aid in defending victims of political persecution and injustice in Latin America.” In the song, Paz advocates for solidarity between Argentinians, Brazilians, Bolivians, and Mexicans in their fight against corruption and unjust imprisonment. In the liner notes of *Brotando del Silencio - Breaking Out of the Silence*, where this song originally appeared, she writes, “The work of poets and singers is like the wind. One may choose to blow sand in the eyes of the people, blinding them to reality—or one may scatter seeds of consciousness that help to nurture in the people’s hearts a passion for justice.”

PRISIONEROS SOMOS WE ARE ALL PRISONERS



(from *Brotando del Silencio - Breaking Out of the Silence* Paredon 1016, 1973)

Suni Paz,
vocal and guitar,
charango,
and *bailecito*;
Ramiro Fernández,
bombo



(from *Brazil: Songs of Protest* Monitor 717)

Zelia Barbosa, vocal;
Raquel Chaves, guitar;
Max Hediguer, bass;
Nelson Cerra de Castro,
percussion

FUNERAL DO LAVRADOR

FUNERAL OF A WORKER

Written by Chico Buarque de Hollanda and João Cabral de Melo Neto, “Funeral do lavrador” (Funeral of a worker) describes the hardships of plantation workers who are exploited by Brazilian landowners. The grievous lyrics pronounce: “However much you wanted a piece of land from the great plantation, this grave is the only piece of land you will ever call your own. In this tiny piece of land you will be less mistreated than ever you were in life.” The album on which this song originally appeared is *Brasil (Sertão & Favelas)*, the US version of which was released as *Brazil: Songs of Protest* by Monitor Records in 1968. On the album, Barbosa turns the popular music of Brazilian bossa nova into a vehicle for strong sociopolitical commentary. In 1971, *Billboard* magazine named it as one of its “Special Merit Picks,” declaring that the album has “universal meaning to all people seeking to change society.”

**“HOWEVER MUCH YOU WANTED A
PIECE OF LAND FROM THE GREAT
PLANTATION, THIS GRAVE IS THE
ONLY PIECE OF LAND YOU WILL EVER
CALL YOUR OWN.”**

LYRICS TO “FUNERAL DO LAVRADOR”

8

Recorded in the early 1960s at a refugee camp for South Africans in the newly independent state of Tanganyika (present-day Tanzania), this track is a powerful testament to the early African anti-apartheid movement. The singers were affiliated with the African National Congress (ANC), which, as the largest anti-apartheid political party at the time, served many refugees across the region. The lyrics are simple but strong in their message: Black Africans will prevail in the fight against apartheid. In this song, apartheid is personified in Hendrik Verwoerd, who is often referred to as the “Architect of Apartheid” for his instrumental role in implementing and expanding apartheid policy during the 1950s and ’60s. Although Verwoerd was assassinated soon after this recording was made in 1966, apartheid remained official national policy until the 1990s.

(from *This Land Is Mine: South African Freedom Songs*
Folkways 5588, 1965)

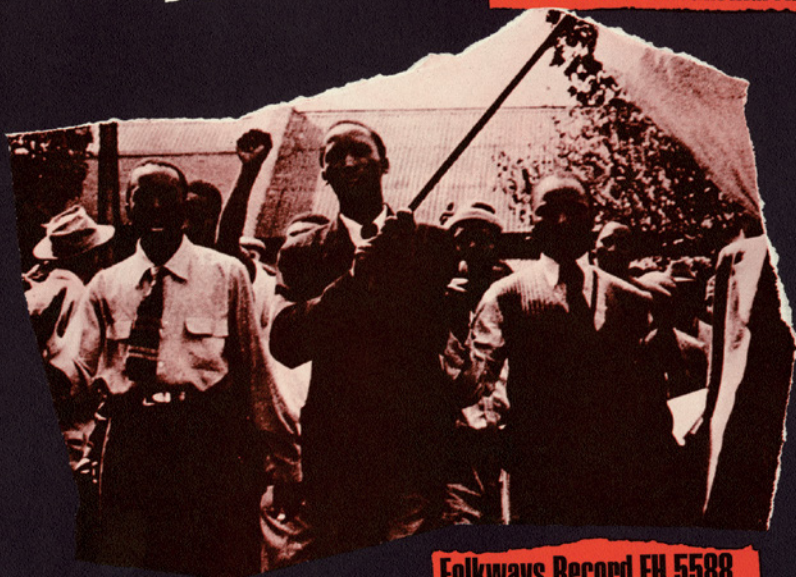
IZAKUNYATHELI AFRIKA VERWOERD AFRICA IS GOING TO TRAMPLE ON YOU, VERWOERD

9

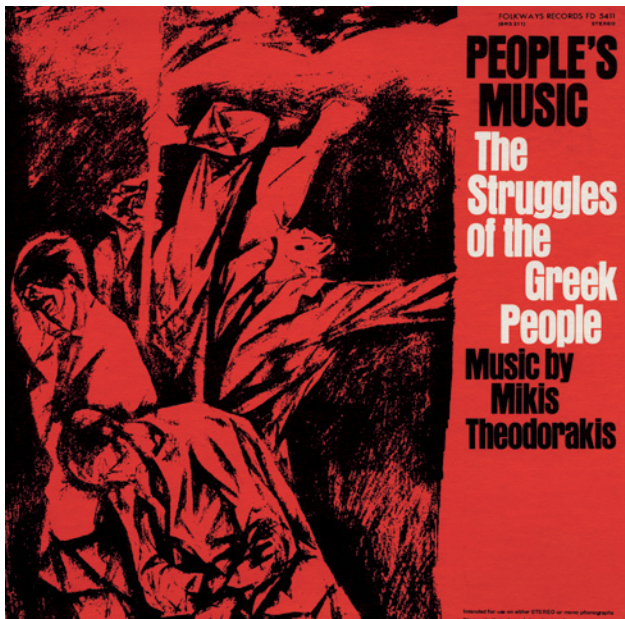
THIS LAND IS MINE

South African Freedom Songs

Recorded in Tanganyika, Africa



Folkways Record FH 5588



(from *People's Music: The Struggles of the Greek People* Folkways 5411, 1970)

THE BOY WITH THE SUNLIT SMILE

Released in 1969 during the Greek military junta rule (1967–1974), “The Boy with the Sunlit Smile” (a.k.a. “Gelasto Paidi”) served as the theme song for *Z*, an Academy Award–winning political thriller directed by Costa-Gavras that is based on the real-life assassination of Grigoris Lambrakis. Lambrakis—a World War II hero, peace activist, free clinic doctor, and politician—served in the Greek parliament until he was publicly murdered by neo-fascists in 1963. The trial and investigation surrounding his assassination were subject to hot political debate, both at home and abroad. Musician Mikis Theodorakis (1925–), known internationally for his earlier film score of *Zorba the Greek* (1964), was imprisoned and then exiled, but returned in 1974 when the country transitioned back to democracy. In 2012, the Greek parliament honored Lambrakis on the hundredth anniversary of his birth.

Mikis Theodorakis,
Orchestra;
Maria Farantouri,
vocal

10



(from *Music of Indonesia, Vol. 2: Indonesian Popular Music: Kroncong, Dangdut, and Langgam Jawa* Smithsonian Folkways 40056, 1991)

HIDUP DI BUI LIFE IN JAIL

Gambang Kromong
Slendang Betawi
featuring Kwi Ap,
vocal

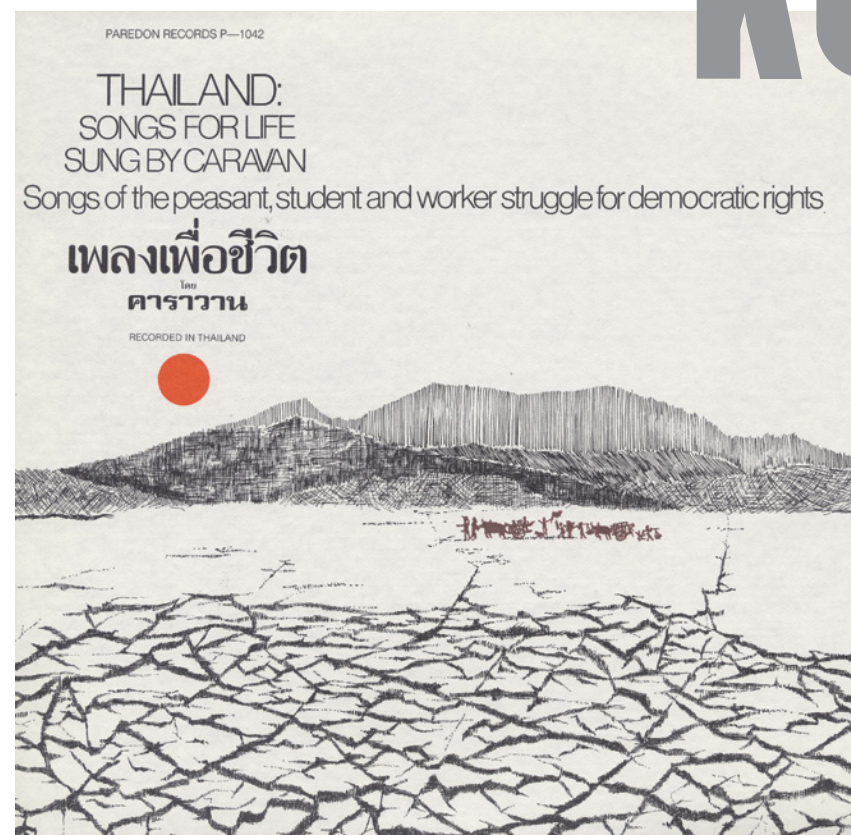
**“AND THEN THERE’S
TANGERANG JAIL /
YOU GO IN HEALTHY
AND COME OUT SKIN
AND BONES / BECAUSE
THEY FORCE YOU TO
WORK / —OLD AND
YOUNG HAVE TO WORK.”**

**LYRICS TO
“HIDUP DI BUI”**

“Hidup di Bui” was composed and recorded in the early 1970s by Indonesian popular music group D’Lloyd. The song details poor living conditions for prisoners at the Tangerang Correctional Institution, which is located on the outskirts of Jakarta. The lyrical reference to a specific government institution attracted the attention of officials, who, unmused by the disparaging reference to [their facility] banned the song unless the offending lyric was changed. Two acceptable alternatives that D’Lloyd used in performance after the ban were ‘jails in wartime’ (*penjara zaman perang*) and ‘jails during the Japanese occupation’ (*penjara zaman Jepang*) (Philip Yampolsky, liner notes supplement, April 4, 2008, p. 7). Today, the original lyrics comprise the standard version of the song, which is commonly performed by *dangdut* groups all over the country.

In 1957, Thai Communist intellectual Chit Phumisak (also spelled Jit Poumisak) published a book titled *Art for Life, Art for the People*, extolling artistic works that provide social and political commentary directed at everyday working people. In 1972, the book was reprinted and popularized by a group of university students and served as creative inspiration for many young left-wing artists. On *Thailand: Songs for Life*, the band Caravan extends the principles of *Art for Life* into the musical realm, providing lyrical reflections on rural conditions of the working classes while blending traditional folk instrumentation with international rock 'n' roll. "Man and Buffalo" (*Kon gap kwai*) is one of the group's best-known compositions. The song explicitly encourages rural peasants to revolt against the socio-economic hierarchy. A few years after the song was released, a student protest was violently suppressed on the Thammasat University campus, resulting in hundreds of civilians being injured or killed. Afterward, many left-wing activists fled to the mountains to seek refuge with the Communist Party, including several members of Caravan, who did not return to the Thai capital until amnesty was declared in 1979.

MAN AND BUFFALO KON GAP KWAI



Caravan

(from *Thailand: Songs for Life* Paredon 1042, 1978)

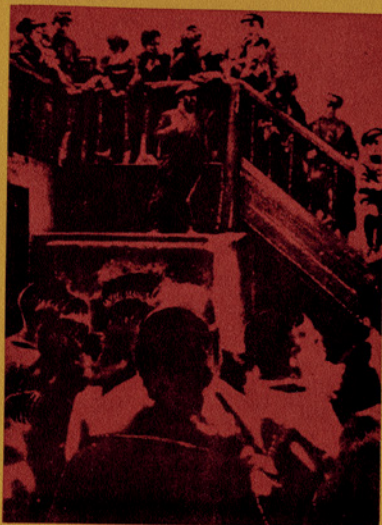
12

(from *Songs of the Ghetto*
Folkways 8739, 1965)

FOLKWAYS RECORDS FW 8739

SONGS OF THE GHETTO

SUNG BY CANTOR ABRAHAM BRUN



WHY NEED WE CRY?

Cantor Abraham Brun,
vocal and guitar

“Why Need We Cry?” is a powerful testament to survival and resilience in the face of genocide. Cantor Abraham Brun, a Polish-Jewish Holocaust survivor, presents this song from the Łódź Ghetto. It declares that Jewish people will persevere and emerge victorious in the face of Nazi fascism. It’s a remarkable song that encourages people not to despair, but to celebrate survival. Of the album, Moses Asch, co-founder of Folkways Records and himself a Polish-Jewish immigrant, writes: “We deem it our duty to record these songs, so that they may not be forgotten” (liner notes to FW 8739).



(from *Grupo Raíz, Vol. 2: Por América del Centro*
Monitor 818, 1984)

After Augusto Pinochet's junta seized power in Chile in 1973, many artists and activists became the victims of state violence and political imprisonment. Chilean writer and musician Rafael Manríquez opted for exile, making a new home for himself in the San Francisco Bay Area during the 1970s. He and fellow activist-musician Quique Cruz formed Grupo Raíz in 1980 (joined later by Hector Salgado) to affirm and introduce Chilean *nueva canción* to the Bay Area and beyond. "El palomo" (The dove) serves as the opening track of the group's 1984 album and pays homage to the many "missing" political prisoners of the Pinochet era. The song is part of a longer composition, "La vigilia" (The vigil), which was created in response to a request by women relatives of the disappeared. "The song demands a responsible answer from Pinochet about the whereabouts of their loved ones," reads the original liner notes.

14

Grupo Raíz:
Rafael Manríquez,
Quique Cruz,
Hector Salgado

EL PALOMO

THE DOVE

HVEM SIDDER DÉR BAG SKÆRMEN

THE ROADMAKER

Based on a poem written by Jeppe Aakjær in 1905, “Hvem sidder dér bag skærmen” (The roadmaker), perhaps better known as “Jens Vejmand” (Jens the Roadmaker), recounts the real-life story of Jens Nielsen, a cobblestone roadmaker in the Danish countryside who worked himself to death in 1901. Nielsen’s family was so poor that they could not afford a gravestone for their fallen patriarch after he perished. For many Danes, the roadmaker’s story of hardship and indignity represented widespread economic struggles of the Danish working class and became a moral call for social responsibility. The final lines of the song make explicit the cruel irony of the roadmaker’s position: “There’s an old wooden board in the cemetery / It’s crooked and the paint is peeling. / It belongs to Jens Vejmand / His life was full of stones, but in death he wasn’t given even one.” Reflecting on the poem during the 100th anniversary of its publication, journalist Kim Skotte wrote that it likely constitutes “the most effective piece of concentrated social indignation ever written in Denmark” (2005). In 2006, the song was officially admitted to the Danish government’s cultural canon.



(from *Inger Nielsen Sings Danish Folk Songs* Folkways 8819, 1965)

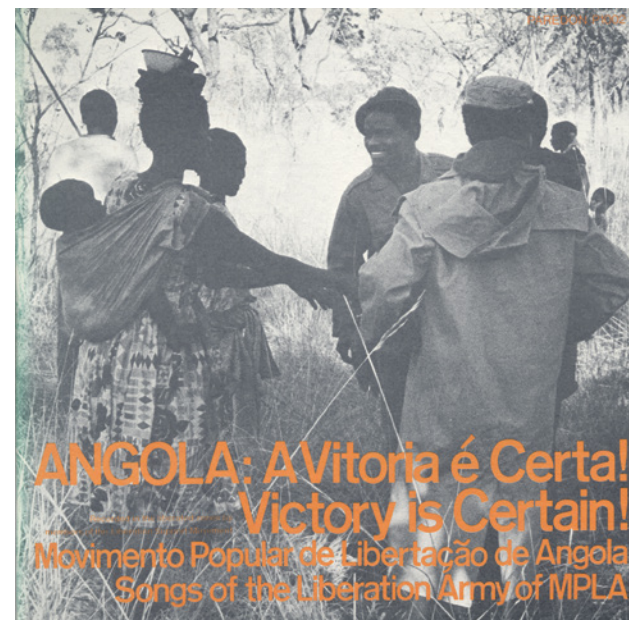
Inger Nielsen,
vocal and guitar

15

Musician supporters
of the MPLA

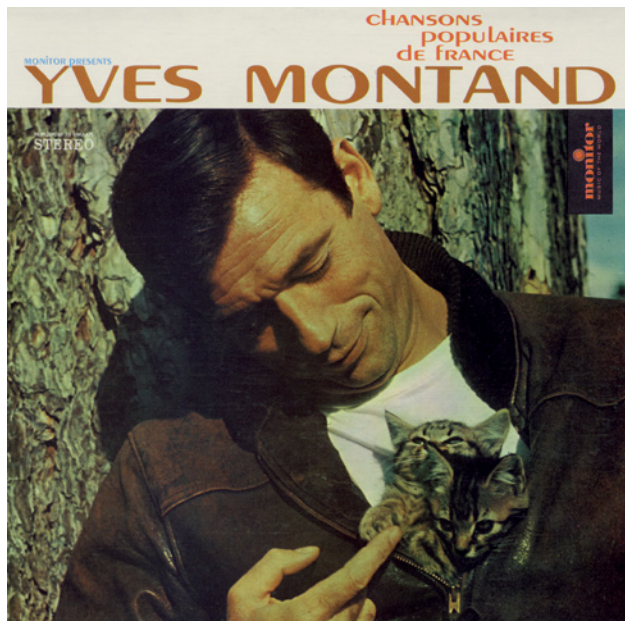
MON' ETU UA KASSULE

“Mon’ etu ua Kassule” represents the lamentation of an Angolan mother whose child has been deported to São Tomé Island in the Atlantic Ocean. The lyrics are based on a poem by Mário Pinto de Andrade. The song, also known as “Muimbo Ua Sabalu,” is also a denunciation of the Portuguese colonial policy of forced labor, which broke up Angolan families and resulted in many deaths. It is sung in Kimbundu, one of the country’s largest language groups. The album from which this song derives was released by Paredon Records in 1970, during the midst of the Angolan War of Independence. The original liner notes for the album were written by Agostinho Neto, who led the Popular Movement for the Liberation of Angola (MPLA) and became the country’s first president after independence.



(from *Angola: A Vitoria é Certa! Victory Is Certain!*
Paredon 1002, 1970)

16



(from *Chansons Populaires de France* Monitor 324)

Written in the late 1860s by French songwriter Jean Baptiste Clément and opera singer Antoine Renard, “Le temps des cerises” (Cherry blossom time) is a nostalgic song which has come to be associated with the Paris Commune of 1871. After the collapse of Napoleon III’s Second Empire, a group of radical socialists seized the Parisian government. Known as the Paris Commune, the insurrection lasted from March to May in 1871 before being subdued by the French military. Although the ideals of the Communards failed to take hold nationwide, the Paris Commune served as inspiration for generations of activists and intellectuals, inspiring many to imagine new ways of living. Notably, Jean Baptiste Clément, the lyricist of “Le temps des cerises,” participated in the governance structure of the Paris Commune and actively defended it against French military onslaught. After the Commune’s fall, this song became widely reinterpreted as a nostalgic reflection on the hopes and dreams of those who participated in the failed utopian government. Singer and actor Yves Montand recorded this song in the early part of his career, when he was strongly identified with the left-wing French working class.

Yves Montand, vocal,
with instrumentation

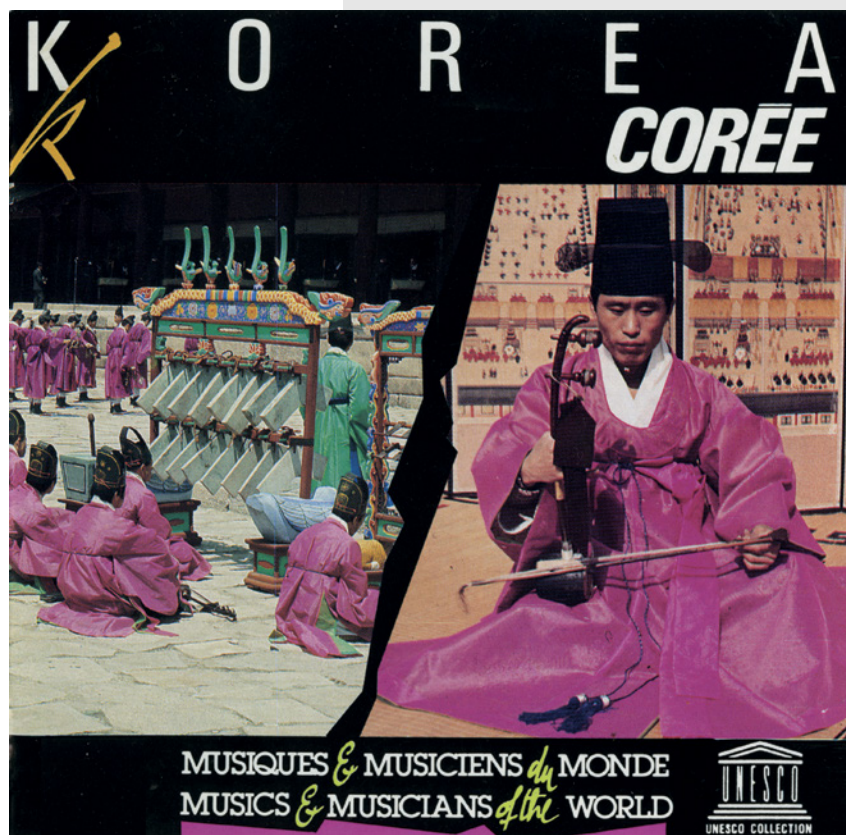
LE TEMPS DES CERISES CHERRY BLOSSOM TIME

17

Widely popularized through film as an expression of independence and Korean identity assertion during the Japanese occupation, “Arirang” is today celebrated as a national folk tradition, with collective contributions to different variants of the song spanning numerous generations. In addition to serving as a symbol of resistance and national identity, the song has recently been used as a gesture of political goodwill, with athletes from both North and South Korea marching to “Arirang” during Olympic ceremonies, and the New York Philharmonic Orchestra playing the tune in Pyongyang during the first American exchange concert since the Korean War. Information about this album’s particular version of “Arirang” is nearly absent from the liner notes, but at the very least, we can presume that it originates from Chongson, a town in the mountains of Gangwon Province. According to some scholars, the Chongson version of “Arirang” is among the most prevalent in the tradition.

CHONGSUN ARIRANG

Singer from Central
Korea with orchestra



(from *Korea* UNESCO
8010, 1972)

18

THE PASSPORT

Marcel Khalifé,
vocal and oud

(from *Promises of the Storm* Paredon 1047, 1983)

Lebanese musician Marcel Khalifé's landmark 1983 release, *Promises of the Storm*, is composed entirely of musical interpretations of poetic works that were written by Palestinian poet Mahmūd Darwīsh and Izzidine Al Munassrah. Darwīsh's "The Passport" (Jawaz al-safar) is a deeply personal reflection on his experience of loss and alienation after being required to carry a passport in his native land of Palestine. Khalifé's rich rendering of the poem in song remains one of his best-known works and is often cited as a representative example of Palestinian expressions of displacement and marginalization. In the final lines of the poem, the writer expresses the ideals of international humanitarianism and a desire to transcend the political confines of nation-states.



FREEDOM FIGHTERS OF ALGERIA (F.L.N.) Sung in Arabic by soloists with Soldiers Chorus and Native Orchestra Folkways Records FD 5441



(from *Freedom Fighters of Algeria* Folkways 5441, 1962)

20

INNO DELLA RESISTENZA

HYMN OF THE RESISTANCE

Titled “Inno della Resistenza” on the album, this composition is better known today as “Kassaman” (The pledge) and currently serves as the Algerian national anthem. The text of the song was written in 1955 by poet Moufdi Zakaria while he served as a political prisoner of the French colonial government. The album from which this song derives was originally published in Italy by Italia Canta in 1960, during the middle of the Algerian War of Independence (1954–1962). The lyrical content was so sensitive at the time of publication that the album had to be smuggled clandestinely from Italy to France for distribution (Metref 2014). Folkways Records published the album in the United States in 1962, the year of Algerian independence, and based the recordings on the original Italian source material. The voices heard throughout the record are credited as members of the National Liberation Front (FLN).

Choir of FLN fighters

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ADDITIONAL RESOURCES FOR LEARNING AND TEACHING

The topic of the social power of music is inexhaustible in terms of its breadth across communities and cultures, and its depth in how it can touch our shared humanity. Below are a few suggestions for additional exploration. The list is designed particularly for teachers who want to use parts of this box set for the classroom.

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ABOUT THE CONTRIBUTORS

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JEFF PLACE is curator and senior archivist of the Ralph Rinzler Folklife Archives and Collections at the Smithsonian and producer/compiler of sixty books and audio compilations for Smithsonian Folkways since 1988. He is the winner of two GRAMMY Awards for the 1997 reissue of the *Anthology of American Folk Music* and a six-time nominee. Among his productions are *Woody at 100*, *The Lead Belly Smithsonian Collection*, and the upcoming *Pete Seeger Centennial Collection*.

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DEBORAH WONG is an ethnomusicologist and professor of music at the University of California, Riverside. She specializes in the musics of Asian America and Thailand and has written two books, *Speak It Louder: Asian Americans Making Music* and *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual*. Her third book, *Louder and Faster: Taiko in Southern California and Beyond*, is imminent. She is a past president of the Society for Ethnomusicology.

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In his own words, “MARTIN is a non-violent typeface inspired by remnants of the Memphis Sanitation Strike of 1968. While known for the signs that read ‘I AM A MAN’ and ‘UNION JUSTICE NOW’, the strike was also known as King’s last stand, as it was the last cause Dr. Martin Luther King Jr. fought before his assassination in April 1968. On April 8th Coretta Scott King and SCLC led a silent march in Memphis carrying placards that now read ‘HONOR KING: END RACISM!’”

SMITHSONIAN FOLKWAYS RECORDINGS IS the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is to document music, spoken word, instruction, and sounds from around the world. In this way, we continue the legacy of Moses Asch, who founded Folkways Records in 1948. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding among peoples through the production, documentation, preservation, and dissemination of sound.

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MUSIC HAS ALWAYS HAD THE POWER TO BRING PEOPLE TOGETHER

Through making music together, we become bigger than ourselves. From parties to protests to prayer, music is a powerful catalyst for celebration, for change, and for a sense of well-being. Whether singing with our families and friends or with thousands of strangers in an arena, music transforms lives, engages individuals, and connects local and global communities.

The Social Power of Music chronicles the vivid, impassioned, and myriad ways in which music binds, incites, memorializes, and moves groups of people. This richly illustrated 124-page book, with 4 CDs and 80+ tracks, connects listeners to major musical practices, episodes, and movements throughout the U.S. and beyond. These songs of struggle, devotion, celebration, and migration remind us that music has the potential to change our world.



The Social Power of Music accompanies the 2019 Smithsonian Folklife Festival of the same theme. This collection is dedicated to the memory of R.C. Forney Jr., a dear friend to many of us and a longtime colleague at the Center for Folklife and Cultural Heritage and the Smithsonian Folklife Festival. It was made possible by a generous gift from the Forney family.



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THE SOCIAL POWER OF MUSIC

DISC 1: SONGS OF STRUGGLE

1. **WE SHALL OVERCOME** THE FREEDOM SINGERS
2. **THIS LAND IS YOUR LAND** WOODY GUTHRIE
3. **DE COLORES / (MADE) OF COLORS** BALDEMAR VELÁSQUEZ WITH AGUILA NEGRA
4. **UNION MAID** BOBBIE MCGEE
5. **IF I HAD A HAMMER** PETE SEEGER
6. **RECLAIM THE NIGHT** PEGGY SEEGER
7. **ESTOY AQUÍ (I AM HERE)** QUETZAL
8. **DEPORTEES (PLANE WRECK AT LOS GATOS)** SAMMY WALKER
9. **WE ARE THE CHILDREN** CHRIS KANDO IIJIMA, JOANNE NOBUKO MIYAMOTO, AND CHARLIE CHIN
10. **I WOKE UP THIS MORNING** FANNIE LOU HAMER
11. **I FEEL LIKE I'M FIXIN' TO DIE** COUNTRY JOE MCDONALD
12. **EL POBRE SIGUE SUFRIENDO (THE POOR KEEP ON SUFFERING)** ANDRÉS JIMÉNEZ
13. **BALLAD OF THE ERA** KRISTIN LEMS
14. **WHERE HAVE ALL THE FLOWERS GONE?** PETE SEEGER
15. **BLOWING IN THE WIND** THE NEW WORLD SINGERS
16. **QUIHUBO RAZA (WHAT'S HAPPENING, PEOPLE)** AGUSTÍN LIRA AND ALMA
17. **SOLIDARITY FOREVER** JOE GLAZER
18. **JOE HILL** PAUL ROBESON
19. **JOAQUIN MURRIETA** RUMEL FUENTES
20. **WHICH SIDE ARE YOU ON?** THE ALMANAC SINGERS
21. **LEGAL/ILLEGAL** EWAN MACCOLL AND PEGGY SEEGER
22. **IT ISN'T NICE** BARBARA DANE AND THE CHAMBERS BROTHERS

DISC 2: SACRED SOUNDS

1. **AMAZING GRACE** THE OLD REGULAR BAPTISTS
2. **COME BY HERE** BARBARA DANE AND THE CHAMBERS BROTHERS
3. **WILL THE CIRCLE BE UNBROKEN** STRANGE CREEK SINGERS
4. **PEACE IN THE VALLEY** THE PARAMOUNT SINGERS
5. **MANY EAGLE SET SUN DANCE SONG** THE PEMBINA CHIPPEWA SINGERS
6. **ZUNI RAIN DANCE** MEMBERS OF ZUNI PUEBLO
7. **CALVARY** SHAPE-NOTE SINGERS AT STEWART'S CHAPEL
8. **NORTHFIELD** THE OLD HARP SINGERS OF EASTERN TENNESSEE
9. **THE CALL TO PRAYER / ADHĀN** AHMAD AL ALAWI
10. **ZIKR (EXCERPT)** SHEIKH XHEMAIL SHEHU AND MEMBERS OF THE PRIZREN RIFA'I TEKKE
11. **BUDDHIST CHANTS AND PRAYERS** TU HUYEN, HAI PHAT, TAM THU, HAI DAT
12. **KOL NIDRE** CANTOR ABRAHAM BRUN
13. **DAYEINU** RAASCHE AND ALAN MILLS
14. **NIGHT CHANT** SANDOVAL BEGAY
15. **HARK, HARK** CAROLERS FROM THE BLACK BULL, ECCLESFIELD, UK
16. **SWING LOW, SWEET CHARIOT** THE PRINCELY PLAYERS
17. **THE OLD RUGGED CROSS** THE PASCHALL BROTHERS
18. **MADRE DE DOLORES (MOTHER OF SORROWS)** HERMANOS DE LA MORADA NUESTRA SEÑORA DE DOLORES DEL ALTO
19. **SAN MIGUEL (SAINT MICHAEL)** FRANCIA REYES
20. **I'LL FLY AWAY** ROSE MADDOX

DISC 3: SOCIAL SONGS AND GATHERINGS

1. **PARTY DOWN AT THE BLUE ANGEL CLUB** CLIFTON CHENIER AND HIS RED HOT LOUISIANA BAND
2. **SAN ANTONIO ROSE** LOS REYES DE ALBUQUERQUE
3. **JOLIE BLONDE (PRETTY BLONDE)** AUSTIN PITRE
4. **SHAKE YOUR MONEYMAKER** JOHN LITTLEJOHN
5. **BEER-DRINKING POLKA** FLACO JIMÉNEZ AND MAX BACA
6. **IN HEAVEN THERE IS NO BEER** THE GOOSE ISLAND RAMBLERS
7. **SAM (GET DOWN)** SAM BROTHERS FIVE
8. **GOLDEN SLIPPERS / THE BUTTERFLY WHIRL** LESTER BRADLEY AND FRIENDS
9. **SLIGO INDIANS / PADDY CLANCY'S / LARRY REDICAN'S / THE RAMBLING PITCHFORK** TONY DEMARCO
10. **LA ENTREGA DE LOS NOVIOS (THE DELIVERY OF THE NEWLY-WEDS)** LORENZO MARTÍNEZ
11. **ROCK DANCE SONG (CREE/METIS)** THE PEMBINA CHIPPEWA SINGERS
12. **POW WOW SONG** CHIPPEWA NATION
13. **MARY MACK** LILLY'S CHAPEL SCHOOL, ALABAMA
14. **JOHNNY CUCKOO** JANIE HUNTER AND CHILDREN AT HOME
15. **ROOSTER CALL** JOHN HENRY MEALING AND GROUP
16. **JOY TO THE WORLD** ELIZABETH MITCHELL
17. **OYLUPNUV OBRUTCH (THE BROKEN HOOP SONG)** THE GOLDEN GATE GYPSY ORCHESTRA
18. **LIBERTY FUNERAL MARCH** THE LIBERTY BRASS BRAND
19. **JUNKANOO #1** KEY WEST JUNKANOO BAND
20. **THE STAR SPANGLED BANNER** UNKNOWN ORCHESTRA
21. **MARDI GRAS MEDLEY (EXCERPT)** REBIRTH JAZZ BAND

DISC 4: GLOBAL MOVEMENTS

1. **VIVA LA QUINCE BRIGADA (LONG LIVE THE 15TH BRIGADE)** PETE SEEGER
2. **BELLA CIAO (GOODBYE BEAUTIFUL)** SINGERS OF THE "BELLA CIAO" PRODUCTION OF SPOLETO
3. **A DESALAMBRAR (TEAR DOWN THE FENCES)** EXPRESIÓN JOVEN
4. **MUATO MUA N'GOLA (WOMEN OF ANGOLA)** LILLY TCHIUMBA
5. **UN GIGANTE QUE DESPIERTA (AN AWAKENING GIANT)** LUIS GODOY AND GRUPO MANCOTAL
6. **HASRET (LONGING)** MELIKE DEMIRAĞ
7. **PRISIONEROS SOMOS (WE ARE ALL PRISONERS)** SUNI PAZ
8. **FUNERAL DO LAVRADOR (FUNERAL OF A WORKER)** ZELIA BARBOSA
9. **IZAKUNYATHELI AFRIKA VERWOERD (AFRICA IS GOING TO TRAMPLE ON YOU, VERWOERD)** SOUTH AFRICAN REFUGEES IN TANGANYIKA
10. **THE BOY WITH THE SUNLIT SMILE** MIKIS THEODORAKIS
11. **HIDUP DI BUI (LIFE IN JAIL)** GAMBANG KROMONG SLENDANG BETAWI FEATURING KWI AP
12. **MAN AND BUFFALO (KON GAP KWAI)** CARAVAN
13. **WHY NEED WE CRY?** CANTOR ABRAHAM BRUN
14. **EL PALOMO (THE DOVE)** GRUPO RAÍZ
15. **HVEM SIDDER DÉR BAG SKÆRMEN (THE ROADMAKER)** INGER NIELSEN
16. **MON' ETU UA KASSULE** MUSICIAN SUPPORTERS OF THE MPLA
17. **LE TEMPS DES CERISES (CHERRY BLOSSOM TIME)** YVES MONTAND
18. **CHONGSUN ARIRANG** SINGER FROM CENTRAL KOREA
19. **THE PASSPORT** MARCEL KHALIFÉ
20. **INNO DELLA RESISTENZA (HYMN OF THE RESISTANCE)** CHOIR OF FLN FIGHTERS