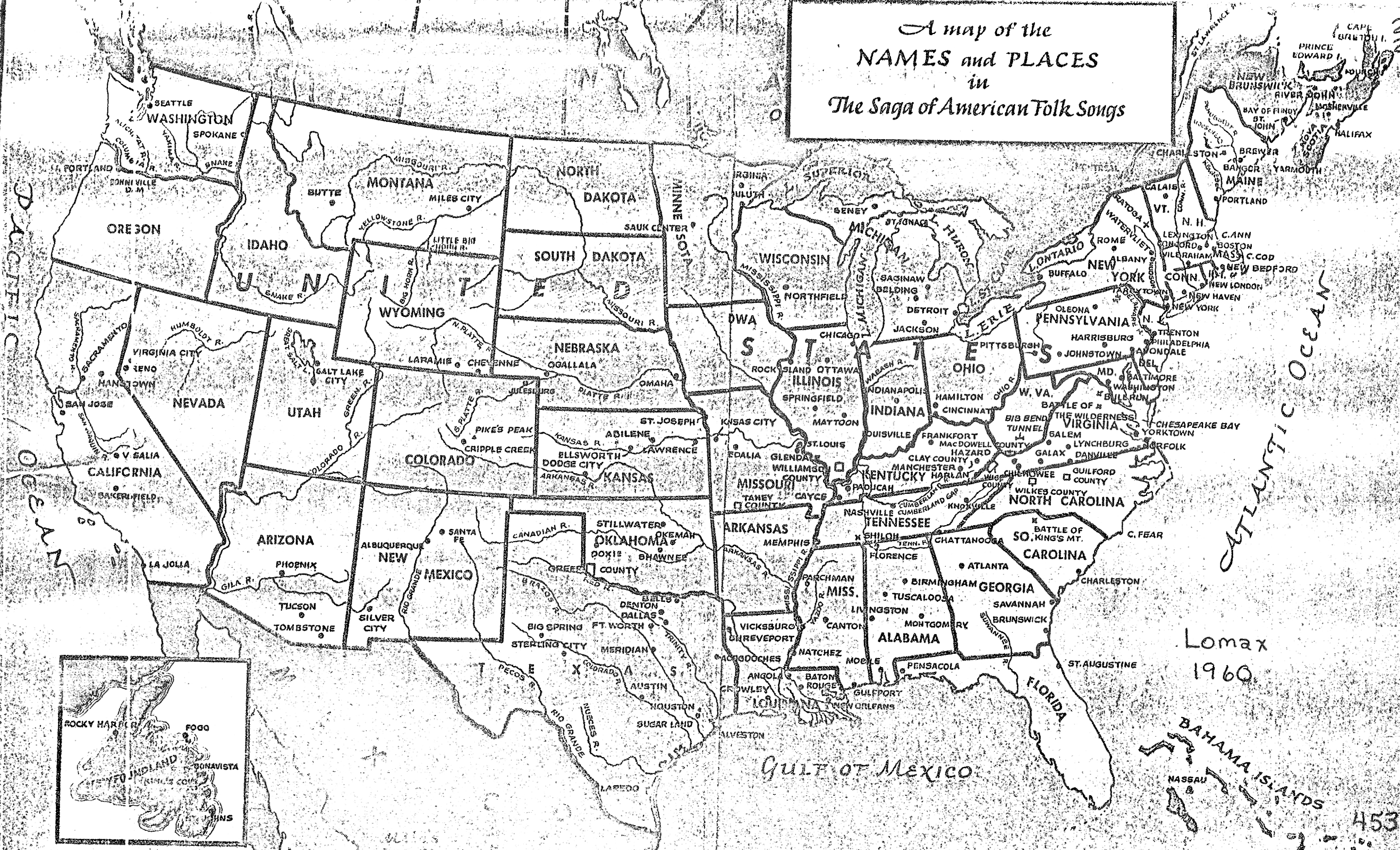


Chapter 22, music, presents a puzzling prospect: Are the facts of music culture amenable only to regional and continental maps? The maps in this chapter certainly hold considerable interest, particularly for those studying popular culture. And Lomax's general map of folk song seems to be an adequate basis for the historic aspects of music. We also have valuable indication of the way to handle contemporary music and performers.

What shall be done about instruments (their manufacture and use), "foreign" language programming (Spanish, French, Navajo, and such), local variation in mode of live performance, associated activities (dancing, drinking), shape-note singers, native grounds of performers, and more? In Louisiana, for example, mode of live performance varies between North and South Louisiana and the local manufacture of accordians sustains Cajun music. In much of Texas, the polka, waltz, ^{and} two-step live on (as they do in South Louisiana), and special, ethnic bands seem to thrive on their survival. Should music regions correspond to the regions defined on other criteria?

A map of the
NAMES and PLACES
in
The Saga of American Folk Songs

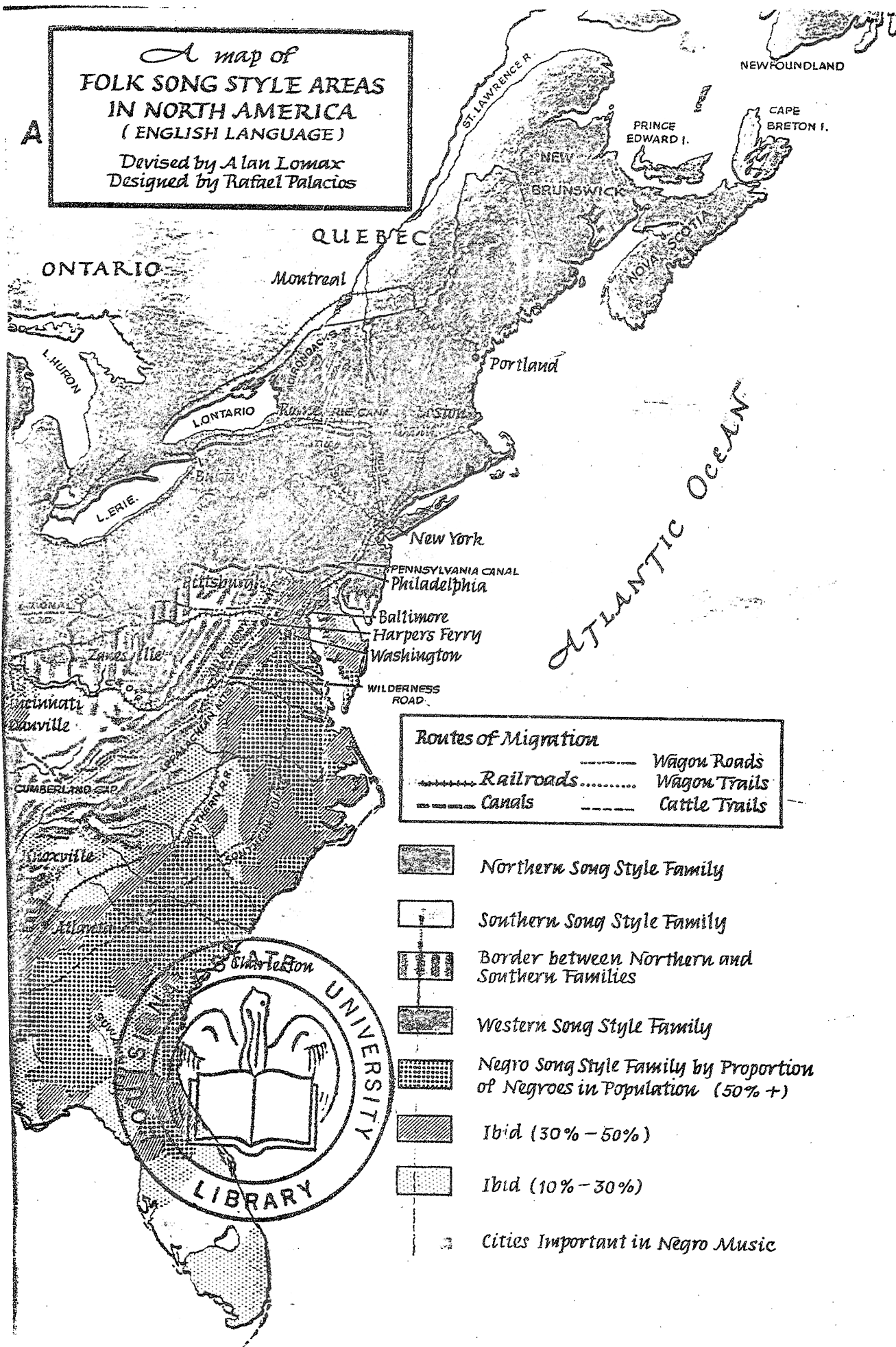


Lomax
1960

BAHAMAS ISLANDS
NASSAU

A map of
FOLK SONG STYLE AREAS
IN NORTH AMERICA
(ENGLISH LANGUAGE)

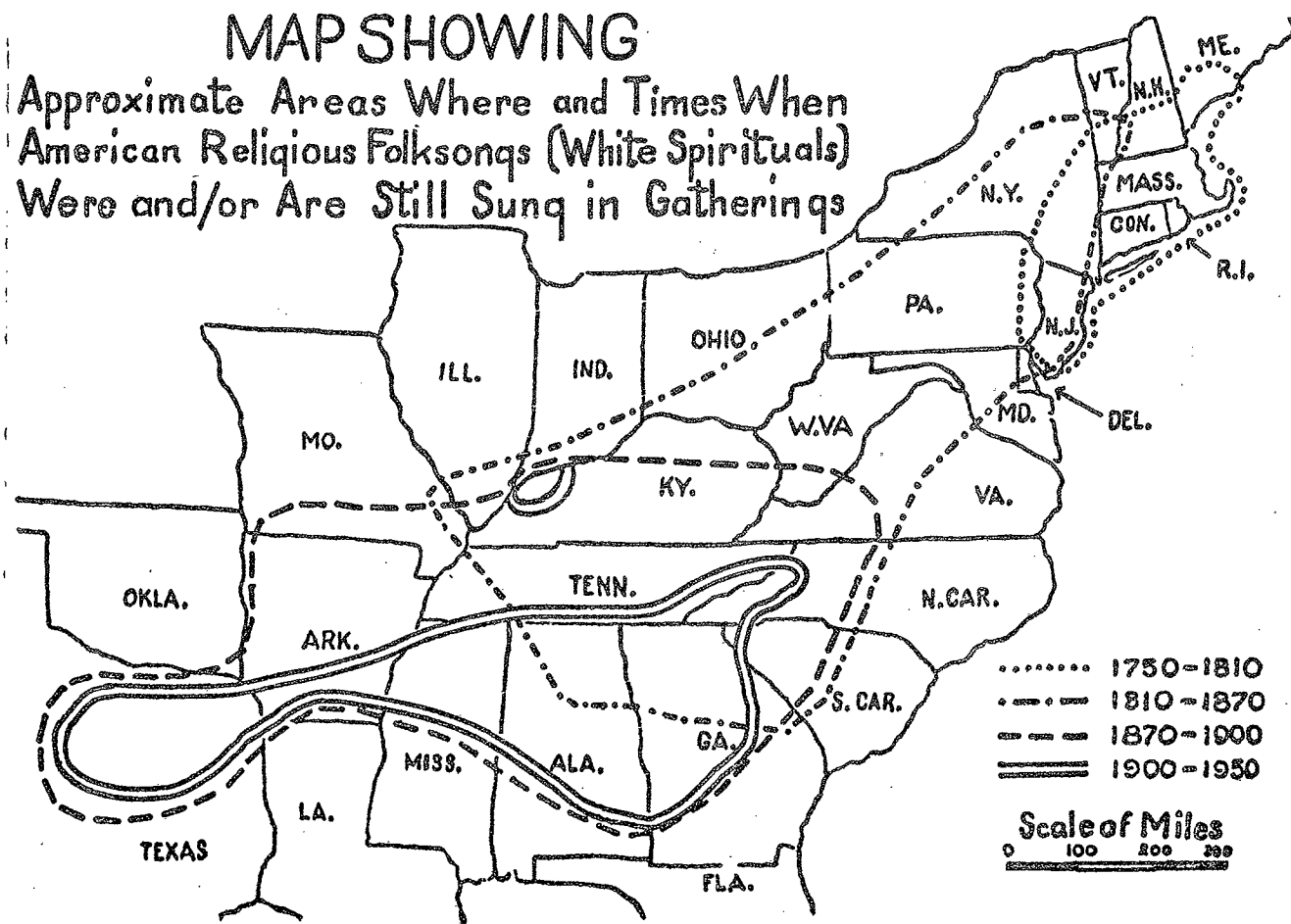
Devised by Alan Lomax
Designed by Rafael Palacios



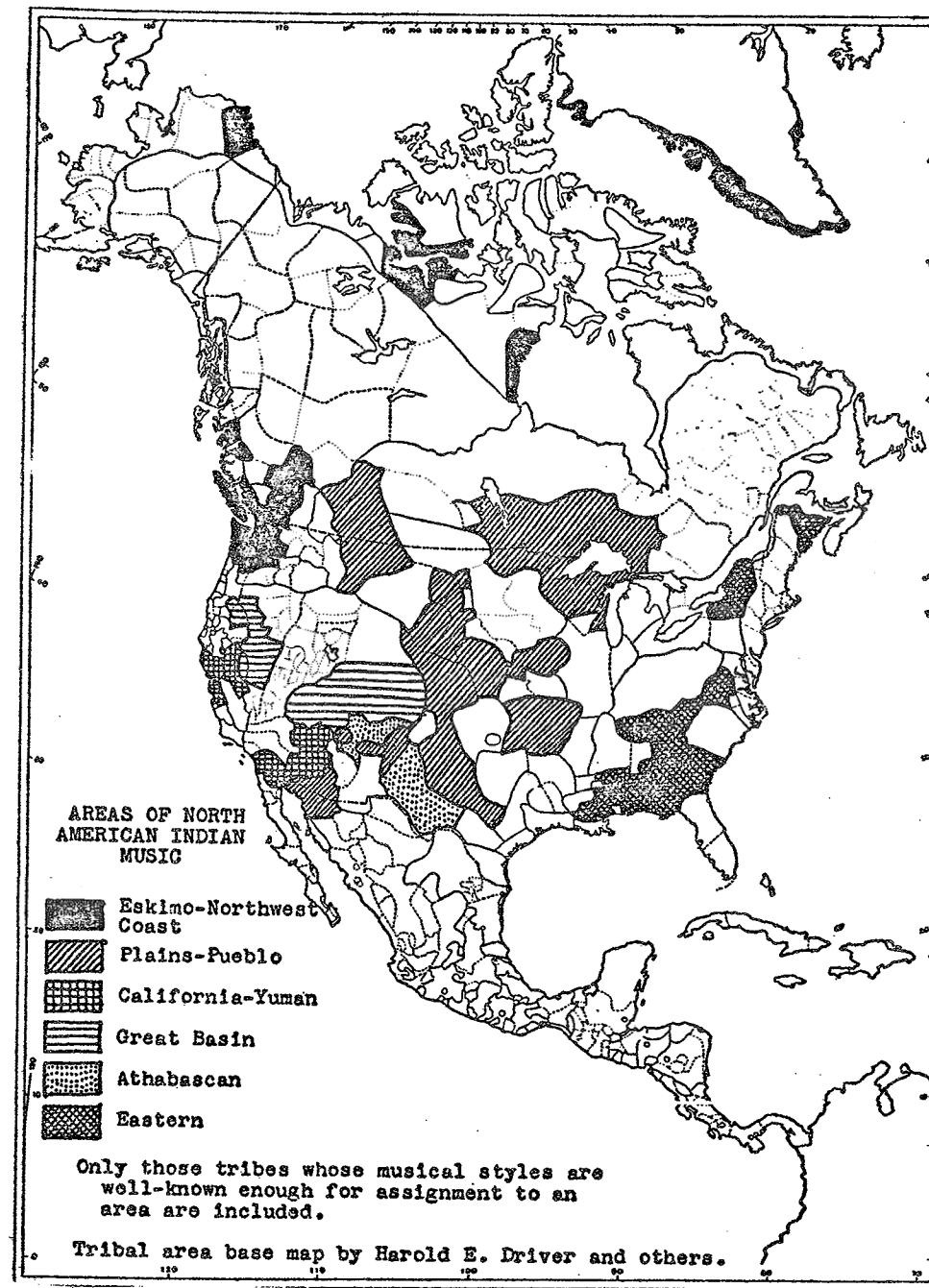
Lomax 1960



Lomax 1960

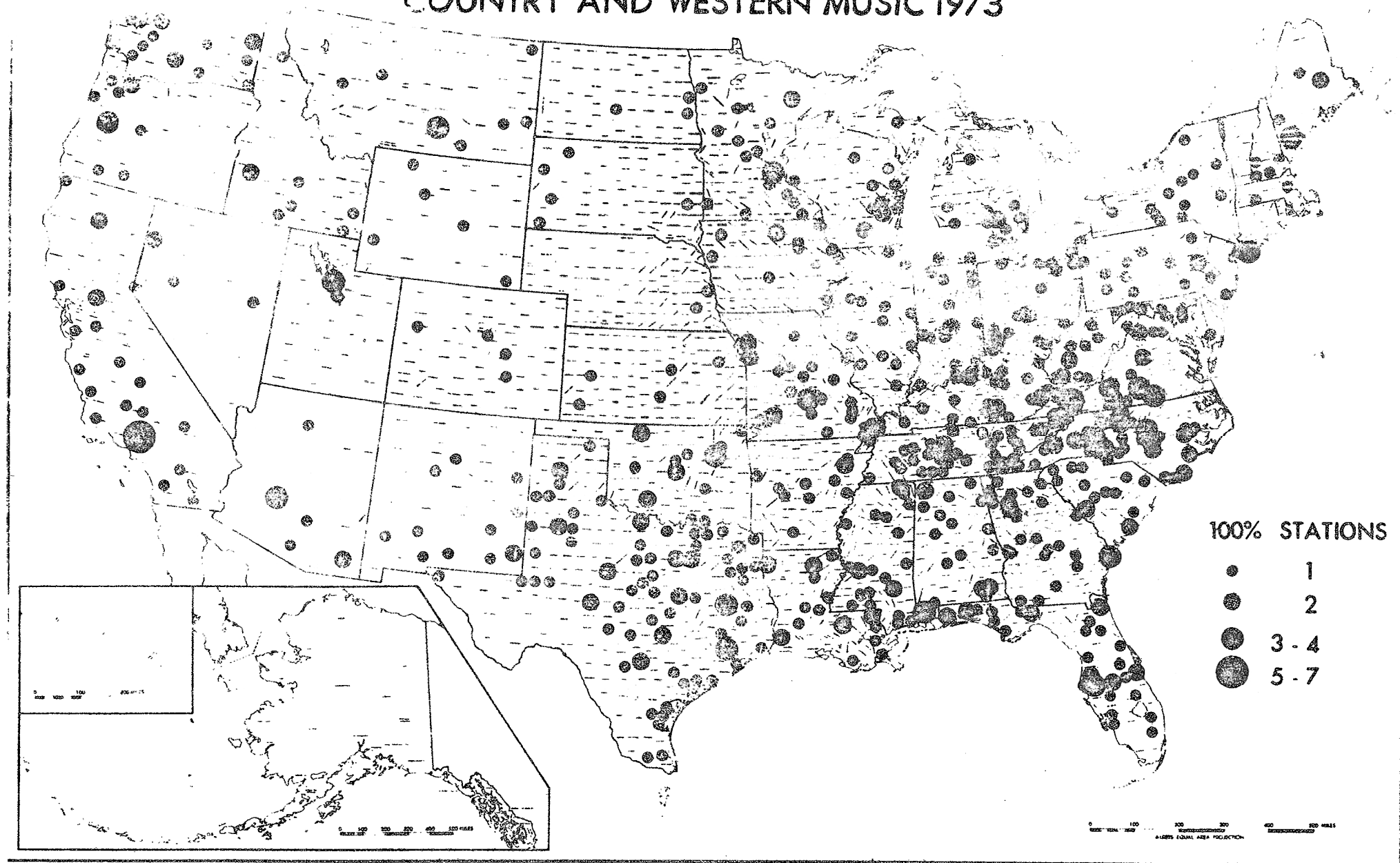


Jackson 1952



Nettl 1954

COUNTRY AND WESTERN MUSIC 1973



Pillsbury 1973



Figure 1.2. Core areas in the development of Country Music and Western Music.

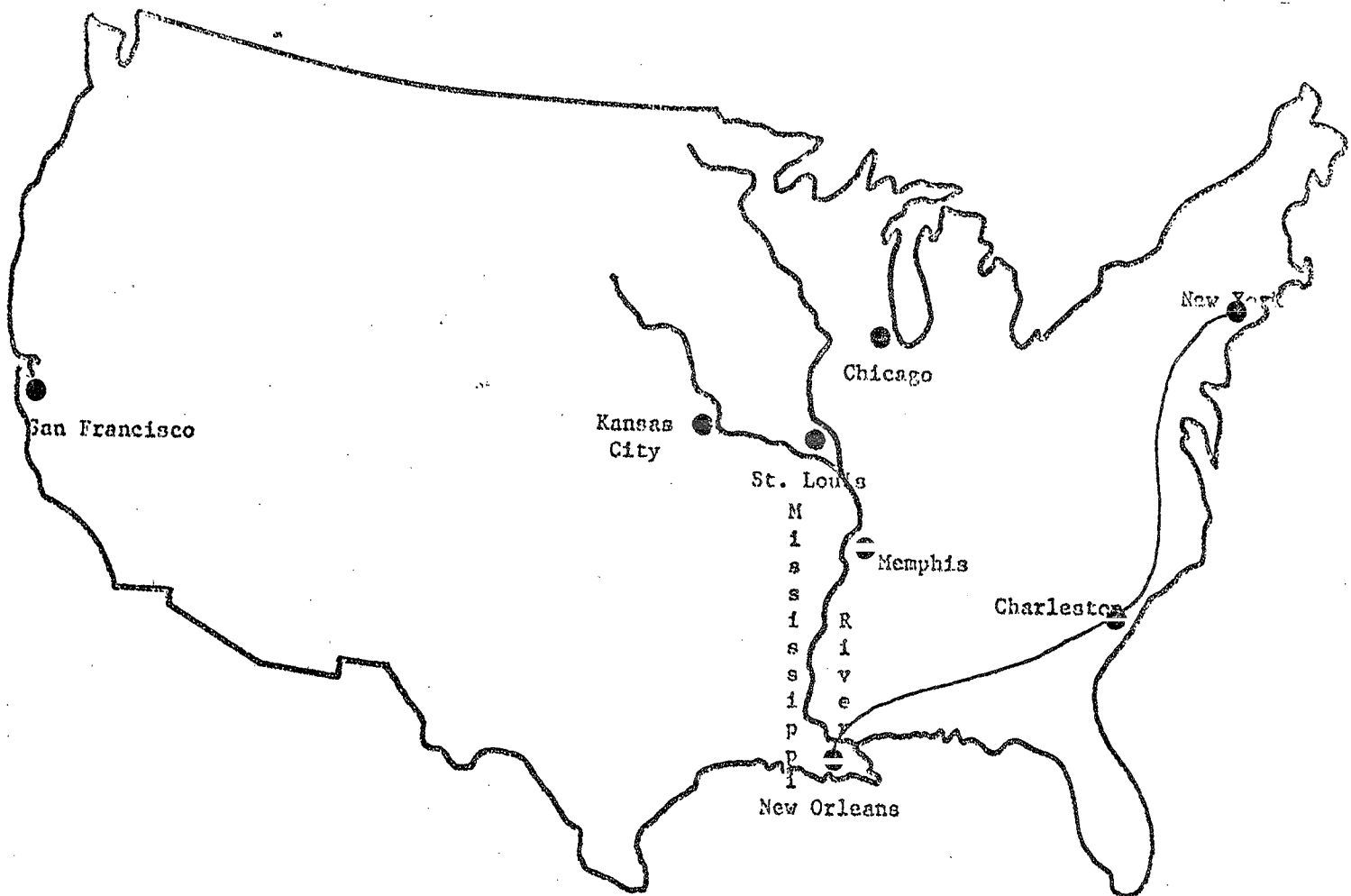


Figure 1.3. Diffusion of Jazz Music: from its development in New Orleans to its spread up the Mississippi River and along the East coast.

Gordon 1970

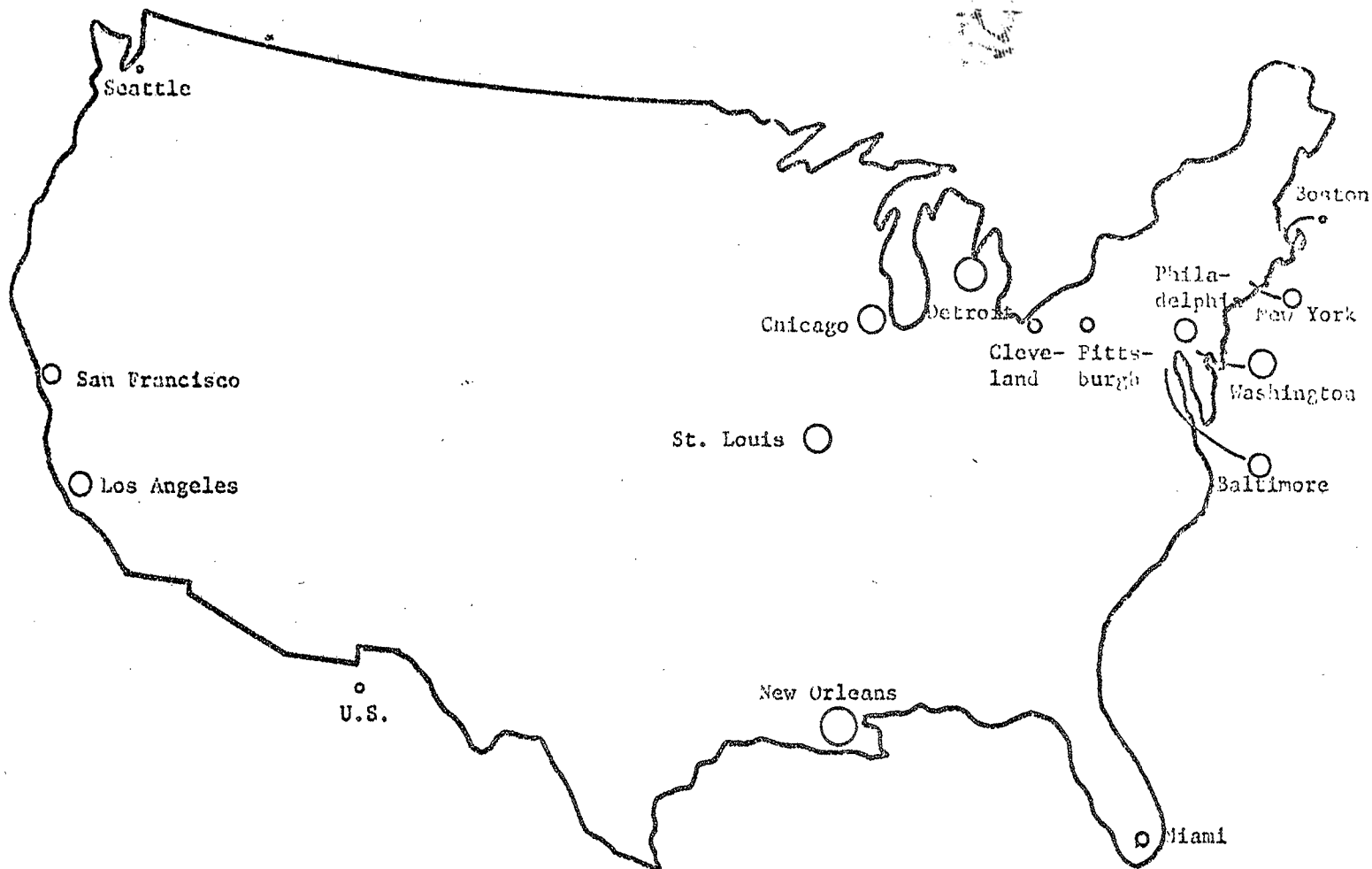


Figure 4.1.a. Degree of adoption of selected Rock music subtypes by cities--Black R&B. Circle sizes represent the relative degree of Rock music subtype adoption among the cities studied, as presented in Table 4.3.

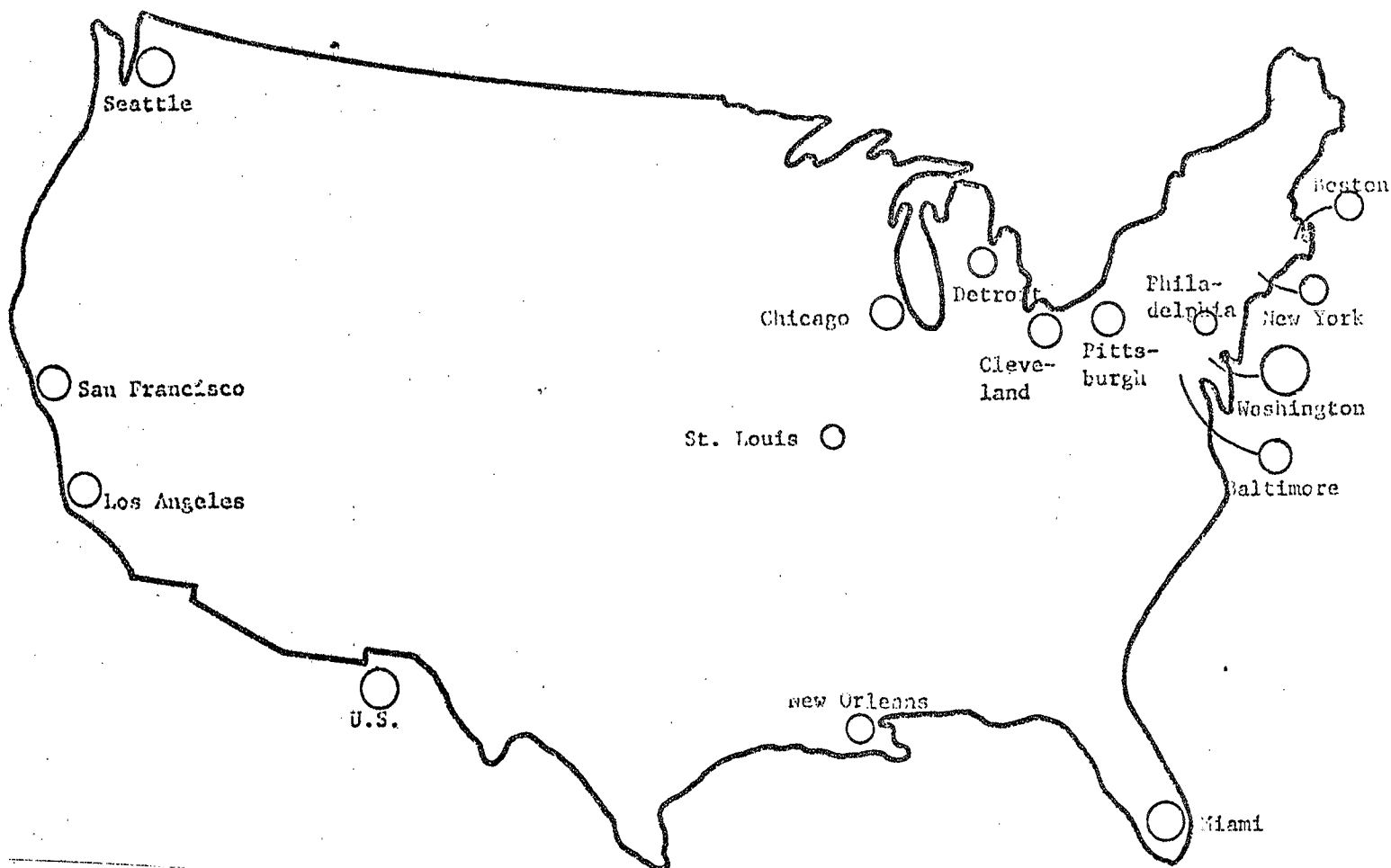
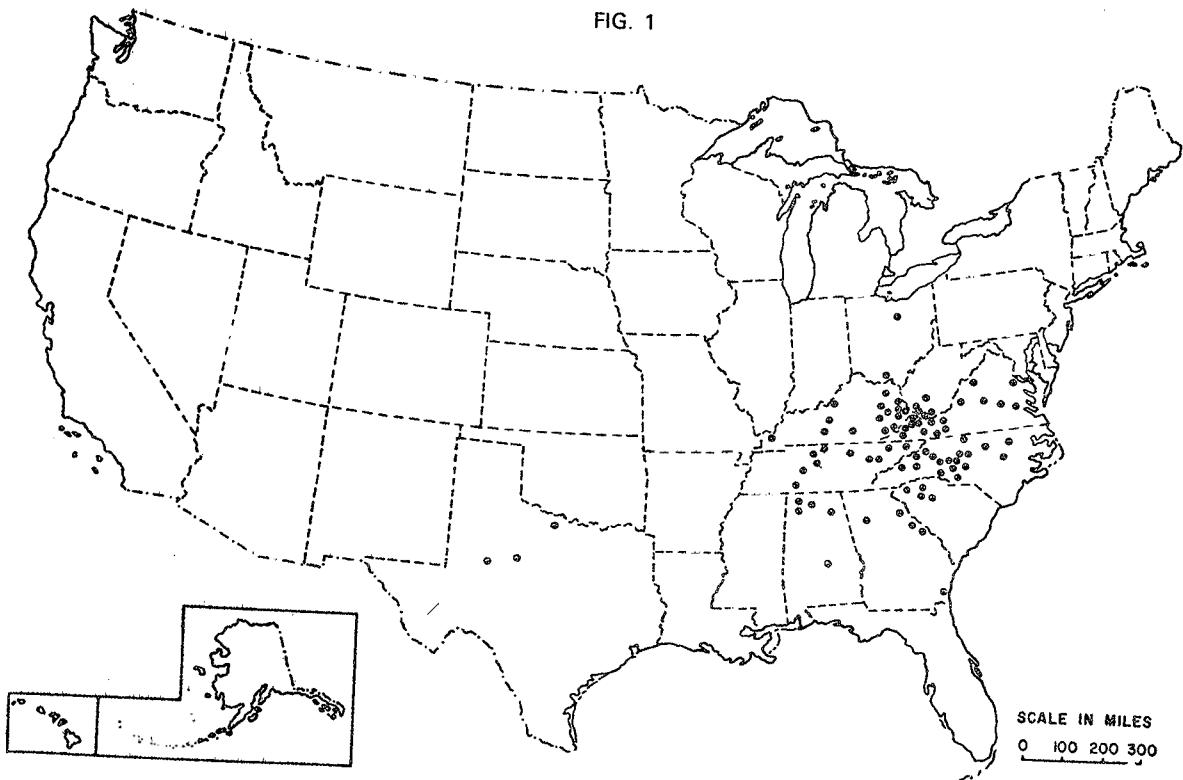


Figure 4.1.g. Degree of adoption of selected Rock music subtypes by cities--Folk. Circle sizes represent the relative degree of Rock music subtype adoption among the cities studied, as presented in Table 4.3.

Gordon 1970

DISTRIBUTION OF BLUEGRASS PERFORMERS, 1972

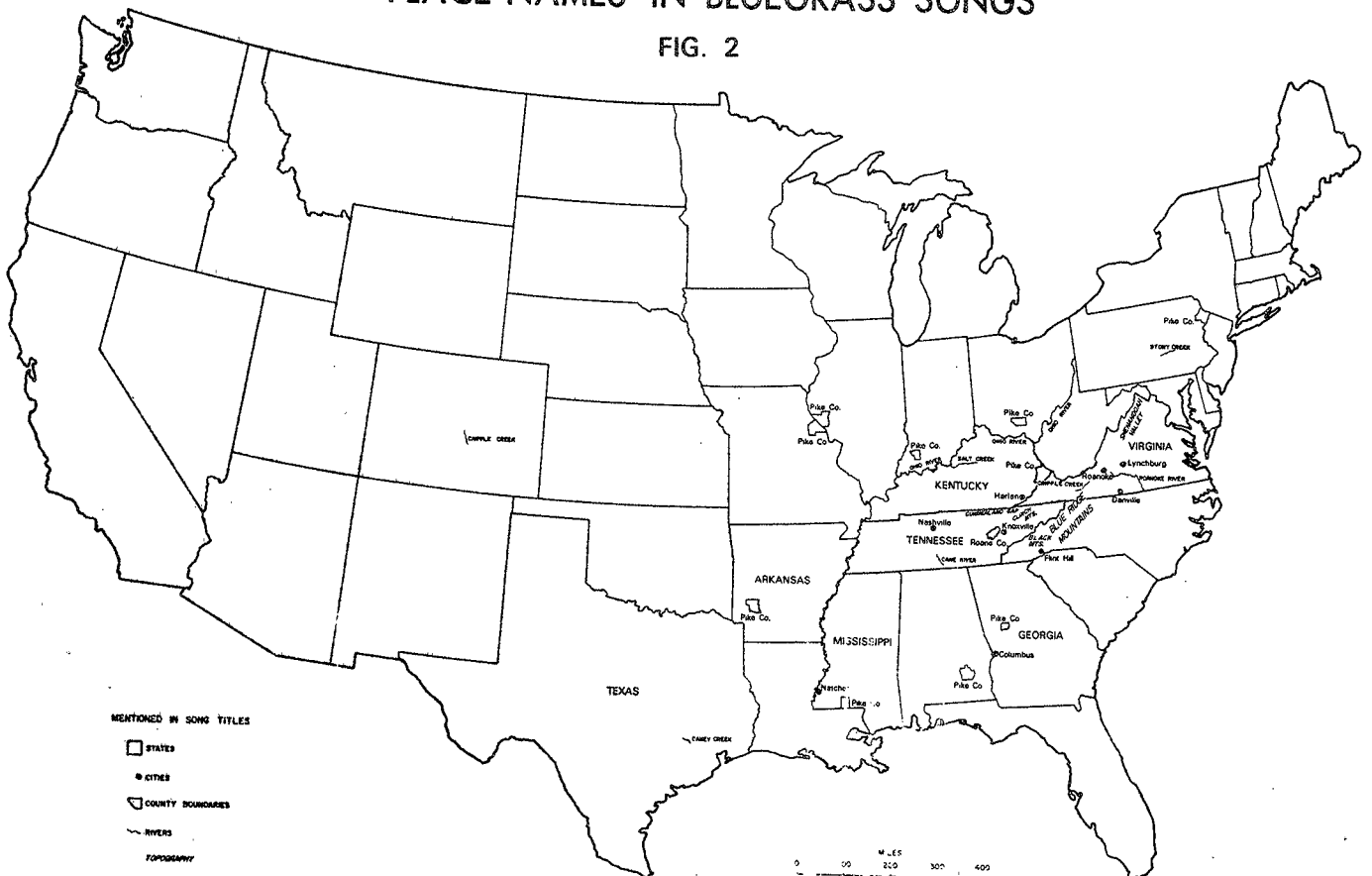
FIG. 1



Source: Bluegrass Summer '72
Muleskinner News
Elon College, North Carolina

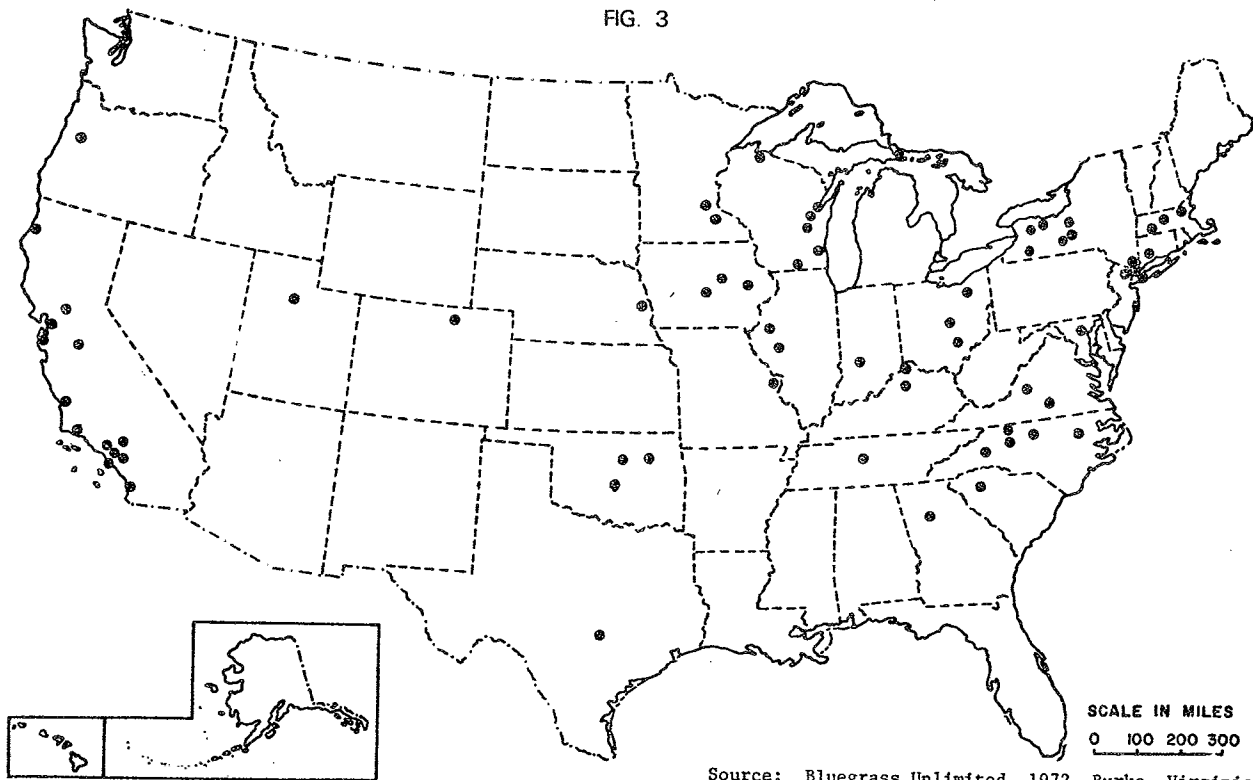
PLACE NAMES IN BLUEGRASS SONGS

FIG. 2



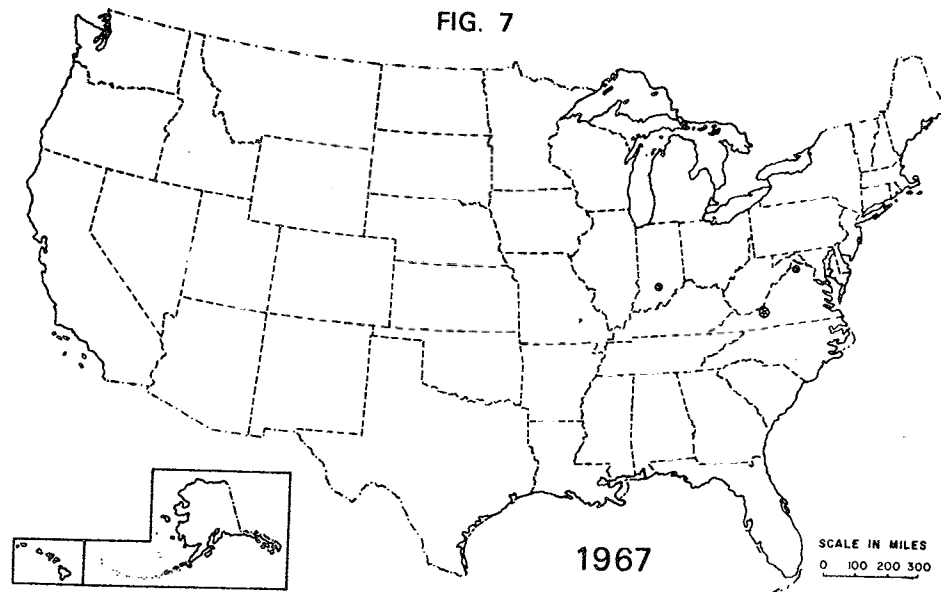
Carney 1974 a

FIG. 3



Source: Bluegrass Unlimited, 1972, Burke, Virginia

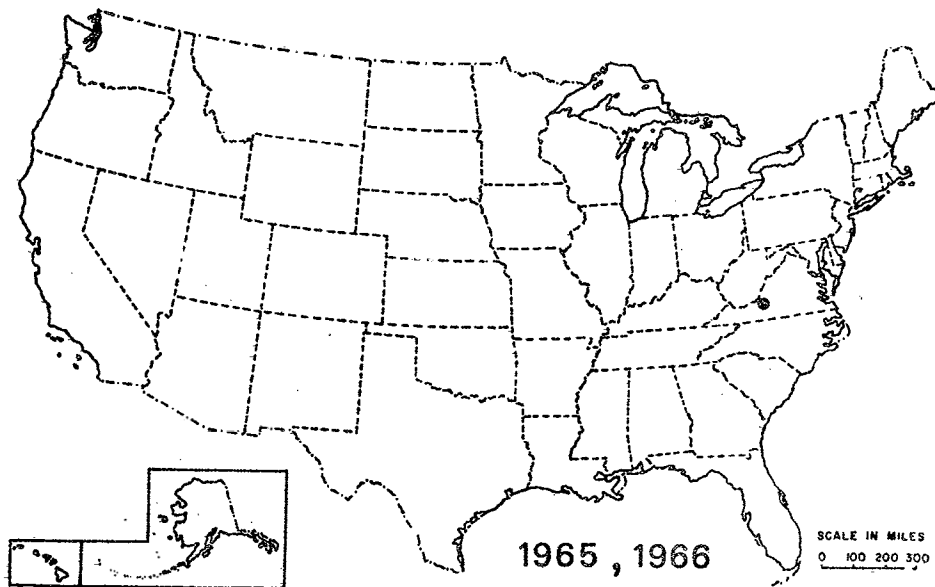
FIG. 7



Source: Peggy Logan, Editorial Staff
Muleskinner News,
Elon College, North Carolina

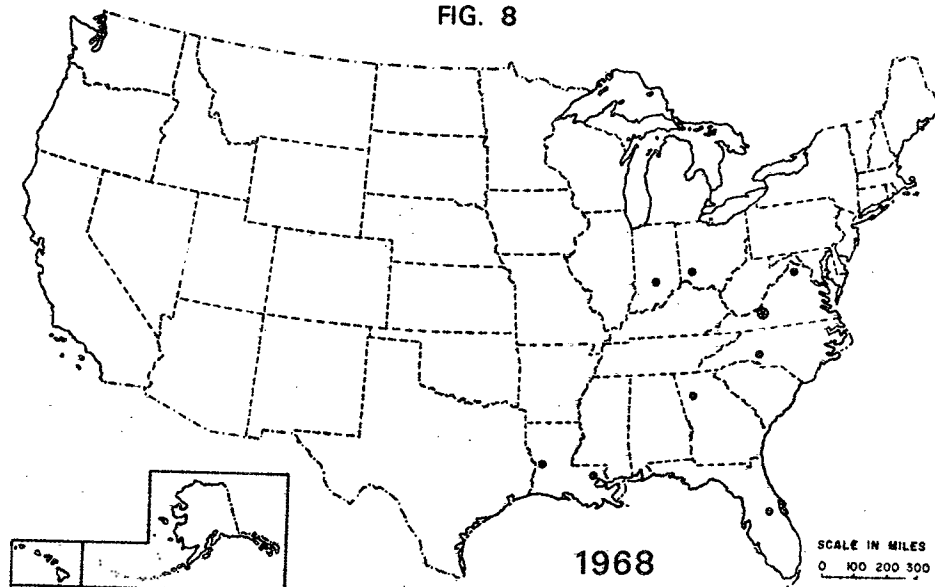
Bluegrass Festivals (con't)

FIG. 8



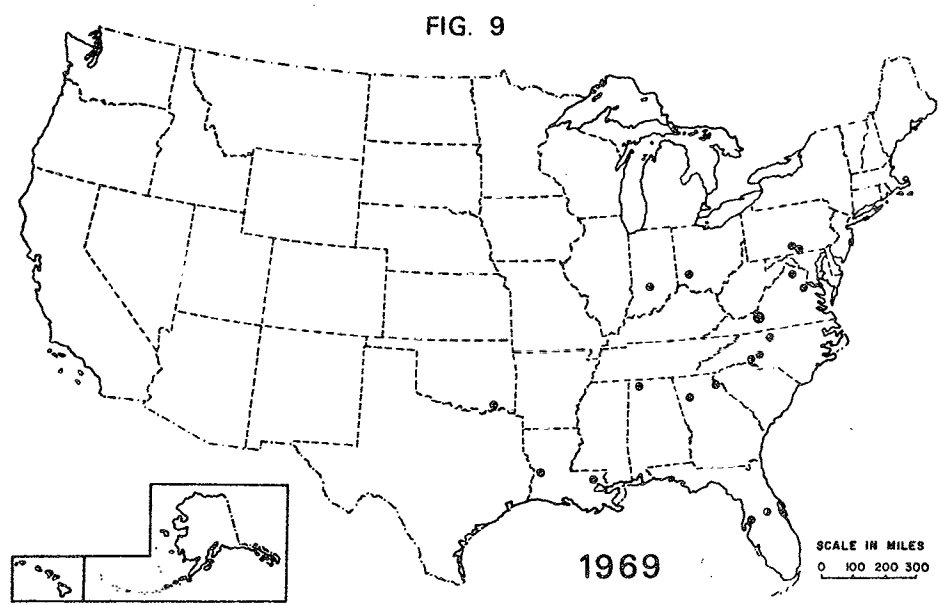
Source: Peggy Logan, Editorial Staff
Muleskinner News,
Elon College, North Carolina

BLUEGRASS FESTIVALS



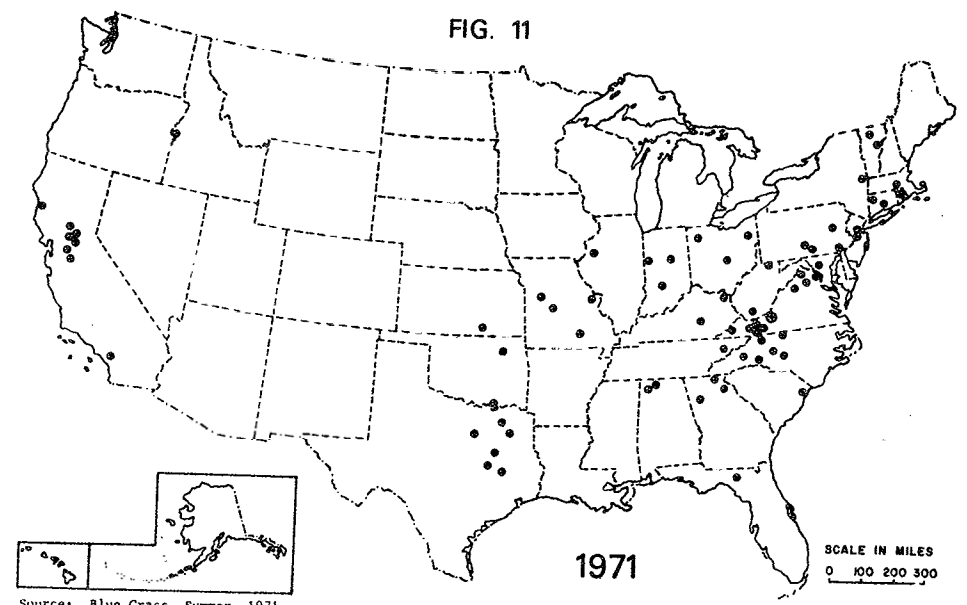
Source: Peggy Logan, Editorial Staff
Muleskinner News,
Elon College, North Carolina

Carney 1974 a



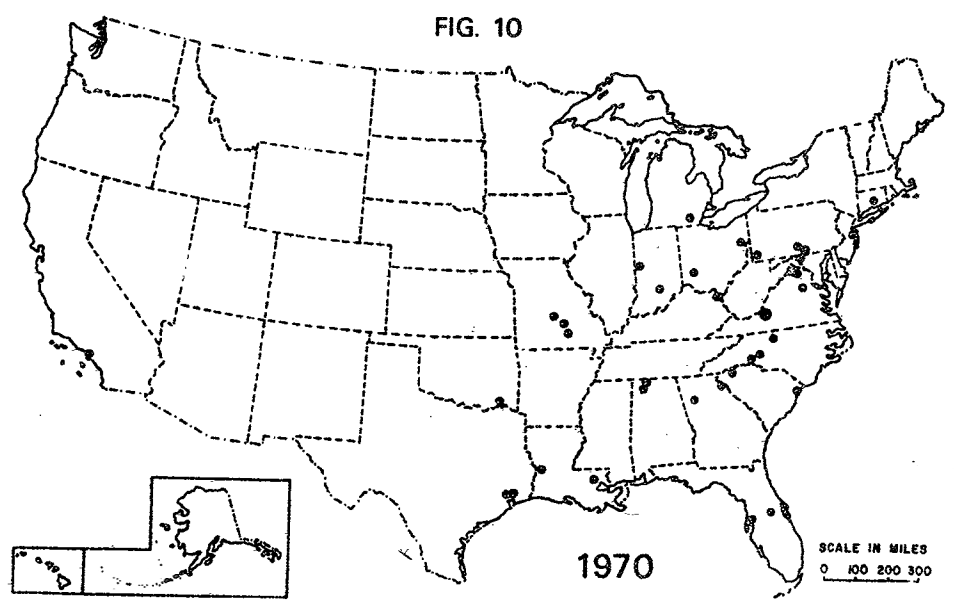
Source: Peggy Logan, Editorial Staff
Muleskinner News,
Elon College, North Carolina

Bluegrass Festivals (con't)

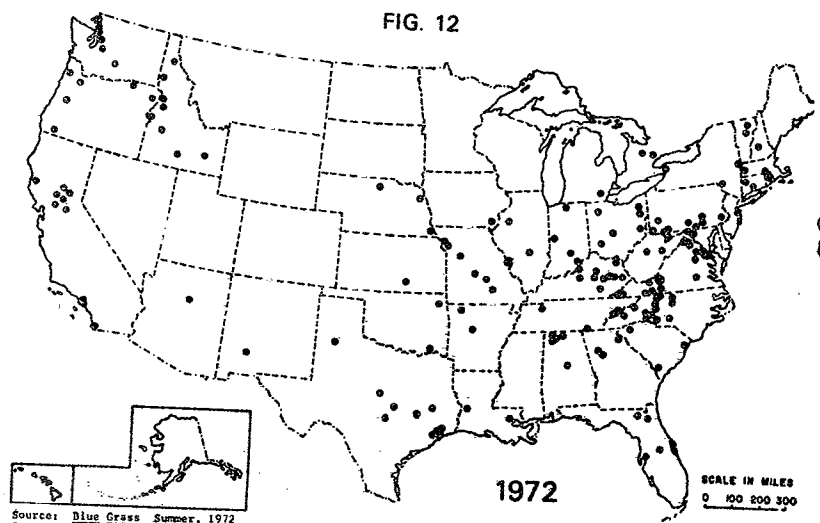


Source: Blue Grass Summer, 1971
Peggy Logan, Editorial Staff
Muleskinner News,
Elon College, North Carolina

Bluegrass Festivals



Source: Peggy Logan, Editorial Staff
Muleskinner News,
Elon College, North Carolina



Source: Blue Grass Summer, 1972
Peggy Logan, Editorial Staff
Muleskinner News,
Elon College, North Carolina

Bluegrass Festivals

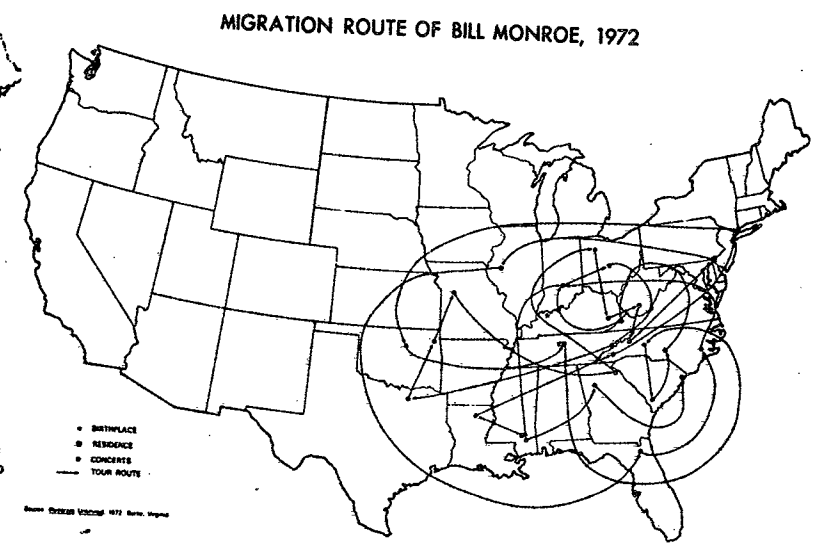
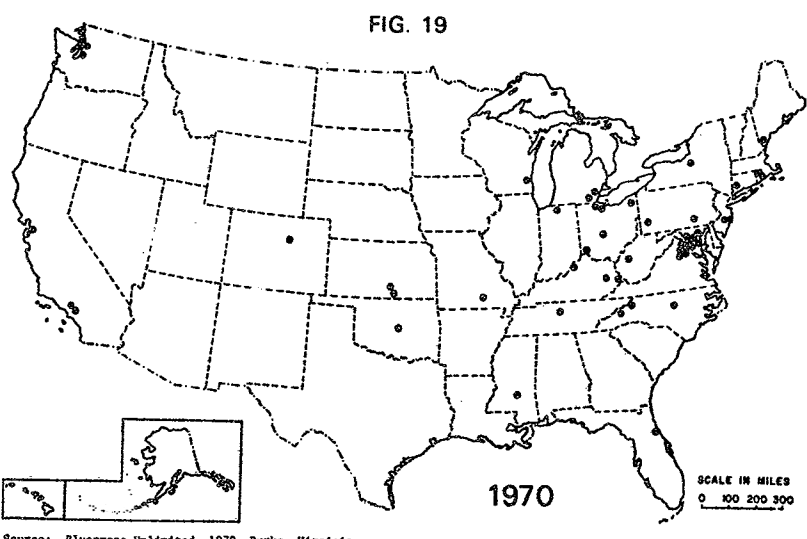
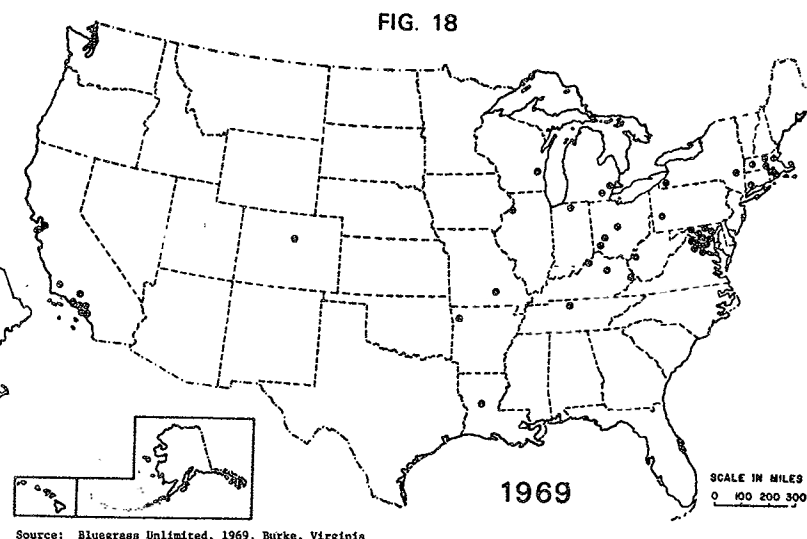
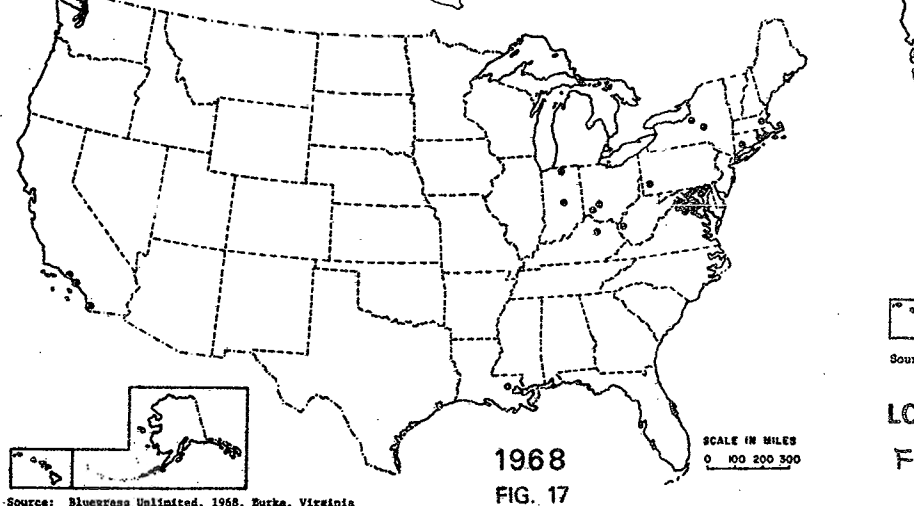
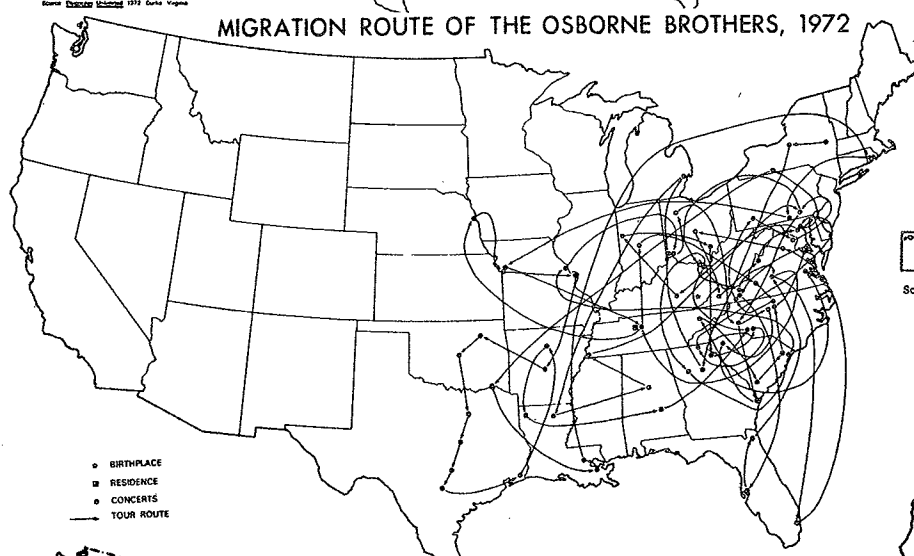
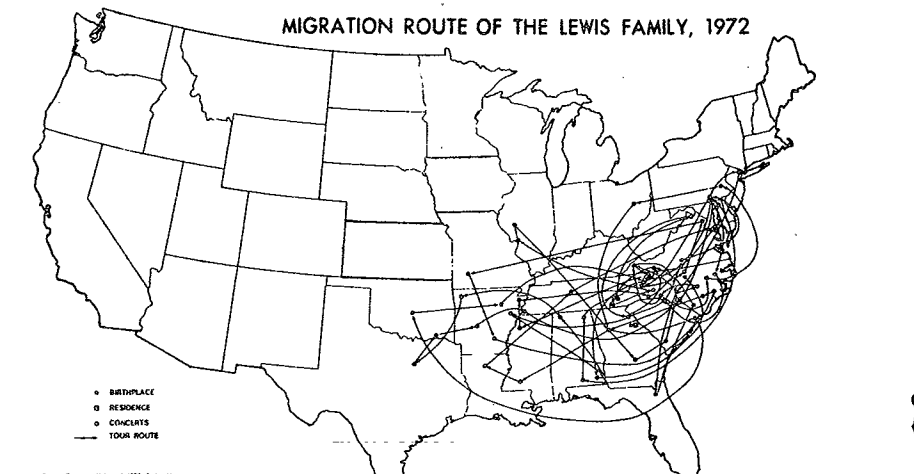
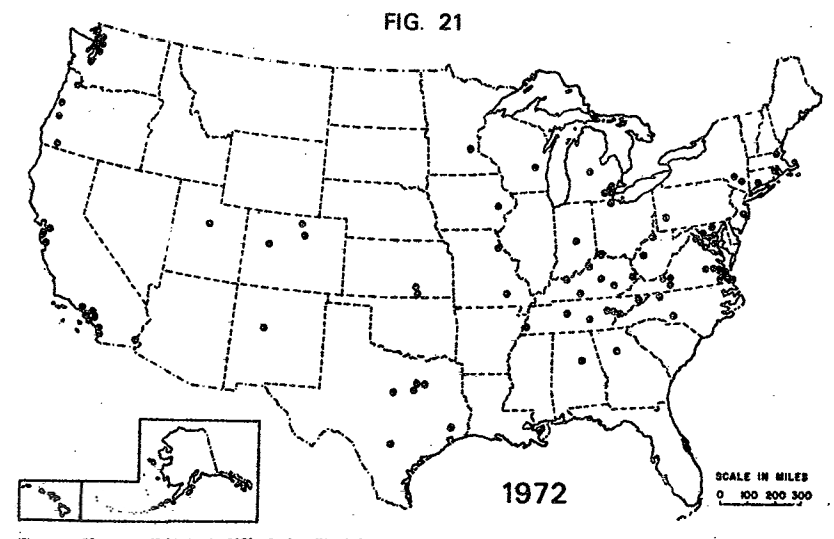
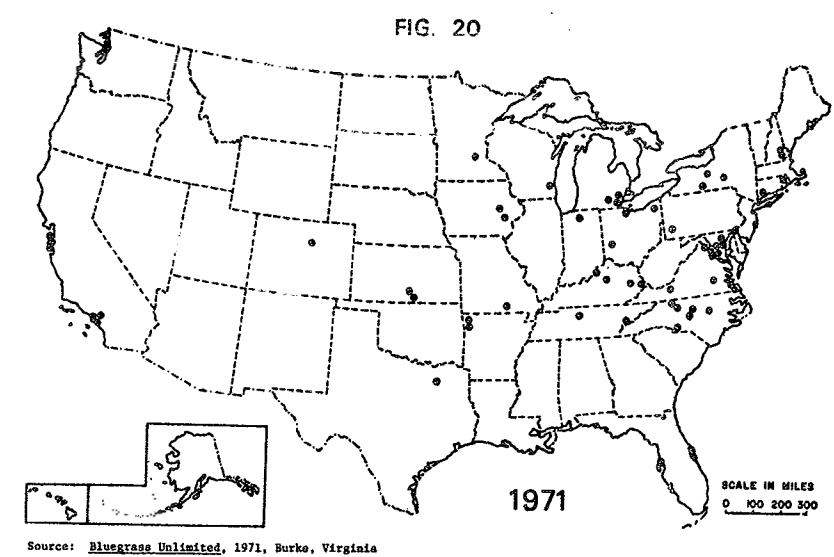


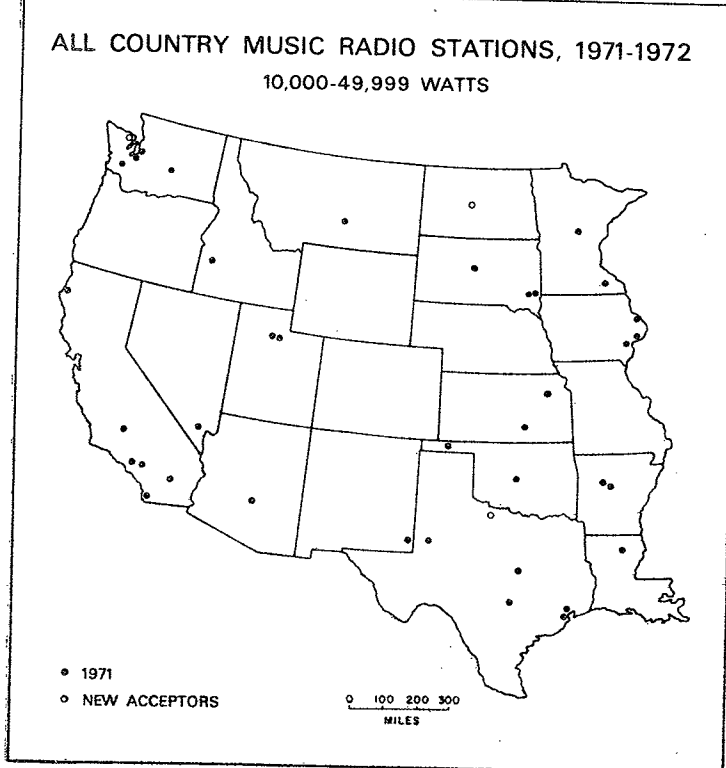
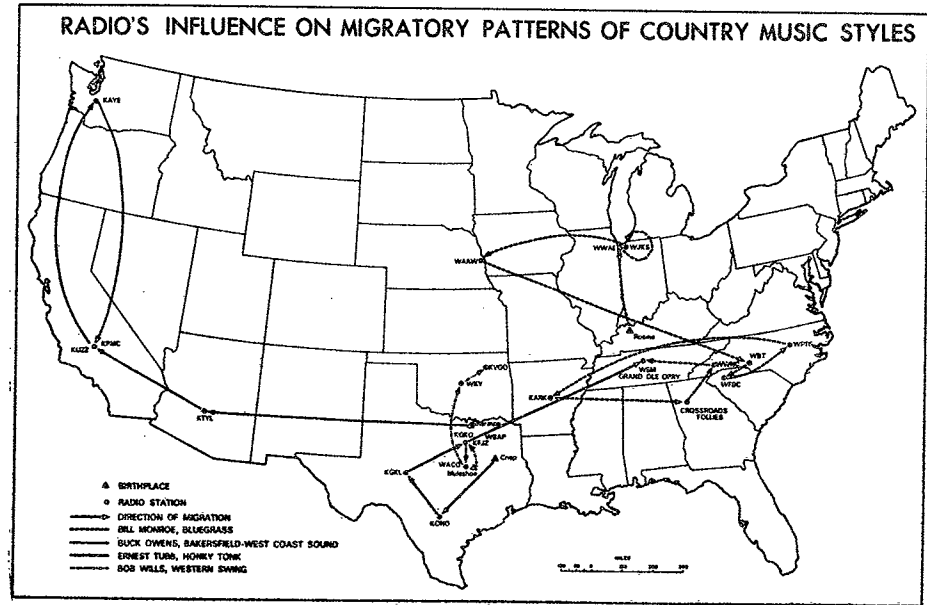
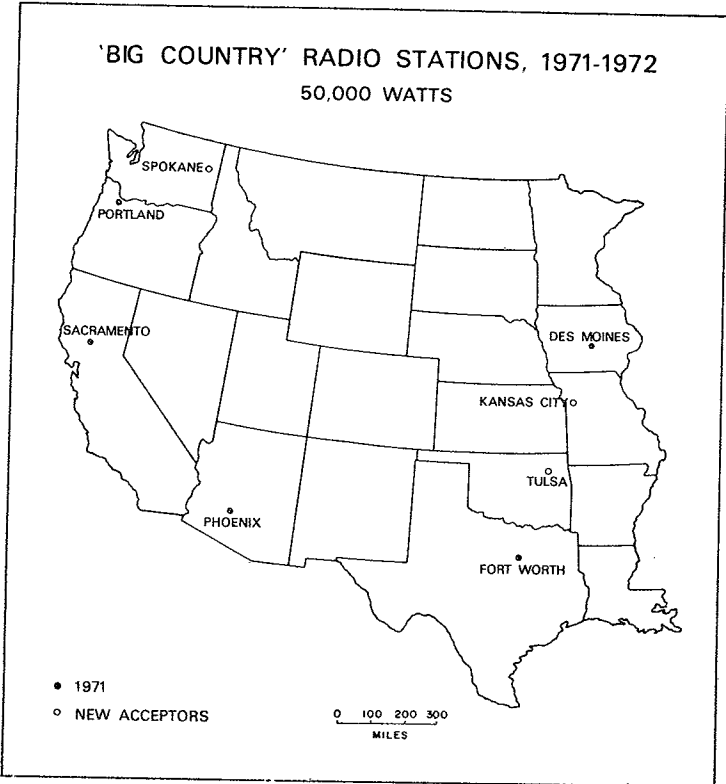
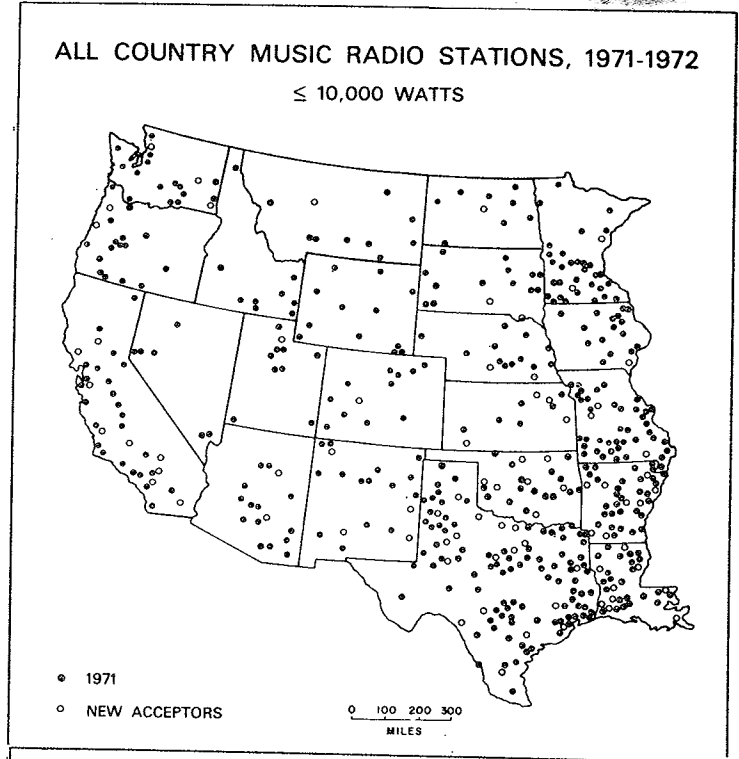
FIG. 14
Carney 1974a



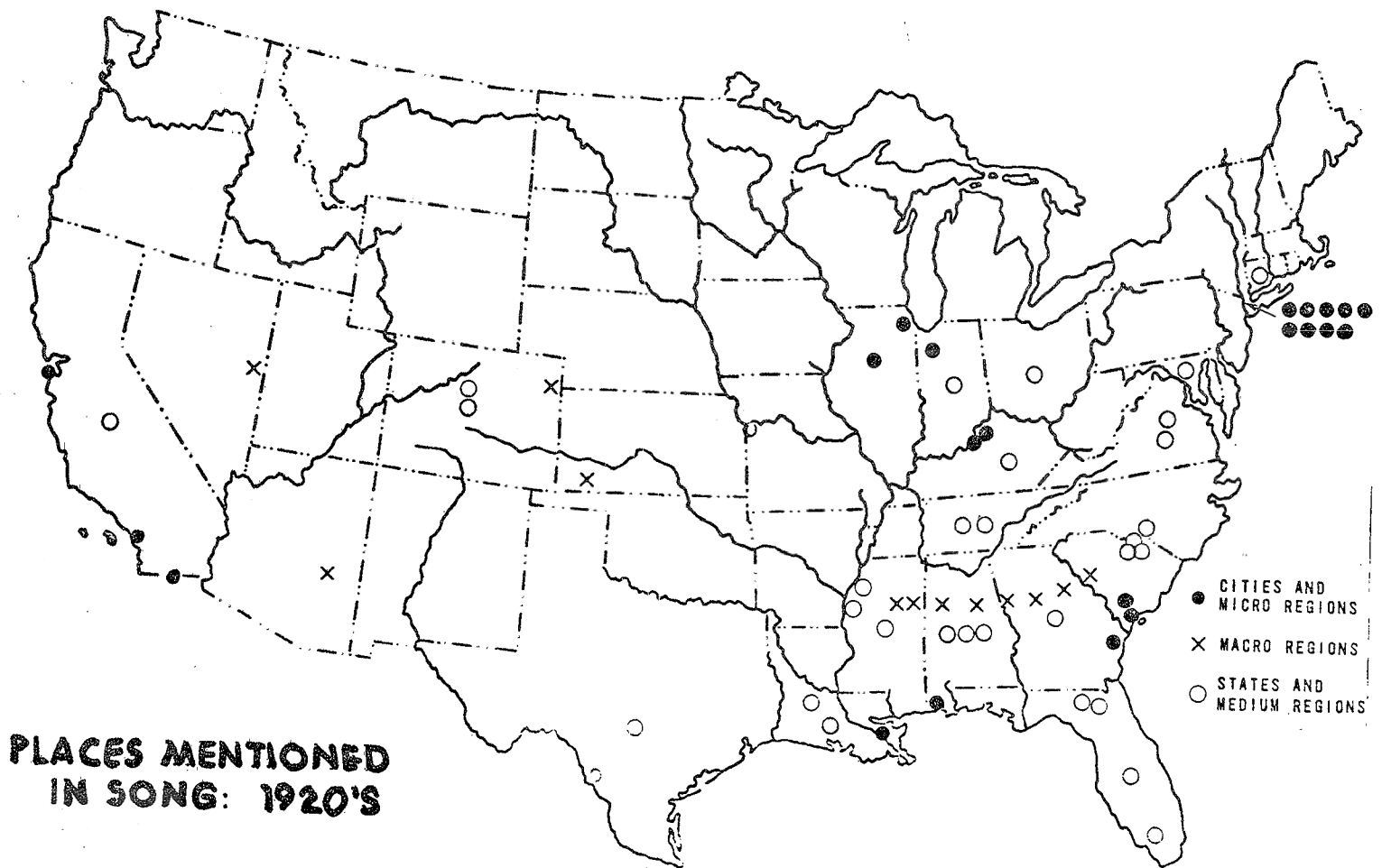
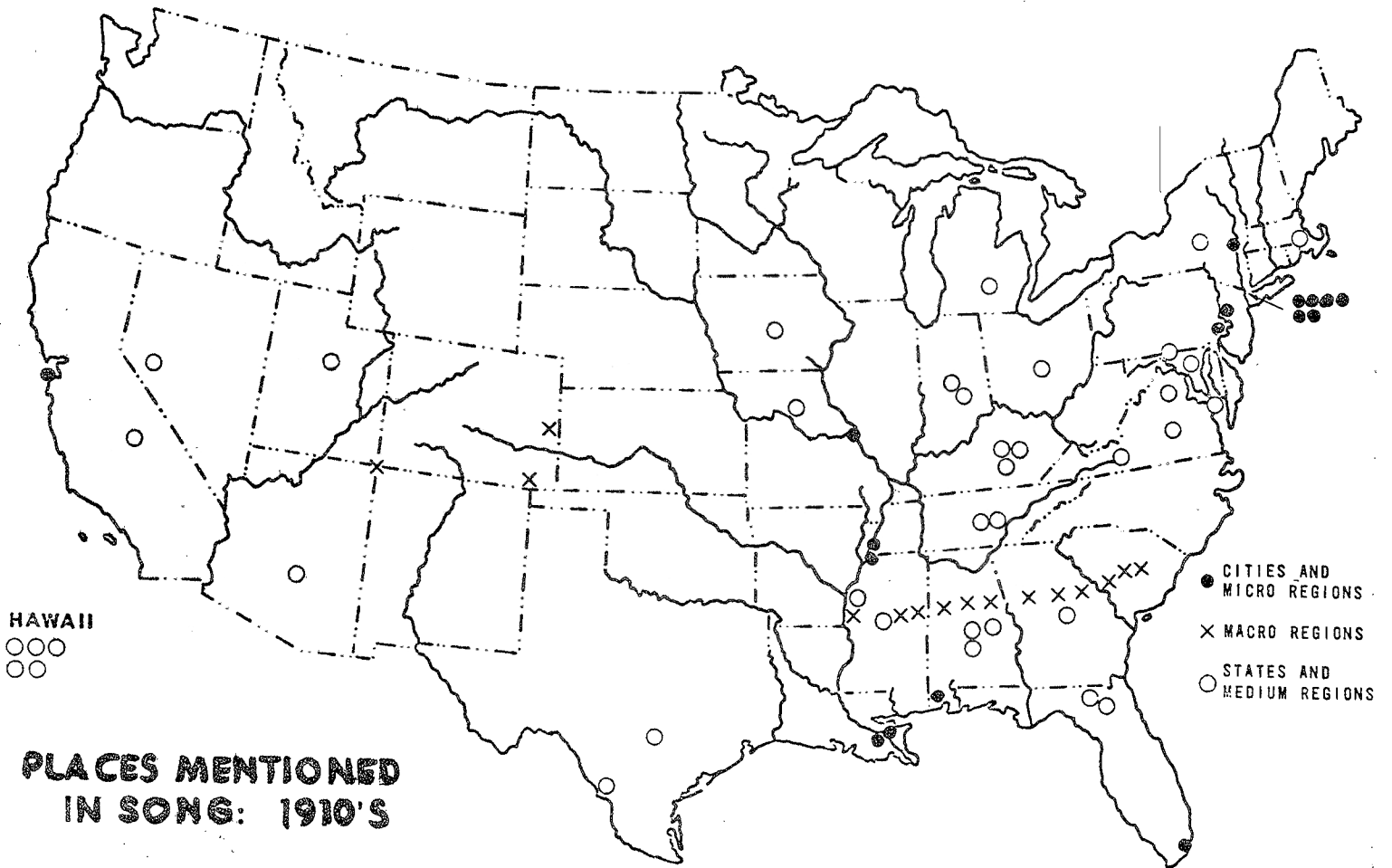
LOCATION OF INDOOR BLUEGRASS FACILITIES, 1968-1972
Fig. 17-21



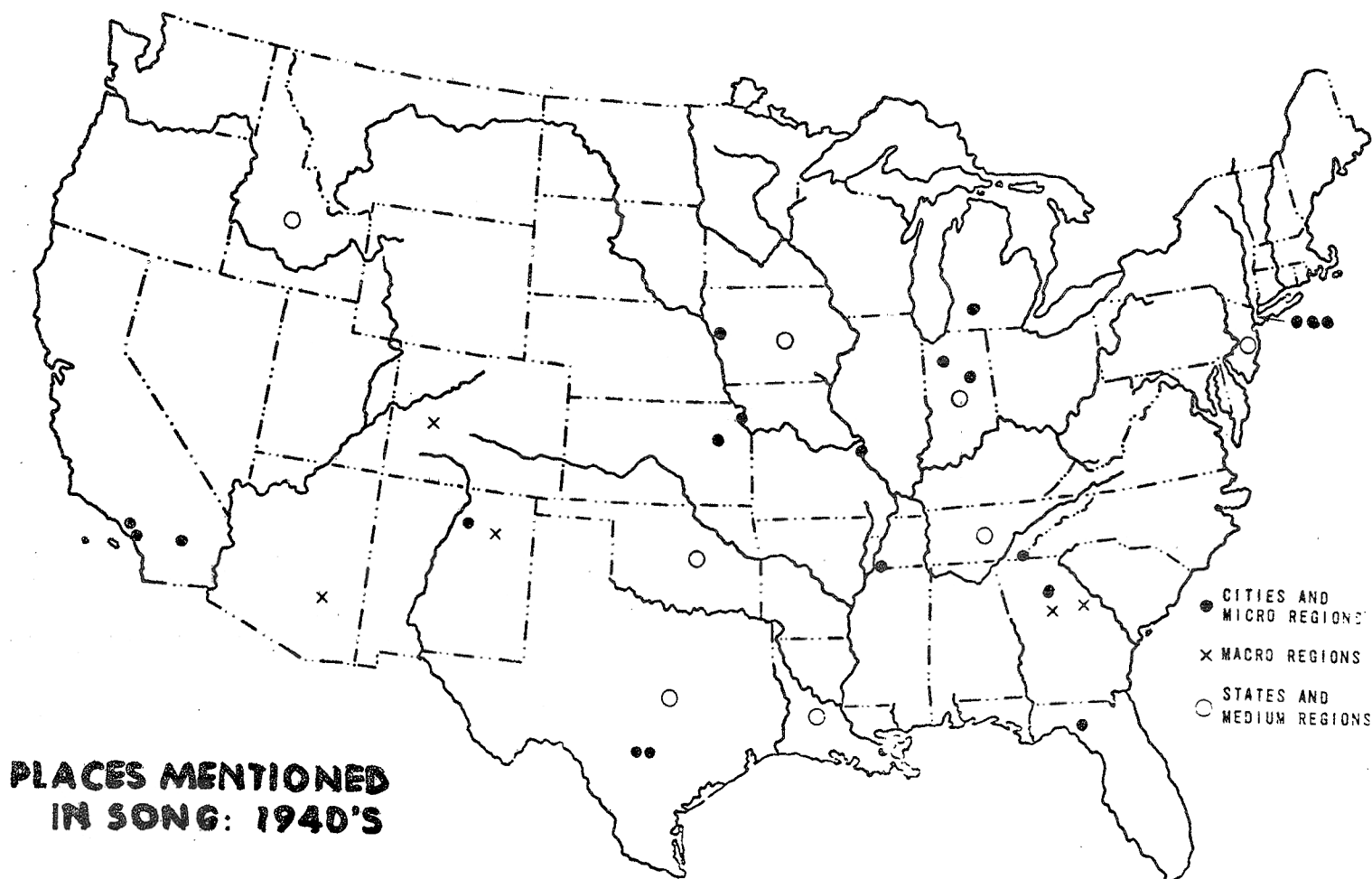
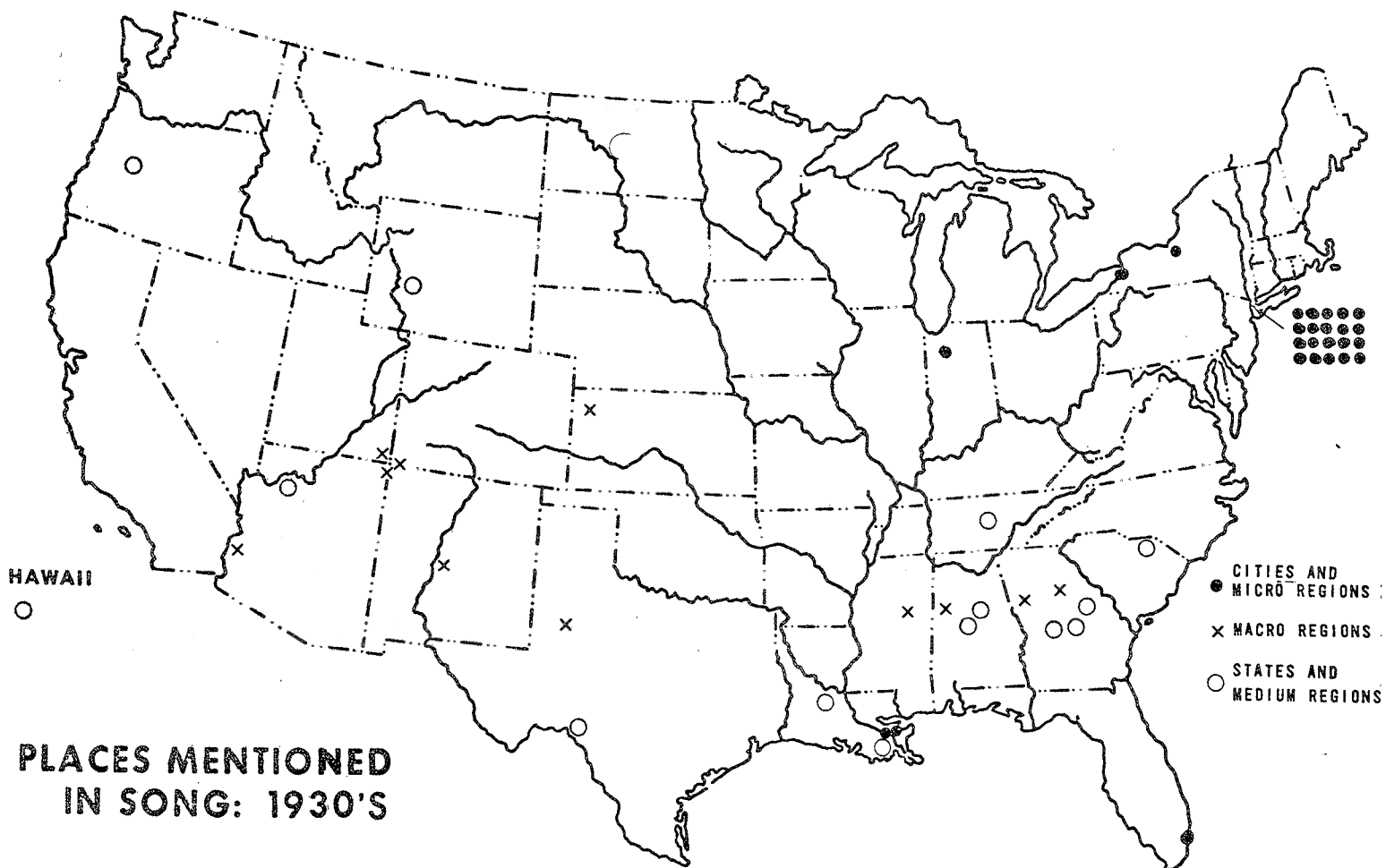
Carney 1974 a



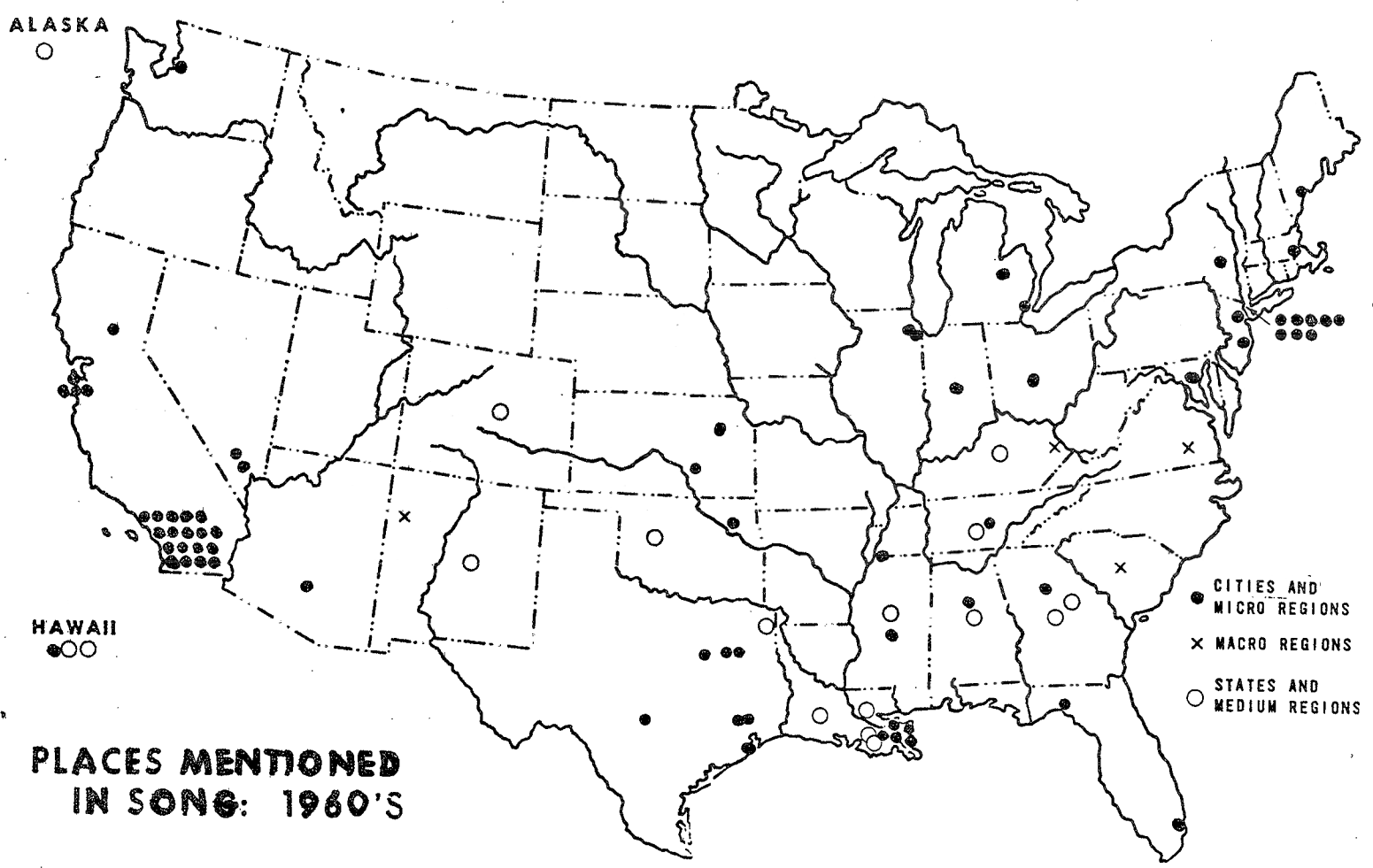
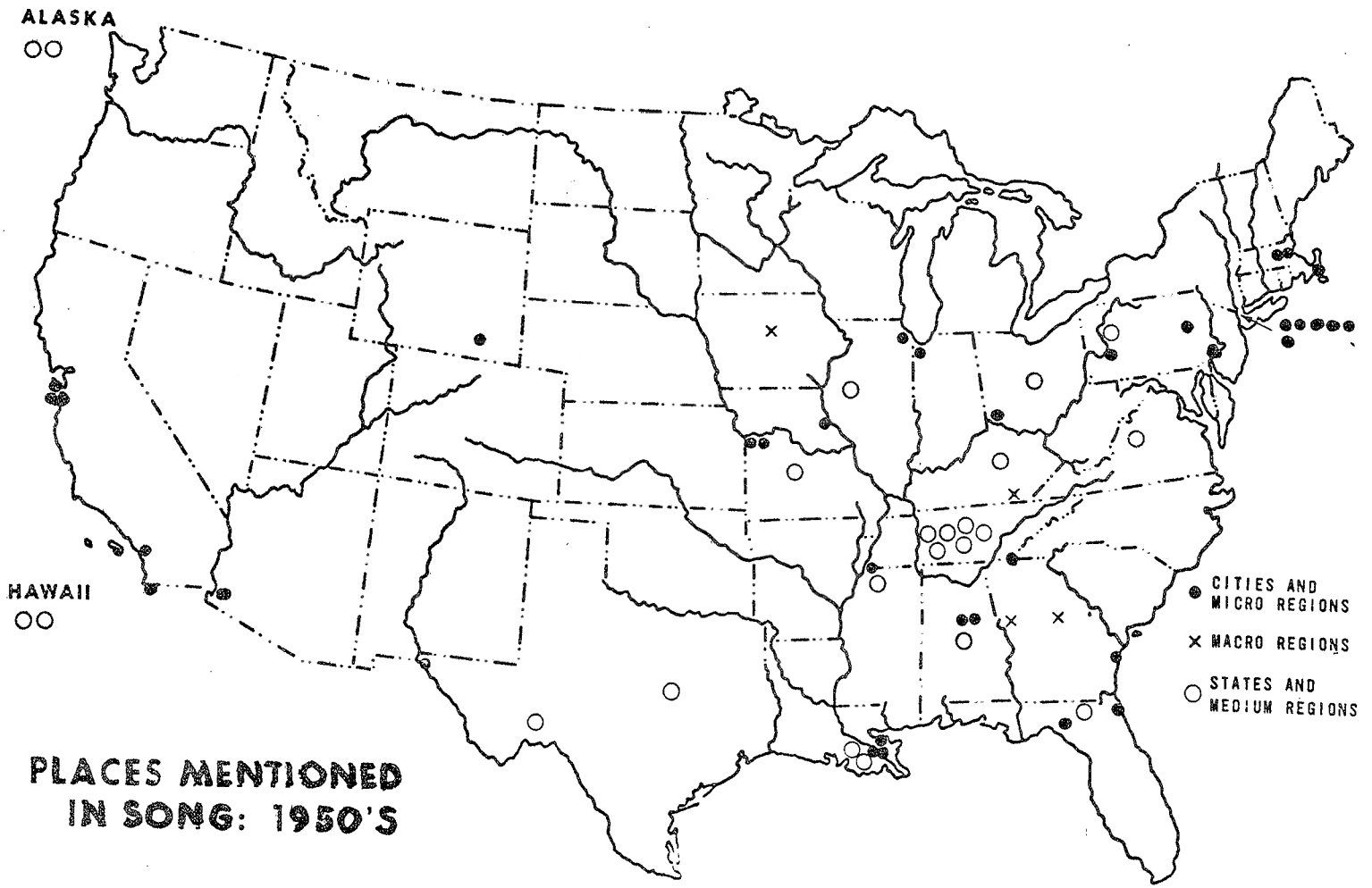
Carney 1974 b



Ford and Henderson 1974



Ford and Henderson 1974



Ford and Henderson
1974