

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

Chapter Outline

I. Minstrelsy

A. The minstrel show

1. The first form of musical and theatrical entertainment to be regarded by European audiences as distinctively American in character
2. Featured mainly white performers who artificially blackened their skin and carried out parodies of African American music, dance, dress, and dialect
3. Emerged from rough-and-tumble, predominantly working-class neighborhoods such as New York City’s Seventh Ward, commercial urban zones where interracial interaction was common
4. Early blackface performers were the first expression of a distinctively American popular culture.

B. George Washington Dixon

1. The first white performer to establish a wide reputation as a “blackface” entertainer
2. Made his New York debut in 1828

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

3. His act featured two of the earliest “Ethiopian” songs, “Long Tail Blue” and “Coal Black Rose.”

a) Simple melodies from European tradition

C. Thomas Dartmouth Rice (1808–60)

1. White actor born into a poor family in New York’s Seventh Ward

2. Demonstrated the potential popularity and profitability of minstrelsy with the song “Jim Crow” (1829), which became the first international American song hit

3. Sang this song in blackface while imitating a dance step called the “cakewalk,” an Africanized version of the European quadrille (a kind of square dance)

4. The cakewalk was developed by slaves as a parody of the “refined” dance movements of the white slave owners.

a) The rhythms of the music used to accompany the cakewalk exemplify the principle of syncopation.

b) The “irregular” rhythms of syncopation later became one important source of ragtime music.

5. “Daddy” Rice’s Jim Crow character

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

a) Spoke and sang in a dialect based partly on

(1) preexisting white rural characters (e.g., the Kentucky rifleman Davy Crockett) and

(2) black and creole dialects heard by Rice growing up by the docks in New York’s Seventh Ward.

b) He used this hybrid dialect—neither black nor white but something in between—to make fun of pretentious politicians and social elites by mangling their fancy words.

6. Minstrelsy was ridiculed by the arbiters of public taste and morals, including newspaper and magazine publishers, politicians, and the clergy.

7. Thomas Dartmouth Rice toured England in the 1830s and became the first native-born American performer to export a type of music perceived as quintessentially American.

D. Zip Coon

1. Shortly after Rice’s “Jim Crow” became famous, the second stereotype of blackface performance appeared when George Washington Dixon performed as “Zip Coon.”

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

2. “Jim Crow” was supposed to be a southern slave, dressed in rags; “Zip” (derived from the name Scipio) was supposed to be a northern, urban, dandified black.
3. “Zip Coon” was published in New York in 1834.
 - a) The song is in the familiar verse-chorus ballad form.
 - b) Verses contain images of banjo playing, wild dancing, and barnyard animals.
 - c) “Zip a duden duden duden zip a duden day” (direct ancestor of the song “Zip a Dee Doo Dah,” featured in Walt Disney’s 1947 cartoon *Song of the South*)
 - d) Like “Jim Crow,” the melody of “Zip Coon” is more closely related to Irish or Scottish than to African American song.
 - e) The same melody was adopted by both black and white country fiddlers, rearranged, and given the title “Turkey in the Straw.”
4. From the 1840s through the 1880s, blackface minstrelsy rose to become the predominant genre of popular culture in the United States.

E. 1843—The Virginia Minstrels

1. Led by white banjo virtuoso Dan Emmett (1815–1904); created a lengthy stage performance that featured a standard group of performers

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

a) Mr. Interlocuter—lead performer, sang and pattered between acts

b) Mr. Bones and Mr. Tambo—sat at either end of the line of performers

2. Dan Emmett claimed to have written “Dixie’s Land.”

F. By the mid-nineteenth century, minstrel songs had become an important influence on the mainstream of American popular song.

1. Minstrel troupes toured the United States constantly from the 1840s until the 1870s, helping create an embryonic national popular culture.

2. The minstrel show is also the direct ancestor of vaudeville, a kind of variety show that became the dominant form of popular entertainment in late nineteenth- and early twentieth-century America.

II. An Early Pop Songwriter: Stephen Foster

A. Stephen Collins Foster (1826–64)

1. The most influential songwriter of American popular song during the nineteenth century

2. Composed around two hundred songs during the 1840s, 1850s, and early 1860s

CHAPTER TWO: "AFTER THE BALL": POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

3. Foster was probably the first person in the United States to make his living as a full-time professional songwriter, surviving on the fees and royalties generated by sales of sheet music.

4. Foster's songs include the following:

- a) "Oh! Susanna"
- b) "Old Folks at Home"
- c) "My Old Kentucky Home, Good Night"
- d) "Jeanie with the Light Brown Hair"
- e) "Beautiful Dreamer"

5. His earliest musical experiences were dominated by the sentimental song tradition.

- a) Derived from England
- b) Considered a mark of gentility by upwardly mobile Americans

6. Foster knew and incorporated into his work the various song styles popular in mid-century America:

- a) Ballads
- b) Italian light opera

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- c) Irish and German songs
- d) Minstrel songs

7. Listening and analysis: “Jeanie with the Light Brown Hair”

- a) An example of Foster’s sentimental “Irish” style, strongly reminiscent of the songs of Thomas Moore
- b) “Jeanie with the Light Brown Hair” reemerged onto the Hit Parade during World War II and was performed by several swing-era dance bands.
- c) In the 1960s, a pun built on its first line was used as the title of the popular television series *I Dream of Jeannie*.
- d) “Jeanie” is a prototypical example of a form that would become increasingly common in American popular music:
 - (1) Four-section song with an AABA melodic structure
 - (2) The A sections begin identically, although their endings vary slightly.
 - (3) The B section introduces a new melody and chords and acts as a musical “bridge” that leads to the final A section.

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

8. Foster’s success was supported by a number of social and technological factors.
- a) The performance of his songs on minstrel troupe tours, popularizing them across the country
 - b) The expansion of the sheet music publishing business during the mid-nineteenth century
 - c) Rapid growth of public music education, which enabled many more people to read and play the simple piano arrangements that accompanied popular songs
 - d) Expanded domestic production of cheap pianos
 - e) The piano as a standard feature of the middle-class parlor, which was a center of family life, a place for entertainment, conversation, and courting
 - f) Foster’s success as a “hit maker” was dependent on the ability of the public to read and perform the arrangements of his songs published on sheet music and in songbooks.
 - g) During this period, people often performed music in their homes.

CHAPTER TWO: "AFTER THE BALL": POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- h) Amateur piano playing was widely considered a female specialization, an attractive feature in a prospective wife.
 - i) The piano remained a center of domestic music making in the United States until the 1920s, when commercial radio was introduced.
9. Foster died in obscurity and poverty at the age of thirty-seven.
- a) Copyright enforcement in the mid-nineteenth century did not favor songwriters.
 - b) The law covered music firms' rights but not those of the composers of songs bought by the firms.
 - c) Foster's first success, the plantation song "Oh! Susanna" (1847), was sold outright to a music publisher for one hundred dollars.
 - d) The publisher subsequently made thousands of dollars from the worldwide hit, but no more money from it went to Foster.
 - e) Publishers profited from copyrighting various arrangements of "Oh! Susanna."
- (1) Twenty arrangements copyrighted by eleven publishers between 1848 and 1851

CHAPTER TWO: "AFTER THE BALL": POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

(2) Published sometimes as a minstrel song

(3) Wordless piano arrangements in the style of popular dance steps such as the quadrille, the quickstep, and the polka

B. Dance music

1. American popular music has been closely bound up with dance and with the various social functions of dancing:

- a) Courtship
- b) Entertainment
- c) Celebration of community
- d) Communication of ethnic and class identity

2. The earliest examples of published dance music in the United States were modeled on styles popular in England.

3. Contradance or country dance tradition

- a) Until the early twentieth century, social dancing among white Americans was dominated by offshoots of the contradance or country dance tradition .

CHAPTER TWO: "AFTER THE BALL": POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- b) Teams of dancers formed geometric figures such as lines, circles, or squares.
- c) Dances such as the waltz, mazurka, schottische, and polka were performed by couples.
- d) Many of these dances were originally modeled on the traditions of rural peasants, although the music and movements often bore little resemblance to the folk traditions from which they sprang.
- e) The adoption of country dances by the urban elite was an aspect of the romantic fascination with rural themes (e.g., the pleasure gardens phenomenon).

4. The Grand Ball

- a) Originally modeled on the aristocratic occasions of European royalty
- b) Provided an important public venue for Americans who hoped to demonstrate their refinement and knowledge of high culture
- c) Rules for male dress, published in a dance instruction book in 1867, give some sense of the close relationship between ballroom dancing and public demonstrations of gentility.

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

d) Uniquely American versions of the ball included the rough-and-ready miners’ balls of the California Gold Rush—often accompanied by drinking and general rowdiness—and the slave balls held on southern plantations, which satirized the elite dances of the white slave owners.

C. Brass bands

1. From the Civil War through the 1910s, brass band concerts were one of the most important musical aspects of American life.

2. Military bands made up of brass instruments (e.g., trumpets, cornets, trombones, and tubas) spread rapidly during and after the Civil War (1861–65).

3. The brass band movement of the late nineteenth century drew energy from the interaction of patriotism and popular culture, and from the growing force of American nationalism.

4. Patriotic marches

a) Most of a band’s repertoire consisted of patriotic marches

b) After the Civil War, became an important symbol of national unity

c) Were used to foster political support by stirring emotions

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

D. John Philip Sousa (1854–1932)

1. The most popular bandleader from the 1890s through World War I
2. Known as America’s “March King”
3. The son of a trombonist in the U.S. Marine Band
4. Eventually became the conductor of the U.S. Marine Band
5. Formed a “commercial” concert band, which toured widely in America and Europe
6. Sousa’s band made two dozen hit phonograph recordings between 1895 and 1918.
7. Coined the phrase “canned music” in reference to the records he made, which came in the form of wax cylinders packaged in a can
8. The band’s repertoire included stirring patriotic marches:
 - a) “El Capitan”
 - b) “The Washington Post”
 - c) “The Stars and Stripes Forever” (the official march of the United States)

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

9. The band also played popular songs such as “In the Good Old Summer Time” and “After the Ball,” complete with vocals.

10. Sousa toured constantly in cities and towns across the country.

11. Sousa was one of the first musicians to negotiate royalty payments with publishers and was an important advocate of copyright reform.

E. “Business bands”

1. Touring bands not connected to government institutions

2. Important part of the American music business

3. Italian concert bands, led by charismatic conductors, were among the most popular groups of the 1890s.

4. The American passion for bands was a truly national phenomenon and a powerful shaper of musical taste during the late nineteenth century.

5. The brass band tradition also contributed to later developments in popular music and jazz.

F. The birth of Tin Pan Alley

1. By the end of the nineteenth century, the American music publishing business had become centered in New York City.

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

2. After 1885, the established publishers were being challenged by smaller companies specializing in the more exciting popular songs performed in dance halls, beer gardens, and theaters.
3. These new publishing firms—many of them founded by Jewish immigrants from Eastern Europe—had offices in a section of lower Manhattan, a dense hive of small rooms with pianos where composers and “song pluggers” produced and promoted popular songs.
4. This stretch of 28th Street became known as Tin Pan Alley, a term that evoked the clanging sound of many pianos simultaneously playing songs in a variety of keys and tempos.
5. The 1890s saw the rise of the modern American music business.
 - a) Sheet music was sold for between twenty-five and sixty cents.
 - b) The wholesale value of printed music in the United States more than tripled between 1890 and 1909.
 - c) Publishing firms such as T. B. Harms and Witmark and Sons hired teams of composers and lyricists to crank out new songs.
 - d) Popular songs, printed as sheet music, were promoted by song pluggers, whose job it was to promote a given company’s product.

CHAPTER TWO: "AFTER THE BALL": POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- e) Sheet music was sold by specialized music outlets; by mail order houses such as Sears, Roebuck, and Co.; and in large department stores such as Macy's and Montgomery Ward.
- f) A song plugger's typical workday might begin with a visit to a big department store, where he would deliver bundles of sheet music and sing the company's latest songs over and over in the store to get customers' attention.
- g) The day would typically end late at night in a saloon, where he might perform from his table, or backstage at a theater, trying to convince a popular singer to adopt one of the company's songs into his act.
- h) The promotional strategies of the music publishers were evidently quite successful: by 1910, annual sales of sheet music in the United States had reached thirty million copies.

G. Vaudeville

1. Theatrical form descended from music hall shows and minstrelsy.
2. By the turn of the century, vaudeville had become the most important medium for popularizing Tin Pan Alley songs.
3. Vaudeville shows typically consisted of a series of performances presented one after the other, without any overarching narrative theme:

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- a) Singers
 - b) Acrobats
 - c) Comedians
 - d) Jugglers
 - e) Dancers
 - f) Animal acts
4. Every city in the country had at least one large vaudeville theater.
5. Music publishing firms sent representatives out along the theater circuit to make sure that performers lived up to the terms of their contracts and that local music stores had a sufficient stock of sheet music for the songs being promoted.
6. By 1915, more than half a million dollars was being paid every year to vaudeville performers for song boosting.
7. Racial segregation in vaudeville
- a) Separate chain of theaters for black performers and audiences
 - b) Separate booking agency, the Theatre Owners Booking Agency (TOBA, known informally as “Tough on Black Asses”)

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

H. Paul Dresser (1857–1906)

1. One of the most popular composers of the early Tin Pan Alley period
2. Wrote a series of sentimental and nostalgic songs, including “The Letter That Never Came” (1885) and “On the Banks of the Wabash, Far Away” (1899; later adopted as the official state song of Indiana)

I. Harry von Tilzer (1872–1946)

1. Sometimes referred to as the “Daddy of Popular Song”
2. A successful turn-of-the-century songwriter
3. His big hits included “A Bird in a Gilded Cage” (1900) and “I Want a Girl (Just Like the Girl That Married Dear Old Dad)” (1911).
4. Von Tilzer was a calculating composer: one of his hints for aspiring songwriters was to keep tunes to a limited range so that even a baby could hum them.
5. The songs of Dresser and von Tilzer represent the commercial peak of the nineteenth-century parlor song.

J. James A. Bland (1854–1911)

1. One of the best-known and most successful composers of plantation songs—descended from the minstrel song tradition

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

2. The first successful African American songwriter
3. Ex-minstrel show performer from a middle-class background
4. Wrote some seven hundred songs, including
 - a) “Carry Me Back to Old Virginny” (published in 1878, for a long time the official state song of Virginia) and
 - b) “Oh, Dem Golden Slippers” (published 1879).
5. Became popular in Europe, where he performed concerts for high fees
6. Even though Bland was an African American songwriter, his songs are similar to those of his white contemporaries.
7. Bland was determined to achieve the same level of economic success as his white contemporaries.
 - a) Had to work through the imagery of blackness already established in mainstream popular music

K. Listening: Charles K. Harris, “After the Ball”

1. Charles K. Harris (1867–1930)
 - a) Self-taught banjo player from Wisconsin
 - b) Could not write down music

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- c) Dictated his songs to a professional musician
2. Published “After the Ball” in 1892
 - a) First “mega-hit” pop song
 - b) Eventually sold over five million copies in sheet music
3. Harris paid a well-known singer in a traveling theater production to incorporate “After the Ball” into his performance.
4. It soon became the most popular part of the play, and audiences requested that it be repeated several times during each performance.
5. Harris published the song himself and was soon clearing around twenty-five thousand dollars a month.
6. His success demonstrated that popular music could be a lucrative business and encouraged young entrepreneurs to set up their own publishing firms during the 1890s.
7. “After the Ball” became even more popular after it was performed by John Philip Sousa’s band at the World’s Columbian Exposition in Chicago (1893).
8. Listening and analysis

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- a) “After the Ball” tells a tragic story of mistaken identity, misplaced jealousy, and lost love.

- b) The song is clearly related to the ballad tradition in its employment of a series of verses, sung over a fixed melody, to tell a story with a beginning, middle, and end.

- c) Each verse of “After the Ball” is followed by a chorus—a contrasting section consisting of a fixed melody and lyrics, repeated exactly each time around.

- d) The chorus
 - (1) Foreshadows and summarizes the sentimental message of the song

 - (2) Cleverly designed to lodge itself in the audience’s memory (e.g., by announcing the title of the song twice)

 - (3) The large-scale structure of the piece consists of three main sections or strophes, each made up of a verse and a chorus.

 - (4) “After the Ball” is a waltz, one of the most popular dance styles of the late nineteenth century.

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

III. The Ragtime Craze, 1896–1918

A. Ragtime music

1. Emerged in the 1880s
2. Its popularity peaked in the decade after the turn of the century.
3. The term “ragtime” was initially used to refer only to piano music, but it gradually came to identify any syncopated music.
4. The ragtime craze was a descendent of minstrelsy.
 - a) White musicians used simplified elements of African American musical styles to spice up their performances.
 - b) Represented a more intimate engagement with African American musical techniques and values
 - c) Largely due to the increasing involvement of black songwriters and performers in the music industry
 - d) The word “ragtime” itself derives from the African American term “to rag,” meaning to enliven a piece of music by shifting melodic accents onto the offbeats (a technique known as syncopation).

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

e) It began as an obscure folk-dance music played up and down the Mississippi valley during the last quarter of the nineteenth century.

f) Ragtime energized popular music in America by adding rhythmic vitality (syncopation).

5. Banjo

a) Stringed instrument developed from African prototypes by slave musicians during the early colonial period

b) The basic patterns of ragtime music were transferred from the banjo.

c) Ragtime was also influenced by Latin American rhythms such as the Cuban habanera and by marching band music, which contributed the regular “oom-pah” bass common in ragtime pieces.

d) From the late 1890s until the end of World War I, ragtime music was played by every type of ensemble

e) Called “classic ragtime style” by solo pianists

6. Ragtime songs

a) “Coon songs”

CHAPTER TWO: "AFTER THE BALL": POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

(1) Popular among white audiences from the 1890s until World War I

(2) Usually accompanied by a simplified version of the syncopated rhythms of ragtime piano music

(3) "Coon songs," regarded as comic by white audiences, helped promulgate the stereotypes established in the minstrel show during one of the worst periods of racism in American history.

b) "All Coons Look Alike to Me"

(1) The first piece of sheet music to bear the term "rag"

(2) Composed by the African American songwriter Ernest Hogan

(3) Published (complete with racist caricatures on the cover) in 1896

c) March songs

(1) Ragtime-influenced songs that were less derogatory in content than coon songs

(2) Owed less to the style developed by Joplin and other black pianists

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

(3) George M. Cohan (1878–1942), author of “You’re a Grand Old Flag” (1907)

(4) “A Hot Time in the Old Town Tonight” (Theodore Metz, 1896)

(5) “Bill Bailey, Won’t You Please Come Home?” (Hughie Cannon, 1902)

- d) The growing market for ragtime songs at the turn of the century suggests a continuation of the white fascination with African American music, first evinced in minstrelsy.
- e) Tin Pan Alley composers simply added syncopated rhythms and ersatz black dialects to spice up otherwise bland popular tunes.
- f) Most popular ragtime songs were vigorous march-style songs with a few “irregular” rhythms added for effect.
- a) Ragtime is an example of the complex crosscurrents of American musical history: rooted in the mastery of European musical forms by talented black musicians, the style circulated across boundaries of race, class, region, and generation and was put to different uses by various communities.

B. Scott Joplin (1868–1917)

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

1. The most famous ragtime composer of the era; best known for his piano rags
2. Born in Texas
3. Began to play piano around the town of Texarkana during his teens and received instruction in classical music theory from a German teacher
4. Took a job as a pianist in a cafe in St. Louis.
5. Developed a “ragging,” syncopated piano style, improvising around the themes of popular songs and marches
6. Between 1895 and 1915, composed many of the classics of the ragtime repertoire
7. Helped popularize the style through his piano arrangements, published as sheet music
8. Joplin’s rags were widely heard on player pianos.
 - a) Player pianos were elaborate mechanical devices activated by piano rolls—spools of paper with punched holes that controlled the movement of the piano’s keys.
9. Listening: “Maple Leaf Rag” (1898)
 - a) Scott Joplin’s first successful piece

**CHAPTER TWO: “AFTER THE BALL”:
POPULAR MUSIC OF THE NINETEENTH AND
EARLY TWENTIETH CENTURIES**

- b) Named after the Maple Leaf social club in Sedalia, where he often played
- c) Published in 1899 and became a huge hit, spreading Joplin’s fame to Europe and beyond
- d) Other ragtime piano pieces had been published earlier, the first of which was “Mississippi Rag” by the white songwriter and bandleader William Krell (1897).
- e) “Maple Leaf” started a nationwide craze for syncopated music.
- f) An example of the piece, performed by Joplin himself, was recorded in 1911 on a piano roll (included on *The Smithsonian Collection of Classic Jazz*).
- g) The form and style are typical of “classic” ragtime.
- h) The piece is carefully composed, and Joplin plays it more or less exactly as written.
- i) “Maple Leaf” consists of a succession of four distinct themes, presented in the order ABBACCDD.

(1) This type of form is common in marches and shows the interrelationship of the two genres.

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- j) Right hand (melody) plays syncopated (“offbeat” or “staggered”) rhythms and riff-based melodies, usually built on three-note patterns
- k) Left hand (accompaniment) plays regular bass part; march-like, two-beat patterns
- l) The bass rhythm is derived from marching band music and the two-step, a popular ballroom dance.
- m) The rhythmic interest comes from the interplay of the two hands.

C. Ferdinand “Jelly Roll” Morton

1. New Orleans jazz pianist
2. Took Joplin’s composition and treated it as the basis for extended, rhythmically complex improvisations
3. Morton’s version of “Maple Leaf Rag” is included in *The Smithsonian Collection of Classic Jazz*.

D. The rise of the phonograph

1. Invented in 1877 by Thomas Alva Edison and, at around the same time, by a French inventor named Charles Cros

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

2. Early phonographs transformed the energy of sound waves into physical impressions on a foil- or wax-coated cylinder, which could then be used to reproduce the original sounds.
3. In 1887, Emile Berliner developed the flat gramophone disc.
4. The disk was more durable, cheaper to produce, and easier to store than wax cylinders.
5. In the 1890s, the first “nickelodeons”—machines that played the latest hits for a nickel—were set up in public places. (These machines later became known as “jukeboxes.”)
6. Two companies dominated the American market in phonograph discs at the turn of the century:
 - a) Columbia Records (formed in 1887)
 - b) Victor Talking Machine Company (1901)
7. In 1902, the twelve-inch shellac disc was introduced.
 - a) Played at a standard speed of 78 r.p.m. (revolutions per minute)
 - b) Could hold up to four minutes of music
 - c) In 1904, the double-sided disc was introduced.

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- d) Standard type of record issued for sale in the United States until 33-1/3 r.p.m.
 - e) Long-playing discs and 45 r.p.m. singles were introduced in the late 1940s.
 - f) The first phonographs were not intended for the sale of music.
8. The commercial success of recordings by the opera singer Enrico Caruso (1873–1921) demonstrated the possibilities of sound recording.
- a) The discs sold very well, indicating the popular appeal of classical music in the United States.
 - b) Immediately following Caruso’s death, in 1921, Victor sold more than two million dollars’ worth of his discs.
9. Hit records in the years preceding World War I fall into two broad thematic categories:
- a) Sentimental songs:
 - (1) “Old Folks at Home” (1851)
 - (2) “After the Ball” (1892)
 - (3) “In the Good Old Summer Time” (1902)
 - (4) “Down by the Old Mill Stream” (1910)

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

b) Syncopated ragtime songs:

(1) “Bill Bailey, Won’t You Please Come Home?” (1902)

(2) “Alexander’s Ragtime Band” (1911)

10. These two cultural themes continue to figure prominently in American popular music.

a) Reverence for home, family, and the “good old days”

b) Celebration of novelty and excitement

11. Some of the bestselling early recordings were not musical performances at all, but comic monologues such as “The Preacher and the Bear” (1905) and “laughing records”—basically three minutes of contagious guffawing.

12. The phonograph

a) The purchase of a phonograph for the home parlor was a symbol of upward mobility.

b) The popularity of phonographs increased steadily before World War I.

c) It has been estimated that by 1904, one out of every twenty-two households in the United States had a phonograph.

CHAPTER TWO: “AFTER THE BALL”: POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

- d) By 1909, over twenty-six million discs and cylinders were being produced every year, and the modern record industry was well under way.
- e) The discs were initially regarded as an inducement to buy the fancy furniture that enclosed the record player, and companies such as Victor and Columbia made both the “software” discs and the “hardware” to play them.

13. Mechanical recording

- a) The process of mechanical recording introduced a phenomenon that has been termed “schizophonia,” the splitting of sounds from their original sources.
- b) Sound recording introduces a gap between the original context and meanings of music—its connections to community life and individual identity, for example—and its existence as sound, a purely acoustic phenomenon that can be reproduced and consumed by a huge audience.
- c) This development is decried by some contemporary critics as leading to the dehumanization of music.
- d) Others have argued that it was precisely this split between musical sound and live musical performance that enabled the

CHAPTER TWO: "AFTER THE BALL": POPULAR MUSIC OF THE NINETEENTH AND EARLY TWENTIETH CENTURIES

phonograph to disseminate music to millions of people in America and around the world, spreading some styles far beyond their communities of origin.

e) From this viewpoint, recorded music has become a medium by which people who will never meet face to face communicate with one another over wide geographical and cultural distances, and thus an important basis for the creation (and constant reinvention) of a distinctively American culture.

14. The introduction of the phonograph during the late nineteenth century was an epochal step in the development of popular music.