A View from Graveside: Salt Lake City



Presented as part of the special issue “Early Cities of the Americas.”

“The water brought life to the slope—and sometimes death.”

Music and Meaning In Early America: Resources for Further Reading and Listening



Databases

Early American Secular Music and Its European Sources, 1589-1839: An Index

http://www.colonialdancing.org/Easmes/Index.htm

The Hymn Tune Index. All hymns printed anywhere in the world with English-language texts up to 1820
http://hymntune.library.uiuc.edu/default.asp

Research Centers for American Music

American Music Institute, University of Michigan
http://www-personal.umich.edu/~claguem/ami/

American Music Research Center, University of Colorado, Boulder
http://music.colorado.edu/departments/amrc/

Archive of Popular American Music, University of California, Los Angeles
http://unitproj.library.ucla.edu/music/mlsc/apam.cfm

The Center for American Music, University of Pittsburgh. Holdings at the center include the Foster Hall Collection relating to Stephen Collins Foster
http://www.pitt.edu/~amerimus/cam1.htm

The Center for Black Music Research, Columbia College, Chicago
http://www.cbmr.org/

The Center for Popular Music, Middle Tennessee State University, Murfreesboro
http://popmusic.mtsu.edu/

Hawaiian Collection, University of Hawai'i at Manoa
http://www2.hawaii.edu/~speccoll/hawaii.html

John Jacob Niles Center for American Music, University of Kentucky
http://finearts.uky.edu/music/niles

The Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, Delaware. Holdings at the center include the Edward Deming Andrews Memorial Shaker Collection; illuminated manuscripts from the Ephrata Cloister, a German Protestant monastic community in east Pennsylvania; and other sacred music copybooks.
http://www.winterthur.org/?p=435

Latin American Music Center, Indiana University, Bloomington
http://music.indiana.edu/lamc/home/

Moravian Music Foundation, an independent archive, library, and performing center dedicated to music of the *Unitas Fratum* or Moravian Church in Winston-Salem, North Carolina
http://www.moravianmusic.org/

The Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign. Center devoted to John Philip Sousa and his associates and American band music of the 19th and early 20th century
http://www.library.illinois.edu/sousa/

Wisconsin Music Archives, University of Wisconsin-Madison. Holdings include Wisconsin themed and composed sheet music and recordings from the 1850s to the present.
http://music.library.wisc.edu/wma/

Sheet Music and other Source Documents:

19th-Century American Sheet Music, Music Library–University of North Carolina at Chapel Hill
http://www.lib.unc.edu/dc/sheetmusic/

19th-Century California Sheet Music, a virtual library of some 2,700 pieces of sheet music published in California between 1852 and 1900
http://people.ischool.berkeley.edu/~mkduggan/neh.html

African American Sheet Music, Brown University Library Center for Digital Scholarship
http://library.brown.edu/cds/sheetmusic/afam//index.html

Alabama Sheet Music, University of Alabama, Tuscaloosa. Collection of sheet music by Alabamians, about Alabama, and/or published in the state of Alabama
http://acumen.lib.ua.edu/u0004_0000003

American Popular Print Music Collection: Florida Atlantic University Libraries
http://www.library.fau.edu/depts/spc/spc/printmusic_appm.htm

Archive of Popular Music
http://digital.library.ucla.edu/apam/

The Ashford Sheet Music Collection: University of Washington
http://db.lib.washington.edu/sheetmusic/

Confederate Imprints Collection: Sheet Music, University of Alabama, Tuscaloosa. Sheet music issued from Confederate music publishers
http://acumen.lib.ua.edu/u0004_0000001

Duke University Libraries, Historic American Sheet Music
http://library.duke.edu/digitalcollections/hasm/

E. Azalia Hackley Collection, African American-themed sheet music in the Detroit Public Library
http://www.thehackley.org/about.html

Frances G. Spencer Collection of American Popular Sheet Music, Baylor University
http://digitalcollections.baylor.edu/cdm/landingpage/collection/fa-spnc

IN Harmony: Sheet Music from Indiana, a virtual library that features Indiana-related sheet music–sheet music by Indiana composers, arrangers, lyricists or publishers as well as sheet music about the state
http://webapp1.dlib.indiana.edu/inharmony/welcome.do

International Music Score Library Project: Petrucci Music Library, Internet

site for the posting of sheet music from Europe, Asia, and America from the Medieval era through the 21st century
http://imslp.org/wiki/Main_Page

Iowa Digital Library, The University of Iowa Libraries, Historic Sheet Music, sheet music printed in or relating to Iowa from the 19th and 20th centuries
http://digital.lib.uiowa.edu/cdm/search/collection/sheetmusic

The Lester S. Levy Collection of Sheet Music, Special Collections at the Sheridan Libraries of The Johns Hopkins University, digital library of American music spanning the 18th through the 20th centuries
http://levysheetmusic.mse.jhu.edu/

Library Of Congress

American Memory
http://memory.loc.gov/ammem/index.html

African-American Sheet Music, 1850-1920
http://memory.loc.gov/ammem/collections/sheetmusic/brown/

An American Ballroom Companion: Dance Instruction Manuals, ca. 1490-1920
http://memory.loc.gov/ammem/dihtml/dihome.html

America Singing: Nineteenth-Century Song Sheets
http://memory.loc.gov/ammem/amsshtml/amsshome.html

An American Time Capsule: Three Centuries of Broadsides and other Printed Ephemera
http://memory.loc.gov/ammem/rbpehtml/

American Variety Stage: Vaudeville and Popular Entertainment 1870-1920
http://memory.loc.gov/ammem/vshtml/vshome.html

Band Music from the Civil War Era
http://memory.loc.gov/ammem/cwmhtml/cwmhome.html

Captain Pearl R. Nye: Life on the Ohio and Erie Canal
http://memory.loc.gov/ammem/collections/nye/index.html

Dayton C. Miller Flute Collection
http://memory.loc.gov/ammem/dcmhtml/dmhome.html

Emile Berliner and the Birth of the Recording Industry
http://memory.loc.gov/ammem/berlhtml/berlhome.html

Fiddle Tunes of the Old Frontier: The Henry Reed Collection
http://memory.loc.gov/ammem/collections/reed/

Hispano Music & Culture of the Northern Rio Grande: The Juan B. Rael Collection

http://memory.loc.gov/ammem/rghtml/rghome.html

Music for the Nation: American Sheet Music 1820-1885
http://memory.loc.gov/ammem/mussmhtml/

Performing Arts Encyclopedia
http://www.loc.gov/performingarts/

African-American Band Music & Recordings, 1883-1923
http://lcweb2.loc.gov/diglib/ihas/html/stocks/stocks-home.html

Baseball Sheet Music, c. 1850-1930
http://lcweb2.loc.gov/diglib/ihas/search?query=memberOf:baseball&view=thumbnail&sort=titlesort&label=Baseball%20Sheet%20Music

American Choral Music 1870-c. 1920
http://memory.loc.gov/diglib/ihas/html/choralmusic/choralmusic-home.html

Civil War Sheet Music Collection
http://lcweb2.loc.gov/diglib/ihas/html/civilwar/civilwar-home.html

Gilded Age Presidential Campaign Songs
http://lcweb2.loc.gov/diglib/ihas/search?query=memberOf:campaign&start=0&view=thumbnail&sort=titlesort&label=Presidential%20Campaign%20Songs

Historic Sheet Music Collection, 1800-1922, possibly originating with the recording division of Thomas A. Edison, Inc.
http://lcweb2.loc.gov/diglib/ihas/html/volcano/volcano-home.html

Home Sweet Home: Life in Nineteenth-Century Ohio
http://lcweb2.loc.gov/diglib/ihas/html/ohio/ohio-home.html

The March King: John Philip Sousa
http://lcweb2.loc.gov/diglib/ihas/html/sousa/sousa-home.html

Patriotic Melodies
http://lcweb2.loc.gov/diglib/ihas/html/patriotic/patriotic-home.html

Music of Old Nebraska, The Polley Music Library in Lincoln, Nebraska. Nebraska-composed music of the late 19th and early 20th centuries
http://polleymusic.lincolnlibraries.org/depts/polley/Music_of_Old_Nebraska_home.htm

Pittsburgh Sheet Music Collection, The Carnegie Library of Pittsburgh. A collection of sheet music published in Pittsburgh
http://www.carnegielibrary.org/research/music/pittsburgh/sheetmusic/

Shape-Note Tunebooks at the Cooperative Digital Resources Initiative. A collection of hymnals and sacred music collections in Georgia libraries
https://www2.atla.com/digitalresources/results.asp?pagenumber=1&cl1=ALL&keyword

=shape+note&title=&description=&subject=

University of Colorado Digital Sheet Music Collection, Colorado and western-themed sheet music of the 19th and 20th centuries
http://libcudl.colorado.edu/sheetmusic/browse.asp?

Wade Hall Collection of Southern History and Culture: Sheet Music, University of Alabama, Tuscaloosa. Collection of Southern and Southern-themed sheet music of the 19th and early 20th centuries
http://acumen.lib.ua.edu/u0004_0000002

Websites Relating to Various Aspects of American Music

African American Spirituals. Religious music traditions of African Americans
http://www.negrospirituals.com/

Blackface Minstrelsy. A popular form of entertainment in the nineteenth and early twentieth centuries that caricatured urban and rural African Americans. Although its roots extend to eighteenth-century Great Britain, the first blackface minstrel troupe, The Virginia Minstrels, formed in New York City. This genre of music was very influential in early country music of the twentieth century.
http://black-face.com/

California Mission Music. Music practiced by the Spanish padres and Native American choirs in the mission churches throughout California
http://www.californiamissionstudies.com/Research/Articles/California_Mission_Music.html

Colonial Music Institute. Website devoted to the practice of colonial music in the English-speaking colonies
http://www.colonialmusic.org/Resource/DHessay.htm

Music of the Shakers. Website devoted to the history of Shaker music with links to recordings
http://www.americanmusicpreservation.com/shakermusic.htm

Shape-Note Singing. Social sacred music singing from *The Sacred Harp*, a Southern evangelical religious collection of music published originally by two Georgia Baptists, Benjamin Franklin White and Elisha J. King in 1844. Website devoted to *Sacred Harp* singing as it is currently practiced throughout the United States and abroad.
http://fasola.org/

This article originally appeared in issue 13.2 (Winter, 2013).

The Sea in Me Blood



I found out my pirate name: Calico Bess Kidd. I installed a Multi-Lingual Pirate Insult Generator on my laptop, you poxy bilge rat. I listened to Gilbert and Sullivan's *Pirates of Penzance* (and, incidentally, it *is* a glorious thing to be a Pirate King). I didn't make it to a Long John Silver's fish-and-chips franchise to get my swag, a free pirate hat, and doubloon-discounted Treasure Chest Family Meal, and perhaps that's for the best. I'm not sure I'm itching for a Boatload of Seafood prepared by a subsidiary of Yum! Brands, Inc. I did eat Cap'n Crunch for breakfast, though. Sink me, but it were scurvy grub.

That was my day. What did you do on September 19, International Talk Like a Pirate Day?

illustration: John McCoy

Holidays have to start somewhere. This one began in 1995, when Mark Summers and

John Bauer, two bored guys from Oregon, decided to talk like pirates for one day out of the year, just for the bleedin' 'ell of it. Last year Dave Barry wrote a column about them two landlubbers and this September 19, Talk Like a Pirate Day was as big as a whale's backside. Maybe you heard about it on N-P-Arrr, when Barry told *All Things Considered* host Robert Siegel that if more people talked like pirates, history would have turned out differently. What if Bill Clinton, a fancy-dressed freebooter if there ever was one, had told the American people, "I did not have sex with that woman, me hearties"?

Exactly when did pirates get to be so funny? There still *are* pirates, of course. The International Chamber of Commerce posts a weekly piracy report, where you can read that this month in Indonesia "pirates with guns and knives are targeting and attacking ships." But the "pirates" of Talk Like a Pirate Day are the seafaring thieves of the eighteenth-century Atlantic. They used guns and knives, too. And cannons and cutlasses. These are the funny guys.

Historians haven't always known what to make of eighteenth-century Atlantic pirates—petty criminals? oppressed proletarians? homosexual revolutionaries? proto-capitalists?—but everyone agrees that they were fairly vicious. As Summers and Bauer admit on talklikeapirate.com, "Even the most casual exploration of the history of pirates (and believe us, casual is an accurate description of our research) leaves you hip deep in blood and barbarity." Why, bless me watery soul, are pirates now so silly that the word "avast" makes people sputter?

Historian Marcus Rediker argues that pirates have always been funny: "The pirate's life is so deadly that humor is an essential part of what they do. They tell jokes, they make jests, they perform plays. They're hilarious." People are obsessed with pirates, Rediker says, because, while pirates may be "the common enemy of mankind," they're also "the freest people on earth," which makes pirate humor particularly cutting. Because they stand—or sail—apart from the culture, pirates are well suited to make mockery of it. Pirates may have always been funny, but their contemporaries usually found them more terrible than witty. Either way, they found them fascinating.

Tales of piratical adventures have always been big sellers, at least since the 1724 publication of *A General History of the Robberies and Murder of the Most Notorious Pyrates*, controversially attributed to Daniel Defoe, and full of the hair-raising adventures of Blackbeard and Captain Kidd and many more. Victorians loved pirate yarns, too. Hence the *Pirates of Penzance* (1879), Robert Louis Stevenson's *Treasure Island* (1883), and a library of peg-legged Victorian children's literature, dime novels, and penny dreadfuls. But these pirates, however courageous, were bloodthirsty villains, not blathering idiots. The same bold but terrible pirates swashbuckled across much of Hollywood's last century, from *Captain Blood* (1935), with Errol Flynn, to *Pirates of the Caribbean* (2003), with Johnny Depp.

In the nineteen-fifties, when Baby Boomers were watching, pirates became

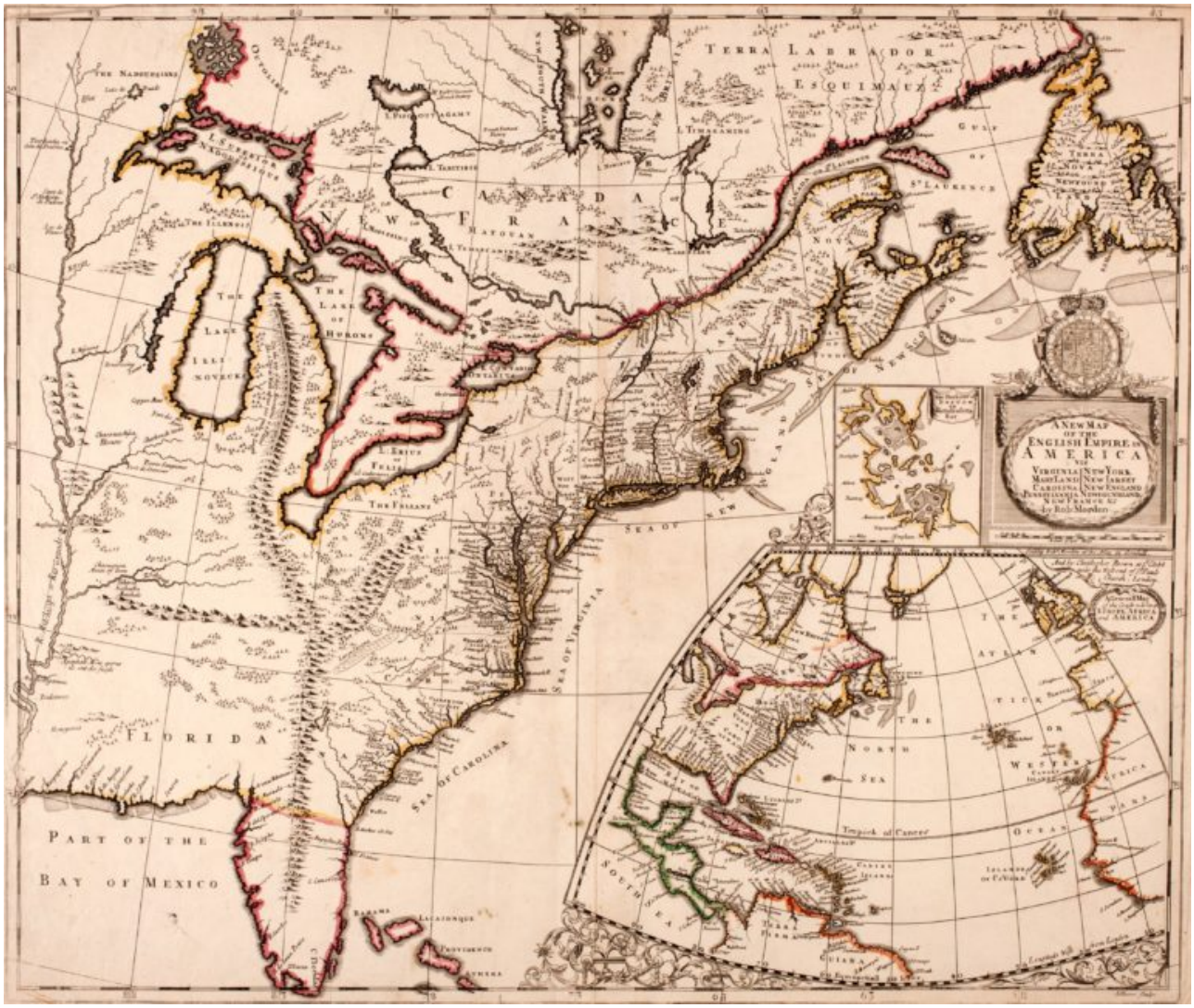
ridiculous. Buccaneer Yosemite Sam was a particularly deranged seadog thwarted by a particularly rascally rabbit in a series of cartoons released as an audio recording by Capital Records in 1954, *Bugs Bunny and the Pirate*. In 1951 Charles Laughton played a clownish Captain Kidd in *Abbott and Costello Meet Captain Kidd,* and two years later the voice artist and movement model Hans Conried portrayed Captain Hook in the animated film, *Peter Pan*. (After Hook, Conried took on the role of Thomas Jefferson in Disney's *Ben and Me*.) These pirates were funny just because they were pirates. Eye patches, hooks for hands, and bluster, lots of it. Fifties pirates—smelly, swarthy, heavily accented, stupid—worked like an ethnic joke, with the important distinction that there were no eighteenth-century buccaneers left to take offense.

Pirates also made useful Cold War villains. Slightly foreign, very devious and well armed but, in the end, harmless. Phew, one less enemy to worry about. International Talk Like a Pirate Day, falling just eight days after the anniversary of the World Trade Center bombings, makes a good post-9/11 holiday for much the same reason. Pirates are still funny and possibly even funnier today, simply because it's safe to mock them. But skip the parrots and the peg legs: now it's all about swaggering speech in the absence of even the threat of terrifying violence. Hoist sail with the English-to-Pirate translator, me hearties, and plunder the Gangsta-to-Pirate dictionary, but there's no need to light yer cannon. In the end, Jim lad, pirates be all talk. *The author would like to thank Laura Wasowicz, Larry Voyer, Mark Summers, John Bauer, and Marcus Rediker for sharing their thoughts on all things piratical. Readers might be especially interested in Voyer's collection of pirate literature.*

This article originally appeared in issue 4.1 (October, 2003).

"Why, bless me watery soul, are pirates now so silly that the word 'avast' makes people sputter?"

Rediscovering Lewis and Clark



“What the journals provide, then, is access to any number of subjects—gender, race, exploration, the self, humans and nature—for which they have been only lightly used.”

Research as Relationship



“[T]he historian doing this sort of research must learn how to build relationships and earn the trust of people—usually historical society volunteers—who might be skeptical of outsiders and inclined to protect their cherished local history from professional revisionists intent on rewriting it.”

Liten up



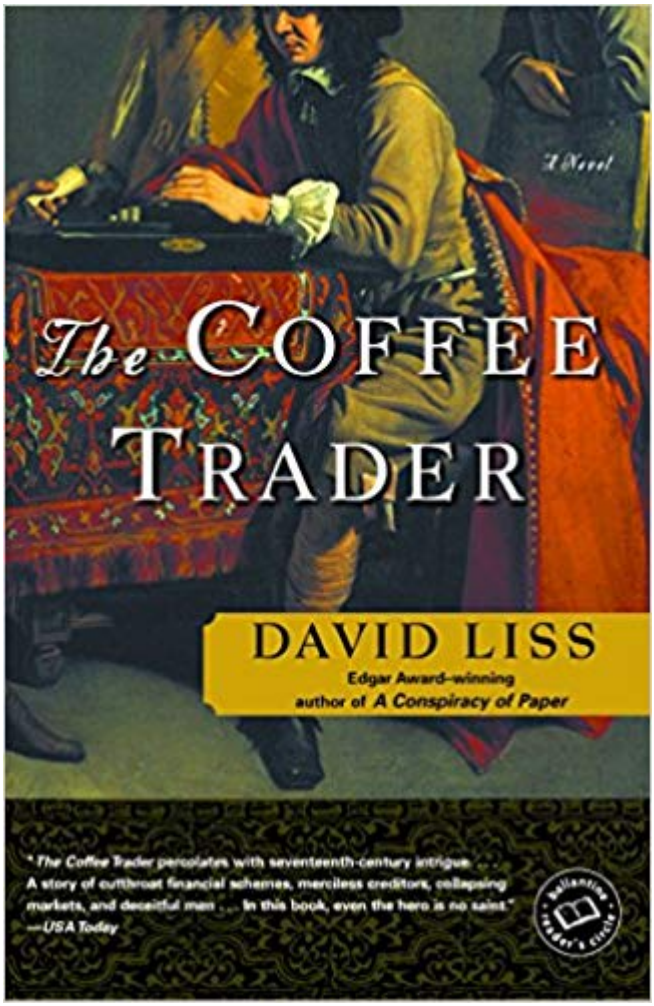
“Did the family-owned San Antonio printing company really print the paper money that helped finance the Mexican Revolution, as the current owner has heard rumored? Is the salty old New Englander right when he says that the whaling ship his grandfather skippered out of New Bedford sheltered escaped slaves among its crew?”

Terms of Dismemberment



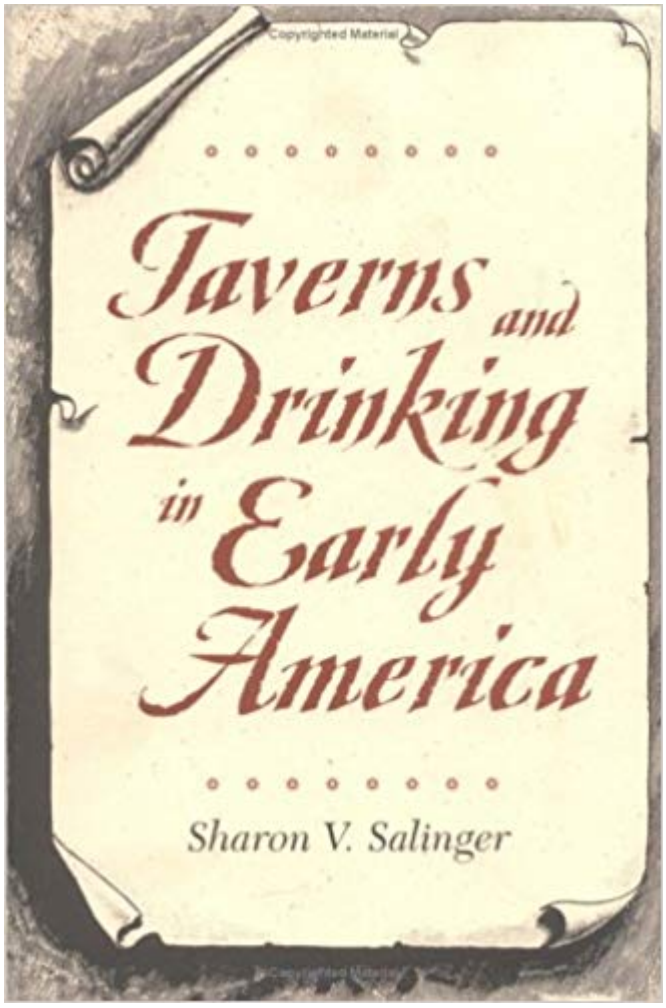
“Would-be conquerors might hold up animal brain cases as signs of their authority, but other observers interpreted the disembodied icons according to their own assumptions about power.”

Coffee and the Baroque Noir Novel



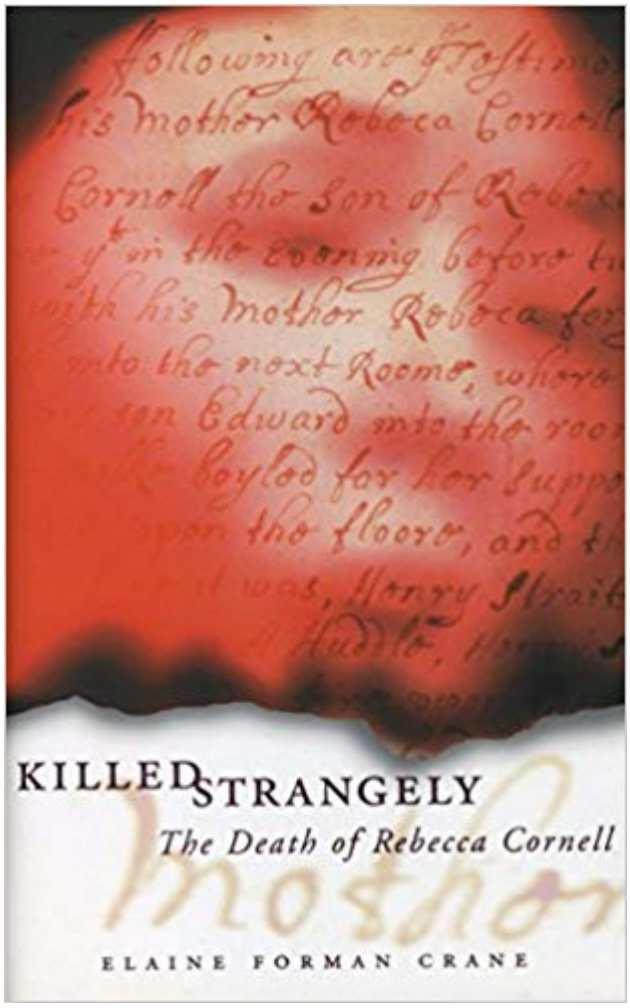
“Why do coffee and business seem to go together so naturally?”

Alcoholic License



“Taverns were far more numerous than any other type of architectural space besides dwellings.”

Getting Beyond “Who Done It”



“[S]eventeenth-century Protestants believed that the spirit of a dead person might appear in order to draw attention to “an injustice that might not be detected by other means’.”