

Athena Press アメリカ研究基本文献シリーズ

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## Parts 22-24: ポピュラーミュージック1-3 (アフリカ系アメリカ人)

戦間期に出版されたブラックミュージックに関する14冊をセレクトしました。20世紀前半のハーレム・ルネサンスからニューディール期は、アメリカの音楽史にとって重要な時期と考えられます。このコレクションは戦間期のアフリカ系アメリカ人のフォークソング、ブルース、ジャズ、ミュージカルシアターについて記されています。



### Part 22: Volumes 83–85: Art History, 6th Series

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## Part 22: Volumes 83–85

ISBN 978-4-86340-341-3 • 菊判 • 全3巻 定価 本体59,000+税

1920年代に出版されたアフリカ系アメリカ人のフォークソングについての古典的な名著4冊を収録。編集者による解説が記されています。

**Volume 83:** Thomas W. Talley **Negro Folk Rhymes: Wise and Otherwise** (1922)

ISBN 978-4-86340-342-0 • 362 pp. • 19,000円+税

Dance Rhymes • Play, Pastime, Love, Courtship, Marriage, Married Life, and Nursery Rhymes • Blessings • Wise Sayings • Foreign Rhymes • A Study in Negro Folk Rhymes • Index

Tennessee-born Thomas Washington Talley taught chemistry and biology at Fisk University from 1903 to 1942, and sang in several choirs at the university. Talley had also become interested in collecting rural black traditional songs and stories, and this 1922 collection of some 350 secular folksongs with an essay by Talley is said to be “the first serious collection of folksongs from Tennessee, the first compilation of black secular folksong, and the first to be assembled by a black scholar.” His collection of black folk tales was published posthumously as *The Negro Traditions* (1993). Fisk University keeps a collection of his papers, and his memory is kept alive by the naming of a Talley-Brady Hall, and recently a Talley Alumni House, in his honour.

**Volume 84:** Dorothy Scarborough **On the Trail of Negro Folk-Songs** (1925)

ISBN 978-4-86340-343-7 • 298 pp. • 19,000円+税

On the Trail of Negro Folk-Songs • The Negro's Part in Transmitting the Traditional Songs and Ballads • Negro Ballads • Dance-Songs, or “Reels” • Children's Game-Songs • Lullabies • Songs about Animals • Work-Songs • Railroad Songs • Blues

As a novelist Dorothy Scarborough is probably best known for *In the Land of Cotton* (1923): set in her native Texas, it is often commended for its portrayal of the Southern agricultural way of life. She had studied at Baylor in Texas, Oxford, and finally at Columbia University, where she presented her doctoral dissertation on “The Supernatural in Modern English Fiction,” which for a long time remained the standard study on the subject. Scarborough taught first at Baylor and then at Columbia from 1918 till her untimely death in 1935. In Texas she had become interested in folklore and folk songs, and this well-known collection and study of Southern black traditional songs and ballads was published by Harvard University Press in 1925. Her personal style used in describing her search for these songs was well received as “a unique and refreshing approach to folk song scholarship”; the chapter on blues contains her interview with W. C. Handy.

**Volume 85:** R. Emmet Kennedy **Mellows: A Chronicle of Unknown Singers** (1925) & W. C. Handy, ed. **Blues: An Anthology** (1926)

ISBN 978-4-86340-344-4 • 388 pp. • 21,000円+税

*(Mellows)* Folk Songs • Spirituals • Street Cries of New Orleans • Work Songs*(Blues)* Introduction, by Abbe Niles: The Folk-Blues as Verse • The Folk-Blues as Music • W. C. Handy • The Modern Blues • Adoption and Influence of the Blues • The Pioneers • Notes to the Collection • Music

Robert Emmet Kennedy was born to Irish immigrant parents and spent his early life in Gretna, Louisiana, immediately across the Mississippi River from New Orleans. It was a musical family and already as a child Robert became fascinated by the stories, dialect, and music of his black neighbours and friends. In the 1920s Kennedy published several collections of stories and a novel, in which he tried to convey the “local colour” of African-American life in rural Louisiana. This is the first of his two collections of “mellows” (melodies), containing traditional folk songs and street cries with commentary by the author, intended as “an individual contribution interpreting the poetic and melodic natures of the Negro singers of Louisiana.”

Both books in this volume were published in large format by the newly founded New York publisher Albert & Charles Boni, and the second work is probably the most famous and best produced publication on black music of the period, beautifully illustrated by Mexican artist Miguel Covarrubias. It was the first collection to celebrate the importance of blues in the history and development of black music in America, published in the same year as Langston Hughes's first poetry collection, *The Weary Blues*. The “anthology” developed out of a series of interviews of W. C. Handy by Abbe Niles, a white Wall Street lawyer and black music enthusiast who became Handy's lifelong friend and legal counsel. Niles is credited with writing most of the volume, based on information supplied by Handy, whose autobiography *Father of the Blues* is included as volume 91 of this series.

## Part 23: Volumes 86–89

ISBN 978-4-86340-345-1 • 菊判 • 全4巻 定価 本体92,000+税

1920-30年代に出版されたアフリカ系アメリカ人のフォークソング、ブルース、ジャズに関する名著6冊を収録。

**Volume 86:** Howard W. Odum & Guy B. Johnson **The Negro and His Songs: A Study of Typical Negro Songs in the South** (1925) & **Negro Workaday Songs** (1926)

ISBN 978-4-86340-346-8 • 610 pp. • 25,000円+税

*(The Negro and His Songs)* Presenting the Singer and His Songs • The Religious Songs of the Negro • Examples of Religious Songs • The Social Songs of the Negro • Examples of Social Songs • The Work Songs of the Negro • Imagery, Style, and Poetic Effort • Index of Songs*(Negro Workaday Songs)* Background Resources in Negro Song and Work • The Blues: Workaday Sorrow Songs • Songs of the Lonesome Road • Bad Man Ballads and Jamboree • Songs of Jail, Chain Gang, and Policemen • Songs of Construction Camps and Gangs • Just Songs to Help with Work • Man's Song of Woman • Woman's Song of Man • Folk Minstrel Types • Workaday Religious Songs • The Annals and Blues of Left Wing Gordon • John Henry: Epic of the Negro Workingman • Types of Negro Melodies • Types of Phono-Photographic Records of Negro Singers • Index to Songs

Howard Washington Odum was the most famous Southern sociologist of his time. Odum spent most of his career at the University of North Carolina at Chapel Hill, where he was instrumental in founding the School of Public Welfare, the journal *Social Forces*, the pioneering Institute for Research in Social Science (now Odum Institute), the university's Press, as well as being prominently active in a remarkable range of other organizations. He published prolifically, exploring the sociology of folk culture, racial issues, education, and regionalism. Guy Benton Johnson was one of Odum's original research assistants at the new IRSS in 1924, and became a distinguished sociologist and anthropologist, mainly researching black folk culture and race relations. These are their two classic sociological studies of black folk songs, including blues. The songs “were current in certain areas in North Carolina, South Carolina, Tennessee and Georgia, during the years 1924–25” and “taken directly from Negro singers.” Both books were published by the University of North Carolina Press, newly founded in 1922.

**Volume 87:** Newman I. White **American Negro Folk-Songs** (1928)

ISBN 978-4-86340-347-5 • 514 pp. • 23,000円+税

The Negro Song in General • Religious Songs • Upstart Crows: The Reaction from Religion • Social Songs: Dance and Banjo; Narrative Songs and Ballads • Songs about Animals • Work Songs: Gang Laborers; Rural Labor; General and Miscellaneous Labor • Songs about Women • Recent Events • The Seamier Side • Race-Consciousness • Blues and Miscellaneous Songs • Specimens of Tunes and Songs • Index of Titles • Index of First Lines

Published by Harvard University Press in 1928, this was the largest and most fully annotated collection of black folk songs of its time. Newman Ivey White was born in North Carolina, and in 1919 he became professor of English at Durham's Trinity College and then Duke University until 1948. White wrote a doctoral dissertation at Harvard and later published several authoritative works on the work and life of the English poet Shelley. White had previously also become interested in black poetry and folk songs while teaching English at Alabama Polytechnic Institute, and for more than ten years he was absorbed collecting and researching material for this book, retaining more than 800 songs for publication. In 1924, he had already published *An Anthology of Verse by American Negroes* with Walter Clinton Jackson.







**Volume 88: Maud Cuney-Hare *Negro Musicians and Their Music* (1936)**

ISBN 978-4-86340-348-2 • 528 pp. • 23,000円+税

Africa • Africa in Song • African Influences in America • Negro Folk Songs, Religious and Secular • Folk Song in the Provinces • The Origin of Negro Songs • Negro Idiom and Rhythm • Musical Comedy • Folk Themes in Larger Forms of Composition • Musical Pioneers • Musical Progress • Music in War Service • World Musicians of Color • Torch Bearers • Interpretative Musicians • Index

Maud Cuney-Hare was born and raised in Galveston, Texas, to mixed-race parents. She studied music and piano at the New England Conservatory of Music in Boston and attended literature courses at the Lowell Institute. She eventually settled in Boston after marrying in 1904, and for three decades she was prominently active promoting black music, art, and education. Cuney-Hare was also a prolific writer, contributing articles on music and the arts for *The Crisis* as well as for the mainstream press, publishing a biography of her father, a play, and editing an anthology of nature poems and a collection of creole folk songs. She had for years been researching and collecting African-American music across the South and Caribbean, and she is now chiefly remembered for her final work, *Negro Musicians and Their Music*, the first comprehensive history of the subject from its beginnings in Africa to recent developments in the US and elsewhere. It was published soon after her death in 1936 by Carter G. Woodson's Associated Publishers.

**Volume 89: Alain Locke *The Negro and His Music* (1936) & Wilder Hobson *American Jazz Music* (1939)**

ISBN 978-4-86340-349-9 • 390 pp. • 21,000円+税

(*The Negro and His Music*) Negro Music: Types and Periods • The Sorrow Songs: The Spirituals • Folk Seculars: Blues and Work Songs • Early Negro Musicians • The Age of Minstrelsy • Ragtime and Musical Comedy • Jazz and the Jazz Age • From Jazz to Jazz Classics • Classical Jazz and American Music • Negro Musicians of Today • The Future of Negro Music

(*American Jazz Music*) Jazz Origins • The Jazz Language • Commercial and Concert Jazz • From New Orleans Northward • The Chicago Period • Jazz in New York • The Swing Phenomenon • Read, Fake, Plenty Hot • Thirty Records • Index

Born into the elite of Philadelphia's black community, Alain Leroy Locke was a brilliant student at Harvard and Oxford. For most of his career he taught philosophy at Howard University, but he is now probably better remembered for promoting, supporting and celebrating many of the Harlem Renaissance writers and artists. Locke published widely – on philosophy, black history, literature, art, and music. In 1925 he famously guest-edited a special edition of the *Survey Graphic* on Harlem, which he then expanded into *The New Negro*, the seminal survey of Harlem Renaissance culture. Locke was also active in the adult education movement, and between 1936 and 1942 he commissioned nine “Bronze Booklets” for the Associates in Negro Folk Education. This was the second of these very popular textbooks, written by Locke himself, on *The Negro and His Music*.

About half of Locke's reading course discusses aspects of jazz music, which is also the subject of the second book in this volume. This was one of the first books by an American author to give due prominence to black musicians and to discuss jazz in relation with spirituals, blues and ragtime. Later developments such as big-band jazz and swing are also treated, and the author appends an interesting and annotated list of thirty representative records to educate his readers on “the development of jazz from its folk sources.” Wilder Hobson was born in Brooklyn, and having obtained a PhD at Yale University he became a staff writer and editor for *Time*, *Fortune*, *Harper's Bazaar*, and finally *Newsweek*. He is said to have been an accomplished amateur trombone player.

## Part 24: Volumes 90–92

ISBN 978-4-86340-350-5 • 菊判 • 全3巻 定価 本体59,000+税

20世紀初頭から数十年間のポピュラーミュージックとショービジネスの世界（ジャズ、ブルース、ポピュラーミュージカルシ  
アター）での生活と仕事について3人の著名なアフリカ系アメリカ人ミュージシャンによる当時としては珍しい自叙伝。

**Volume 90: Louis Armstrong *Swing That Music* (1936; 1937 imp.) & Satchmo: *My Life in New Orleans* (1954; 1955 imp.)**

ISBN 978-4-86340-351-2 • 444 pp. • 21,000円+税

Louis Armstrong was one of the most famous and influential jazz musicians, a virtuoso trumpeter, singer, composer, band leader, and all-round entertainer. He was born and spent his youth in New Orleans, later moving to Chicago, and finally settling in New York. Known as “Satchmo,” he played with the best jazz musicians of the age, and later frequently appeared on radio and television shows, as well as in more than twenty Hollywood films. Armstrong was a prolific writer and storyteller, and he is estimated to have written more than ten thousand letters, as well as articles and columns for newspapers, jazz magazines, and the mainstream press. These are his two main published autobiographical narratives, and they often have been discussed by jazz fans, critics, and scholars. Criticized for having been ghost-written (*Swing That Music*) or heavily edited (*Satchmo*), Armstrong stood by them in interviews. A recent study of his writing notes that he was “a dedicated chronicler of his experiences who sought to document, preserve, and explain his life, his cultural background, and his music in different genres of writing over the course of many decades” (Daniel Stein), and the complex issues raised by these memoirs and his other writing will continue to be a fertile area for research.

**Volume 91: W. C. Handy *Father of the Blues: An Autobiography* (1941)**

ISBN 978-4-86340-352-9 • 342 pp. • 19,000円+税

William Christopher Handy was born the son of a minister in Alabama, but became a musician, composer and music publisher, active throughout the South, in Memphis, and finally in New York. Although his claim to be “Father of the Blues” was greatly exaggerated, Handy was an important popularizer and arranger of traditional blues songs, and he had several big hits such as “Memphis Blues” and “St. Louis Blues.” Handy championed black music and musicians by publishing several books on the subject, most famously the influential *Blues: An Anthology* (1926), included in volume 85 of this series. *Blues* was co-authored with Abbe Niles, who also supplied the foreword to this autobiography of Handy, while Arna Bontemps was enlisted as editor. Although Bontemps is said to have ghost-written the book, it remains an important document on African-American musical life of the era.

**Volume 92: Tom Fletcher *The Tom Fletcher Story: 100 Years of the Negro in Show Business* (1954)**

ISBN 978-4-86340-353-6 • 360 pp. • 19,000円+税

Tom Fletcher spent more than sixty years on the stage, performing in minstrel and vaudeville shows. Acting, singing, and dancing, Fletcher entertained in musical theatres, clubs, hotels, restaurants, even yachts and homes of the rich. His autobiography is said to have been published on the day he died and it is an invaluable eyewitness account by a black insider in the popular musical entertainment world of the first half of the 20th century. Packed with names and facts, *The Tom Fletcher's Story* is a lively survey of African-American musical heritage and includes topics such as black minstrelsy, the cakewalk, ragtime, “coon songs,” the dance craze, Will Marion Cook, Florence Mills, *Shuffle Along*, the blues, W. C. Handy, James Reese Europe, the Clef Club, Bill “Bojangles” Robinson, the Cotton Club, etc.





# 人種と音楽を言語化する試み

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戦間期のアメリカ合衆国、とりわけニューヨーク市では、ハーレム・ルネサンスと呼ばれるアフリカ系アメリカ人文化の復興運動が華開いた。詩人のクロード・マッケイや作家のジェームズ・ウェルドン・ジョンソンによって先導され、アラン・ロックが編纂した『ザ・ニュー・ニグロ』（1925）をひとつのマニフェストとする運動は、文学や演劇だけでなく音楽文化にも多大な影響を及ぼした。

ハーレムに位置し、多くのアフリカ系アメリカ人音楽家が出演したコットン・クラブは、その名（綿花クラブ）が示す通り、人種差別的なイメージに溢れる白人顧客向けのナイトクラブではあったものの、1927年から31年に専属バンドとして活動したデューク・エリントンは、ここでの演奏を通してそのクリエイティビティが開花したといわれている。また、ベッシー・スミスなどのブルースシンガーやルイ・アームストロングなどのジャズ・ミュージシャンも、この時代に名声を確立した。

ハーレム・ルネサンスの契機となったのが20世紀前半のアフリカ系アメリカ人の大移動であることはよく知られている。それは工業化が進む北部都市での労働力需要の高まりと、南部で激化する人種差別的な暴力（リンチ）からの逃亡を要因とし、数百万人に及ぶアフリカ系アメリカ人が南部から北部の都市部に移住した。そして世紀転換期に南部で発祥したブルースやジャズなどの黒人音楽は、それに伴って全米に広がったのだ。1920年にはメイミー・スミスが黒人女性シンガーとして初めてブルース曲をレコーディングし、それが大ヒットしたことでそれぞれのレコード会社は全国の黒人コミュニティに特化した「レイス・レコード」を制作し始める。アフリカ系アメリカ人向けの音楽市場が全国的に拡大し、多くの黒人ミュージシャンが活躍する機会が与えられた。

また、この時代にブルースやジャズなどの黒人音楽はアメリカの国民文化として承認を受ける。第一次世界大戦の戦場となったヨーロッパの多くの国々は疲弊し、1920年代に入り国際社会におけるアメリカ合衆国の優位が示された。国内では文化的アイデンティティに関する議論が沸き起こり、1891年に亡くなった作家、ハーマン・メルヴィルがシェイクスピアに匹敵する「アメリカ文学の巨匠」として発掘され、小説『白鯨』を中心とするメルヴィル・リヴァイヴァル（再評価運動）が興隆する。1928年に議会図書館内にアーカイヴ・オブ・アメリカン・フォーク・ミュージック（アメリカ民俗音楽保管所）が設置され、カリフォルニア大学バークレー校英文科で教鞭を取る民俗音楽蒐集家、ロバート・ウィンスロウ・ゴードンが初代部門長として任命されたのも、まさにこの文脈によるといえるだろう。ブルースなどのアフリカ系アメリカ人の民俗音楽は、ヨーロッパには存在しないアメリカ独自の文化として国家的なお墨付きを得たのだ。



本コレクションによって復刻された14の著作は、まさにこの時代出版された黒人音楽に関するテキスト群である。

Volume 83から85のなかでも1922年に出版されたトマス・W・タリー『ニグロ・フォーク・ライムズ』が決定的に重要なのは、それがアフリカ系アメリカ人によって編まれた書であるからだ。タスキギー大学やフィスク大学で化学や生物学を教えたタリーは音楽学者ではなかったが、フィスク・ジュビリー・シンガーズにも参加した経験を持ち、幼少期に自分が親しんだ楽曲を中心に350曲ほどを本書に収録した。

Volume 86から89はよりアカデミックな書物が続くが、ノース・カロライナ大学社会学部を創設したハワード・W・オダムが、弟子のガイ・B・ジョンソンとともにアフリカ系アメリカ人コミュニティの社会、宗教、それに労働に関する歌を集めた『ニグロ・アンド・ヒズ・ソングズ』は、この分野の古典として現在もしばしば参照される。本書をめぐって昨今話題に上がるのは、オダムとジョンソンが黒人民謡に関するインフォーマントとして接したジョン・ウェズリー・「レフト・ウイング」・ゴードンの存在であり、このアフリカ系アメリカ人との交流を通して、オダム自身の黒人観に大きな変化が現れたといわれている。

Volume 90から92は大戦間期に活躍したミュージシャンの自伝が収められている。ルイ・アームストロングの『スイング・ザット・ミュージック』はひとりのアメリカ音楽家の自伝というだけでなく、ジャズの歴史を考察する上でも不可欠な書物だし、W・C・ハンディーの自伝も、彼がミシシッピ州タトワイラー駅で列車を待っていた際に「これまで聴いたことがない奇妙な音楽」を耳にしたと言う、ブルースの起源に関する決定的な証言を含んでいる。（アメリカ上院議会はハンディーのこの1903年の逸話をもとに、2003年を「ブルース100周年」と制定した。）

いずれの著作もアフリカ系アメリカ人の歴史や文化を理解する上できわめて重要なテキストであり、音楽という本質的に「ephemeral＝儚い」営みを言語化する困難と向き合った記録としても貴重である。これらの書物には同時代の黒人文化に対する白人のまなざしだけでなく、アフリカ系アメリカ人がいかにして自らの文化を定義づけるかという試行錯誤も読み取れる。アメリカ文化に携わるすべての人が一度は目に通すべき書物だといえるだろう。

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