

ESSENTIAL CIVIL WAR CURRICULUM

Civil War Music

By **Steven Cornelius**, University of Massachusetts Boston

Resources

If you can read only one book

Author	<i>Title</i> . City: Publisher, Year.
McWhirter, Christian	<i>Battle Hymns: The Power and Popularity of Music in the Civil War</i> . Chapel Hill: University of North Carolina Press, 2012.

Books and Articles

Author	<i>Title</i> . City: Publisher, Year.
Allen, William Francis, Lucy McKim Garrison, and Charles Pickard Ware	<i>Slave Songs of the United States</i> . New York: A. Simpson & Company, 1867.
Bakeless, Katherine Little	<i>Glory, Hallelujah: The Story of The Battle Hymn of the Republic</i> . Philadelphia, PA: J. B. Lippincott, 1944.
Bardeen, Charles William	<i>A Little Fifer's War Diary</i> . Syracuse, NY: C. W. Bardeen, 1910.
Bernard, Kenneth A.	<i>Lincoln and the Music of the Civil War</i> . Caldwell, ID: Caxton Printers, 1966.
Bruce, George B. and Daniel D. Emmett	<i>The Drummers' and Fifers' Guide</i> . New York: Firth, Pond & Co., 1862.
Bufkin, William	<i>Union Bands of the Civil War (1861-1865): Instrumentation and Score Analysis</i> , 2 vols. Ann Arbor: University Microfilms International, 1982.
Cornelius, Steven	<i>Music of the Civil War Era</i> . Santa Barbara, CA: Greenwood Press/ABC-CLIO, 2004.
Currie, Stephen	<i>Music in the Civil War</i> . Cincinnati, OH, Betterway Books, 1992.

Davis, James A.	<i>Music Along the Rapidan: Civil War Soldiers, Music, and Community during Winter Quarters, Virginia</i> . Lincoln: University of Nebraska Press, 2014.
Dodworth, Allen	<i>Dodworth's Brass Band School</i> . New York: H. B. Dodworth & Co., 1853.
Epstein, Dana J.	<i>Music Publishing in Chicago Before 1871: The Firm of Root and Cady</i> . Detroit, MI: Information Coordinators, Inc., 1969.
Garofalo, Robert and Mark Elrod	<i>A Pictorial History of Civil War Era Musical Instruments & Military Bands</i> . Charleston, WV: Pictorial Histories Publishing Company, 1985.
Gottschalk, Louis Moreau, Clara Gottschalk, ed., Robert E Peterson, trans.	<i>Notes of a Pianist</i> . Philadelphia, PA: J. B. Lippincott & Co., 1881.
Hall, Harry H.	<i>A Johnny Reb Band from Salem: The Pride of Tarheelia</i> . Raleigh: The North Carolina Confederate Centennial Commission, 1963.
Harwell, Richard Barksdale	<i>Confederate Music</i> . Chapel Hill: University of North Carolina Press, 1950.
Heaps, Willard A. and Porter W. Heaps	<i>The Singing Sixties: The Spirit of Civil War Days Drawn from the Music of the Times</i> . Norman: University of Oklahoma Press, 1960.
Higginson, Thomas Wentworth	<i>Army Life in a Black Regiment</i> . Boston: Fields, Osgood, & Co., 1870.
Keck, George R. and Sherrill V. Martin, eds.	<i>Feel the Spirit: Studies in Nineteenth-Century Afro-American Music</i> . New York: Greenwood Press, 1988.
Lawrence, Vera Brodsky	<i>Music for Patriots, Politicians, and Presidents</i> . New York, McMillan, 1975.
_____.	<i>Strong on Music: The New York Scene in the Days of George Templeton Strong</i> , 3 vols., vol.3: "Repercussions 1857-1862". Chicago: University of Chicago Press, 1999.
Mahar, William J.	<i>Behind the Burnt Cork Mask: Early Blackface Minstrelsy and Antebellum American Popular Culture</i> . Champaign, University of Illinois Press, 2000.
Meyers, Augustus	<i>Ten Years in the Ranks U.S. Army</i> . New York: The Stirling Press, 1914.
Olson, Kenneth E.	<i>Music and Musket: Bands and Bandsmen of the American Civil War</i> . New York: Greenwood Press, 1981.

Rauscher, Frank	<i>Music on the March 1862-'65 With the Army of the Potomac.</i> Philadelphia, PA: Press of Wm. F. Fell & Co., 1892.
Silber, Irwin	<i>Songs of the Civil War.</i> New York: Columbia University Press, 2005.
Toll, Robert C.	<i>Blacking Up: The Minstrel Show in Nineteenth Century America.</i> New York, Oxford University Press, 1974.

Organizations

Organization Name	Description, Contact information including address, email
Library of Congress	The Civil War Sheet Music Collection at the Library of Congress is available at: https://www.loc.gov/collections/civil-war-sheet-music/
Brown University	The Sheet Music Collection at Brown University includes numerous entries for the Civil War at: https://library.brown.edu/collatoz/info.php?id=100
Duke University	The Historic Sheet Music Collection at Duke University includes numerous entries for the Civil War at: https://library.duke.edu/digitalcollections/hasm/

Web Resources

URL	Name and description
https://www.loc.gov/	At the Library of Congress website search “Civil War Music” for dozens of sources of information on Civil War music.
https://catalog.hathitrust.org/Record/003928160	John Sullivan Dwight published <i>Dwight’s Journal of Music</i> , an influential musical periodical, weekly from 1852 to 1881.
http://www.jvmusic.net/the-26th-north-carolina-regimental-band/	The website of the 26 th North Carolina Regimental Band includes a history of this group.

http://www.pdmusic.org/civilwar2.html	American Civil War Music (1861-1865) provides a long list of Civil War era songs and includes downloadable .midi files and text documents of the lyrics for each song.
https://www.civilwar.org/learn/articles/music-1860s	This is the American Battlefield Trust’s article on Civil War Music, “The Music of the 1860’s”.
http://www.theimaginativeconservative.org/2016/09/top-ten-american-civil-war-songs-stephen-klugewicz.html	The Imaginative Conservative: Top Ten Civil War Songs provides a history of the ten songs they have identified as well as a video for each.
https://www.americancivilwar.com/Civil_War_Music/civil_war_music.html	AmericanCivilWar.com provides a brief introduction to Civil War music and identifies a dozen or so CDs of Civil War songs which can be purchased from various sources.

Other Sources

Scholars

Name	Email
Steven Cornelius	steven.cornelius@umb.edu
James Davis	James.Davis@fredonia.edu
Christian McWhirter	cmcwhirter@papersofabrahamlincoln.org

Topic Précis

The Civil War affected American musical life at every level. Music affected the war as well. Virtuosos tuned their concert repertoire to fit public sentiment. At home, parlor room music-making was infused with the conflicting emotions of fear and pride, loss and relief. On the fronts, music supported marching soldiers as they sang away fear and exhaustion. Military bands were active throughout the war. Military field music consisted of fifers buglers and drummers who were responsible for transmitting orders as well as playing to encourage or inspire soldiers. Military band music consisted of full-scale brass and percussion ensembles which gave concerts in camp and at various functions but also played during battle to inspire the men. Sometimes, bands simply entertained. Confederate soldiers gathered on a bridge on the Rappahannock River to listen to a Union band before the Battle of Fredericksburg. Colonel James C. Nisbet of the 66th Georgia wrote in his memoirs of a Confederate cornet player along the Kennesaw Mountain line who was much appreciated by the Yankees. Classical music entertainers continued to offer concerts and operas with many musical events linked to the war. Choral societies and outdoor band music continued to thrive, also linking their offering to the war. In terms of commerce

music publishing thrived during the war in both North and South. Piano scores were published in great quantity and which not much of the music was memorable, the cover art was often remarkable. In terms of songs “Dixie” “The Bonnie Blue Flag” “Maryland! My Maryland” are among the most famous from the south and “Battle Cry of Freedom” from the North. Anti-war songs like “Tenting on the Old Camp Ground”, “Weeping, Sad and Lonely” and “When This Cruel War is Over” were popular. In the war’s middle years themes of death, often without glory permeated newly composed songs, though most of those are not memorable. Near the war’s end songs reflected optimism and “Marching Through Georgia” is one of the more memorable of these. Songs from the British Isles that pre-dated the war were also popular including “Home Sweet Home” and “Annie Laurie”. “The men who wore the blue, and the butternut Rebs who opposed them, more than American fighters of any period, deserve to be called singing soldiers,” observed historian Bell Irvin Wiley. Aware that soldiers would remember melodies but might forget words, publishers printed dozens of songsters, books of lyrics alone. And as for African American music, the Civil War emancipated it. Through escaped slaves reaching the North or through northern soldiers operating in the South, white northerners were exposed to African-American music, especially the spirituals like “Go Down Moses”. African-American musical and dance styles had been parodied by blackface minstrels since the 1830s, but it was not until the Civil War that most Northern whites began to have direct contact with, and take serious notice of, the real music of African Americans. Music flowed freely across political boundaries and army lines. Northerners and Southerners sang the same songs, Confederate and Union armies sometimes marched to the same melodies. In the evenings, songs of home and faith floated across military encampments. By day, the stern commands of drums and bugles pierced battlefields. Away from the front, bands entertained in city streets and parks, orchestras and choirs filled concert halls, and sentimental songs enlivened parlors. Music’s resonance gave voice to an era. Always, music bound people together, helped them move forward, and helped them to remember.
