rhythm and blues," and the gospel style of the old shape-note publishing houses became a polished and dynamic urban gospel. American youth were increasingly receptive to musical alternatives of which their parents had been unaware, or to which they were opposed.

Elvis Presley was a major beneficiary of these transformations. His dynamic and sensual style combined elements from virtually every form of popular music available in the postwar years. He and other rockabilly musicians such as Buddy Holly, Jerry Lee Lewis, Carl Perkins, and the Everly Brothers unleashed the most important musical revolution that America had experienced since the blossoming of jazz earlier in the century. Together with rhythm and blues performers such as Fats Domino, Little Richard, and Chuck Berry, they carried the musical sounds of the Southern working class deep into American popular culture.

Country music has become America’s favorite. Its styles and themes seem to appeal to much of the nation’s adult White population. This trend may reflect a “southernization of the North,” but it also suggests the musics and the cultures that created them are becoming part of the national mainstream. But country musicians are still overwhelmingly from the South, and their lyrics often self-consciously reflect Southern preoccupations and longings.

Southerners export musical treasures to the world and absorb much in return. Their styles may no longer be as regionally distinctive as many would like, but how could it be otherwise when the folk cultures that produced these traditions are undergoing a similar transformation? Happily, many of the older traditions — such as old-time fiddling and string band music, clog dancing, and Sacred Harp singing — are preserved and revitalized by increasing numbers of young people. New Orleans has seen a revitalization of the brass band as young musicians rediscover it, and scores of Cajun youth have taken up the accordion and the Louisiana French music of their ancestors.

Many performers preserve the older traditions of Southern rural music: singers like Austin-based Don Walser, who yodels and sings in the old-time honky-tonk style; Ralph Stanley, the banjo player and tenor singer from McClure, Virginia, who preserves the haunting, pinch-throat style of Appalachian singing; and Doc Watson, the North Carolina wizard of the flat-top guitar. And, thank God, Bill Monroe, the Kentucky musician whose sky-high tenor singing and powerful mandolin style defined the art of bluegrass music performance, still lives and entertains.

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