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Cotton eye joe dance origin

American Country National Anthem This article is about the traditional country national anthem. For the Rednex song, see Cotton Eye Joe (Rednex song). Cotton-Eyed JoeSongPublishedBefore 1861GenreCountry folk Cotton-Eyed Joe (also known as Cotton-Eye Joe) is a traditional American country national anthem popular at various times throughout the United States and Canada, although today it is most commonly associated with the American South. Cotton-Eyed Joe has inspired both a partner dance and more than one line dance that often danced at country dance locations in the U.S. and around the world. The 1980 film Urban Cowboy caused a renewed interest in the dance. In 1985, The Moody Brothers' version of the song received a Grammy Award nomination for Best Country Instrumental Performance. Irish band The Chieftains received a Grammy nomination for Best Country Vocal Collaboration for their version of the song with lead singers by Ricky Skaggs on their 1992 album Another Country. In 1994, a version of the song recorded by Swedish band Rednex as Cotton Eye Joe became popular worldwide. History 19th century The origin of this song is unclear, although it pre-dates the 1861–1865 American Civil War. [1] American folklorist Dorothy Scarborough (1878–1935) remarked in her 1925 book On the Trail of Negro Folk Songs, that several people remember hearing the song before the war. Scarborough's account of the song came from her sister, Mrs George Scarborough, who learned the song from the Negroes on a plantation in Texas, and other parts of a man in Louisiana. The man in Louisiana knew the song of his earliest childhood and heard slaves singing it on plantations. [2] Both the dance and the song had many variants. [3] American publishing house Harper and Brothers published the first printed version of the song in 1882. [4] It was heard by author Louise Clarke Pyrnelle (born 1850) about the Alabama plantation of her father when she was a child. [5] That 1882 version was republished as follows in 1910:[6] Cotton-eyed Joe, Cotton-eyed Joe, What made you push that way, Fur taking my gal erway fum me, An' cyar her in wig Tennessee? Ef it didn't have ben fur Cotton-eye Joe, I'd have exalted long ergo. His eyes were crossed, an' his nose was flat, An' his bitch was out, but what uv that? Fur he was tall, 'n' he was slim, An' so my gal she foiled him. Ef it didn't have ben fur Cotton-eye Joe, I'd have exalted long ergo. No gal so hansum can be fountain', Not in all it's land roun', Wid her kinky head, an' her eyes so bright, Wid her lips so red 'n' her bitch so white. Ef it didn't have ben fur Cotton-eyed Joe, I was married long ergo. An' I loved that gal wid all my heart, An' his swo' fum me she would never share; But den wid Joe she ran away, An' lef' my hiear by the way, all day. Oh Cotton-eyed Joe, Oh Cotton-eyed Joe, What made you sarve like that? Oh Joe, ef it didn't er er Fur you, I would get married that gal fur true. By 1884, the same year Mark Twain's Adventures of Huckleberry Finn was published, the violin-based song was referred to as an old, familiar air. [7] In 1925, another version was recorded and published by folklorist Dorothy Scarborough. [8] Don't you remember, don't you know, Don't you remember cotton-eyed Joe? Cotton-eyed Joe, Cotton-eyed Joe, What made you treat so late? I would 'a' married forty years ago Ephesy it wasn't a wash for Cotton-eye Joe! Cotton-eyed Joe, Cotton-eyed Joe, He was de nig that snorted me that way, - Tucked my gal away fum me, Wore her down to Tennessee. I would have been married 'a' forty years ago If it wasn't for Cotton-eyed Joe. Hi's teeth were out a' his nose was flat, His eyes were crossed, but she didn't care that. Kase he was tall, and berry slim, An' so my gal his foller him. I would 'a' be married forty years ago Ephesians it wasn't a wash for Cotton-eyed Joe. She was the most beautiful gal to be found Anywhar in de land round; Her lips were red 'n' her eyes were bright, Her skin was black, but her teeth were white. I would 'a' married forty years ago Ephesians it wasn't a-wash for Cotton-eye Joe. That gal, his sho' has all my love, 'A swore fum ne she's never moved, But Joe hoodooed her, don't you see, An' she ran off wid him to Tennessee, I'd 'n' married forty years ago, Ef it wasn't a-wash for Cotton-eyed Joe. Scarborough noted that the song turned out to be known in the South before the Civil War, and parts of it were sent in [8] Over the years, many different versions of the song have been performed and/or recorded with many different versions of the lyrics (and many without lyrics). Cotton-Eyed Joe, on occasion referred to as The South Texas National Anthem, has been played for minstrel-type jigs, and it has long been popular as a square dance hoedown and some dancing polka. [9] A central Texas resident who taught the dance in Williamson County in the early 1880s described it as nothing but a heel and showing poker with edges. These edges added to the heel and then polka were clogged steps that required skill and extraversion on the part of the dancer. [10] 20th Century Cotton Eye Joe, performed by Gid Tanner and his Skillet Lickers (1929). During the first half of the 20th century, the song was a widely renowned national anthem about English-speaking North America. One discography lists 134 recorded versions released since 1950. [11] In more recent decades, the song has dwindled in popularity in most regions except some parts of the American South, where it is still a popular national anthem. [12] A list of the possible meanings of the term cotton-eye proposed includes: being drunk on moonshine, or being blinded by drinking houtal alcohol, turning the eyes milky white; A black person with lots eyes; someone whose eyes were milky of bacterial infections of trachoma or syphilis, cataracts or glaucoma; or the contrast of dark skin tone around white eyeballs in black people. [13] Bob Wills and Adolph Hofner and his San Antonians both recorded the song, and Hofner's version (Columbia 37658), released in 1941,[14] apparently[explanation needed] was the one who did the most to popularize the song. [15] A 1967 instrumental version of the song (KIKR k202) by Al Dean, who remembered the song called The Gingerbread Man in South Texas, inspired a new round of dance polka for couples. This dance was adapted into a simplified version as a non-participatory waist-hold, spoken line routine. Heel and toes polka steps were replaced with a crosslight, followed by a kick with two-stepping. The elevator and kicking are sometimes accompanied by cries of whoops, whoops, or the barnyard term bull shit, mimicking the act of kicking off barnyard muck. [9] The practice continues to this day. The Kickin′ album included Cotton-Eyed Joe by Dean. (KIK-R: 10012) One version of a dance called Cotton-Eyed Joe can be found in the 1975 edition of Encyclopedia of Social Dance. This version has the men on the inside of a circle looking out, and the women on the outside face in. The dance consists of eight kicking steps, lace, near left together, right together, and a series of props. [16] In Finland, the song is commonly used as the music for a dance called Textasin ruusu in Vanhojen Tanssit. The spoke line version has popularity not only in Texas, but also about the U.S. and overseas. [explanation needed] in the 1980s. [9] Ray Benson of the Western Swing band Asleep by the Wheel talks about playing the Bob Wills version of Cotton-Eyed Joe in Texas in the 1970s when the dance was very much alive. [17] A Western craze followed the 1980 release of Urban Cowboy. Cotton-Eyed Joe, and his continued popularity in Texas, were referred to in the lyrics of Alabama's song If You're Going to Play in Texas. I remember in Houston our puttin' was on a show when a cowboy got up in the back and shouted, 'Cotton-Eyed Joe'! In Merle Haggard's Texas Fiddle Song, the final verse makes reference to the Cotton-Eyed Joe and features the melody of both the Bob Wills and Al Dean versions. The song played a staple song at many professional and college baseball games during the seventh-inning stretch with the preferred going to the Rednex version. Select list of recorded versions Fiddlin' John Carson (earliest known recording) 1928: Gid Tanner's Skillet Lickers, Columbia 15283D, 4/10/1928[18][19][20][21] 1928: Carter Brothers, Vocalion 5349, November 1928 [22] 1941: Burl Ives on the album, The Wayfaring Stranger 1942: Adolph Hofner and his San Antonians, with J. R. Chatwell on violin 1947: Bob Wills and the Texas Playboys[23] Nina Simone op die album, Nina Simone by Stadsaal 1960: Walter Brennan 1962: Karen Karen on the album, Cotton Eye Joe 1967: Al Dean & the All-Stars 1968: Terry Callier on the album, The New Folk Sound of Terry Callier 1976: Leona Williams on the album, San Quentin's First Lady 1976: The Country Roland Band 1980: Isaac Payton Sweat 1980: Johnny Gimble with Willie Nelson on the soundtrack album for the movie Honeysuckle Rose 1985: Asleep at the Wheel on their self-titled album , Asleep at the Wheel 1985: The Moody Brothers on their self-titled album, The Moody Brothers, Grammy-nominated 1992: The Chieftains with Ricky Skaggs on the album, Another Country, Grammy-nominated 1992: The Muldoon Brothers on the album, Back O' The Barn 1992: Michelle Shocked, adapted version, Lost Daughter (Cotton Eyed Joe), on the album Arkansas Traveler 1993: Bill Mongrae & His Blues , Off the Record 1994: Black Lace, released under the song title, Bullshit 1994: Rednex on the album, Sex & Violins 2003: Vanessa-Mae on the album, The Ultimate Vanessa-Mae 2004: The Ebony Hillbillies on the album, Sabrina's Holiday 2010: Josh Rouse on the album, El Turista 2010: Hot Club of Cowtown 2011: Bass and Infinity released a cappella parody version[24] 2014 : Lee Matthews, Country and Irish singer, produced a version touting the Irish Country Singles chart. 2016: The Whiplings on the Album, Covers, Ch. 1 [25] 2016: Ricky Ferranti, on the album This Flame 2017: Daniel Radcliffe, Andy Hull, and Robert McDowell, for the film Swiss Army Man Rednex version Main article: Cotton Eye Joe (Rednex song) In August 1994, Swedish Eurodance group Rednex covered the song as Cotton Eye Joe for their album , combining their style with traditional American instruments, such as banjos,[26] and viodles. In 2002, Cotton Eye Joe was mingled in a dance version and was released from Rednex's biggest hit album, The Best of the West. The Rednex version of the song (using Eye instead of Eyed), along with a dance-mix version, was very successful in Europe, where it stayed at number one in Norway for 15 weeks, Switzerland for 13 weeks, Germany for 10 weeks, Sweden for 8 weeks, Austria for 7 weeks, 3 weeks on the British Singles Chart and 2 weeks on the Dutch Top 40 weeks. In Oceania, it topped the New Zealand singles chart for 6 consecutive weeks. In Australia, it rose at number 8 in April 1995. In the US, it worked at number 25 in March 1995. Modern Cotton-Eyed Joe versions The Country and Irish singer Lee Matthews has released his version of the song with new added lyrics. The single on its own independent label touted the Irish Country Singles Download Chart in January 2015. [citation needed] Virtual band Gummibär also covered the song in their album La La Love to Dance. See also List of UK Singles Chart numbers the 1990s References ^ Everett, Holly: The Many Lives of 'Cotton Eyed Joe', Canadian Society for Traditional Music Music 2002, MemorialUni university, St. John's, Newfoundland. ^ Scarborough, Dorothy; Ola Lee Gulledge (1925). On the trail of Negro Folk songs. Harvard University Press. P. 289. In 1994, Die Burger and Die Burger called for Die Burger in 1994 and 1994. Retrieved 3 March 2011. He said he knew it from his earliest childhood and heard the slaves singing it on the plantations. ^ Lloyd Shaw, The Round Dance Book, The Caxton Printers, Ltd., 1948, p. 314. No ISBN or catalog number. ^Mary Ellen Snodgrass (August 8, 2016). The Encyclopedia of World People's Dance. Rowman & Littlefield Publishers. P. 68. In 1994, Die Burger and 1-4422-5749-8 were born. ^Pyrnelle, Louise Clarke (1910). Diddie, shoots and Up to: or, Plantation childhood. Harper and Brothers. P. vi. Retrieved 3 March 2011. 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