

Transforming Tradition

Edited by
Neil V.
Rosenberg

Folk Music Revivals Examined



Transforming Tradition Folk Music Revivals Examined Folklore And Society

Anna Kearney Guigné



Transforming Tradition Folk Music Revivals Examined Folklore And Society:

Transforming Tradition Neil V. Rosenberg, 1993-01-01 Transforming Tradition offers the first serious look at folksong revivals vibrant meldings of popular and folk culture that captured public awareness in the 1950s and 1960s Best remembered for such songs as Tom Dooley and for performers like the Kingston Trio and Joan Baez the revival of that era gave rise to hootenannies coffeehouses and blues and bluegrass festivals sowing a legacy of popular interest that lives today Many of the contributors to this volume were themselves performers in folksong revivals today they are scholars in folklore ethnomusicology and American and Canadian cultural history As both insiders and analysts they bring unique perspectives and new insights to the study of revivals In his introduction Neil Rosenberg explores central issues such as the history of folksong revivals stereotypes of folksingers connections between scholarship and popularization meanings of the word revival questions of authenticity and the invention of culture and issues surrounding reflexive scholarship The individual studies are divided into three sections The first covers the Great Boom revival of the late 50s and early 60s and the next approaches the revival as a self contained social culture with its own new aesthetic and in group values The last looks at revival activities in systems of musical culture including the blues old time fiddling Northumbrian piping and bluegrass with particular emphasis on perceptions of insider and outsider roles The contributors display keen awareness of how their own perceptions have been shaped by their early more subjective involvement For example Archie Green explores his service as faculty guru to the Campus Folksong Club at the University of Illinois at Urbana Champaign during the 1960s Kenneth S Goldstein considers how intellectual issues of the great boom shaped his work for recording companies Sheldon Posen uses autobiography as ethnography to explain what happened to him when he moved from revival to academe And Toru Mitsui explains how and why American country old time and bluegrass music became popular in Japan

The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980 Gillian Mitchell, 2016-02-17 This work represents the first comparative study of the folk revival movement in Anglophone Canada and the United States and combines this with discussion of the way folk music intersected with and was structured by conceptions of national affinity and national identity Based on original archival research carried out principally in Toronto Washington and Ottawa it is a thematic rather than general study of the movement which has been influenced by various academic disciplines including history musicology and folklore Dr Gillian Mitchell begins with an introduction that provides vital context for the subject by tracing the development of the idea of the folk folklore and folk music since the nineteenth century and how that idea has been applied in the North American context before going on to examine links forged by folksong collectors artists and musicians between folk music and national identity during the early twentieth century With the boom of the revival in the early sixties came the ways in which the movement in both countries proudly promoted a vision of nation that was inclusive pluralistic and eclectic It was a vision which proved compatible with both Canada and America enabling both countries to explore a diversity of music

without exclusiveness or narrowness of focus It was also closely linked to the idealism of the grassroots political movements of the early 1960s such as integrationist civil rights and the early student movement After 1965 this inclusive vision of nation in folk music began to wane While the celebrations of the Centennial in Canada led to a re emphasis on the Canadianness of Canadian folk music the turbulent events in the United States led many ex revivalists to turn away from politics and embrace new identities as introspective singer songwriters Many of those who remained interested in traditional folk music styles such as Celtic or Klezmer music tended to be very insular and conservative in their approach rather than linking their chosen genre to a wider world of folk music however more recent attempts at fusion or world music suggest a return to the eclectic spirit of the 1960s folk revival Thus from 1945 to 1980 folk music in Canada and America experienced an evolving and complex relationship with the concepts of nation and national identity Students will find the book useful as an introduction not only to key themes in the folk revival but also to concepts in the study of national identity and to topics in American and Canadian cultural history Academic specialists will encounter an alternative perspective from the more general broad approach offered by earlier histories of the folk revival movement

The Oxford Handbook of Music Revival Caroline Bithell, Juniper Hill, 2014 Why is music from the past significant today and how has it been transformed to suit new values and agendas This volume examines the globally recurrent cultural processes of revival resurgence restoration and renewal Interdisciplinary perspectives shed new light on authenticity recontextualization transmission institutionalization globalization and post revival legacies

Transforming Tradition: Folk Music Revivals Examined Neil V. (ed.) Rosenberg, 2022

The Highland Bagpipe Dr Joshua Dickson, 2013-02-28 The Highland bagpipe widely considered Scotland's national instrument is one of the most recognized icons of traditional music in the world It is also among the least understood But Scottish bagpipe music and tradition particularly but not exclusively the Highland bagpipe has enjoyed an unprecedented surge in public visibility and scholarly attention since the 1990s A greater interest in the emic led to a diverse picture of the meaning and musical iconicism of the bagpipe in communities in Scotland and throughout the Scottish diaspora This interest has led to the consideration of both the globalization of Highland piping and piping as rooted in local culture It has given rise to a reappraisal of sources which have hitherto formed the backbone of long standing historical and performative assumptions And revivalist research which reassesses Highland piping's cultural position relative to other Scottish piping traditions such as that of the Lowlands and Borders today effectively challenges the notion of the Highland bagpipe as Scotland's national instrument The Highland Bagpipe provides an unprecedented insight into the current state of Scottish piping studies The contributors from Scotland England Canada and the United States discuss the bagpipe in oral and written history anthropology ethnography musicology material culture and modal aesthetics The book will appeal to ethnomusicologists anthropologists as well as those interested in international bagpipe studies and traditions

Ethnomusicology Jennifer Post, 2004-03-01 Ethnomusicology A Research and Information Guide is an annotated

bibliography of books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organised by resource type in categories of greatest concern to students and scholars This includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades

Folk Nation Simon J. Bronner, 2002 This lively reader traces the search for American tradition and national identity through folklore and folklife from the 19th century to the present Through an engaging set of essays Folk Nation shows how American thinkers and leaders have used folklore ranging from Paul Bunyan and Davey Crockett to quilts cowboys and immigrants to express the meaning and mystique of their country Simon Bronner has carefully selected statements by public intellectuals and popular writers as well as by scholars all chosen for their readability and significance as provocative texts during their time The common thread running throughout is the value of folklore in expressing or denying an American national tradition

Music Traditions, Cultures, and Contexts Robin Elliott, Gordon E. Smith, 2010-04-19 Music Traditions Cultures and Contexts is a tribute to the ethnomusicologist Beverly Diamond in recognition of her outstanding scholarly accomplishments The volume includes essays by leading ethnomusicologists and music scholars as well as a biographical introduction The book's contributors engage many of the critical themes in Diamond's work including musical historiography musical composition in historical and contemporary frameworks performance in diverse contexts gender issues music and politics and how music is nested in and relates to broader issues in society The essays raise important themes about knowing and understanding musical traditions and music itself as an agent of social cultural and political change Music Traditions Cultures and Contexts will appeal to music scholars and students as well as to a general audience interested in learning about how music functions as social process as well as sound

Gone to the Country Ray Allen, 2011-02-14 Gone to the Country chronicles the life and music of the New Lost City Ramblers a trio of city bred musicians who helped pioneer the resurgence of southern roots music during the folk revival of the late 1950s and 1960s Formed in 1958 by Mike Seeger John Cohen and Tom Paley the Ramblers introduced the regional styles of southern ballads blues string bands and bluegrass to northerners yearning for a sound and an experience not found in mainstream music Ray Allen interweaves biography history and music criticism to follow the band from its New York roots to their involvement with the commercial folk music boom Allen details their struggle to establish themselves amid critical debates about traditionalism brought on by their brand of folk revivalism He explores how the Ramblers ascribed notions of cultural authenticity to certain musical practices and performers and how the trio served as a link between southern folk music and northern urban audiences who had little previous exposure to rural roots styles Highlighting the role of tradition in the social

upheaval of mid century America *Gone to the Country* draws on extensive interviews and personal correspondence with band members and digs deep into the Ramblers rich trove of recordings The Bonny Earl of Murray Edward D. Ives,1997 The murder of the popular Earle of Moray in 1592 near Edinburgh was the stuff of which legends are made This inviting volume explores that legend relates details of the Huntly Moray Catholic Protestant feud and traces the ballad of the slain Bonny Earl through its four centuries of growth and change A romp A fine book that will be welcomed by literature students folklorists and those interested in Scottish history Roger D Abrahams author of *Singing the Master The Emergence of African American Culture in the Plantation South* A graceful and gripping account by a scholar whose love of scholarship music and teaching is obvious throughout Marta Weigle coeditor of *The Great Southwest of the Fred Harvey Company and the Santa Fe Railroad* **Singing Out** David King Dunaway,Molly Beer,2010-04-14 *Singing Out An Oral History of America s Folk Music Revivals* is a multi voiced historical narrative of the North American folk music revivals of the twentieth century culled from more than 150 oral history interviews from 1976 to 2006 among them Charles Seeger Pete Seeger Bernice Reagon and Arlo Guthrie Bill Clifton Bill C Malone,2016-09-20 The most atypical of bluegrass artists Bill Clifton has enjoyed a long career as a recording artist performer and champion of old time music Bill C Malone pens the story of Clifton s eclectic life and influential career Born into a prominent Maryland family Clifton connected with old time music as a boy Clifton made records around earning a Master s degree fifteen years in the British folk scene and stints in the Peace Corps and Marines Yet that was just the beginning Closely allied with the Carter Family Woody Guthrie Mike Seeger and others Clifton altered our very perceptions of the music organizing one of the first outdoor bluegrass festivals publishing a book of folk and gospel standards that became a cornerstone of the folk revival and introducing both traditional and progressive bluegrass around the world As Malone shows Clifton clothed the music of working class people in the vestments of romance celebrating the log cabin as a refuge from modernism that rang with the timeless music of Appalachia An entertaining account by an eminent music historian Bill Clifton clarifies the myths and illuminates the paradoxes of an amazing musical life *Couldn't Have a Wedding Without the Fiddler* Ken Perlman,2015-04-24 13 The Role of Radio and Recordings 14 The Repertoire 15 It s Amazing How Quick It Did Go Down 16 If Everybody Does a Little Bit Great Things Can Happen 17 There s Been a Big Revival of Music on the Island Appendix A Musical Examples Appendix B Lists of Interview Sessions Appendix C Lists of Collected Tunes Appendix D Pronunciation Guide Appendix E Discography and Suggested Listening Glossary Bibliography Index *Edinburgh Companion to Scottish Traditional Literatures* Sarah Dunnigan,2013-08-20 This collection of essays explores the historical importance and imaginative richness of Scotland s extensive contribution to modes of traditional culture and expression ballads tales and storytelling and song Its underlying aim is to bring about a more dynamic and inclusive understanding of Scottish culture Rooted in literary history and both comparative and interdisciplinary in scope the volume covers the key aspects and genres of traditional literature including the Gaelic tradition from the medieval period to

the present Key theoretical and conceptual issues raised by the historical analysis of Scotland's rich store of ballad song and folk narrative are discussed in separate chapters The volume also explores why and how Scottish literary writers have been inspired by traditional genres modes and motifs and the intermingling of folk and literary traditions in writers such as Burns Scott and Hogg It also uncovers the folkloric and mythopoetic materials of early Scottish literature and the vitality of neglected aspects of Scottish popular culture Cajun and Zydeco Dance Music in Northern California Mark F.

DeWitt,2010-02-17 Queen Ida Danny Poullard documentary filmmaker Les Blank Chris Strachwitz and Arhoolie Records These are names that are familiar to many fans of Cajun music and zydeco and they have one other thing in common longtime residence in the San Francisco Bay Area They are all part of a vibrant scene of dancing and live Louisiana French music that has evolved over several decades Cajun and Zydeco Dance Music in Northern California traces how this region of California has been able to develop and sustain dances several times a week with more than a dozen bands Description of this active regional scene opens into a discussion of several historical trends that have affected life and music in Louisiana and the nation The book portrays the diversity of people who have come together to adopt Cajun and Creole dance music as a way to cope with a globalized media saturated world Ethnomusicologist Mark F DeWitt innovatively weaves together interviews with musicians and dancers some from Louisiana some not analysis of popular media participant observation as a musician and dancer and historical perspectives from wartime black migration patterns the civil rights movement American folk and blues revivals California counterculture and the rise of cultural tourism in Cajun Country In so doing he reveals the multifaceted appeal of celebrating life on the dance floor Louisiana French style **Encyclopedia of American Folklife**

Simon J Bronner,2015-03-04 American folklife is steeped in world cultures or invented as new culture always evolving yet often practiced as it was created many years or even centuries ago This fascinating encyclopedia explores the rich and varied cultural traditions of folklife in America from barn raisings to the Internet tattoos and Zydeco through expressions that include ritual custom crafts architecture food clothing and art Featuring more than 350 A Z entries Encyclopedia of American Folklife is wide ranging and inclusive Entries cover major cities and urban centers new and established immigrant groups as well as native Americans American territories such as Guam and Samoa major issues such as education and intellectual property and expressions of material culture such as homes dress food and crafts This encyclopedia covers notable folklife areas as well as general regional categories It addresses religious groups reflecting diversity within groups such as the Amish and the Jews age groups both old age and youth gangs and contemporary folk groups skateboarders and psychobillies placing all of them in the vivid tapestry of folklife in America In addition this resource offers useful insights on folklife concepts through entries such as community and group and tradition and culture The set also features complete indexes in each volume as well as a bibliography for further research The Forgotten Songs of the Newfoundland Outports Anna

Kearney Guigné,2016-12-12 In 1951 musician Kenneth Peacock 1922 2000 secured a contract from the National Museum of

Canada today the Canadian Museum of History to collect folksongs in Newfoundland As the province had recently joined Confederation the project was deemed a goodwill gesture while at the same time adding to the Museum's meager Anglophone archival collections Between 1951 and 1961 over the course of six field visits Peacock collected 766 songs and melodies from 118 singers in 38 communities later publishing two thirds of this material in a three volume collection Songs of the Newfoundland Outports 1965 As the publication consists of over 1000 pages Outports is considered to be a bible for Newfoundland singers and a valuable resource for researchers However Peacock's treatment of the material by way of tune text collations use of lines and stanzas from unpublished songs has always been somewhat controversial Additionally comparison of the field collection with Outports indicates that although Peacock acquired a range of material his personal preferences frequently guided his publishing agenda To ensure that the songs closely correspond to what the singers presented to Peacock the collection has been prepared by drawing on Peacock's original music and textual notes and his original field recordings The collection is far ranging and eclectic in that it includes British and American broadsides musical hall and vaudeville material alongside country and western songs and local compositions It also highlights the influence of popular media on the Newfoundland song tradition and contextualizes a number of locally composed songs In this sense it provides a key link between what Peacock actually recorded and the material he eventually published As several of the songs have not previously appeared in the standard Newfoundland collections The Forgotten Songs sheds new light on the extent of Peacock's collecting The collection includes 125 songs arranged under 113 titles along with extensive notes on the songs and brief biographies of the 58 singers Thanks to the Research Centre for the Study of Music Media and Place a video of the launch event held in St John's Newfoundland is available at <https://www.youtube.com/watch?v=ghj6E6QiLI0> Published in English

Post-Colonial Distances Denis Crowdy, Bev Diamond, Daniel Downes, 2020-10-27 This anthology emanated from a conference in St John's Newfoundland that brought together popular music scholars folklorists and ethnomusicologists from Canada and Australia Implicit in that conference and in this anthology is the comparability of the two countries Their post colonial status if that is indeed an appropriate modifier in either case has some points of similarity On the other hand their distance from hegemonic centres from colonial histories is arguably more a matter of contrast than similarity Canada and Australia are similar in various regards Post colonial in the sense that they are both former British colonies they now each have more than a century of stature as nation states By the beginning of the 21st century they are each modest in size but rich in ethnocultural diversity Nonetheless each country has some skeletons in the closet where openness to difference to indigenous and new immigrant groups are concerned Both countries are similarly both experiencing rapid shifts in cultural makeup with the biggest population increases in Australia coming from China India and South Africa and the biggest in Canada from Afro Caribbean South Asian countries and China The chapters in this anthology constitute an important comparative initiative Perhaps the most obvious point of comparison is that both countries create commercial music in the

shadow of the hegemonic US and British industries As the authors demonstrate both proximity specifically Canada's nearness to the US and distance have advantages and disadvantages As the third and fourth largest Anglophone music markets for popular music they face similar issues relating to music management performance markets and production A second relationship as chapters in this anthology attest is the significant movement between the two countries in a matrix of exchange and influence among musicians that has rarely been studied hitherto Third both countries invite comparison with regard to the popular music production of diverse social groups within their national populations In particular the tremendous growth of indigenous popular music has resulted in opportunities as well as challenges Additionally however the strategies that different waves of immigrants have adopted to devise or localize popular music that was both competitive and meaningful to their own people as well as to a larger demographic bear comparison The historical similarities and differences as well as the global positionality of each country in the early 21st century then invites comparison relating to musical practices social organization lyrics as they articulate social issues career strategies industry structures and listeners Folk Music Journal ,1994 **Everything You Wanted to Know About Clawhammer Banjo** Ken Perlman,2015-09-09 One of the world's top players addresses nearly every aspect of the popular 5 string banjo style known as clawhammer or frailing Chapter themes include fundamentals advanced and experimental techniques arranging and backup how to play reels hornpipes jigs and other fiddle tunes how to approach such genres as ragtime bluegrass klezmer blues calypso and a wide variety of national and regional music alternative tunings setup and accessories and historical background Features 120 tunes along with numerous exercises and musical examples in crystal clear tablature all tunes illustrated by author on two accompanying CDs

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