

## Folk Song Style And Culture

**Unearthing Gender** Smita Tewari Jassal 2012-03-28 This book analyzes the folk songs from the Bhojpuri-speaking regions of North India to explore how ideas of gender, caste, and class are socially constructed, transmitted, questioned, and reaffirmed through their performance.

**Folk Music in the United States** Bruno Nettl 1976 *Folding a River*, a collection of elegies, shows a pleasing range of free-verse forms that develop themes sustained throughout: loss, exile, myth, landscape. Kawita Kandpal's poems are explorations of East-West cultures, taking her into an emo-mythic place not to be found on any map. Kandpal's mood in *Folding a River* is melancholy, articulated with intelligence and grace, and her phrasing can rise to the level of proverb: "This time next year you will have evolved into an idea." In its personal evocations of geographical and linguistic exile from the subcontinent, centered on a lost father, her work recalls that of Li-Young Lee, yet with a feminine perspective often haunting in its own right: "tenderly / taking back the mistakes of men."

**Alan Lomax** John Szwed 2010-12-30 The remarkable life and times of the man who popularized American folk music and created the science of song. Folklorist, archivist, anthropologist, singer, political activist, talent scout, ethnomusicologist, filmmaker, concert and record producer, Alan Lomax is best remembered as the man who introduced folk music to the masses. Lomax began his career making field recordings of rural music for the Library of Congress and by the late 1930s brought his discoveries to radio, including Woody Guthrie, Pete Seeger, and Burl Ives. By the 1940s he was producing concerts that brought white and black performers together, and in the 1950s he set out to record the whole world. Lomax was also a controversial figure. When he worked for the U. S. government he was tracked by the FBI, and when he worked in Britain, MI5 continued the surveillance. In his last years he turned to digital media and developed technology that anticipated today's breakthroughs. Featuring a cast of characters including Eleanor Roosevelt, Leadbelly, Carl Sandburg, Carl Sagan, Jelly Roll Morton, Muddy Waters, and Bob Dylan, Szwed's fascinating biography memorably captures Lomax and provides a definitive account of an era as seen through the life of one extraordinary man.

**Sounding Out Heritage** Lauren Meeker 2013-09-30 *Sounding Out Heritage* explores the cultural politics that have shaped the recent history and practice of a unique style of folk song that originated in Bắc Ninh province, northern Vietnam. The book delves into the rich and complicated history of quan họ, showing the changes it has undergone over the last sixty years as it moved from village practice onto the professional stage. Interweaving an examination of folk music, cultural nationalism, and cultural heritage with an in-depth ethnographic account of the changing social practice of quan họ folk song, author Lauren Meeker presents a vivid and historically contextualized picture of the quan họ "soundscape." Village practitioners, ordinary people who love to sing quan họ, must now negotiate increased attention from those outside the village and their own designation as "living treasures." Professional singers, with their different performance styles and representational practices, have been incorporated into the quan họ soundscape in an effort to highlight and popularize the culture of Bắc Ninh province in the national context. With its focus on the politics of rescuing, preserving, and performing folk music, this book makes a timely contribution to studies of cultural politics by showing with considerable nuance how a tradition can become a self-conscious heritage and national icon. In 2009, Quan Họ Bắc Ninh Folk Songs was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Defining and reframing quan họ as cultural heritage has further complicated the relationship between village and professional quan họ and raises crucial issues about who has the authority to speak for quan họ in the international context. *Sounding Out Heritage* offers an in-depth account of the impact of cultural politics on the lives and practices of quan họ folk singers in Vietnam and shows compellingly how a tradition can mean many things to many people.

**Fakesong** David Harker 1985 "'Folksongs' interest many people nowadays, because they are meant to be the kinds of songs most of our ancestors sang, before industrialisation, before the mass media, before music

and song became commodities, and before all the assorted evils associated with advanced capitalist society. 'Folksongs' and 'ballads' represent real values something honest and straightforward and beautiful to hang on to, and make us feel our roots in the Britain of 1900 or 1800 or even 1700. The only problem with this way of thinking is that it is based on myths. What we now know as 'folksongs' and 'ballads' were sought after, collected, edited and published by individuals who were either members of the rising bourgeoisie, or were ideologically sympathetic to bourgeois culture and values. The working people who sang their songs, and had them chopped up, amended and sometimes re-written or invented on their behalf, are remarkably absent from the story of 'folksong'. Before we can begin to piece together the real history of our ancestors' culture, we have to penetrate the 'mediations' of people like Cecil Sharp, Francis James Child and Albert Lancaster Lloyd, and to begin building again on firmer foundations. This book sets out to clear the ground"-Page 4 of cover.

**Poplore** Gene Bluestein 1994 To illuminate the significance of "poplore" in contemporary culture, Bluestein shows how Woody Guthrie, Pete Seeger, Jean Ritchie, and other artists have creatively adapted traditional folk materials in their work. The book also includes interviews with legendary banjo picker and singer Buell Kazee and founder of Folkways Records, Moe Asch.

**Romancing the Folk** Benjamin Filene 2000 In American music, the notion of "roots" has been a powerful refrain, but just what constitutes our true musical traditions has often been a matter of debate. As Benjamin Filene reveals, a number of competing visions of America's musical past have vied fo

**Folk Music: A Very Short Introduction** Mark Slobin 2011-01-11 This VSI offers readers something no other introduction to folk music does: a cross-cultural, comparative approach, a survey of the basic issues as they have unfolded over time, and specific examples from widely differing sites of how folk musicians themselves, as well as corporations, non-governmental organizations, and governments have made full use of the available resources, older and newer strategies, and multiple agendas that keep the folk music process alive in an increasingly interconnected, yet still localized world.

**A History of European Folk Music** Jan Ling 1997 The aim of this study is to increase understanding of folk music within an historical, European framework, and to show the genre as a dynamic and changing art form. The book addresses a plethora of questions through its detailed examination of a wide range of music from vastly different national and cultural identities. It attempts to elucidate the connections between, and the varying development of, the music of peoples throughout Europe, firstly by examining the ways in which scholars of different ideological and artistic ambitions have collected, studied and performed folk music, then by investigating the relationship between folk and popular music. Jan Ling is Professor of Musicology at Göteborg University, Sweden.

**Folk and Traditional Music of the Western Continents** Bruno Nettl 1973 New edition of the text first published in 1965 (revised by Valerie Woodring Goertzeu). Presents the general characteristics of traditional music and its cultural context along with some of the methods used to study folk music. Annotation copyrighted by Book News, Inc., Portland, OR

**Folk Song Style and Culture** Alan Lomax 2017-07-12 Song and dance style--viewed as nonverbal communications about culture--are here related to social structure and cultural history. Patterns of performance, theme, text and movement are analyzed in large samples of films and recordings from the whole range of human culture, according to the methods explained in this volume. Cantometrics, which means song as a measure of man, finds that traditions of singing trace the main historic distributions of human culture and that specific traits of performance are communications about identifiable aspects of society. The predictable and universal relations between expressive communication and social organization, here established for the first time, open up the possibility of a scientific aesthetics, useful to planners.

**Depression Folk** Ronald D. Cohen 2016-08-26 While music lovers and music historians alike understand that folk music played an increasingly pivotal role in American labor and politics during the economic and social tumult of the Great Depression, how did this relationship come to be? Ronald D. Cohen sheds new

light on the complex cultural history of folk music in America, detailing the musicians, government agencies, and record companies that had a lasting impact during the 1930s and beyond. Covering myriad musical styles and performers, Cohen narrates a singular history that begins in nineteenth-century labor politics and popular music culture, following the rise of unions and Communism to the subsequent Red Scare and increasing power of the Conservative movement in American politics—with American folk and vernacular music centered throughout. Detailing the influence and achievements of such notable musicians as Pete Seeger, Big Bill Broonzy, and Woody Guthrie, Cohen explores the intersections of politics, economics, and race, using the roots of American folk music to explore one of the United States' most troubled times. Becoming entangled with the ascending American left wing, folk music became synonymous with protest and sharing the troubles of real people through song.

*Hispanic Folk Songs of New Mexico* John Donald Robb 2012-06-01 With Selected Songs Collected, Transcribed And Arranged For Voice And Piano.

*The Globalization of Irish Traditional Song Performance* Dr Susan H Motherway 2013-04-28 In *The Globalization of Irish Traditional Song Performance* Susan Motherway examines the ways in which performers mediate the divide between local and global markets by negotiating this dichotomy in performance practice. In so doing, she discusses the globalizing processes that exert transformative influences upon traditional musics and examines the response to these influences by Irish traditional song performers. In developing this thesis the book provides an overview of the genre and its subgenres, illustrates patterns of musical change extant within the tradition as a result of globalization, and acknowledges music as a medium for re-negotiating an Irish cultural identity within the global. Given Ireland's long history of emigration and colonisation, globalization is recognised as both a synchronic and a diachronic phenomenon. Motherway thus examines Anglo-Irish song and songs of the Irish Diaspora. Her analysis reaches beyond essentialist definitions of the tradition to examine evolving sub-genres such as Country & Irish, Celtic and World Music. She also recognizes the singing traditions of other ethnic groups on the island of Ireland including Orange-Order, Ulster-Scots and Traveller song. In so doing, she shows the disparity between native conceptions and native realities in respect to Irish cultural Identity.

*Sounding Out Heritage* Lauren Meeker 2013-09-30 This book interweaves an examination of Vietnamese folk culture, cultural nationalism, and cultural heritage since 1945 with an ethnographic account of the changing social practice of quan ho folk song. The author demonstrates how the discourses on culture

*Music in the Social and Behavioral Sciences* William Forde Thompson 2014-07-18 This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. Features: Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse capabilities through the electronic Reader's Guide, detailed index, and cross references. *Music in the Social and Behavioral Sciences*, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

*Music and Cultural Rights* Andrew N. Weintraub 2024-04-22 Framing timely and pressing questions concerning music and cultural rights, this collection illustrates the ways in which music—as a cultural practice, a commercial product, and an aesthetic form—has become enmeshed in debates about human rights, international law, and struggles for social justice. The essays in this volume examine how interpretations of cultural rights vary across societies; how definitions of rights have evolved; and how

rights have been invoked in relation to social struggles over cultural access, use, representation, and ownership. The individual case studies, many of them based on ethnographic field research, demonstrate how musical aspects of cultural rights play out in specific cultural contexts, including the Philippines, China, Hawaii, Peru, Ukraine, and Brazil. Contributors are Nimrod Baranovitch, Adriana Helbig, Javier F. Leon, Ana María Ochoa, Silvia Ramos, Helen Rees, Felicia Sandler, Amy Ku'uleialoha Stillman, Ricardo D. Trimillos, Andrew N. Weintraub, and Bell Yung.

**The Study of Folk Music in the Modern World** Philip V. Bohlman 1988-06-22 "[This book] is a contribution of considerable substance because it takes a holistic view of the field of folk music and the scholarship that has dealt with it." -- Bruno Nettl "... a praiseworthy combination of solid scholarship, penetrating discussion, and global relevance." -- *Asian Folklore Studies* "... successfully ties the history and development of folk music scholarship with contemporary concepts, issues, and shifts, and which treats varied folk musics of the world cultures within the rubric of folklore and ethnomusicology with subtle generalizations making sense to serious minds..." -- *Folklore Forum* "... [this book] challenges many carefully-nurtured sacred cows. Bohlman has executed an intellectual challenge of major significance by successfully organizing a welter of unruly data and ideas into a single, appropriately complex but coherent, system." -- *Folk Music Journal* Bohlman examines folk music as a genre of folklore from a broadly cross-cultural perspective and espouses a more expansive view of folk music, stressing its vitality in non-Western cultures as well as Western, in the present as well as the past.

**Always a Song** Ellen Harper 2021-01-26 *Always a Song* is a collection of stories from singer and songwriter Ellen Harper—folk matriarch and mother to the Grammy-winning musician Ben Harper. Harper shares vivid memories of growing up in Los Angeles through the 1960s among famous and small-town musicians, raising Ben, and the historic Folk Music Center. This beautifully written memoir includes stories of Pete Seeger, Bob Dylan, Jimi Hendrix, Joan Baez, The New Lost City Ramblers, Doc Watson, and many more. • Harper takes readers on an intimate journey through the folk music revival. • The book spans a transformational time in music, history, and American culture. • Covers historical events from the love-ins, women's rights protests, and the assassination of John F. Kennedy to the popularization of the sitar and the ukulele. • Includes full-color photo insert. "Growing up, an endless stream of musicians and artists came from across the country to my family's music store. Bess Lomax Hawes, Joan Baez, Sonny Terry, and Brownie McGee—all the singers, organizers, guitar and banjo pickers and players, songwriters, painters, dancers, their husbands, wives, and children—we were all in it together. And we believed singing could change the world."—Ellen Harper Music lovers and history buffs will enjoy this rare invitation into a world of stories and song that inspired folk music today. • A must-read for lovers of music, history, and those nostalgic for the acoustic echo of the original folk music that influenced a generation • Harper's parents opened the legendary Folk Music Center in Claremont, California, as well as the revered folk music venue The Golden Ring. • A perfect book for people who are obsessed with folk music, all things 1960s, learning about musical movements, or California history • Great for those who loved *Small Town Talk: Bob Dylan, The Band, Van Morrison, Janis Joplin, Jimi Hendrix and Friends in the Wild Years of Woodstock* by Barney Hoskyns; and *Girls Like Us: Carole King, Joni Mitchell, Carly Simon—and the Journey of a Generation* by Sheila Weller.

*Traditional Folk Song in Modern Japan* David W. Hughes 2008-01-31 The Japanese say that 'folk song is the heart's home town'. Traditional folk songs (min'yo) from the countryside are strongly linked to their places of origin and continue to play a role there. Today, however, they are also taught as a quasi-art music, arranged for stage and television, quoted in Westernized popular songs and so forth.

**Songs of Earth** Anna L. Wood 2021-11-01 Based upon *Cantometrics: An Approach to the Anthropology of Music* (1976), by Alan Lomax, *Songs of Earth: Aesthetic and Social Codes in Music* is a contemporary guide to understanding and exploring Cantometrics, the system developed by Lomax and Victor Grauer for analyzing the formal elements of music related to human geography and sociocultural patterning. This carefully constructed cross-cultural study of world music revealed deep-rooted performance patterns and aesthetic preferences and their links with environmental factors and ancient socioeconomic practices. This new and updated edition is for anyone wishing to understand and more deeply appreciate the forms and sociocultural contexts of the musics of the world's peoples, and it is designed to be used by both scholars

and laypeople. Part One of the book consists of a practical guide to using the Cantometrics system, a course with musical examples to test one's understanding of the material, a theoretical framework to put the methodology in context, and an illustration of the method used to explore the roots of popular music. Part Two includes guides to four other analytical systems that Lomax developed, which focus on orchestration, phrasing and breath management, vowel articulation, instrumentation, and American popular music. Part Three provides resources for educators who wish to use the Cantometrics system in their classrooms, a summary of the findings and hypotheses of Lomax's original research, and a discussion of Cantometrics' criticisms, applications, and new approaches, and it includes excerpts of Lomax's original writings about world song style and cultural equity.

**Folk India** Manorma Sharma 2004

*Visual Anthropology* Fadwa El Guindi 2004-11-15 El Guindi provides a comprehensive guide to the methods of visual anthropology and the use of film in cross-cultural research and ethnography. She shows how visual media — photographic, filmic, interactive — is now an accepted part of the anthropological process, a vital tool that reflects and produces knowledge about the range of cultures and about culture itself. It preserves the integrity of people, objects, and events in their cultural context, and expands our horizons beyond the reach of memory culture. El Guindi places visual anthropology within an empirically-based, analytic framework, built on systematic observation, identifying the research cycle that begins with data gathering and leads to visual ethnographic construction that is anthropological in method, process, and product. She explains how indigenous, professional, and amateur forms of pictorial/auditory materials are grounded in personal, social, cultural, and ideological contexts, and describes the non-Western critique of the Western traditions of visual anthropology. Her book is an excellent guide for ethnographic research, and for film and other media instruction concerned with cross-cultural representation.

*Folk song style and culture* A. Lomax 1978

**Electric Folk** Britta Sweers 2005-01-13 In the 1960s and 1970s, a number of British musicians rediscovered traditional folk ballads, fusing the old melodies with rock, jazz, and blues styles to create a new genre dubbed "electric folk" or "British folk rock." This revival featured groups such as Steeleye Span, Fairport Convention, and Pentangle and individual performers like Shirley & Dolly Collins, and Richard Thompson. While making music in multiple styles, they had one thing in common: they were all based on traditional English song and dance material. These new arrangements of an old repertoire created a unique musical voice within the popular mainstream. After reasonable commercial success, peaking with Steeleye Span's Top 10 album *All Around My Hat*, Electric Folk disappeared from mainstream notice in the late 1970s, yet performers continue to create today. In *Electric Folk: The Changing Face of English Traditional Music*, Britta Sweers provides an illuminating history and fascinating analysis of the unique features of the electric folk scene, exploring its musical styles and cultural implications. Drawing on rare historical sources, contemporary music journalism, and first-hand interviews with several of electric folk's most prominent artists, Sweers argues that electric folk is both a result of the American folk revival of the early 1960s and a reaction against the dominance of American pop music abroad. Young British "folk-rockers," such as Richard Thompson and Maddy Prior, turned to traditional musical material as a means of asserting their British cultural identity. Yet, unlike many American and British folk revivalists, they were not as interested in the "purity" of folk ballads as in the music's potential for lively interaction with modern styles, instruments, and media. The book also delves into the impact of the British folk rock movement on mainstream pop, American rock music, and neighboring European countries. Ultimately, Sweers creates a richly detailed portrait of the electric folk scene—as cultural phenomenon, commercial entity, and performance style.

**Folk City** Stephen Petrus 2015 "'Folk City: New York and the American Folk Music Revival' was published to accompany the exhibition of the same name presented at the Museum of the City of New York from June 17-November 29, 2015."--Page 6.

**Alan Lomax** Alan Lomax 2003 Accompany CD has excerpts from a speech given by Alan Lomax on March 7, 1989, at the New York Public Library plus seven tracks of folk songs recorded by Alan Lomax.

**An Introduction to Folk Music in the United States** Bruno Nettl 1960

*Contemporary Music and Music Cultures* Charles Hamm 1975 The purpose of this book of essays is to

provide a novel sort of introduction to music. Struck by the fact that most introductions to the art are oriented toward an historical approach or, on the other hand, cover the field of music systematically by giving attention to selected parameters such as melody, rhythm, and harmony, or to genres of music such as symphony, opera, and song, the authors were impressed by the attractiveness of an approach that focuses on music in the contemporary world, and particularly on the way in which it interacts with those social, political, and cultural processes that distinguish the twentieth century. The authors have attempted to produce a group of original essays, each of which is devoted to an approach to the study of music and musical culture, and which has one repertory or culture as its main topic of discussion. The authors view the contemporary world as consisting of the industrialized nations of the West and the developing countries of the Third World; they include among contemporary musics all sorts of musical styles that have come into existence in the twentieth century, whether their background is part and parcel of the twentieth century or whether it is to be ultimately sought in the distant past. The authors feel also that the reader will be interested in musics of the educated and elite as well as those of the broad masses of urban and rural population.

**Folk Song in England** Steve Roud 2017-08-15 In Victorian times, England was famously dubbed the land without music - but one of the great musical discoveries of the early twentieth century was that England had a vital heritage of folk song and music which was easily good enough to stand comparison with those of other parts of Britain and overseas. Cecil Sharp, Ralph Vaughan Williams, Percy Grainger, and a number of other enthusiasts gathered a huge harvest of songs and tunes which we can study and enjoy at our leisure. But after over a century of collection and discussion, publication and performance, there are still many things we don't know about traditional song - Where did the songs come from? Who sang them, where, when and why? What part did singing play in the lives of the communities in which the songs thrived? More importantly, have the pioneer collectors' restricted definitions and narrow focus hindered or helped our understanding? This is the first book for many years to investigate the wider social history of traditional song in England, and draws on a wide range of sources to answer these questions and many more.

**Folk Song Style** Alan Lomax 1960

**Singing Out** David King Dunaway 2010-04-14 Intimate, anecdotal, and spell-binding, *Singing Out* offers a fascinating oral history of the North American folk music revivals and folk music. Culled from more than 150 interviews recorded from 1976 to 2006, this captivating story spans seven decades and cuts across a wide swath of generations and perspectives, shedding light on the musical, political, and social aspects of this movement. The narrators highlight many of the major folk revival figures, including Pete Seeger, Bernice Reagon, Phil Ochs, Mary Travers, Don McLean, Judy Collins, Arlo Guthrie, Ry Cooder, and Holly Near. Together they tell the stories of such musical groups as the Composers' Collective, the Almanac Singers, People's Songs, the Weavers, the New Lost City Ramblers, and the Freedom Singers. Folklorists, musicians, musicologists, writers, activists, and aficionados reveal not only what happened during the folk revivals, but what it meant to those personally and passionately involved. For everyone who ever picked up a guitar, fiddle, or banjo, this will be a book to give and cherish. Extensive notes, bibliography, and discography, plus a photo section.

**Sounding Out Heritage** Lauren Meeker 2013 "Sounding Out Heritage explores the cultural politics that have shaped the recent history and practice of a unique style of folk song that originated in Bắc Ninh province, northern Vietnam. The book delves into the rich and complicated history of quan họ, showing the changes it has undergone over the last sixty years as it moved from village practice onto the professional stage. Interweaving an examination of folk music, cultural nationalism, and cultural heritage with an in-depth ethnographic account of the changing social practice of quan họ folk song, author Lauren Meeker presents a vivid and historically contextualized picture of the quan họ "soundscape." Village practitioners, ordinary people who love to sing quan họ, must now negotiate increased attention from those outside the village and their own designation as "living treasures." Professional singers, with their different performance styles and representational practices, have been incorporated into the quan họ soundscape in an effort to highlight and popularize the culture of Bắc Ninh province in the national context. With its focus on the politics of rescuing, preserving, and performing folk music, this book makes a timely contribution to studies of cultural politics by showing with considerable nuance how a tradition can become a self-



conscious heritage and national icon. In 2009, Quan Họ Bắc Ninh Folk Songs was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Defining and reframing quan họ as cultural heritage has further complicated the relationship between village and professional quan họ and raises crucial issues about who has the authority to speak for quan họ in the international context. *Sounding Out Heritage* offers an in-depth account of the impact of cultural politics on the lives and practices of quan họ folk singers in Vietnam and shows compellingly how a tradition can mean many things to many people."--Publisher's description.

**The Changing Voice Of Protest Music** Ronald D. Lankford 2005-09-10 The Changing Voice of Protest Music is the definitive story of American folk music, focussing on how a minority music genre suddenly became the emergent voice of a generation at the end of the Eisenhower years. From Kingston Trio's "Tom Dooley" in 1958 to Bob Dylan's electric performance at the Newport Folk Festival in 1965, folk music wove itself from American culture and grew to define it, influencing the hippie '60s, Civil Rights demonstrations and brewing anti-war sentiment before eventually becoming absorbed into popular music. The author also explores how authentic folk is now experiencing a second revival, taking its place in our contemporary fascination with roots music and modern ideals of equality, justice and social unrest.

**Alan Lomax** Ronald Cohen 2004-03-01 Alan Lomax is a legendary figure in American folk music circles. Although he published many books, hundreds of recordings and dozens of films, his contributions to popular and academic journals have never been collected. This collection of writings, introduced by Lomax's daughter Anna, reintroduces these essential writings. Drawing on the Lomax Archives in New York, this book brings together articles from the 30s onwards. It is divided into four sections, each capturing a distinct period in the development of Lomax's life and career: the original years as a collector and promoter; the period from 1950-58 when Lomax was recording throughout Europe; the folk music revival years; and finally his work in academia.

**Anatomy of a Song** Marc Myers 2016-11-01 "A winning look at the stories behind 45 pop, punk, folk, soul and country classics" in the words of Mick Jagger, Stevie Wonder, Cyndi Lauper and more (The Washington Post). Every great song has a fascinating backstory. And here, writer and music historian Marc Myers brings to life five decades of music through oral histories of forty-five era-defining hits woven from interviews with the artists who created them, including such legendary tunes as the Isley Brothers' Shout, Led Zeppelin's Whole Lotta Love, Janis Joplin's Mercedes Benz, and R.E.M.'s Losing My Religion. After receiving his discharge from the army in 1968, John Fogerty did a handstand—and reworked Beethoven's Fifth Symphony to come up with Proud Mary. Joni Mitchell remembers living in a cave on Crete with the mean old daddy who inspired her 1971 hit Carey. Elvis Costello talks about writing (The Angels Wanna Wear My) Red Shoes in ten minutes on the train to Liverpool. And Mick Jagger, Jimmy Page, Rod Stewart, the Clash, Jimmy Cliff, Roger Waters, Stevie Wonder, Keith Richards, Cyndi Lauper, and many other leading artists reveal the emotions, inspirations, and techniques behind their influential works. *Anatomy of a Song* is a love letter to the songs that have defined generations of listeners and "a rich history of both the music industry and the baby boomer era" (Los Angeles Times Book Review).

**Fire in My Bones** Glenn Hinson 2010-11-24 Glenn Hinson focuses on a single gospel program and offers a major contribution to our understanding not just of gospel but of the nature of religious experience. A key feature of African American performance is the layering of performative voices and the constant shifting of performative focus. To capture this layering, Hinson demonstrates how all the parts of the gospel program work together to shape a single whole, joining speech and song, performer and audience, testimony, prayer, preaching, and singing into a seamless and multifaceted service of worship. Personal stories ground the discussion at every turn, while experiential testimony fuels the unfolding arguments. *Fire in My Bones* is an original exploration of experience and belief in a community of African American Christians, but it is also an exploration of African American aesthetics, the study of belief, and the ethnographic enterprise.

**"The Music of American Folk Song" and Selected Other Writings on American Folk Music** Ruth Crawford Seeger 2001 This is the first publication of an annotated monograph by the noted composer and folksong scholar Ruth Crawford Seeger. Originally written as a foreword for the 1940 book *Our Singing Country*, it was considered too long and was replaced by a much shorter version. According to her stepson, Pete Seeger, when the original was not included "Ruth suffered one of the biggest disappointments of the

last ten years of her life. It just killed her . . . She was trying to analyze the whole style and problem of performing this music." Along with her children Mike and Peggy Seeger, he has long desired to see this work in print as it was meant to be read. The manuscript has been edited from several varying sources by Larry Polansky, with the assistance of Seeger's biographer Judith Tick. It is divided into two sections: I. "A Note on Transcription" and II. "Notes on the Songs and on Manners of Singing." Seeger examines all aspects of the relationship between singer, song, notation, the eventual performer, and the transcriber. In Section I, Seeger develops a complex and well-organized system of notation for these songs which is meant to be both descriptive (transcription as cultural preservation) and prescriptive (she intended that others would be able to perform these songs). In Section II, she provides an interpretive theory for performance of this music, and suggests how performers might make the songs "their own" through a deep knowledge of the original styles. Ruth Crawford Seeger considered this work to be both a major accomplishment and a central statement of her own ideas on the topic. Larry Polansky is Associate Professor of Music at Dartmouth College, and a well-known composer and theorist on American music. Judith Tick is Professor of Music at Northeastern University and author of the first major biography of Ruth Crawford Seeger.

**Music** Robert Garfias 2004

**When We Were Good** Robert Cantwell 1996 *When We Were Good* traces the many and varied cultural influences on the folk revival of the late fifties and sixties. In his capacious analysis of the ideologies, traditions, and personalities that created an extraordinary moment in American popular culture, Cantwell explores the idea of folk at the deepest level.

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