

Appalachian
DULCIMER
Traditions

RALPH LEE SMITH

Appalachian Dulcimer Traditions American Folk Music And Musicians Series

William J. Bush



Appalachian Dulcimer Traditions American Folk Music And Musicians Series:

Appalachian Dulcimer Traditions Ralph Lee Smith, 2010-03-19 The Appalachian dulcimer is one of America's major contributions to world music and folk art. Homemade and handmade, played by people with no formal knowledge of music, this beautiful instrument entered the post World War II Folk Revival with virtually no written record. Appalachian Dulcimer Traditions tells the fascinating story of the effort to recover the instrument's lost history through fieldwork in the Southern mountains, finding of old instruments, and listening to the tales of old folks. After reviewing the instrument's distinctive musical features, Ralph Lee Smith presents the dulcimer's story chronologically, tracing its roots in a Renaissance German instrument, the scheitholt, describing the early history of the scheitholt and the dulcimer in America, and outlining the development of distinctive dulcimer styles in Virginia, West Virginia, North Carolina, and Kentucky. The story continues into the 20th Century through the final group of tradition-based Appalachian makers whose work flowed into the national scene of the Folk Revival. This fully revised edition provides expanded information about the history of the scheitholt and the dulcimer before the Civil War and discusses traditions and types that are still being discovered and documented. Smith also adds his personal adventures in searching for the dulcimer's history. A new final chapter describes types and styles that do not fit conveniently into the mainstream development of the instrument. The book concludes with several appendixes including measurements of representative dulcimers and listings of dulcimer recordings in the Archive of Folk Culture of the Library of Congress.

American Folk Music and Left-wing Politics, 1927-1957 Richard A. Reuss, JoAnne C. Reuss, 2000 The 1930s and 1940s represented an era in United States history when large groups of citizens took political action in response to their social and economic circumstances. The vision, attitudes, beliefs, and purposes of participants before, during, and after this time period played an important part of American cultural history. Richard and JoAnne Reuss expertly capture the personality of this era and the fascinating chronology of events in American Folk Music and Left Wing Politics 1927-1957, a historical analysis of singers, writers, union members, and organizers and their connection to left-wing politics and folk music during this revolutionary time period. While scholarship on folk music history and politics is not unique in and of itself, Reuss's approach is noteworthy for its folklorist perspective and its long-encompassing assessment of a broad cross-section of participants and their interactions. An innovative and informative look into one of the most evocative and challenging eras in American history, American Folk Music and Left Wing Politics 1927-1957 stands as a historic milestone in this period's scholarship and evolution.

A History of Folk Music Festivals in the United States Ronald D. Cohen, 2008 In A History of Folk Music Festivals in the United States: Feasts of Musical Celebration, Ronald D. Cohen presents a comprehensive narration of folk music festivals in America, providing details on events both large and small from the 19th century to the present. Cohen discusses events like the Newport, Philadelphia, University of Chicago, and National Folk Festivals, describing and analyzing long-running as well as short-lived festivals throughout the country and covering a dizzying array of musical styles, including

blues Cajun Irish klezmer women's bluegrass gospel country singer songwriters and world Cohen draws on a wide range of primary and secondary sources to create a detailed description of these exciting feasts of musical celebration capturing the nature and variety of the festivals and fully expressing this vital part of the development of folk music Studying these events brings a truly national perspective to our understanding of folk music and provides important insights into their social cultural musical and even political contexts This account of folk music festivals in America is vital to folklorists

ethnomusicologists U S historians and readers with an interest in folk music and its history Publisher's website **Arlo Guthrie** Hank Reineke, 2012-06 Arlo Guthrie revisits Guthrie's fifteen year ride as a recording artist With a look at Guthrie's life and times before and after this prolific period of his career this biography is a goldmine of information on the Guthrie family's legacy to American music the counterculture

The Conscience of the Folk Revival Izzy Young, 2013 Israel G Izzy Young was the proprietor of the Folklore Center in Greenwich Village from the late 1950s to the early 1970s The literal center of the New York folk music scene the Center not only sold records books and guitar strings but served as a concert hall meeting spot and information kiosk for all folk scene events Among Young's first customers was Harry Belafonte among his regular visitors were Alan Lomax and Pete Seeger Shortly after his arrival in New York City in 1961 an unknown Bob Dylan banged away at songs on Young's typewriter Young would also stage Dylan's first concert as well as shows by Joni Mitchell the Fugs Emmylou Harris and Tim Buckley Doc Watson Son House and Mississippi John Hurt The Conscience of the Folk Revival The Writings of Israel Izzy Young collects Young's writing from his regular column Frets and Frails for Sing Out Magazine 1959-1969 to his commentaries on such contentious issues as copyright and commercialism Also including his personal recollections of seminal figures from Bob Dylan and Alan Lomax to Harry Smith and Woody Guthrie this collection removes the rose tinting of past memoirs by offering Young's detailed day by day accounts A key collection of primary sources on the American countercultural scene in New York City this work will interest not only folk music fans but students and scholars of American social and cultural history

African American Folksong and American Cultural Politics Bruce M. Conforth, 2013-05-16 In African American Folksong and American Cultural Politics The Lawrence Gellert Story scholar and musician Bruce Conforth tells the story of one of the most unusual collections of African American folk music ever amassed and the remarkable story of the man who produced it Lawrence Gellert Compiled between the World Wars Gellert's recordings were immediately adopted by the American Left as the voice of the true American proletariat with the songs largely variants of traditional work songs or blues dubbed by the Left as songs of protest As both the songs and Gellert's standing itself turned into propaganda weapons of left wing agitators Gellert experienced a meteoric rise within the circles of left wing organizations and the American Communist party But such success proved ephemeral with Gellert contributing to his own neglect by steadfastly refusing to release information about where and from whom he had collected his recordings Later scholars as a result would skip over his closely held largely inaccessible research with some asserting Gellert's work

had been doctored for political purposes And to a certain extent they were correct Conforth reveals how Gellert at least assisted in the creation of some of his more political material But hidden behind the few protest songs that Gellert allowed to become public was a vast body of legitimate African American folksongs enough to rival the work of any of his contemporary collectors Had Gellert granted access to all his material scholars would have quickly seen that it comprised an incredibly complete and diverse collection of all African American song genres work songs blues chants spirituals as well as the largest body of African American folktales about Irish Americans what were referred to as One Time Irishman tales It also included vast swaths of African American oral literature collected by Gellert as part of the Federal Writers Project In African American Folksong and American Cultural Politics Conforth brings to light for the first time the entire body of work collected by Lawrence Gellert establishing his place and the place for the material he collected within the pages of American folk song scholarship In addition to shedding new light on the concept of protest music within African American folk music Conforth discusses the unique relationship of the American Left to this music and how personal psychology and the demands of the American Communist party would come to ruin Gellert's life African American Folksong and American Cultural Politics will appeal to students and scholars in the fields of American social and political history African American studies the history of American folk music and ethnomusicology

The Hammered Dulcimer Paul M. Gifford, 2001-06-13 The last quarter of the twentieth century saw a renewed interest in the hammered dulcimer in the United States at the grassroots level as well as from elements of the Folk Revival This book offers the reader a discussion of the medieval origins of the dulcimer and its subsequent spread under many different names to other parts of the world Drawing on articles the author has written in English as well as articles by specialists in their own languages Gifford explains the history and evolution of the instrument Special attention is paid to the North American tradition from the early 18th century to the 1970s revival Drawing from local histories news clippings photographs and interviews the book examines the playing of the dulcimer and its associated social meanings

Paul Clayton and the Folksong Revival Bob Coltman, 2008-09-05 Paul Clayton and the Folksong Revival is the first biography of the folk singer and song collector Paul Clayton 1931-1967 Preeminently a scholar balladeer Clayton is credited with the Top Ten hit Gotta Travel On and single handedly brought hundreds of obscure folksongs to **Greenback Dollar** William J. Bush, 2013 In Greenback Dollar The Incredible Rise of The Kingston Trio the first in depth biography of America's first recording super group William J Bush retraces the band members personal and professional lives from their rapid rise to stardom to their early retirement in 1967

A Pete Seeger Discography David King Dunaway, 2010-11-12 Pete Seeger is one of the most recorded artists in American history and his recording catalog tells us not just the story of his career but the story of our culture and its political and social history A Pete Seeger Discography Seventy Years of Recordings is a comprehensive listing of the 45s 78s LPs and CDs recorded by Seeger in his various incarnations with the Almanac Singers with the Weavers as a solo artist and with other musicians and contributors David King Dunaway provides

information with easy to use cross references on rare recordings and archival collections The discography offers details on Seeger s recording history including the album title song s other artists on the recording the publisher and number and the year or exact recording date if known as well as the original release date and the re releases of each recording Structured to make locating details easy for readers the recordings are organized chronologically and categorized by albums singles private pressings and foreign releases Readers can easily cross reference through album and song title indexes and a contributing artist index An appendix listing the unreleased archival holdings of the Smithsonian Folkways collection under Moe Asch completes the volume and a photospread with more than 30 of Seeger s album covers convey a pictorial recording history of this well loved artist The authors gratefully acknowledge Furthermore a program of the J M Kaplan Fund for their funding assistance in preparing this discography

Unveiling the Energy of Verbal Art: An Mental Sojourn through **Appalachian Dulcimer Traditions American Folk Music And Musicians Series**

In a world inundated with displays and the cacophony of instantaneous connection, the profound power and emotional resonance of verbal art usually diminish in to obscurity, eclipsed by the regular barrage of sound and distractions. However, located within the lyrical pages of **Appalachian Dulcimer Traditions American Folk Music And Musicians Series**, a fascinating work of literary beauty that impulses with natural thoughts, lies an memorable trip waiting to be embarked upon. Composed with a virtuoso wordsmith, that magical opus manuals viewers on a mental odyssey, gently revealing the latent potential and profound affect embedded within the complex internet of language. Within the heart-wrenching expanse of this evocative examination, we can embark upon an introspective exploration of the book is key subjects, dissect its charming writing fashion, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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