

The Ballad Collectors Of North America

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Discover the dedicated individuals who painstakingly preserved traditional songs across North America. These ballad collectors played a crucial role in safeguarding folk music history, offering invaluable insights into regional folklore and cultural heritage. Explore their methods, discoveries, and the lasting impact of their tireless efforts in understanding North American ballads and oral traditions.

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The Ballad Collectors of North America

Much has been written about the songs gathered in North America in the first half of the 20th century. However, there is scant information on those individuals responsible for gathering these songs. The Ballad Collectors of North America: How Gathering Folksongs Transformed Academic Thought and American Identity fills this gap, documenting the efforts of those who transcribed and recorded North American folk songs. Both biographical and topical, this book chronicles not only the most influential of these "song catchers" but also examines the main schools of thought on the collection process, the leading proponents of those schools, and the projects that they shaped. Contributors also consider the role of technology--especially the phonograph--in the collection efforts. Chapters organized by region cover such areas as Appalachia, the West, and Canada, while others devoted to specialized topics from the cowboy tune and occupational song to the commercialization of folk music through song collections and anthologies. Ballad Collectors investigates the larger role of the ballad in the development of American identity, from the national appreciation of cowboy songs in popular culture to the use of Appalachian song forms in radio broadcasts to the role of dustbowl ballads in the urban folk revival of the 1950s and 1960s. Finally, this collection assesses the changing role of songs and song texts in the academic fields of folklore, anthropology, musicology, and ethnomusicology. Scholars and students of American cultural and social history, as well as fans of North American folk and popular music, will find The Ballad Collectors of North America a fascinating story of how the American folk tradition gained greater visibility, fueling the revolutions that would follow in the writing and performance of American music.

Ballad Hunting with Max Hunter

A traveling salesman with little formal education, Max Hunter gravitated to song catching and ballad hunting while on business trips in the Ozarks. Hunter recorded nearly 1600 traditional songs by more than 200 singers from the mid-1950s through the mid-1970s, all the while focused on preserving the music in its unaltered form. Sarah Jane Nelson chronicles Hunter's song collecting adventures alongside portraits of the singers and mentors he met along the way. The guitar-strumming Hunter picked up the recording habit to expand his repertoire but almost immediately embraced the role of

song preservationist. Being a local allowed Hunter to merge his native Ozark earthiness with sharp observational skills to connect--often more than once--with his singers. Hunter's own ability to be present added to that sense of connection. Despite his painstaking approach, ballad collecting was also a source of pleasure for Hunter. Ultimately, his dedication to capturing Ozarks song culture in its natural state brought Hunter into contact with people like Vance Randolph, Mary Parler, and non-academic folklorists who shared his values.

The British Traditional Ballad in North America

In recent years, the assumption that traditional songs originated from a primarily oral tradition has been challenged by research into 'street literature' - that is, the cheap printed broadsides and chapbooks that poured from the presses of jobbing printers from the late sixteenth century until the beginning of the twentieth. Not only are some traditional singers known to have learned songs from printed sources, but most of the songs were composed by professional writers and reached the populace in printed form. *Street Ballads in Nineteenth-Century Britain, Ireland, and North America* engages with the long-running debate over the origin of traditional songs by examining street literature's interaction with, and influence on, oral traditions.

Street Ballads in Nineteenth-Century Britain, Ireland, and North America

"Up South in the Ozarks: Dispatches from the Margins is a collection of essays from Brooks Blevins that explore southern history and culture using [the] author's native Ozarks region as a focus. From migrant cotton pickers and fireworks peddlers to country store proprietors and shape-note gospel singers, Blevins leaves few stones unturned in his insightful journeys through a landscape 'wedged betwixt and between the South and the Midwest - and grasping for the West to boot'"--

Up South in the Ozarks

The humble ballad, defined in 1728 as "a song commonly sung up and down the streets," was widely used in elite literature in the eighteenth century and beyond. Authors ranging from John Gay to William Blake to Felicia Hemans incorporated the seemingly incongruous genre of the ballad into their work. Ballads were central to the Scottish Enlightenment's theorization of culture and nationality, to Shakespeare's canonization in the eighteenth century, and to the New Criticism's most influential work, *Understanding Poetry*. Just how and why did the ballad appeal to so many authors from the Restoration period to the end of the Romantic era and into the twentieth century? Exploring the widespread breach of the wall that separated "high" and "low," Steve Newman challenges our current understanding of lyric poetry. He shows how the lesser lyric of the ballad changed lyric poetry as a whole and, in so doing, helped to transform literature from polite writing in general into the body of imaginative writing that became known as the English literary canon. For Newman, the ballad's early lack of prestige actually increased its value for elite authors after 1660. Easily circulated and understood, ballads moved literature away from the exclusive domain of the courtly, while keeping it rooted in English history and culture. Indeed, elite authors felt freer to rewrite and reshape the common speech of the ballad. Newman also shows how the ballad allowed authors to access the "common" speech of the public sphere, while avoiding what they perceived as the unpalatable qualities of that same public's increasingly avaricious commercial society.

Ballad Collection, Lyric, and the Canon

Excerpt from *The British Traditional Ballad in North America* Two major steps are to be taken in assembling the evidence which may eventually bring us closer to the solution of these problems: the collection of texts, and the detailed study and correlation of the material collected. The first step is nearly completed in this country. Under the impetus supplied by the great students of the last two generations, Child himself, Kittredge, Barry, John Lomax, Hudson, Belden, and their fellows, the surviving songs of American and Anglo - American balladry are nearly all in print, on records, or in the various archives in a large variety of forms. Although further collection will and should continue, its hey - day is past. In the words of a Tennessee informant. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our

edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The British Traditional Ballad in North America (Classic Reprint)

This book is a comprehensive study of the British traditional ballad and its influence on North American folk music. It examines the origins of the ballad tradition in Britain, and explores the ways in which it evolved as it was brought to North America by British settlers. The book also considers the social and cultural factors that shaped the development of the ballad tradition in North America, and the ways in which it has influenced American music and popular culture. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The British Traditional Ballad In North America

The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and depth. In this 2-volume encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today's rock classics, the Encyclopedia progresses through a parade popular music styles, from jazz to blues to country Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

Ballad Books and Ballad Men

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.

Encyclopedia of Great Popular Song Recordings

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The British Traditional Ballad in North America

This is the first book to combine contemporary debates in ballad studies with the insights of modern textual scholarship. Just like canonical literature and music, the ballad should not be seen as a uniquely authentic item inextricably tied to a documented source, but rather as an unstable structure subject to the vagaries of production, reception, and editing. Among the matters addressed are topics central to the subject, including ballad origins, oral and printed transmission, sound and writing, agency and editing, and textual and melodic indeterminacy and instability. While drawing on the time-honoured materials of ballad studies, the book offers a theoretical framework for the discipline to complement the largely ethnographic approach that has dominated in recent decades. Primarily directed at the community of ballad and folk song scholars, the book will be of interest to researchers in several adjacent fields, including folklore, oral literature, ethnomusicology, and textual scholarship.

Pennsylvania School Journal

Victorian Songhunters is a history of popular song collecting and ballad editing from 1820 to 1883. It is a comprehensive telling of the Victorian vernacular song revival leading up to the Edwardian folksong festival, and includes information on the folksong revival in Scotland.

The Forget-me-not Songster, Containing a Choice Collection of Old Ballad Songs as Sung by Our Grandmothers

Selling Folk Music: An Illustrated History highlights commercial sources that reveal how folk music has been packaged and sold to a broad, shifting audience in the United States. Folk music has a varied and complex scope and lineage, including the blues, minstrel tunes, Victorian parlor songs, spirituals and gospel tunes, country and western songs, sea shanties, labor and political songs, calypsos, pop folk, folk-rock, ethnic, bluegrass, and more. The genre is of major importance in the broader spectrum of American music, and it is easy to understand why folk music has been marketed as America's music. Selling Folk Music presents the public face of folk music in the United States via its commercial promotion and presentation throughout the twentieth century. Included are concert flyers; sheet music; book, songbook, magazine, and album covers; concert posters and flyers; and movie lobby cards and posters, all in their original colors. The 1964 hootenanny craze, for example, spawned such items as a candy bar, pinball machine, bath powder, paper dolls, Halloween costumes, and beach towels. The almost five hundred images in Selling Folk Music present a new way to catalog the history of folk music while highlighting the transformative nature of the genre. Following the detailed introduction on the history of folk music, illustrations from commercial products make up the bulk of the work, presenting a colorful, complex history.

The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945–1980

Released in 1952, *The Anthology of American Folk Music* was the singular vision of the enigmatic artist, musicologist, and collector Harry Smith (1923–1991). A collection of eighty-four commercial recordings of American vernacular and folk music originally issued between 1927 and 1932, the Anthology featured an eclectic and idiosyncratic mixture of blues and hillbilly songs, ballads old and new, dance music, gospel, and numerous other performances less easy to classify. Where previous collections of folk music, both printed and recorded, had privileged field recordings and oral transmission, Smith purposefully shaped his collection from previously released commercial records, pointedly blurring established racial boundaries in his selection and organisation of performances. Indeed, more than just a ground-breaking collection of old recordings, the Anthology was itself a kind of performance on the part of its creator. Over the six decades of its existence, however, it has continued to exert considerable influence on generations of musicians, artists, and writers. It has been credited with inspiring the North American folk revival—"The Anthology was our bible"

Collection of Folklore: Folksongs

Cecil Sharp, a music teacher from south London, is England's most renowned collector of folk music and dances, noting down nearly five thousand tunes on his travels throughout England and the Appalachian states of North America up until his death in 1924. The previous volume in this series, *Still Growing*, demonstrated the richness of the song tradition that he found in his native England. But perhaps the most significant part of his vast collection is that assembled during the First World War years in North Carolina, Tennessee, Virginia, West Virginia, and Kentucky. At the instigation of American enthusiast Olive Dame Campbell, he embarked with assistant Maud Karpeles on a truly remarkable journey through America's southern uplands, to discover a living tradition of songs and ballads, largely of British origin, which had all but died out back home. *Dear Companion* is a collection of fifty-three songs and ballads from Sharp's American collection. An authoritative introductory essay by collector Mike Yates, together with biographical sketches of the singers and notes on the songs, are copiously illustrated by previously unpublished photographs, extracts from diaries, letters, and biographical writings. *Dear Companion* is a celebration of the close links between the musical traditions of Britain and North America.

A collection of American songs and ballads, 205 in number. With a ms. index

Music and lyrics for over 200 songs. John Henry, Goin' Home, Little Brown Jug, Alabama-Bound, Black Betty, The Hammer Song, Jesse James, Down in the Valley, The Ballad of Davy Crockett, and many more.

The British Traditional Ballad In North America

"Over the last thirty years, there have been very few volumes published in the UK devoted to the study of folk song and the folk song revival, much of the research in the field appearing in the pages of the *Folk Music Journal* or coming from North America. This extensive collection of papers, while not comprehensive, is intended in part to fill this void and to make a contribution to the field of study. It is the unashamed product of a major conference to mark the centenary of the founding of the Folk-Song Society, held at the University of Sheffield, 10-12 July 1998, and organised jointly by the University's Department of Music and National Centre for English Cultural Tradition, together with the English Folk Dance and Song Society, the successor to the Folk-Song Society since its merger with the English Folk Dance Society in 1932."--p.1.

Collection of Folklore: Folksongs II.

Originally published in 1995. This book's collection of key essays presents a coherent overview of touchstone statements and issues in the study of Anglo-American popular ballad traditions and suggests ways this panoramic view affords us a look at Euro-American scholarship's questions, concerns and methods. The study of ballads in English began early in the eighteenth century with Joseph Addison's discussions which marked the onset of an aesthetic and scholarly interest in popular traditions. Therefore the collection begins with him and then chronologically includes scholars whose views mark pivotal moments which taken together tell a story that does not emerge through an examination of the ballads themselves. The book addresses debates in tradition, orality, performance

and community as well as national genealogies and connections to contexts. Each selected piece is pre-empted by an introductory section on its importance and relevance.

The Anglo-Scottish Ballad and its Imaginary Contexts

In *The Country Music Reader* Travis D. Stimeling provides an anthology of primary source readings from newspapers, magazines, and fan ephemera encompassing the history of country music from circa 1900 to the present. Presenting conversations that have shaped historical understandings of country music, it brings the voices of country artists and songwriters, music industry insiders, critics, and fans together in a vibrant conversation about a widely loved yet seldom studied genre of American popular music. Situating each source chronologically within its specific musical or cultural context, Stimeling traces the history of country music from the fiddle contests and ballad collections of the late nineteenth and early twentieth centuries through the most recent developments in contemporary country music. Drawing from a vast array of sources including popular magazines, fan newsletters, trade publications, and artist biographies, *The Country Music Reader* offers firsthand insight into the changing role of country music within both the music industry and American musical culture, and presents a rich resource for university students, popular music scholars, and country music fans alike.

Victorian Songhunters

This much-needed book provides valuable insights into themes and genres in popular song in the period c. 1600-1900. In particular it is a study of popular ballads as they appeared on printed sheets and as they were recorded by folk song collectors. Vic Gammon displays his interest in the way song articulates aspects of popular mentality and he relates the discourse of the songs to social history. Gammon discusses the themes and narratives that run through genres of song material and how these are repeated and reworked through time. He argues that in spite of important social and economic changes, the period 1600-1850 had a significant cultural consistency and characteristic forms of popular musical and cultural expression. These only changed radically under the impact of industrialization and urbanization in the nineteenth century. The book will appeal to those interested in folk song, historical popular music (including church music), ballad literature, popular literature, popular culture, social history, anthropology and sociology.

Selling Folk Music

Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present features the proceedings of the Fiftieth Annual Conference of the Canadian Society for Traditional Music / La Société canadienne pour les Traditions Musicales (formerly the Canadian Folk Music Society / La Société canadienne de musique folklorique) that took place in November, 2006 in Ottawa at Carleton University and the Canadian Museum of Civilization. This publication showcases the diversity of music research currently being conducted by folk and traditional music specialists, ethnomusicologists, and practicing musicians in Canada. The papers are organized in five sections according to common themes in contemporary research in ethnomusicology and folk music studies, and each section is preceded by a short introduction which highlights the section's theme(s) as well as the individual papers. *Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present* confirms the rich history of the Canadian Society for Traditional Music, a history that comprises enormous changes in scholarly research, musical practice, emergent technologies, changes in doing fieldwork, and shifting identity boundaries over the past fifty years. This volume is intended as a contribution to published literature on ethnomusicological and folklore research in Canada, creating a new resource of historical, contemporary, and scholarly relevance that will appeal to academics and music enthusiasts alike. Canadian ethnomusicologists' expertise in the realm of First Nations musics, and Anglo, Celtic and French folksong repertoires is already well established. This volume shows us the breadth of cultural territory with which 21st-century Canadian scholars of music and scholars of Canadian musics are now engaged, as well as their theoretical and methodological sophistication. â

"Kati Szego, School of Music, Memorial University

Harry Smith's Anthology of American Folk Music

The second woman to earn a PhD from Columbia University—and the first from south of the Mason-Dixon Line to do so—Kentucky native Katherine Jackson French broke boundaries. Her research kick-started a resurgence of Appalachian music that continues to this day, but French's collection of traditional Kentucky ballads, which should have been her crowning scholarly achievement, never saw

print. Academic rivalries, gender prejudice, and broken promises set against a thirty-year feud known as the Ballad Wars denied French her place in history and left the field to northerner Olive Dame Campbell and English folklorist Cecil Sharp, setting Appalachian studies on a foundation marred by stereotypes and misconceptions. Katherine Jackson French: Kentucky's Forgotten Ballad Collector tells the story of what might have been. Drawing on never-before-seen artifacts from French's granddaughter, Elizabeth DiSavino reclaims the life and legacy of this pivotal scholar by emphasizing the ways her work shaped and could reshape our conceptions about Appalachia. In contrast to the collection published by Campbell and Sharp, French's ballads elevate the status of women, give testimony to the complexity of balladry's ethnic roots and influences, and reveal more complex local dialects. Had French published her work in 1910, stereotypes about Appalachian ignorance, misogyny, and homogeneity may have diminished long ago. Included in this book is the first-ever publication of Katherine Jackson French's English-Scottish Ballads from the Hills of Kentucky.

Dear Companion

The Ballad Image