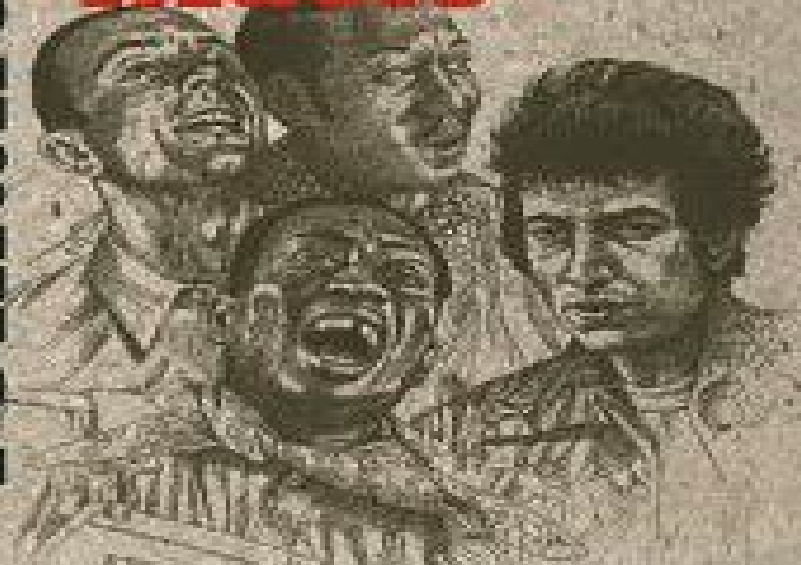


B E N J A M I N F I L E N E

romancing the folk

**Public
Memory
&
American
Roots
Music**



Romancing The Folk Public Memory And American Roots Music

Bill C. Malone, David Stricklin



Romancing The Folk Public Memory And American Roots Music:

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 for

Letting Go? Bill Adair, Benjamin Filene, Laura Koloski, 2012-03-15 Letting Go investigates path breaking public history practices at a time when the traditional expertise of museums seems challenged at every turn by the Web and digital media by community based programming by new trends in oral history and by contemporary art In this anthology of 19 thought pieces case studies conversations and commissioned art almost 30 leading practitioners such as Michael Frisch Jack Tchen Liz Evckenko Kathleen McLean Nina Simon Otabenga Jones and Associates and Fred Wilson explore the implications of letting audiences create not just receive historical content Drawing on examples from history art and science museums Letting Go offers concrete examples and models that will spark innovative work at institutions of all sizes and budgets This engaging new collection will serve as an introductory text for those newly grappling with a changing field and for those already pursuing the goal of letting go a tool for taking stock and pushing ahead

"I Hear America Singing" Rachel Clare Donaldson, 2014-09-26 Folk music is more than an idealized reminder of a simpler past It reveals a great deal about present day understandings of community and belonging It celebrates the shared traditions that define a group or nation In America folk music from African American spirituals to English ballads and protest songs renders the imagined community more tangible and comprises a critical component of our diverse national heritage In I Hear America Singing Rachel Donaldson traces the vibrant history of the twentieth century folk music revival from its origins in the 1930s through its end in the late 1960s She investigates the relationship between the revival and concepts of nationalism showing how key figures in the revival including Pete Seeger Alan Lomax Moses Asch and Ralph Rinzler used songs to influence the ways in which Americans understood the values the culture and the people of their own nation As Donaldson chronicles how cultural norms were shaped over the course of the mid twentieth century she underscores how various groups within the revival and their views shifted over time I Hear America Singing provides a stirring account of how and why the revivalists sustained their culturally pluralist and politically democratic Americanism over this tumultuous period in American history

Public Ethnomusicology, Education, Archives, & Commerce Svanibor Pettan, Jeff Titon, 2019-02-20 The seven ethnomusicologists who contributed to this volume discuss the role and impact of applied ethnomusicology in a variety of public and private sectors including the commercial music industry archives and collections public folklore programs and music education programs at public schools Public Ethnomusicology Education Archives and Commerce is the third of three paperback volumes derived from the original Oxford Handbook of Applied Ethnomusicology The Handbook can be understood as an applied ethnomusicology project as a medium of getting to know the thoughts and experiences of global ethnomusicologists of enriching general knowledge and understanding about

ethnomusicologies and applied ethnomusicologies in various parts of the world and of inspiring readers to put the accumulated knowledge understanding and skills into good use for the betterment of our world

Bob Dylan Outside the Law Robert Reginio, 2025-09-26 This book argues that the songs on Bob Dylan's John Wesley Harding are deeply concerned with the fractures in collective memory and politics contemporary with its composition and recording The songs are thorough investigations of the ethics of memory in America Critics and curators frame this song series as a return to Dylan's folk roots and as a retreat from the political Specifically critics argue that Dylan on this album retreats from the explicitly political into the realm of timeless universal moral concerns as if these discourses can be so separated The present book seeks to remedy these oversights and illuminate the reception of Dylan's songwriting art The summer of 1967 was understood by white middle class young people as The Summer of Love For African Americans 1967 was understood as The Long Hot Summer of racial tension and rioting Dylan's aversion to The Summer of Love is well documented and John Wesley Harding is understood by critics as yet another step by Dylan away from his audience's desires This book examines what the album's provocation entails it asserts that the album is a reckoning with the tensions in American memory and history that subtend the explosive Long Hot Summer The book deploys a method informed by poststructuralism especially the work of Jacques Derrida to a dismantle the notion of original and authentic forms and histories to which one can return and b explain how this ironic dismantling expresses a deeply felt ethical response to American memory and its discontents In so doing the book asks how art can respond to our chaotic and strife ridden century

The Oxford Handbook of Music Revival Caroline Bithell, Juniper Hill, 2014-06-26 Revival movements aim to revitalize traditions perceived as threatened or moribund by adapting them to new temporal spatial and social contexts While many of these movements have been well documented in Western Europe and North America those occurring and recurring elsewhere in the world have received little or no attention Particularly under analyzed are the aftermaths of revivals the new infrastructures musical styles performance practices subcultural communities and value systems that grow out of these movements The Oxford Handbook of Music Revival fills this gap and helps us achieve a deeper understanding of how and why musical pasts are reimagined and transfigured in modern day postindustrial postcolonial and postwar contexts The book's thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music and dance cultures around the world Together these essays reveal the potency of acts of revival resurgence restoration and renewal in shaping musical landscapes and transforming social experience The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary global contexts With its detailed treatment of authenticity recontextualization transmission institutionalization globalization the significance of history and other key concerns the collection engages with critical issues far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk traditional and heritage music in today's postmodern cosmopolitan societies

Southern Music/American Music Bill C.

Malone, David Stricklin, 2021-10-21 *The South* an inspiration for songwriters a source of styles and the birthplace of many of the nation's greatest musicians plays a defining role in American musical history It is impossible to think of American music of the past century without such southern derived forms as ragtime jazz blues country bluegrass gospel rhythm and blues Cajun zydeco Tejano rock n roll and even rap Musicians and listeners around the world have made these vibrant styles their own *Southern Music American Music* is the first book to investigate the facets of American music from the South and the many popular forms that emerged from it In this substantially revised and updated edition Bill C Malone and David Stricklin bring this classic work into the twenty first century including new material on recent phenomena such as the huge success of the soundtrack to *O Brother Where Art Thou* and the renewed popularity of Southern music as well as important new artists Lucinda Williams Alejandro Escovedo and the Dixie Chicks among others Extensive bibliographic notes and a new suggested listening guide complete this essential study **The Oxford Handbook of Community Singing** Esther M.

Morgan-Ellis, Kay Norton, 2024 *The Oxford Handbook of Community Singing* shows in abundant detail that singing with others is thriving Using an array of interdisciplinary methods chapter authors prioritize participation rather than performance and provide finely grained accounts of group singing in community music therapy religious and music education settings Themes associated with protest incarceration nation hymnody group bonding identity and inclusivity infuse the 47 chapters Written almost wholly during the 2020-21 COVID-19 pandemic the Handbook features a section dedicated to collective singing facilitated by audiovisual or communications media mediated singing some of it quarantine mandated The last of eight substantial sections is a repository of new theories about how group singing practices work Throughout the authors problematize the limitations inherited from the western European choral music tradition and report on workable new remedies to counter those constraints *I'm Feeling the Blues Right Now* Stephen A. King, 2011-06-01 In *I'm Feeling the Blues Right Now* Blues Tourism and the Mississippi Delta Stephen A King reveals the strategies used by blues promoters and organizers in Mississippi both African American and white local and state to attract the attention of tourists In the process he reveals how promotional materials portray the Delta's blues culture and its musicians Those involved in selling the blues in Mississippi work to promote the music while often conveniently forgetting the state's historical record of racial and economic injustice King's research includes numerous interviews with blues musicians and promoters chambers of commerce local and regional tourism entities and members of the Mississippi Blues Commission This book is the first critical account of Mississippi's blues tourism industry From the late 1970s until 2000 Mississippi's blues tourism industry was fragmented decentralized and localized as each community competed for tourist dollars By 2003-2004 with the creation of the Mississippi Blues Commission the promotion of the blues became more centralized as state government played an increasing role in promoting Mississippi's blues heritage Blues tourism has the potential to generate new revenue in one of the poorest states in the country repair the state's public image and serve as a vehicle for racial reconciliation *Selling Folk Music* Ronald D.

Cohen, David Bonner, 2017-11-29 *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 Multicultural America Carlos E. Cortés, 2013-08-15 This comprehensive title is among the first to extensively use newly released 2010 U S Census data to examine multiculturalism today and tomorrow in America This distinction is important considering the following NPR report by Eyder Peralta Based on the first national numbers released by the Census Bureau the AP reports that minorities account for 90 percent of the total U S growth since 2000 due to immigration and higher birth rates for Latinos According to John Logan a Brown University sociologist who has analyzed most of the census figures The futures of most metropolitan areas in the country are contingent on how attractive they are to Hispanic and Asian populations Both non Hispanic whites and blacks are getting older as a group These groups are tending to fade out he added Another demographer William H Frey with the Brookings Institution told The Washington Post that this has been a pivotal decade We're pivoting from a white black dominated American population to one that is multiracial and multicultural *Multicultural America A Multimedia Encyclopedia* explores this pivotal moment and its ramifications with more than 900 signed entries not just providing a compilation of specific ethnic groups and their histories but also covering the full spectrum of issues flowing from the increasingly multicultural canvas that is America today Pedagogical elements include an introduction a thematic reader's guide a chronology of multicultural milestones a glossary a resource guide to key books journals and Internet sites and an appendix of 2010 U S Census Data Finally the electronic version will be the only reference work on this topic to augment written entries with multimedia for today's students with 100 videos with transcripts from Getty Images and Video Vault the Agence France Press and Sky News as reviewed by the media librarian of the Rutgers University Libraries working in concert with the title's editors *Frankie and Johnny* Stacy I. Morgan, 2017-04-18 Originating in a homicide in St Louis in 1899 the ballad of Frankie and Johnny became one of America's most familiar songs during the first half of the twentieth

century It crossed lines of race class and artistic genres taking form in such varied expressions as a folk song performed by Huddie Ledbetter Lead Belly a ballet choreographed by Ruth Page and Bentley Stone under New Deal sponsorship a mural in the Missouri State Capitol by Thomas Hart Benton a play by John Huston a motion picture She Done Him Wrong that made Mae West a national celebrity and an anti lynching poem by Sterling Brown In this innovative book Stacy I Morgan explores why African American folklore and Frankie and Johnny in particular became prized source material for artists of diverse political and aesthetic sensibilities He looks at a confluence of factors including the Harlem Renaissance the Great Depression and resurgent nationalism that led those creators to engage with this ubiquitous song Morgan s research uncovers the wide range of work that artists called upon African American folklore to perform in the 1930s as it alternately reinforced and challenged norms of race gender and appropriate subjects for artistic expression He demonstrates that the folklorists and creative artists of that generation forged a new national culture in which African American folk songs featured centrally not only in folk and popular culture but in the fine arts as well

Whose Country Music? Paula J. Bishop, Jada E. Watson, 2022-12 Questions and challenges the systems of gatekeeping that have restricted participation in twenty first century country music culture

Postwar Politics, Society and the Folk Revival in England, 1945-65 Julia Mitchell, 2019-09-19 The English folk revival cannot be understood when divorced from the history of post war England yet the existing scholarship fails to fully engage with its role in the social and political fabric of the nation Postwar Politics Society and the Folk Revival in England is the first study to interweave the story of a gentrifying folk revival with the socio political tensions inherent in England s postwar transition from austerity to affluence Julia Mitchell skillfully situates the English folk revival in the context of the rise of the new left the decline of heavy industry the rise of local regional and national identities the Americanisation of English culture and the development of mass culture In doing so she demonstrates that the success of the English folk revival derived from its sense of authenticity and its engagement with topical social and political issues such as the conflicted legacy of the Welfare State the fight for nuclear disarmament and the fallout of nationalization In addition she shrewdly compares the US and British revival to identify the links but also what was distinctive about the movement in Britain Drawing on primary sources from folk archives the BBC the music press and interviews with participants this is a theoretically engaged and sophisticated analysis of how postwar culture shaped the folk revival in England

Faking It: The Quest for Authenticity in Popular Music Hugh Barker, Yuval Taylor, 2007-01-30 Musicians strive to keep it real listeners condemn fakes but does great music really need to be authentic By investigating this obsession in the last century this title rethinks what makes popular music work

Dwight Diller Lewis M. Stern, 2016-05-03 Dwight Hamilton Diller is a musician from West Virginia devoted to traditional Appalachian fiddle and banjo music and a seminary trained minister steeped in local Christian traditions For the past 40 years he has worked to preserve archaic fiddle and banjo tunes teaching his percussive primitively rhythmic style to small groups in marathon banjo

workshops This book tells of Diller's life and music his personal challenges and his decades of teaching an elusive musical form

The Great American Songbooks T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but The Great American Songbooks is the story of this literature at once an overview of musical and authorial practice at the century's turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history The Great American Songbooks demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities

Good with Their Hands Carlo Rotella, 2002-10-25 A native of the Rust Belt whose own life resonates with these stories Rotella has gone to the home turf of his characters hanging out in boxing gyms and blues clubs riding along with cops and moviemakers discussing the future of Brockton with a visionary artist and a pitbull fancying janitor who both plan to save the city's soul These people make culture with their hands and hands become an expressive metaphor for Rotella as he traces the links between their individual talents and the urban scenes in which they flourish His writing connects what happens on the street to the larger story of urban transformation especially the shift from a way of life that demanded individuals be good with their hands to one that depends on the intellectual and social skills fostered by formal education and service work

Youth Cultures in America Simon J. Bronner, Cindy Dell Clark, 2016-03-21 What are the components of youth cultures today This encyclopedia examines the facets of youth cultures and brings them to the forefront Although issues of youth culture are frequently cited in classrooms and public forums most encyclopedias of childhood and youth are devoted to history human development and society A limitation on the reference bookshelf is the restriction of youth to pre adolescence although issues of youth continue into young adulthood This encyclopedia addresses an academic audience of professors and students in childhood studies American studies and culture studies The authors span disciplines of psychology sociology anthropology history and folklore The Encyclopedia of Youth Cultures in America addresses a need for historical social and cultural information on a wide array of youth groups Such a reference work serves as a corrective to the narrow public view that young people are part of an amalgamated youth group or occupy malicious gangs and satanic cults Widespread reports of bullying school violence dominance of athletics over academics and changing demographics in the United States has drawn renewed attention to the changing cultural landscape of youth in and out of school to explain social and psychological problems

Sticky Reputations

Gary Fine, 2012-05-22 *Sticky Reputations* focuses on reputational entrepreneurs and support groups shaping how we think of important figures within a crucial period in American history from the 1930s through the 1950s. Why are certain figures such as Adolf Hitler, Joe McCarthy, and Martin Luther King cemented into history, unable to be challenged without reputational cost to the proposer of the alternative perspective? Why are the reputations of other political actors such as Harry Truman highly variable and changeable? Why in the 1930s was it widely believed that American Jews were linked to the Communist Party of America, but by the 1950s this belief had largely vanished and was no longer a part of legitimate public discourse? This short, accessible book is ideal for use in undergraduate teaching in social movements, collective memory studies, political sociology, sociological social psychology, and other related courses.

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