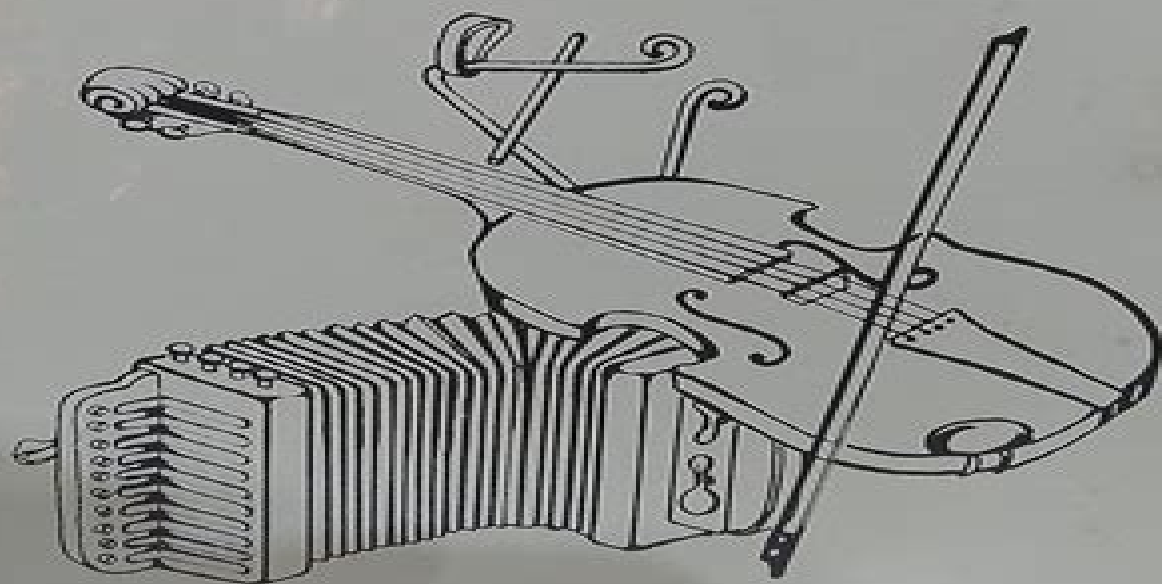


Louisiana French Folk Songs



Irène Thérèse Whitfield

Louisiana French Folk Songs

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Louisiana French Folk Songs Irène Thérèse Whitfield, 1969 **Louisiana French Folk Songs, with a New Appendix of Additional Songs** Irène Thérèse Whitfield, 1939 **Chantez, La Louisiane!** Robert C. Gilmore, Jeanne Gilmore, 1970 **Louisiana French Folk Songs** Irène Thérèse Whitfield, 1969 **Creole** Sybil Kein, 2000-08-01 Who are the Creoles The answer is not clear cut Of European African or Caribbean mixed descent they are a people of color and Francophone dialect native to south Louisiana and though their history dates from the late 1600s they have been sorely neglected in the literature Creole is a project that both defines and celebrates this ethnic identity In fifteen essays writers intimately involved with their subject explore the vibrant yet understudied culture of the Creole people across time their language literature religion art food music folklore professions customs and social barriers *Cajun and Creole Music Makers* Barry Jean Ancelet, 1999 The virtual renaissance of all things Cajun and Creole has captivated enthusiasts throughout America and invigorated the culture back home Who just fifteen years ago could have predicted that this regional music would become so astonishingly popular throughout the nation and the world This new edition of a book first published in 1984 celebrates the music makers in the generation most responsible for the survival of Cajun music and zydeco and showcases many of the young performers who have emerged since then to give the music new spark More than 100 color photographs show them in their homes on their front porches and in their fields as well as in performance at local clubs and dance halls and on festival stages In interviews they speak directly about their lives their music and the vital tradition from which their rollicking music springs Many of the legendary performers featured here Dewey Balfa Clifton Chenier Nathan Abshire Dennis McGee Canray Fontenot Varise Connor Octa Clark Lula Landry and Inez Catalon are no longer alive Others from the early days continue to perform Bois sec Ardoin Michael Doucet D L Menard and Zachary Richard Their grandeur humor and humility are precisely the qualities this book captures Featured too are young musicians who are taking their place in the dance halls on festival stages and on the folk music circuit Cajun and Creole music makers both young and old still play in the old ways but as young musicians such as Geno Delafosse and the French Rockin Boogie and Steve Riley and the Mamou Playboys experiment and enrich the tradition with new sounds of rock country rap and funk the music evolves and enlivens a whole new audience Barry Jean Ancelet a native French speaking Cajun is chair of the Department of Modern Languages and director of the Center for Acadian and Creole Folklore at the University of Southwestern Louisiana Among his many books are Cajun Country and Cajun and Creole Folk Tales both from the University Press of Mississippi Elemore Morgan Jr is an artist and retired professor of visual art at University of Southwestern Louisiana **Louisiana French Folk Songs** Irène Thérèse Whitfield, 1939 *Traditional Music in Coastal Louisiana* Joshua Clegg Caffery, 2013-11-05 Alan Lomax s prolific sixty four year career as a folklorist and musicologist began with a trip across the South and into the heart of Louisiana s Cajun country during the height of the Great Depression In 1934 his father John then curator of the Library of

Congress's Archive of American Folk Song took an eighteen year old Alan and a 300 pound aluminum disk recorder into the rice fields of Jennings along the waterways of New Iberia and behind the gates of Angola State Penitentiary to collect vestiges of African American and Acadian musical tradition. These recordings now serve as the foundational document of indigenous Louisiana music. Although widely recognized by scholars as a key artifact in the understanding of American vernacular music, most of the recordings by John and Alan Lomax during their expedition across the central southern fringe of Louisiana were never transcribed or translated, much less studied in depth. This volume presents for the first time a comprehensive examination of the 1934 corpus and unveils a multifaceted story of traditional song in one of the country's most culturally dynamic regions. Through his textual and comparative study of the songs contained in the Lomax collection, Joshua Clegg Caffery provides a musical history of Louisiana that extends beyond Cajun music and zydeco to the rural blues, Irish and English folk songs, play party songs, slave spirituals, and traditional French folk songs that thrived at the time of these recordings. Intimate in its presentation of Louisiana folklife and broad in its historical scope, *Traditional Music in Coastal Louisiana* honors the legacy of John and Alan Lomax by retrieving these musical relics from obscurity and ensuring their understanding and appreciation for generations to come. Includes complete transcriptions of the 1934 Lomax field recordings in southwestern Louisiana, side-by-side translations from French to English, photographs from the 1934 field trip, and biographical details about the performers.

French Folk Music and Song from the United States and Canada on the Field Recordings in the Archive of Folk Song Betsy Gamble, 1978

French Louisiana Music and Its Patrons Patricia Peknik, 2018-09-10 French Louisiana music emerged from the bayous and prairies of Southwest Louisiana in the late nineteenth and early twentieth centuries. Pioneered by impoverished Acadian and Afro-Caribbean settlers, the sound is marked by a high-pitched fiddle playing loud and fast above the bellow of a diatonic accordion. With lyrics about disaster and heartache sung cheerfully in a French dialect, the effect is dissonant and haunting. French Louisiana music was largely ignored in mainstream music culture except by a handful of collectors, scholars, and commercial promoters who sought to popularize it. From the first recordings in the 1920s to the transformation of the genre by the 1970s, the spread of this regional sound was driven by local, national, and international elites who saw the music's traditions and performers in the context of larger social, political, and cultural developments, including the folk revival and the civil rights and ethnic revival movements. Patricia Peknik illuminates how the music's history and meaning were interpreted by a variety of actors who brought the genre onto a national and global stage, revealing the many interests at work in the popularization of a regional music.

Louisiana French Folk Song Among Children in Vermilion Parish, 1942-1954 Catherine Brookshire Blanchet, 1970

French and Creole in Louisiana Albert Valdman, 2013-03-09 Leading specialists on Cajun French and Louisiana Creole examine dialectology and sociolinguistics in this volume, the first comprehensive treatment of the linguistic situation of francophone Louisiana and its relation to the current development of French in North America outside of Quebec. Topics

discussed include language shift and code mixing speaker attitudes the role of schools and media in the maintenance of these languages and such language planning initiatives as the CODOFIL program to revive the use of French in Louisiana LIST

Negro Folk Music U. S. A. Harold Courlander, 2019-09-18 This thorough well researched exploration of the origins and development of a rich and varied African American musical tradition features authentic versions of over 40 folk songs These include such time honored selections as Wake Up Jonah Rock Chariot Wonder Where Is My Brother Gone Traveling Shoes It s Getting Late in the Evening Dark Was the Night I m Crossing Jordan River Russia Let That Moon Alone Long John Rosie Motherless Children three versions of John Henry and many others One of the first and best surveys in its field Negro Folk Music U S A has long been admired for its perceptive history and analysis of the origins and musical qualities of typical forms ranging from simple cries and calls to anthems and spirituals ballads and the blues Traditional dances and musical instruments are examined as well The author a well known novelist folklorist journalist and specialist in African and African American cultures offers a discerning study of the influence of this genre on popular music with particular focus on how jazz developed out of folk traditions *Library of Congress Subject Headings* Library of Congress, 2011 **Library of**

Congress Subject Headings Library of Congress. Cataloging Policy and Support Office, 2007 *Cajun and Zydeco Dance Music in Northern California* Mark F. DeWitt, 2010-02-17 Queen Ida Danny Poullard documentary filmmaker Les Blank Chris Strachwitz and Arhoolie Records These are names that are familiar to many fans of Cajun music and zydeco and they have one other thing in common longtime residence in the San Francisco Bay Area They are all part of a vibrant scene of dancing and live Louisiana French music that has evolved over several decades Cajun and Zydeco Dance Music in Northern California traces how this region of California has been able to develop and sustain dances several times a week with more than a dozen bands Description of this active regional scene opens into a discussion of several historical trends that have affected life and music in Louisiana and the nation The book portrays the diversity of people who have come together to adopt Cajun and Creole dance music as a way to cope with a globalized media saturated world Ethnomusicologist Mark F DeWitt innovatively weaves together interviews with musicians and dancers some from Louisiana some not analysis of popular media participant observation as a musician and dancer and historical perspectives from wartime black migration patterns the civil rights movement American folk and blues revivals California counterculture and the rise of cultural tourism in Cajun Country In so doing he reveals the multifaceted appeal of celebrating life on the dance floor Louisiana French style **Cajun and Creole**

Folktales Barry Jean Ancelet, 2015-06-19 This teeming compendium of tales assembles and classifies the abundant lore and storytelling prevalent in the French culture of southern Louisiana This is the largest most diverse and best annotated collection of French language tales ever published in the United States Side by side are dual language retellings the Cajun French and its English translation along with insightful commentaries This volume reveals the long and lively heritage of the Louisiana folktale among French Creoles and Cajuns and shows how tale telling in Louisiana through the years has remained

vigorous and constantly changing Some of the best storytellers of the present day are highlighted in biographical sketches and are identified by some of their best tales Their repertory includes animal stories magic stories jokes tall tales Pascal improvised stories and legendary tales all of them colorful examples of Louisiana narrative at its best Though greatly transformed since the French arrived on southern soil the French oral tradition is alive and flourishing today It is even more complex and varied than has been shown in previous studies for revealed here are African influences as well as others that have been filtered from America s multicultural mainstream

Subject Headings Used in the Dictionary Catalogs of the Library of Congress [from 1897 Through December 1955] Library of Congress. Subject Cataloging Division, Marguerite Vogeding Quattlebaum, 1957

Subject Headings Used in the Dictionary Catalogues of the Library of Congress Library of Congress, Library of Congress. Subject Cataloging Division, 1948

Cajun Breakdown Ryan A. Brasseaux, 2009-06-04

In 1946 Harry Choates a Cajun fiddle virtuoso changed the course of American musical history when his recording of the so called Cajun national anthem Jole Blon reached number four on the national Billboard charts Cajun music became part of the American consciousness for the first time thanks to the unprecedented success of this issue as the French tune crossed cultural ethnic racial and socio economic boundaries Country music stars Moon Mullican Roy Acuff Bob Wills and Hank Snow rushed into the studio to record their own interpretations of the waltz followed years later by Waylon Jennings and Bruce Springsteen The cross cultural musical legacy of this plaintive waltz also paved the way for Hank Williams Sr s Cajun influenced hit Jamabalaya Choates Jole Blon represents the culmination of a centuries old dialogue between the Cajun community and the rest of America Joining into this dialogue is the most thoroughly researched and broadly conceived history of Cajun music yet published *Cajun Breakdown* Furthermore the book examines the social and cultural roots of Cajun music s development through 1950 by raising broad questions about the ethnic experience in America and nature of indigenous American music Since its inception the Cajun community constantly refashioned influences from the American musical landscape despite the pressures of marginalization denigration and poverty European and North American French songs minstrel tunes blues jazz hillbilly Tin Pan Alley melodies and western swing all became part of the Cajun musical equation The idiom s synthetic nature suggests an extensive and intensive dialogue with popular culture extinguishing the myth that Cajuns were an isolated folk group astray in the American South Ryan Andre Brasseaux s work constitutes a bold and innovative exploration of a forgotten chapter in America s musical odyssey

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