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ALAN LOMAX

selected writings 1934-1997

Edited by Ronald D. Cohen

Alan Lomax Selected Writings 1934 1997

Robert Ford



Alan Lomax Selected Writings 1934 1997:

Alan Lomax Alan Lomax,2003 **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 **The Man who Adores the Negro** Patrick B. Mullen,2008 The challenges of interracial fieldwork *A Blues Bibliography* Robert Ford,2008-03-31 A Blues Bibliography Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999 Material previously omitted from the first edition has now been included and the bibliography has been expanded to include works published since then In addition to biographical references this work includes entries on the history and background of the blues instruments record labels reference sources regional variations and lyric transcriptions and musical analysis The Blues Bibliography is an invaluable guide to the enthusiastic market among libraries specializing in music and African American culture and among individual blues scholars **The Oxford Handbook of Mobile Music Studies, Volume 1** Sumanth Gopinath,Jason Stanyek,2014-03 This handbook examines how electrical technologies and their corresponding economies of scale have rendered music and sound increasingly mobile portable fungible and ubiquitous Highly interdisciplinary the two volumes of the Oxford Handbook of Mobile Music Studies consider the devices markets and theories of mobile music and its aesthetics and forms of performance **The World of Bob Dylan** Sean Latham,2021-05-06 This book features 27 integrated essays that offer access to the art life and legacy of one of the world s most influential artists **Music from the True Vine** Bill C. Malone,2011-10-24 A musician documentarian scholar and one of the founding members of the influential folk revival group the New Lost City Ramblers Mike Seeger 1933 2009 spent more than fifty years collecting performing and commemorating the culture and folk music of white and black southerners which he called music from the true vine In this fascinating biography Bill Malone explores the life and musical contributions of folk artist Seeger son of musicologists Charles and Ruth Crawford Seeger and brother of folksingers Pete and Peggy Seeger Malone argues that Seeger while not as well known as his brother may be more important to the history of American music through his work in identifying and giving voice to the people from whom the folk revival borrowed its songs Seeger recorded and produced over forty albums including the work of artists such as Libba Cotten Tommy Jarrell Dock Boggs and Maybelle Carter In 1958 with an ambition to recreate the southern string bands of the twenties he formed the New Lost City Ramblers helping to inspire the urban folk revival of the sixties Music from the True Vine presents Seeger as a gatekeeper of American roots music and culture showing why

generations of musicians and fans of traditional music regard him as a mentor and an inspiration *Polkabilly* James Leary,2010-11-18 While the Goose Island Ramblers are a remarkable group they are entirely representative of the many bands who from the 1920s through the 90s have synthesized an array of foreign American folk popular and hillbilly musical strains to entertain rural small town working class audiences throughout the Midwest Based on more than twenty years of field research this study of the Goose Island Ramblers alters our perception of what American folk music really is The music of the Ramblers decidedly upper Midwest multicultural and inescapably American argues for a most inclusive fluid notion of American folk music one that exchanges ethnic hierarchy for egalitarianism that stresses process over pedigree and that emphasizes the pluralism of American musical culture Rootsy constantly evolving and wildly eclectic the polkabilly music of the Ramblers constitutes the American folk music norm redefining in the process our understanding of American folk traditions *To Know the Soul of a People* Jamil W. Drake,2021-12-17 To Know the Soul of a People is a history of religion and race in the agricultural South before the Civil Rights era Jamil W Drake chronicles a cadre of social scientists who studied the living conditions of black rural communities framing the religious and cultural practices of the black communities as folk practices that needed to be reformed Their framing of the religious cultures of rural blacks planted the seeds to the later idea of the culture of poverty To Know the Soul of a People is an exciting intellectual history that invites us to explore the knowledge that catalyzed the earnest yet shortsighted liberal efforts to reform black and impoverished communities

The History of Texas Music Gary Hartman,2008 The richly diverse ethnic heritage of the Lone Star State has brought to the Southwest a remarkable array of rhythms instruments and musical styles that have blended here in unique ways and in turn have helped shape the music of the nation and the world Historian Gary Hartman writes knowingly and lovingly of the Lone Star State s musical traditions In the first thorough survey of the vast and complex cultural mosaic that has produced what we know today as Texas music he paints a broad panoramic view offers analysis of the origins of and influences on specific genres profiles key musicians and provides guidance to additional sources for further information A musician himself Hartman draws on both academic and non academic sources to give a more complete understanding of the state s remarkable musical heritage He combines scholarly training in music history and ethnic community studies with his first hand knowledge of how important music is as a cultural medium through which human beings communicate information ideas emotions values and beliefs and bond together as friends families and communities The History of Texas Music incorporates a selection of well chosen photographs of both prominent and less well known artists and describes not only the ethnic origins of much of Texas music but also the cross pollination among various genres Today the music of Texas which includes Native American music gospel blues ragtime swing jazz rhythm and blues conjunto Tejano cajun zydeco western swing honky tonk polkas schottisches rock roll rap hip hop and more reflects the unique cultural dynamics of the Southwest Jacket Entitled Jennifer C. Lena,2021-12-07 Two centuries ago wealthy entrepreneurs founded the American cathedrals

of culture museums theater companies and symphony orchestras to mirror European art But today s American arts scene has widened to embrace multitudes photography design comics graffiti jazz and other forms of folk vernacular and popular culture What led to this dramatic expansion Entitled shows how organizational transformations in the American art world amid a shifting political economic technological and social landscape made such change possible Page 4 of cover *The Life and Music of Booker "Bukka" White* David W. Johnson, 2024-11-28 Booker Bukka White 1905 1977 was one of the most important blues musicians of the twentieth century The twelve songs he recorded in Chicago in 1940 are considered to be among the finest in country blues In *The Life and Music of Booker Bukka White* Recalling the Blues David W Johnson traces the trajectory of White s life from his early years in Chickasaw and Grenada Counties Mississippi through his imprisonment in the notorious Mississippi State Penal Farm in the late 1930s to making a new life for himself in Memphis Tennessee For years only a name on old 78 records and believed by some to be dead White was rediscovered by John Fahey and ED Denson in the summer of 1963 He went on to have a productive second career playing venues and festivals throughout the United States and in Canada and touring Europe and Great Britain with the American Folk Blues Festival In 1975 he was invited to Bremen Germany for a solo concert that was released as his final album In July 1976 the author interviewed White shortly before his discharge from a Massachusetts hospital where he was recovering from a stroke After spending eight days in the intensive care unit and three weeks in rehabilitation White was ready to talk about his life Recalling stories of slavery time White told the author some of the formerly enslaved guys were wise enough to hold that in their head where they could tell a young pants where it would go down in history you know Just like you doing that now something happen to you somebody else will carry that on The product of years of research *The Life and Music of Booker Bukka White* is the first full length biography of this remarkable country blues performer Interviewing those who knew White including his second cousin B B King Johnson has written a detailed and sometimes surprising account of how a young Black man born in the first decade of the twentieth century the grandson of a slave found a way to rise above his circumstances and maintain a decades long career as a musician **Alan Lomax, Assistant in Charge** Ronald D. Cohen, 2010-12-08 Alan Lomax 1915 2002 began working for the Archive of American Folk Song at the Library of Congress in 1936 first as a special and temporary assistant then as the permanent Assistant in Charge starting in June 1937 until he left in late 1942 He recorded such important musicians as Woody Guthrie Muddy Waters Aunt Molly Jackson and Jelly Roll Morton A reading and examination of his letters from 1935 to 1945 reveal someone who led an extremely complex fascinating and creative life mostly as a public employee While Lomax is noted for his field recordings these collected letters many signed Alan Lomax Assistant in Charge are a trove of information until now available only at the Library of Congress They make it clear that Lomax was very interested in the commercial hillbilly race and even popular recordings of the 1920s and after These letters serve as a way of understanding Lomax s public and private life during some of his most productive and significant years Lomax was one of the most

stimulating and influential cultural workers of the twentieth century Here he speaks for himself through his voluminous correspondence *Rhythm and Blues, Rap, and Hip-hop* Frank W. Hoffmann,2005 Presents brief entries covering the history significant artists styles and influence of rhythm and blues rap and hip hop music **The No-Nonsense Guide to World Music** Louise Gray,2009-06-01 World music is an awkward phrase Used to describe the hugely multifaceted nature of a range of typically non English language popular music from the world over it s a tag that throws up as many problems as it does solutions Louise Gray s *The No Nonsense Guide to World Music* attempts to go behind the phrase to explore the reasons for the contemporary interest in world music who listens to it and why Through chapters that focus on specific areas of music such as rembetika fado trance music and new folk Gray explores the genres that have emerged from marginalized communities music in conflict zones and music as escapism In this unique guide which combines the seduction of sound with politics and social issues the author makes the case for music as a powerful tool able to bring individuals together Louise Gray is a writer and editor whose work on music and performing arts has appeared in the *New Internationalist* *The Wire* *The Independent* on Sunday the *Guardian* and *Art Review* She co edited *Sound and the City* British Council 2007 a book exploring the changing soundworld of China **The Paradox of Musical Vernaculars** Marina Ritzarev,2023-10-13 Musical vernaculars are a rare and challenging object of study Their sound can include everything from local folk and popular songs to random foreign hits and fragments of classic repertoire It is an everchanging element eclectic whimsical and resistant to regularity Based on the author s multicultural experience proficiency in Russian and Jewish music history and interest in anthropology this book explores the essential features of vernaculars They can have varying degrees of changeability some are quite stable and exist in closed rural or immigrant communities phylo vernacular while others are dynamic like those of an urbanized population onto vernacular These types of vernacular can turn into one another when communities migrate that is agricultural people move to cities and the townspeople settle on the land Understanding the changes in the vernacular repertoires as something natural this book defends the value of urbanized folk music disputing the traditional view of art music composers of rural folk songs as only authentic and suitable for expressing nationalistic sentiments The book also examines unexpected interconnections between Russian and Jewish music both in their vernacular manifestations and the creative work of Sergei Slonimsky and Dmitry Shostakovich *Bookforum* ,2003 *Popular Music in the Classroom* David Whitt,2020-06-04 Popular music has long been a subject of academic inquiry with college courses taught on Elvis Presley Bob Dylan and the Beatles along with more contemporary artists like Beyonce and Outkast This collection of essays draws upon the knowledge and expertise of instructors from a variety of disciplines who have taught classes on popular music Topics include the analysis of music genres such as American folk Latin American protest music and Black music exploring the musical catalog and socio cultural relevance of specific artists and discussing how popular music can be used to teach subjects such as history identity race gender and politics Instructional strategies for educators are provided **Reds,**

Whites, and Blues William G. Roy, 2010-07-22 Music and folk music in particular is often embraced as a form of political expression a vehicle for bridging or reinforcing social boundaries and a valuable tool for movements reconfiguring the social landscape *Reds Whites and Blues* examines the political force of folk music not through the meaning of its lyrics but through the concrete social activities that make up movements Drawing from rich archival material William Roy shows that the People's Songs movement of the 1930s and 40s and the Civil Rights Movement of the 1950s and 60s implemented folk music's social relationships specifically between those who sang and those who listened in different ways achieving different outcomes Roy explores how the People's Songsters envisioned uniting people in song but made little headway beyond leftist activists In contrast the Civil Rights Movement successfully integrated music into collective action and used music on the picket lines at sit ins on freedom rides and in jails Roy considers how the movement's Freedom Songs never gained commercial success yet contributed to the wider achievements of the Civil Rights struggle Roy also traces the history of folk music revealing the complex debates surrounding who or what qualified as folk and how the music's status as racially inclusive was not always a given Examining folk music's galvanizing and unifying power *Reds Whites and Blues* casts new light on the relationship between cultural forms and social activity

Instrument of the State Benjamin J. Harbert, 2023 Louisiana State Penitentiary is one of the largest and most brutal maximum security prisons in the United States Built on the grounds of a former plantation the prison is commonly referred to as Angola apropos of the country of origin for many of the enslaved people who inhabited the land Despite notoriously inhumane conditions within the prison people incarcerated at Angola have sustained a rich and dynamic musical legacy since the late nineteenth century attracting folklorists such as John and Alan Lomax and Harry Oster Well known musicians including Huddie William Lead Belly Ledbetter Charles Neville and James Booker played a part in this history in addition to a litany of others who proved vital to the prison's musical culture but for various reasons were unable to establish their careers upon release In *Instrument of the State* author Benjamin J Harbert interweaves oral history and archival research to show how incarcerated musicians find small but essential freedoms by performing jazz R B country gospel rock and fusion throughout the Twentieth Century In doing so he expands folkloric definitions of prison music considering the ways in which music manifests among the incarcerated and the prison's administration as a lens to better understand state power and the fragments of hope and joy that remain in its wake *Instrument of the State* acts as an indictment of the carceral state highlighting the many ways in which the US penal system disproportionately affects African American people through desperate profiteering of a deliberately underfunded state agency

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