

# The Folk Songs Of North America In The English Language

First published in 1932, Cecil Sharp's English Folk-Songs from the Southern Appalachians contains 274 songs -- ballads, songs, hymns, nursery songs, jigs, and play-party games -- with 968 tunes, collected between 1916 and 1918 from traditional singers in the mountains of Virginia, North Carolina, Kentucky, and Tennessee. It remains one of the foundational collections of American folk music.

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A collection of over eight hundred songs, representing most of the southern states and every type of negro folk-song. There are short chapters on twelve of the thirteen groups of songs, and longer chapters on the negro song in general and on religious songs. The full annotations show the history of each song and its connection with other published songs. There are indexes of titles and first lines, an extensive bibliography, and five appendixes containing specimens of tunes and of several types of early American songs closely related to the folk-songs of the negro. The serious student in this field will find the book not only a mine of information but the largest and most fully annotated collection yet published.

One of the Spectator's Books of the Year 2012 'Farewell and adieu to you fair Spanish

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ladies Farewell and adieu to you ladies of Spain For we've received orders for to sail for old England But we hope in a short while to see you again' One of the great English popular art forms, the folk song can be painful, satirical, erotic, dramatic, rueful or funny. They have thrived when sung on a whim to a handful of friends in a pub; they have bewitched generations of English composers who have set them for everything from solo violin to full orchestra; they are sung in concerts, festivals, weddings, funerals and with nobody to hear but the singer. This magical new collection brings together all the classic folk songs as well as many lesser-known discoveries, complete with music and annotations on their original sources and meaning. Published in cooperation with the English Folk Dance and Song Society, it is a worthy successor to Ralph Vaughan Williams and A.L.Lloyd's original Penguin Book of English Folk Songs. 'Her keen eye did glitter like the bright stars by night The robe she was wearing was costly and white Her bare neck was shaded with her long raven hair And they called her pretty Susan, the pride of Kildare' In association with EFDSS, the English Folk Dance and Song Society

Words, music, and origins of over 300 folksongs, with easy and playable piano, guitar, and banjo arrangements.

Ticino is a small area at the southernmost tip of Switzerland on the border with Italy. the Ticino region was actually part of Italy until a few centuries ago. the mandolin arrived in Ticino through immigrants and their music, and put down important cultural roots there.

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the mandolin style in Ticino is a link to the old Italian folk music tradition, which has been largely lost in Italy and throughout other parts of the world. This book is a collection of some of the most famous pieces from this vast historical repertoire. the collection includes lots of popular folk songs, virtuosic pieces by original mandolin composers, as well as an original Aonzo composition. the book is presented in English and in Italian while the music is in standard notation and mandolin tablature.

Edith Fowke (1913-1996) was a renowned Canadian folklorist, folk song collector, researcher, writer, and teacher who during her long career recorded nearly two thousand songs. Awarded the Order of Canada in 1978 and named a Fellow of the Royal Society of Canada in 1983, Fowke's legacy is recognized by folk singers and scholars alike as the most comprehensive work in its field. Producing radio programs for the CBC throughout the 1950s and 1960s, she was responsible for discovering such eminent singers as LaRena Clark, Tom Brandon, and O. J. Abbott. O. J. Abbott was one of Fowke's most prolific singers, as she collected and recorded over 120 of his songs, 66 of them transcribed for this collection. The songs, mostly of Irish origin, were popular among settlers to the Ottawa valley and in the lumber camps of northern Ontario in the late 1800s. Born in England in 1872, Abbott worked throughout Ontario and Quebec in lumber camps before settling in Hull, Quebec. He recorded numerous records for the Folkways label and performed with such folk heroes as The Travellers, Ian and Sylvia, and Pete Seeger. Songs of the North Woods as sung by O.J. Abbott

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and collected by Edith Fowke includes a detailed musical analysis that outlines the meter, scale, and range of each song, an index that indicates where each song can be found on the original source tapes, and extensive field notes, interviews, and recording details.

Words, music and history of over 300 folk songs arranged by regions and subject matter and indexed by titles and first lines.

Sampling virtually all of the old-time styles within the musical traditions still extant in north Georgia, *Folk Visions and Voices* is a collection of eighty-two songs and instrumentals, enhanced by photographs, illustrations, biographical sketches of performers, and examples of their narratives, sermons, tales, and reminiscences.

Song and dance style--viewed as nonverbal communications about culture--are here related to social structure and cultural history. Patterns of performance, theme, text and movement are analyzed in large samples of films and recordings from the whole range of human culture, according to the methods explained in this volume. Cantometrics, which means song as a measure of man, finds that traditions of singing trace the main historic distributions of human culture and that specific traits of performance are communications about identifiable aspects of society. The predictable and universal relations between expressive communication and social organization, here established for the first time, open up the possibility of a scientific aesthetics, useful to planners. This work represents the first comparative study of the folk revival movement in

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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

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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.

A lavish presentation of 208 folksongs collected throughout Alabama in the 1940s. Alabama is a state rich in folksong tradition, from old English ballads sung along the Tennessee River to children's game songs played in Mobile, from the rhythmic work songs of the railroad gandy dancers of Gadsden to the spirituals of

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the Black Belt. The musical heritage of blacks and whites, rich and poor, hill folk and cotton farmers, these songs endure as a living part of the state's varied past. In the mid 1940s Byron Arnold, an eager young music professor from The University of Alabama, set out to find and record as many of these songs as he could and was rewarded by unstinting cooperation from many informants. Mrs. Julia Greer Marechal of Mobile, for example, was 90 years old, blind, and a semi-invalid, but she sang for Arnold for three hours, allowing the recording of 33 songs and exhausting Arnold and his technician. Helped by such living repositories as Mrs. Marechal, the Arnold collection grew to well over 500 songs, augmented by field notes and remarkable biographical information on the singers. An Alabama Songbook is the result of Arnold's efforts and those of his informants across the state and has been shaped by Robert W. Halli Jr. into a narrative enriched by more than 200 significant songs-lullabies, Civil War anthems, African-American gospel and secular songs, fiddle tunes, temperance songs, love ballads, play-party rhymes, and work songs. In the tradition of Alan Lomax's *The Folk Songs of North America* and Vance Randolph's *Ozark Folksongs*, this volume will appeal to general audiences, folklorists, ethnomusicologists, preservationists, traditional musicians, and historians. Both biographical and topical, *The Ballad Collectors of North America* chronicles

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those individuals most influential in the gathering of North American folksongs and investigates the two leading schools of thought regarding the collection process, the leading proponents of those schools, and the projects shaped by them. Contributors also reflect on the role of technology—especially the phonograph—in the collection efforts and the impact of that technology. *Ballad Collectors* considers the larger role of ballads 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.

*Folk Music: The Basics* gives a brief introduction to British and American folk music. Drawing upon the most recent and relevant scholarship, it will focus on comparing and contrasting the historical nature of the three aspects of understanding folk music: traditional, local performers; professional collectors; and the advent of professional performers in the twentieth century during the so-called "folk revival." The two sides of the folk tradition will be examined--both as popular and commercial expressions. *Folk Music: The Basics* serves as an excellent introduction to the players, the music, and the styles that make folk music an enduring and well-loved musical style. Throughout, sidebars offer studies of key folk performers, record labels, and related issues to place the



general discussion in context.

Traces the jazz musician's career journey from Storyville to Broadway, showing the ways in which his unique compositions reflected the problems of America's poor

Based on anthropological field research, *Unearthing Gender* analyzes folk songs sung primarily by lower caste women in north India while labouring in the fields, at weddings, during travels, and in other settings. Smita Jassal uses these songs to explore how ideas of caste, gender, sexuality, labour, and power may be strengthened, questioned and fine-tuned through music. At the heart of the book is a library of songs, in their original Bhojpuri and in English translation, framed by Jassal's analytic insights into the complexities of gender and power. The power of these songs, Jassal argues, lies in hinting and suggesting themes rather than directly addressing them: women sing what they often cannot talk about. Women's lives, their feelings, their relationships, and social and familial bonds are persuasively presented in song, and for the ethnographer, the songs provide a safer, more natural language for these women to articulate opinions than the standard ethnographic interview. In this way, the songs offer an entry into the culture and everyday lives that produce them and embody the voices of a marginalized group that has rarely been the focus of systematic analytical inquiry.

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Each little cookbook in our SAVOR THE SOUTH® collection is a big celebration of a beloved food or tradition of the American South. From buttermilk to bourbon, pecans to peaches, one by one SAVOR THE SOUTH® cookbooks will stock a kitchen shelf with the flavors and culinary wisdom of this popular American regional cuisine. Written by well-known cooks and food lovers, the books brim with personality, the informative and often surprising culinary and natural history of southern foodways, and a treasure of some fifty recipes each—from delicious southern classics to sparkling international renditions that open up worlds of taste for cooks everywhere. You'll want to collect them all. This Omnibus E-Book brings together for the first time the first 10 books published in the series. You'll find: Buttermilk by Debbie Moose Pecans by Kathleen Purvis Peaches by Kelly Alexander Tomatoes by Miriam Rubin Biscuits by Belinda Ellis Bourbon by Kathleen Purvis Okra by Virginia Willis Pickles and Preserves by Andrea Weigl Sweet Potatoes by April McGreger Southern Holidays by Debbie Moose Included are almost 500 recipes for these uniquely Southern ingredients.

Intimate, anecdotal, and spell-binding, *Singing Out* offers a fascinating oral history of the North American folk music revivals and folk music. Culled from more than 150 interviews recorded from 1976 to 2006, this captivating story spans seven decades and cuts across a wide swath of generations and

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perspectives, shedding light on the musical, political, and social aspects of this movement. The narrators highlight many of the major folk revival figures, including Pete Seeger, Bernice Reagon, Phil Ochs, Mary Travers, Don McLean, Judy Collins, Arlo Guthrie, Ry Cooder, and Holly Near. Together they tell the stories of such musical groups as the Composers' Collective, the Almanac Singers, People's Songs, the Weavers, the New Lost City Ramblers, and the Freedom Singers. Folklorists, musicians, musicologists, writers, activists, and aficionados reveal not only what happened during the folk revivals, but what it meant to those personally and passionately involved. For everyone who ever picked up a guitar, fiddle, or banjo, this will be a book to give and cherish.

Extensive notes, bibliography, and discography, plus a photo section.

(Vocal Collection). This superb 382-page resource contains more than 350 North American folk songs, carefully sequenced both rhythmically and melodically for use with the Kodaly method, which is based on authentic Hungarian folk music. The collection features information about solfege, form, phrase, length, range, rhythmic construction, and more.

(Vocal). A collection of arrangements of folk songs from North America and the British Isles that were conceived as performance pieces for children's chorus with Orff instrument accompaniment. For teachers new to Orff Schulwerk,

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suggestions for preparing the instrumental parts are included. Many of the accompaniment patterns are prepared through speech and/or body percussion and then transferred to instruments at a later stage. This collection may be used in conjunction with Schott publications *Playing Together* (HL49017079) by Jane Frazee and *Pieces and Processes* (HL49013585) by Steven Calantropio.

You may turn on the CD player or the radio when you want to hear music—but once, in the days before modern technology, music was enjoyed whenever groups of people got together. You probably know some folk songs, a song that was passed along from person to person. Learn about: • types of folk songs • folk instruments • folk music's European and African roots • Cajun music • the music of Appalachia • Hispanic music • today's folk music. Modern music—Rock, Country, R&B, and more—is rooted deep in North America's musical folklore. And folk music is still alive and well today.

Learn the history of the states through the folk songs of those who lived there!

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