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# THE BALLAD MONGERS

rise of the modern folk song

Oscar Brand



# The Ballad Mongers Rise Of The Modern Folk Song

**Ted Solis**



## **The Ballad Mongers Rise Of The Modern Folk Song:**

**The Ballad Mongers** Oscar Brand, 1962 Historical development and present status of folk singing      The Ballad Mongers, 1962      **Positively 4th Street** David Hajdu, 2011-04-26 The story of how four young bohemians on the make Bob Dylan Joan Baez Mimi Baez and Richard Farina converged in Greenwich Village fell into love and invented a sound and a style that are one of the most lasting legacies of the 1960s When Bob Dylan age twenty five wrecked his motorcycle on the side of a road near Woodstock in 1966 and dropped out of the public eye he was recognized as a genius a youth idol and the authentic voice of the counterculture and Greenwich Village where he first made his mark as a protest singer with an acid wit and a barbwire throat was unquestionably the center of youth culture So embedded are Dylan and the Village in the legend of the Sixties one of the most powerful legends we have these days that it is easy to forget how it all came about In **Positively Fourth Street** David Hajdu whose 1995 biography of jazz composer Billy Strayhorn was the best and most popular music book in many seasons tells the story of the emergence of folk music from cult practice to popular and enduring art form as the story of a colorful foursome not only Dylan but his part time lover Joan Baez the first voice of the new generation her sister Mimi beautiful haunted and an artist in her own right and her husband Richard Farina a comic novelist *Been Down So Long It Looks Like Up To Me* who invented the worldwise bohemian persona that Dylan adopted some say stole and made as his own The story begins in the plain Baez split level house in a Boston suburb moves to the Cambridge folk scene Cornell University where Farina ran with Thomas Pynchon and the University of Minnesota where Robert Zimmerman christened himself Bob Dylan and swapped his electric guitar for an acoustic and a harmonica rack before the four protagonists converge in New York Based on extensive new interviews and full of surprising revelations **Positively Fourth Street** is that rare book with a new story to tell about the 1960s It is in a sense a book about the Sixties before they were the Sixties about how the decade and all that it is now associated with it were created in a fit of collective inspiration with an energy and creativity that David Hajdu captures on the page as if for the first time      Labor and Industrial Folksongs Susan R. Heffner, 1978      Anyone Can Do It: Empowerment, Tradition and the Punk Underground Pete Dale, 2016-04-15 For more than three decades a punk underground has repeatedly insisted that anyone can do it This underground punk movement has evolved via several micro traditions each offering distinct and novel presentations of what punk is isn't or should be Underlying all these punk micro traditions is a politics of empowerment that claims to be anarchistic in character in the sense that it is contingent upon a spontaneous will to liberty anyone can do it in theory How valid though is punk's faith in anarchistic empowerment Exploring theories from Derrida and Marx *Anyone Can Do It* Empowerment Tradition and the Punk Underground examines the cultural history and politics of punk In its political resistance punk bears an ideological relationship to the folk movement but punk's faith in novelty and spontaneous liberty distinguish it from folk where punk's traditions from the 1970s onwards have tended to search for an anarchistic new sense folk singers have more often been

socialist Marxist traditionalists especially during the 1950s and 60s Detailed case studies show the continuities and differences between four micro traditions of punk anarcho punk cutie C86 riot grrrl and math rock thus surveying UK and US punk related scenes of the 1980s 1990s and beyond

**Performing Ethnomusicology** Ted Solis, 2004-08-13 Performing Ethnomusicology is the first book to deal exclusively with creating teaching and contextualizing academic world music performing ensembles Considering the formidable theoretical ethical and practical issues that confront ethnomusicologists who direct such ensembles the sixteen essays in this volume discuss problems of public performance and the pragmatics of pedagogy and learning processes Their perspectives drawing upon expertise in Caribbean steelband Indian Balinese Javanese Philippine Mexican Central and West African Japanese Chinese Middle Eastern and Jewish klezmer ensembles provide a uniquely informed and many faceted view of this complicated and rapidly changing landscape The authors examine the creative and pedagogical negotiations involved in intergenerational and intercultural transmission and explore topics such as reflexivity representation hegemony and aesthetically determined interaction Performing Ethnomusicology affords sophisticated insights into the structuring of ethnomusicologists careers and methodologies This book offers an unprecedented rich history and contemporary examination of academic world music performance in the West especially in the United States Performing Ethnomusicology is an important book not only within the field of ethnomusicology itself but for scholars in all disciplines engaged in aspects of performance historical musicology anthropology folklore and cultural studies The individual articles offer a provocative and disparate array of threads and themes which Sol s skillfully weaves together in his introductory essay A book of great importance and long overdue R Anderson Sutton author of Calling Back the Spirit Contributors Gage Averill Kelly Gross David Harnish Mantle Hood David W Hughes Michelle Kisliuk David Locke Scott Marcus Hankus Netsky Ali Jihad Racy Anne K Rasmussen Ted Sol s Hardja Susilo Sumarsam Ricardo D Trimillos Roger Vetter J Lawrence Witzleben

Music and Politics James Garratt, 2019 Changes our picture of how music and politics interact through a rigorous and wide ranging reappraisal of the field

Dissonant Identities Barry Shank, 2012-01-01 Music of the bars and clubs of Austin Texas has long been recognized as defining one of a dozen or more musical scenes across the country In Dissonant Identities Barry Shank himself a musician who played and lived in the Texas capital studies the history of its popular music its cultural and economic context and also the broader ramifications of that music as a signifying practice capable of transforming identities While his focus is primarily on progressive country and rock Shank also writes about traditional country blues rock disco ethnic and folk musics Using empirical detail and an expansive theoretical framework he shows how Austin became the site for a productive contestation between two forces the fierce desire to remake oneself through musical practice and the equally powerful struggle to affirm the value of that practice in the complexly structured late capitalist marketplace

Chasing the Rising Sun Ted Anthony, 2007-07-13 Chasing the Rising Sun is the story of an American musical journey told by a prize winning writer who traced one song in its many incarnations as it

was carried across the world by some of the most famous singers of the twentieth century Most people know the song House of the Rising Sun as 1960s rock by the British Invasion group the Animals a ballad about a place in New Orleans a whorehouse or a prison or gambling joint that's been the ruin of many poor girls or boys Bob Dylan did a version and Frijid Pink cut a hard rocking rendition But that barely scratches the surface few songs have traveled a journey as intricate as House of the Rising Sun The rise of the song in this country and the launch of its world travels can be traced to Georgia Turner a poor sixteen year old daughter of a miner living in Middlesboro Kentucky in 1937 when the young folk music collector Alan Lomax on a trip collecting field recordings captured her voice singing The Rising Sun Blues Lomax deposited the song in the Library of Congress and included it in the 1941 book *Our Singing Country* In short order Woody Guthrie Pete Seeger Lead Belly and Josh White learned the song and each recorded it From there it began to move to the planet's farthest corners Today hundreds of artists have recorded House of the Rising Sun and it can be heard in the most diverse of places Chinese karaoke bars Gatorade ads and as a ring tone on cell phones Anthony began his search in New Orleans where he met Eric Burdon of the Animals He traveled to the Appalachians to eastern Kentucky eastern Tennessee and western North Carolina to scour the mountains for the song's beginnings He found Homer Callahan who learned it in the mountains during a corn shucking he discovered connections to Clarence Tom Ashley who traveled as a performer in a 1920s medicine show He went to Daisy Kentucky to visit the family of the late high lonesome singer Roscoe Holcomb and finally back to Bourbon Street to see if there really was a House of the Rising Sun He interviewed scores of singers who performed the song Through his own journey he discovered how American traditions survived and prospered and how a piece of culture moves through the modern world propelled by technology and globalization and recorded sound

[Revolutionizing Children's Records](#)

David Bonner, 2007-11-26 Young People's Records and Children's Record Guild were the first commercially significant record clubs in the world By applying proven book club methods to the field of phonograph records these two related companies attracted some hundred thousand subscribers at their peak and serviced perhaps a million members in their existence

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The Young People's Records and Children's Record Guild Series 1946 1977 tells the history of YPR CRG explaining how these two labels intersected important developments in the histories of mass marketing recording technology educational philosophy folk music contemporary composition and Cold War politics David Bonner covers in detail the history of YPR CRG tracing its influences back to the beginnings of music education in the 19th Century and incorporating the impact of the American folk music revival on music educators The narrative follows the career paths of the company principals such as its progressive founder Horace Grenell the musicians who recorded for him like American folk music revival pioneer Tom Glazer and the record industry offshoots they created in the process Bonner considers advances the club made in recording technology as the first record label devoted exclusively to unbreakable vinyl discs and provides a comprehensive summary of record club marketing including the application of music appreciation to phonograph

records He also charts the commercial critical and political response to these endeavors including an historical footnote to the Red Scare unavailable in existing Cold War literature A complete and detailed discography listing every YPR and CRG recording including all known writers and performers concludes this excellent reference for scholars nostalgists and phonographic fanatics Strike Songs of the Depression Timothy P. Lynch, 2007-06 The Depression brought unprecedented changes for American workers and organized labor As the economy plummeted employers cut wages and laid off workers while simultaneously attempting to wrest more work from those who remained employed In mills mines and factories workers organized and resisted striking for higher wages improved working conditions and the right to bargain collectively As workers walked the picket line or sat down on the shop floor they could be heard singing This book examines the songs they sang at three different strikes the Gastonia North Carolina textile mill strike 1929 Harlan County Kentucky coal mining strike 1931 32 and Flint Michigan automobile sit down strike 1936 37 Whether in the Carolina Piedmont the Kentucky hills or the streets of Michigan the workers songs were decidedly class conscious All show the workers understanding of the necessity of solidarity and collective action In Flint the strikers sang The trouble in our homestead Was brought about this way When a dashing corporation Had the audacity to say You must all renounce your union And forswear your liberties And we ll offer you a chance To live and die in slavery As a shared experience the singing of songs not only sent the message of collective action but also provided the very means by which the message was communicated and promoted Singing was a communal experience whether on picket lines at union rallies or on shop floors By providing the psychological space for striking workers to speak their minds singing nurtured a sense of community and class consciousness When strikers retold the events of their strike as they did in songs they spread and preserved their common history and further strengthened the bonds among themselves In the strike songs the roles of gender were pronounced and vivid Wives and mothers sang out of their concerns for home family and children Men sang in the name of worker loyalty and brotherhood championing male solidarity and comaraderie Informed by the new social history this critical examination of strike songs from three different industries in three different regions gives voice to a group too often deemed as inarticulate This study the only book length examination of this subject tells history from the bottom up and furthers an understanding of worker culture during the tumultuous Depression years Timothy P Lynch is an associate professor of history at the College of Mount St Joseph in Cincinnati Ohio He has been published in the Michigan Historical Review and the Encyclopedia of American Social History

*Listening to the Lomax Archive* Jonathan W. Stone, 2021-11-29 In 1933 John A Lomax and his son Alan set out as emissaries for the Library of Congress to record the folksong of the American Negro in several southern African American prisons *Listening to the Lomax Archive* The Sonic Rhetorics of African American Folksong in the 1930s asks how the Lomaxes field recordings including their prison recordings and a long form oral history of jazz musician Jelly Roll Morton contributed to a new mythology of Americana for a nation in the midst of financial social and identity crises Jonathan W

Stone argues that folksongs communicate complex historical experiences in a seemingly simple package and can thus be a key element a sonic rhetoric for interpreting the ebb and flow of cultural ideals within contemporary historical moments He contends that the Lomaxes aware of the power folk music used the folksongs they collected to increase national understanding of and agency for the subjects of their recordings including the reconstitution of prevailing stereotypes about African American identity even as they used the recordings to advance their own careers Listening to the Lomax Archive gives readers the opportunity to listen in on these seemingly contradictory dualities demonstrating that they are crucial to the ways that we remember and write about the subjects of the Lomaxes archive and other repositories of historicized sound

Hard Travelin' Robert Santelli, Emily Davidson, 1999-11-19 In this book Guthrie's family and friends offer personal and often poignant recollections of his life Noted writers shed new light on the Guthrie legacy including an expanded appreciation of his impact on rock and roll      **Creating Country Music** Richard A. Peterson, 1997 This work traces the development of country music and its institutionalization from Fiddlin' John Carson's pioneering recordings in Atlanta in 1923 to the posthumous success of Hank Williams      *Folklore Matters* Bruce Jackson, 2024-02-01 Folklore Matters gathers over a half century of articles memoirs field studies and more by master folklorist Bruce Jackson Jackson's wide ranging view of what makes up folklore his affection for his subjects and his keen eyed ability to observe and record without prejudice stories songs and lore from everyone from death row inmates to numbers runners hustlers and legendary blues musicians shines through In his own words Jackson's essays bear witness to worlds that others have too easily ignored This book includes Jackson's landmark work on prison lore and toasts the predecessor of rap labor and criminology his wide ranging interest in African American lore and legend his encounters with legendary figures including Alan Lomax and Pete Seeger and articles that challenge the many traps and pitfalls that plague much of academic study Folklore Matters will delight inform and inspire all those who value America's deepest traditions and the endless creativity of the unrecognized masters of our national culture      *Greenback Dollar* William J. Bush, 2013 In Greenback Dollar The Incredible Rise of The Kingston Trio the first in depth biography of America's first recording super group William J Bush retraces the band members personal and professional lives from their rapid rise to stardom to their early retirement in 1967      **Creative License** Kembrew McLeod, Peter DiCola, 2011-03-14 Draws on interviews with more than 100 musicians managers lawyers journalists and scholars to critique the music industry's approach to digital sampling      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

**Bert** Dave Arthur, 2012-05-08 Folk singer and folk music collector writer painter journalist art critic whaler man sheep station roustabout Marxist and much more this is the story of A L Bert Lloyd's extraordinary life A L Lloyd played a key part in the folk music revival of the 1950s and 60s but that is only part of his story Dave Arthur documents how Lloyd became a member of the Communist Party forceful antifascist trade unionist and an important part of left wing culture from the early 1930s to his death in 1982 Following his return from Australia as a 21 year old self educated agricultural labourer he was at the heart of the most important left wing movements and highly respected for his knowledge in various fields Dave Arthur recounts the life of a creative passionate and life loving Marxist and in so doing provides a social history of a turbulent twentieth century

**A New History of American and Canadian Folk Music** Dick Weissman, 2019-09-05 Building on his 2006 book *Which Side Are You On* Dick Weissman's *A New History of American and Canadian Folk Music* presents a provocative discussion of the history evolution and current status of folk music in the United States and Canada North American folk music achieved a high level of popular acceptance in the late 1950s When it was replaced by various forms of rock music it became a more specialized musical niche fragmenting into a proliferation of musical styles In the pop folk revival of the 1960s artists were celebrated or rejected for popularizing the music to a mass audience In particular the music seemed to embrace a quest for authenticity which has led to endless explorations of what is or is not faithful to the original concept of traditional music This book examines the history of folk music into the 21st century and how it evolved from an agrarian style as it became increasingly urbanized Scholar performer Dick Weissman himself a veteran of the popularization wars is uniquely qualified to examine the many controversies and musical evolutions of the music including a detailed discussion of the quest for authenticity and how various musicians critics and fans have defined that pursuit



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