

FOLKSONGS
of
New Brunswick



Edward D. Ives

Folksongs Of New Brunswick

**Kaye Pottie, Vernon Ellis, Kathy
Kaulbach**



Folksongs Of New Brunswick:

Quest of the Folk Ian McKay, 2009-05 Debunking the myth of Nova Scotians as simple folk Folksongs and Their Makers Henry Glassie, Edward D. Ives, John F. Szwed, 1970 Three prominent folklorists wrote these essays in the 1970s about Dorrance Weir of upstate New York and his song Take that Night Train to Selma Joe Scott of Maine and his song The Plain Golden Band and Paul Hall of Newfoundland and The Bachelor s Song **Folksongs of the Maritimes** Kaye Pottie, Vernon Ellis, Kathy Kaulbach, 1992-01-01 This book is a collection of 90 traditional Maritime folksongs selected by Kaye Pottie and Vernon Ellis two of Nova Scotia s most respected music educators The authors have made extensive use of the famous Helen Creighton collection and most of the songs included in this book are published for the first time Each song includes a brief historical introduction complete chording information melodic lines and the words to all verses Songs are illustrated with images inspired by authentic folk arts Folksongs of the Maritimes reflects the region s rich musical traditions including examples from Scottish Irish English French German and African Canadian cultures *Folksongs of New Brunswick* Edward D. Ives, 1989 The folksong tradition of New Brunswick is robust often satirical sometimes bawdy and firmly rooted in the working lives of men and women Folksongs of New Brunswick contains the fruit of a thirty year harvest of songs gathered by Edward Sandy Ives along the St John the Miramichi the St Croix and every river in between This book contains the words and music for most of the ballads and stories about the events which gave birth to the songs **Post-Colonial Distances** Denis Crowdy, Bev Diamond, Daniel Downes, 2020-10-27 This anthology emanated from a conference in St John s Newfoundland that brought together popular music scholars folklorists and ethnomusicologists from Canada and Australia Implicit in that conference and in this anthology is the comparability of the two countries Their post colonial status if that is indeed an appropriate modifier in either case has some points of similarity On the other hand their distance from hegemonic centres from colonial histories is arguably more a matter of contrast than similarity Canada and Australia are similar in various regards Post colonial in the sense that they are both former British colonies they now each have more than a century of stature as nation states By the beginning of the 21st century they are each modest in size but rich in ethnocultural diversity Nonetheless each country has some skeletons in the closet where openness to difference to indigenous and new immigrant groups are concerned Both countries are similarly both experiencing rapid shifts in cultural makeup with the biggest population increases in Australia coming from China India and South Africa and the biggest in Canada from Afro Caribbean South Asian countries and China The chapters in this anthology constitute an important comparative initiative Perhaps the most obvious point of comparison is that both countries create commercial music in the shadow of the hegemonic US and British industries As the authors demonstrate both proximity specifically Canada s nearness to the US and distance have advantages and disadvantages As the third and fourth largest Anglophone music markets for popular music they face similar issues relating to music management performance markets and production A second relationship as chapters in this

anthology attest is the significant movement between the two countries in a matrix of exchange and influence among musicians that has rarely been studied hitherto Third both countries invite comparison with regard to the popular music production of diverse social groups within their national populations In particular the tremendous growth of indigenous popular music has resulted in opportunities as well as challenges Additionally however the strategies that different waves of immigrants have adopted to devise or localize popular music that was both competitive and meaningful to their own people as well as to a larger demographic bear comparison The historical similarities and differences as well as the global positionality of each country in the early 21st century then invites comparison relating to musical practices social organization lyrics as they articulate social issues career strategies industry structures and listeners [American Folklore](#) Jan Harold Brunvand, 2006-05-24 Contains over 500 articles Ranging over foodways and folksongs quiltmaking and computer lore Pecos Bill Butch Cassidy and Elvis sightings more than 500 articles spotlight folk literature music and crafts sports and holidays tall tales and legendary figures genres and forms scholarly approaches and theories regions and ethnic groups performers and collectors writers and scholars religious beliefs and practices The alphabetically arranged entries vary from concise definitions to detailed surveys each accompanied by a brief up to date bibliography Special features More than 2000 contributors Over 500 articles spotlight folk literature music crafts and more Alphabetically arranged Entries accompanied by up to date bibliographies Edited by America's best known folklore authority [Notes and Sources for Folk Songs of the Catskills](#) Norman Cazden, Herbert Haufrecht, Norman Studer, 1982-01-01 Notes and Sources to Folk Songs of the Catskills also published by the State University of New York Press is the companion volume to Folk Songs of the Catskills It contains extensive reference notes that exemplify and support detailed citations in the commentary preceding each song The book also includes a comprehensive list of sources including books broadsides or pocket songsters disc recordings music publications periodicals tape archives and other miscellaneous material as well as information on variants adaptations comments or references texts and tunes These notes are designed to provide succinct reference information **Camp Songs, Folk Songs** Patricia Averill, 2014-05-27 Description and analysis of a folk tradition that long has been a rite of passage for children and adolescents In depth discussion of 19 songs brief mention of 1 400 others 65 historic photographs **The Traditional Tunes of the Child Ballads, Volume 4** Bertrand Harris Bronson, 2015-03-08 With this volume incorporating Ballads 244 305 Bertrand Harris Bronson completes his epic task of providing the musical counterpart to Francis James Child's collection of English and Scottish ballads As in the previous volumes the texts are linked with their proper traditional tunes systematically ordered and grouped to show melodic kinship and characteristic variations developed during the course of oral transmission Originally published in 1972 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable

paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Sound**

Recording in Post-War British Folk Matthew Ord, 2025-04-03 Recording technologies shaped the sound and meaning of 20th century folk music in Britain constructing a sonic aesthetics of authenticity in an era of rapid technological and social transformation The folk revival that changed the sound of 20th century British popular music was sustained by a varied and innovative recording culture For many listeners the sound of folk on record presented a real sound in an age of studio artifice asserting the value of face to face performance over technologically mediated consumption At the same time the folk movement benefitted from rapid advances in recording and media technology encompassing a range of sonic practices including radio documentary commercial studio production and field recording Within the revival as a cultural movement recordings and the act of recording itself reflected and shaped the meaning of the music for musicians and their audiences as they developed new aesthetic practices and explored the expressive potential of recorded sound Sound Recording in Post War British Folk traces how folk s recording culture was shaped by beliefs about music technology and society becoming a key site for the articulation of aesthetic cultural and political values Ord brings together theoretical approaches from musicology social semiotics and science and technology studies and draws upon interviews with musicians and producers to explore the place of recording in 20th century folk and popular music and raise larger questions about the relationship between music recording technologies and cultural political movements The Popular Music and Entertainment Culture of Barbados Curwen Best, 2012-03-15 During the second half of the 20th century the Caribbean island of Barbados emerged as a key player in the creation and nurturing of Caribbean popular music And yet despite its vital role in the popularization of tuk music the rise of spouge and the Barbadian contribution to and transformation of other Caribbean music traditions there is still relatively little sustained critical literature that discusses the various strands of the island s music culture Curwen Best s The Popular Music and Entertainment Culture of Barbados provides this long overdue survey of the development of Barbadian popular music and entertainment culture by focusing on pivotal phenomena artists and movements in the evolution of Barbadian popular music and culture Best concentrates in particular on transformations since 1980 and 2000 respectively each of which marked the ushering in of new opportunities and challenges to the creation and dissemination of Barbadian popular music His study considers the telling roles played by the expanding influence of western popular culture the Internet post dancehall and post soca aesthetics cyberculture digital culture and the subterranean lure of traditional culture Readers will find especially compelling Best s analyses of selected artists musical genres and phenomena such as Gabby Rihanna Jackie Opel Alison Hinds Rupee Red Plastic Bag Lil Rick spouge tuk ringbang gospel dub dancehall calypso soca folk alternative hip hop Crop Over Jazz Festival National Independence Festival of Creative Arts BajanTube party politics and entertainment popular bands music technology the Internet and new frontiers of cultural expression This book

will be of significant interest to scholars students and all those curious about Caribbean popular culture the popular music of Barbados and the impact of emerging technologies on cultural development in a small island state **Paul Clayton and the Folksong Revival** Bob Coltman,2008-09-05 Paul Clayton and the Folksong Revival is the first biography of the folk singer and song collector Paul Clayton 1931 1967 Preeminently a scholar balladeer Clayton is credited with the Top Ten hit Gotta Travel On and single handedly brought hundreds of obscure folksongs to The Harvard Dictionary of Music Don Michael Randel,2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music 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

The Garland Encyclopedia of World Music Ruth M. Stone,2017-09-25 The Garland Encyclopedia of World Music is a ten volume reference work organized geographically by continent to represent the musics of the world in nine volumes The tenth volume houses reference tools and descriptive information about the encyclopedia s structure criteria for inclusion and other information specific to the field of ethnomusicology An award winning reference its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology GEWM has

become a familiar acronym and it remains highly revered for its scholarship uncontested in being the sole encompassing reference work with a broad survey of world music More than 9 000 pages with musical illustrations photographs and drawings it is accompanied by 300 audio examples *The Garland Encyclopedia of World Music* Ellen Koskoff,2017-09-25 This volume makes available the full range of the American Canadian musical experience covering for the first time in print all major regions ethnic groups and traditional and popular contexts From musical comedy to world beat from the songs of the Arctic to rap and house music from Hispanic Texas to the Chinese communities of Vancouver the coverage captures the rich diversity and continuities of the vibrant music we hear around us Special attention is paid to recent immigrant groups to Native American traditions and to such socio musical topics as class race gender religion government policy media and technology

The Ballad Collectors of North America Scott B. Spencer,2012 Much has been written about the songs gathered in North America in the first half of the 20th century However there is scant information on those individuals responsible for gathering these songs *The Ballad Collectors of North America How Gathering Folksongs Transformed Academic Thought and American Identity* fills this gap documenting the efforts of those who transcribed and recorded North American folk songs Both biographical and topical this book chronicles not only the most influential of these song catchers but also examines the main schools of thought on the collection process the leading proponents of those schools and the projects that they shaped Contributors also consider the role of technology especially the phonograph in the collection efforts Chapters organized by region cover such areas as Appalachia the West and Canada while others devoted to specialized topics from the cowboy tune and occupational song to the commercialization of folk music through song collections and anthologies *Ballad Collectors* investigates the larger role of the ballad 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 of the 1950s and 1960s Finally this collection assesses the changing role of songs and song texts in the academic fields of folklore anthropology musicology and ethnomusicology Scholars and students of American cultural and social history as well as fans of North American folk and popular music will find *The Ballad Collectors of North America* a fascinating story of how the American folk tradition gained greater visibility fueling the revolutions that would follow in the writing and performance of American music

Sociologists and Music Paul Honigsheim,2023-04-14 Sociologists have always been fascinated with music In one way or another they have encountered music as an important social force in its own right as an accompaniment or byproduct of phenomena they studied such as youth culture or the drug scene or as a means for obtaining social compliance as in religious ceremonies or in the military This book goes one step toward remedying this situation by culling the existing literature for building blocks toward introducing sociological synthesis and by presenting the English version of the extensive writings on music and society by Paul Honigsheim

African-American Religion Timothy E. Fulop,Albert J. Raboteau,2013-01-11 *African American Religion* brings together

in one forum the most important essays on the development of these traditions to provide an overview of the field

Fragments and Meaning in Traditional Song Mary-Ann Constantine, Gerald Porter, 2003-08-07 This book takes a radical approach to the study of traditional songs Folk song scholarship was originally obsessed with notions of completeness and narrative coherence even now long narratives hold a privileged place in most folk song canons Yet field notebooks and recordings and increasingly publications overwhelmingly suggest that apparently broken and drastically shortened versions are not perceived as incomplete by those who sing them Dealing with a wide range of traditions and languages this study turns the focus on these dog ends of oral tradition and looks closely at how very short texts convey meaning in performance by working the audience's knowledge of a highly allusive idiom What emerges is the tenacity of meaning in the connotative and metaphorical language of traditional song and the extraordinary adaptability of songs in different cultural contexts Such pieces have a strong metonymic force they should not be seen as residual last leaves of a once complete tradition but as dynamic elements in the process of oral transmission Not all song fragments remain in their natural environment and this book also explores relocations and dislocations as songs are adapted to new contexts a ballad of love and death is used to count pins in lace making song snippets trail subversive meanings in the novels of Charles Dickens Because they are variable and elusive to dating songs have had little attention from the literary establishment the authors show both how certain critical approaches can be fruitfully applied to song texts and how concepts from studies in oral traditions prefigure aspects of contemporary critical theory Like the songs themselves this book crosses and recrosses the perceived divide between the literary and the oral Coverage includes English Welsh Breton American and Finnish songs

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