



FOLKSONGS FROM SOUTHERN NEW BRUNSWICK

HELEN CREIGHTON

National Museum of Man
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Folksongs From Southern New Brunswick

Lynn Moss Sanders



Folksongs From Southern New Brunswick:

Folksongs from Southern New Brunswick Helen Creighton, Kenneth Peacock, 1971 *Quest of the Folk* Ian McKay, 2009-05 Debunking the myth of Nova Scotians as simple folk Folksongs from Southern New Brunswick Helen Creighton, 1971 **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 from Southern New Brunswick** Helen Creighton, Kenneth Peacock, 1995-06-01 Folksongs from Southern New Brunswick **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

Notes and Sources for Folk Songs of the Catskills Norman Cazden, Herbert Haufrecht, Norman Studer, 1983-06-30 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

Folk Music, Traditional Music, Ethnomusicology Anna Hoefnagels, Gordon E. Smith, 2021-02-19 Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present features the proceedings of the Fiftieth Annual Conference of the Canadian Society for Traditional Music La Soci t Canadienne pour les Traditions Musicales formerly the Canadian Folk Music Society La Soci t canadienne de musique folklorique that took place in November 2006 in Ottawa at Carleton University and the Canadian Museum of Civilization This publication showcases the diversity of music research currently being conducted by folk and traditional music specialists ethnomusicologists and practicing musicians in Canada The papers are organized in five sections according to common themes in contemporary research in ethnomusicology and folk music studies and each section is preceded by a short introduction which highlights the section s theme s as well as the individual papers Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present confirms the rich history of the Canadian Society for Traditional Music a history that comprises enormous changes in scholarly research musical practice emergent technologies changes in doing fieldwork and shifting identity boundaries over the past fifty years This volume is intended as a contribution to published literature on ethnomusicological and folklore research in Canada creating a new resource of historical contemporary and scholarly relevance that will appeal to academics and music enthusiasts alike Canadian ethnomusicologists expertise in the realm of First Nations musics and Anglo Celtic and French folksong repertoires is already well established This volume shows us the breadth of cultural territory with which 21st century Canadian scholars of music and scholars of Canadian musics are now engaged as well as their theoretical and methodological sophistication Kati Szego School of Music Memorial University

American Folklore Jan Harold Brunvand, 2006-05-24 Contains over 500 articles Ranging over foodways and folksongs quilting 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 **Folk-songs of the South** John Harrington Cox,1925 **Singing the Gospel along Scotland's North-East Coast, 1859-2009** Frances Wilkins,2018-01-17 Following three years of ethnomusicological fieldwork on the sacred singing traditions of evangelical Christians in North East Scotland and Northern Isles coastal communities Frances Wilkins documents and analyses current singing practices in this book by placing them historically and contemporaneously within their respective faith communities In ascertaining who the singers were and why when where how and what they chose to sing the study explores a number of related questions How has sacred singing contributed to the establishment and reinforcement of individual and group identities both in the church and wider community What is the process by which specific regional repertoires and styles develop Which organisations and venues have been particularly conducive to the development of sacred singing in the community How does the subject matter of songs relate to the immediate environment of coastal inhabitants How and why has gospel singing in coastal communities changed These questions are answered with comprehensive reference to interview material fieldnotes videography and audio field recordings As one of the first pieces of ethnomusicological research into sacred music performance in Scotland this ethnography draws important parallels between practices in the North East and elsewhere in the British Isles and across the globe *Southern Music/American Music* Bill C. Malone,David Stricklin,2014-07-11 The South an inspiration for songwriters a source of styles and the birthplace of many of the nation s greatest musicians plays a defining role in American musical history It is impossible to think of American music of the past century without such southern derived forms as ragtime jazz blues country bluegrass gospel rhythm and blues Cajun zydeco Tejano rock n roll and even rap Musicians and listeners around the world have made these vibrant styles their own *Southern Music American Music* is the first book to investigate the facets of American music from the South and the many popular forms that emerged from it In this substantially revised and updated edition Bill C Malone and David Stricklin bring this classic work into the twenty first century including new material on recent phenomena such as the huge success of the soundtrack to *O Brother Where Art Thou* and the renewed popularity of Southern music as well as important new artists Lucinda Williams Alejandro Escovedo and the Dixie Chicks among others Extensive bibliographic notes and a new suggested listening guide complete this essential study *Music and the Making of a New South* Gavin James Campbell,2005-12-15 Startled by rapid social changes at the turn of the twentieth century citizens of Atlanta wrestled with fears about the future of race relations the shape of gender roles the impact of social class and the meaning of regional identity in a New South Gavin James Campbell demonstrates how these anxieties were played out in Atlanta s popular musical entertainment Examining the period from 1890 to 1925 Campbell focuses on three popular musical institutions the

New York Metropolitan Opera which visited Atlanta each year the Colored Music Festival and the Georgia Old Time Fiddlers Convention White and black audiences charged these events with deep significance Campbell argues turning an evening s entertainment into a struggle between rival claimants for the New South s soul Opera spirituals and fiddling became popular not just because they were entertaining but also because audiences found them flexible enough to accommodate a variety of competing responses to the challenges of making a New South Campbell shows how attempts to inscribe music with a single public fixed meaning were connected to much larger struggles over the distribution of social political cultural and economic power Attitudes about music extended beyond the concert hall to simultaneously enrich and impoverish both the region and the nation that these New Southerners struggled to create

Ethnomusicology Helen Myers,1993 Complementing Ethnomusicology An Introduction this volume of studies written by world acknowledged authorities places the subject of ethnomusicology in historical and geographical perspective Part I deals with the intellectual trends that contributed to the birth of the discipline in the period before World War II Organized by national schools of scholarship the influence of 19th century anthropological theories on the new field of comparative musicology is described In the second half of the book regional experts provide detailed reviews by geographical areas of the current state of ethnomusicological research

Yearbook of the International Folk Music Council International Folk Music Council,1972 *Howard W. Odum's Folklore Odyssey* Lynn Moss Sanders,2003 Howard W Odum 1884 1954 the pioneering social scientist and founder of the University of North Carolina s department of sociology played a leading and well documented role in the modernization of the South This is the first book length study of Odum s contributions to southern folklore which had important but largely unappreciated consequences for his legacy of social justice Lynn Moss Sanders shows how Odum as a collector of African American blues and work songs anticipated some important precepts of modern folklore Notably Odum perceived the benefits of a collaborative and nonhierarchical approach to folk studies Influenced by a racially tolerant former student and by one of his black folk informants Odum changed his previous paternal segregationist attitudes about race Comparing Odum s two song collections *The Negro and His Songs* 1925 and *Negro Workaday Songs* 1926 Sanders links the growing influence of Odum s coauthor and former student Guy Johnson to a decrease in instances of racial condescension between the first and second book The three folk novels in Odum s *Black Ulysses* trilogy completed in 1931 also reveal a progressive refinement of Odum s racial views The change Sanders believes came with Odum s growing ability to see John Wesley Left Wing Gordon the black working class model for the trilogy s hero as a friend rather than simply as a representative of the Negro From his authorship of *Social and Mental Traits of the Negro* 1910 now a relic of scientific racism to his final publication *Agenda for Integration* Odum exemplifies how the study of folklore changed the folklorist a change felt by a whole generation of southern liberals whose work Odum encouraged and shaped

The Concise Garland Encyclopedia of World Music: Africa ; South America, Mexico, Central America, and the Caribbean ; The United States and Canada ; Europe ; Oceania Ellen

Koskoff,2008 The critical importance of past for the present of music histories in local and global forms asserts itself The history of world music as each chapter makes clear is one of critical moments and paradigm shifts **The British**

Traditional Ballad in North America Tristram Potter Coffin,Roger deV. Renwick,2014-07-03 Tristram Potter Coffin s The British Traditional Ballad in North America published in 1950 became recognized as the standard reference to the published material on the Child ballad in North America Centering on the theme of story variation the book examines ballad variation in general treats the development of the traditional ballad into an art form and provides a bibliographical guide to story variation as well as a general bibliography of titles referred to in the guide Roger deV Renwick s supplement to The British Traditional Ballad in North America provides a thorough review of all sources of North American ballad materials published from 1963 the date of the last revision of the original volume to 1977 The references which include published text fragments and published title lists of items in archival collections are arranged according to each ballad s story variations Textual and thematic comparisons among ballads in the British and American tradition are made throughout In his introductory essay Renwick synthesizes the various theoretical approaches to the phenomenon of variation that have appeared in scholarly publications since 1963 and provides examples from texts referred to in the bibliographical guide itself The supplement like its parent work is an invaluable reference tool for the study of variation in ballad form content and style Together with the reprinted text of the 1963 edition the supplement provides an exhaustive bibliography to the literature on the British traditional ballad in North America **Disaster Songs as Intangible Memorials in Atlantic Canada** Heather

Sparling,2022-12-30 Disaster Songs as Intangible Memorials in Atlantic Canada draws on a collection of over 600 songs relating to Atlantic Canadian disasters from 1891 up until the present and describes the characteristics that define them as intangible memorials The book demonstrates the relationship between vernacular memorials informal memorials collectively and spontaneously created from a variety of objects by the general public and disaster songs The author identifies the features that define vernacular memorials and applies them to disaster songs spontaneity ephemerality importance of place motivations and meaning making content as well as the role of media in inspiring and disseminating memorials and songs Visit the companion website www.disastersongs.ca

Recentring Anglo/American Folksong Roger deVeer Renwick,2010-01-06 A wealth of texts of British and Anglo North American folksong has long been accessible in both published and archival sources For two centuries these texts have energized scholarship Yet in the past three decades this material has languished as literary theory has held sway over textual study In this crusading book Roger deV Renwick argues that the business of folksong scholars is to explain folksong folklorists must liberate the material s own voice rather than impose theories that are personally compelling or appealing To that end Renwick presents a case study in each of five essays to demonstrate the scholarly value of approaching this material through close readings and comparative analysis In the first on British traditional ballads in the West Indies he shows how even the best of folklorists can produce an unconvincing study

when theory is overvalued and texts are slighted In the second he navigates the many manifestations of a single Anglo American ballad The Rambling Boy to reveal striking differences between a British diasporic strain on the one hand and a southern American post Civil War strain on the other The third essay treats the poetics of a very old extremely widespread but never before formalized trans Atlantic genre the catalogue Next is Renwick s claim that recentring folksong studies in our rich textual databanks requires that canonical items be identified accurately He argues that Oh Willie a song thought to be a simple variety of Butcher s Boy is in fact a distinct composition In the final essay Renwick looks at the widespread popularity of The Crabfish sung today throughout the English speaking world but with roots in a naughty tale found in both continental Europe and Asia With such specific case studies as these Renwick justifies his argument that the basic tenets of folklore textual scholarship continue to yield new insights

Reviewing **Folksongs From Southern New Brunswick**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Folksongs From Southern New Brunswick**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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Folksongs From Southern New Brunswick Introduction

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