Gourd Fiddle 141

Charlotte J. Frisbie

Ryan's Mammoth Collection of Fiddle Tunes Patrick Sky,2014-06-24 This comprehensive book is a facsimile edition of the original collection published in 1883. It has survived over the years because it is one of the richest and most interesting of the 19th century instrumental collections as well as a resource for students of American vernacular music. Examining the cultural exchange between minstrelshow, ethnic music and even classical music influenced some of the genres of what we now call American music. Ryan's Mammoth Collection contains a significant number of reels, jigs, hornpipes, clogs, walkarounds, essences, strathspeys, highland flings, and contradances that are still played by both traditional and professional fiddlers. A special section containing historical notes and comments is included

Kenny Hall's Music Book: Old Time Music - Fiddle & Mandolin KENNY HALL,2011-03-04 Since the 1960's here has been an extraordinary revival of old-time string band music in California, and indeed throughout the American West. Despite being born blind, Kenny Hall has been a mainstay of many fiddle festivals and of the Western fiddle and string band revival in general. Kenny's musical style is passionate and energetic. This book is a helpful guide to his vast repertoire learned through years of careful listening. It is also a wonderful addition to the fiddler's bookshelf and a fitting tribute to a man who, for many an aspiring fiddler, has been a friend, guide, exemplar, and patron. Many of the tunes includes nonsense lyrics that Kenny used to help him remember the melody, and each tune is accompanied by Kenny's comments. the book is divided into five chapters: fiddle- based tunes (Fiddle Faddle), mandolin-based tunes (Rags, Tags, and Wags), Waltzes, tunes from an origin other than the United States or the British Isles (Kenny's Rambles); and vocal-based pieces including lyrics (Songs, Ballads, Ditties). Some of the transcriptions are written primarily for fiddle or mandolin, but most tunes can be performed on either instrument. This deluxe guide to Kenny Hall's vast repertoire offers fans of old-time music a great way to get to know Kenny and his music.

Banjo Roots and Branches Robert B Winans, 2018-07-30 The story of the banjo's journey from Africa to the western hemisphere blends music, history, and a union of cultures. In Banjo Roots and Branches, Robert B. Winans presents cutting-edge scholarship that covers the instrument's West African origins and its adaptations and circulation in the Caribbean and United States. The contributors provide detailed ethnographic and technical research on gourd lutes and ekonting in Africa and the banza in Haiti while also investigating tuning practices and regional playing styles. Other essays place the

instrument within the context of slavery, tell the stories of black banjoists, and shed light on the banjo's introduction into the African- and Anglo-American folk milieus. Wide-ranging and illustrated with twenty color images, Banjo Roots and Branches offers a wealth of new information to scholars of African American and folk musics as well as the worldwide community of banjo aficionados. Contributors: Greg C. Adams, Nick Bamber, Jim Dalton, George R. Gibson, Chuck Levy, Shlomo Pestcoe, Pete Ross, Tony Thomas, Saskia Willaert, and Robert B. Winans.

Play of a Fiddle Gerald Milnes,2014-07-11 Play of a Fiddle gives voice to people who steadfastly hold to and build on the folk traditions of their ancestors. While encountering the influences of an increasingly overwhelming popular culture, the men and women in this book follow age-old patterns of folklife and custom, making their own music and dance in celebration of them. Shedding new light on a region that maintains ties to the cultural identities of its earliest European and African inhabitants, Gerald Milnes shows how folk music in West Virginia borrowed rhythmic, melodic, and vocal forms from the Celtic, Anglo, Germanic, and African traditions. These elements have come together to create a body of music tied more to place and circumstance than to ethnicity. Milnes explores the legacies of the state's best-known performers and musical families. He discusses religious music, balladeering, the influence of black musicians and styles, dancing, banjo and dulcimer traditions, and the importance of old-time music as a cultural pillar of West Virginia life. A musician himself, Milnes has been collecting songs and stories in West Virginia for more than twenty-five years. The result is an enjoyable book filled with anecdotes, local history, and keen observations about musical lives.

Old-time Kentucky Fiddle Tunes Jeff Todd Titon, The South has always been one of the most distinctive regions of the United States, with its own set of traditions and a turbulent history. Although often associated with cotton, hearty food, and rich dialects, the South is also noted for its strong sense of religion, which has significantly shaped its history. Dramatic political, social, and economic events have often shaped the development of southern religion, making the nuanced dissection of the religious history of the region a difficult undertaking. For instance, segregation and the subsequent civil rights movement profoundly affected churches in the South as they sought to mesh the tenets of their faith with the prevailing culture. Editors Walter H. Conser and Rodger M. Payne and the book's contributors place their work firmly in the trend of modern studies of southern religion that analyze cultural changes to gain a better understanding of religion's place in southern culture now and in the future. Southern Crossroads: Perspectives on Religion and Culture takes a broad, interdisciplinary approach that explores the intersection of religion and various aspects of southern life. The volume is organized into three sections, such as "Religious Aspects of Southern Culture," that deal with a variety of topics, including food, art, literature, violence, ritual, shrines, music, and interactions among religious groups. The authors survey many combinations of religion and culture, with discussions ranging from the effect of Elvis Presley's music on southern spirituality to yard shrines in Miami to the archaeological record of African American slave religion. The book explores the experiences

of immigrant religious groups in the South, also dealing with the reactions of native southerners to the groups arriving in the region. The authors discuss the emergence of religious and cultural acceptance, as well as some of the apparent resistance to this development, as they explore the experiences of Buddhist Americans in the South and Jewish foodways. Southern Crossroads also looks at distinct markers of religious identity and the role they play in gender, politics, ritual, and violence. The authors address issues such as the role of women in Southern Baptist churches and the religious overtones of lynching, with its themes of blood sacrifice and atonement. Southern Crossroads offers valuable insights into how southern religion is studied and how people and congregations evolve and adapt in an age of constant cultural change.

Bulletin ... Grand Rapids Public Library (Grand Rapids, Mich.),1913

Bulletin of the Grand Rapids Public Library ,1910

Co-operative Bulletin Brooklyn Public Library,1909

Music and Trance Gilbert Rouget, 1985-12-15 Ritual trance has always been closely associated with music—but why, and how? Gilbert Rouget offers and extended analysis of music and trance, concluding that no universal law can explain the relations between music and trance; they vary greatly and depend on the system of meaning of their cultural context. Rouget rigorously examines a worldwide corpus of data from ethnographic literature, but he also draws on the Bible, his own fieldwork in West Africa, and the writings of Plato, Ghazzali, and Rousseau. To organize this immense store of information, he develops a typology of trance based on symbolism and external manifestations. He outlines the fundamental distinctions between trance and ecstasy, shamanism and spirit possession, and communal and emotional trance. Music is analyzed in terms of performers, practices, instruments, and associations with dance. Each kind of trance draws strength from music in different ways at different points in a ritual, Rouget concludes. In possession trance, music induces the adept to identify himself with his deity and allows him to express this identification through dance. Forcefully rejecting pseudo-science and reductionism, Rouget demystifies the so-called theory of the neurophysiological effects of drumming on trance. He concludes that music's physiological and emotional effects are inseparable from patterns of collective representations and behavior, and that music and trance are linked in as many ways as there are cultural structures.

Appalachian Fiddle Music Drew Beisswenger, Roy M. Andrade, Scott Prouty, 2021-02-18 Appalachian fiddle music, based on the musical traditions of the people who settled in the mountainous regions of the southeastern United States, is widely-known and played throughout North America and parts of Europe because of its complex rhythms, its catchy melodies, and its often-ancient-sounding stylistic qualities. The authors explore the lives and music of 43 of the classic Appalachian fiddlers who were active during the first half of the 20th century. Some of them were recorded commercially in the 1920s, such as Gid Tanner, Fiddlin' John Carson, and Charlie Bowman. Some were recorded by folklorists from the Library of Congress, such as William Stepp, Emmett Lundy, and Marion Reece. Others were recorded informally by family

members and visitors, such as John Salyer, Emma Lee Dickerson, and Manco Sneed. All of them played throughout most of their lives and influenced the growth and stylistic elements of fiddle music in their regions. Each fiddler has been given a chapter with a biography, several tune transcriptions, and tune histories. To show the richness of the music, the authors make a special effort to show the musical elements in detail, but also acknowledge that nothing can take the place of listening. Many of the classic recordings used in this book can be found on the web, allowing you to hear and read the music together.

The Old-time Herald ,1992

Composing the Music of Africa Malcolm Floyd,2018-12-17 First published in 1999, this volume explores the great diversity of music created by African communities is reflected in this book, which discusses the ways in which a wide range of musical forms are composed and performed from Egypt to South Africa and from Ghana to Kenya. As two composers explain here, this diversity provides much inspiration for western contemporary composition. Particular attention is paid to the contexts generate musical creativity. Ceremonies and festivals celebrating birth, death, marriage or rites of passage provide the impetus for much composition and performance, enabling young people to pick up, early on, some of the techniques and styles of which they then become the new exponents. The book also looks at the role played by formal music education programmes and bodies such as the South African Music Rights Organization and the South African Broadcasting Corporation in fostering musical activity, as well as the contribution of composers to the social and political changes that have dominated South African life in recent years.

Fiddle Music of Prince Edward Island KEN PERLMAN, 2011-08-18 Over 425 reels, jigs, set-tunes, waltzes, marches, strathspeys, and airs transcribed from the playing of traditional fiddlers make this a must have title

Things Not Generally Known John Timbs, 1858

Dance and Its Music in America, 1528-1789 Kate Van Winkle Keller, 2007 Beginning with Toya Indian dances in Florida and the Matachines dance-drama in the Southwest, and moving to ordination balls, pantomimes, Black election celebrations and country dances called Burgoyne's Surrender and Washington's Resignation, this study presents dance in the North American lands that would become the United States of America as a powerful yet ephemeral medium of communication and social dynamics. It integrates the history of dance and its music into cultural, commercial, and aesthetic aspects of life in the New World, both for established native societies and newcomers. Special topics include dance as a metaphor and preparation for battle, Yankee peddlers of dance and their publications, French connections, Spanish influences, dance on board ships, in religion and in the military, and Negro jigs, the Virginia Reel, and mumming traditions. Included is the colorful history of theatrical dancers who performed on the boards from Portsmouth to Charleston and competitive dancers in early versions of today's Scottish games. The core of the book is a state-by-state narrative of dance and dance music in each colony or territory

from Maine to California. Thoroughly documented with extensive period quotations, illustrations, footnotes, bibliography and a detailed index, this study integrates much new information with a new way of looking at dance as a phenomenon that was both re-creative and manipulative, commercial and personal, and pleasurable and painful to those who participated.

Popular Errors Explained and Illustrated John Timbs, 1869

Writing American Indian Music Victoria Lindsay Levine, 2002-01-01 This edition explores the history of musical contact, interaction, and exchange between American Indians and Euramericans, as documented in musical transcriptions, notations, and arrangements. The volume contributes to an understanding of American music that reflects our cultural reality, depicting reciprocal influences among Native Americans, scholars, composers, and educators, and illustrating consequences of those encounters for American musical life in general. Culled from a published record of over 8,000 songs, the edition contains 116 musical examples reproduced in facsimile. Included in the volume are the earliest attempts to represent tribal music in European notation, archetypal transcriptions in the scholarly literature of ethnomusicology, and recent contributions by contemporary scholars. Some of the notations shown here inspired composers in search of a distinctively American musical idiom to write works based on American Indian melodies. Others captured the imagination of American school children, whose concept of cultural and musical identity came to be linked with American Indians. Indigenous notations, the work of native scholars and educators, and recent compositions by native composers working in the classical vein also appear in this volume. As a compendium of historic materials, the edition illustrates the development of Euramerican attitudes and approaches to American Indian musics, the infusion of native musics into American musical culture, and native responses to and participation in the enterprise.

African Banjo Echoes in Appalachia Cecelia Conway,1995 Throughout the Upland South, the banjo has become an emblem of white mountain folk, who are generally credited with creating the short-thumb-string banjo, developing its downstroking playing styles and repertory, and spreading its influence to the national consciousness. In this groundbreaking study, however, Cecelia Conway demonstrates that these European Americans borrowed the banjo from African Americans and adapted it to their own musical culture. Like many aspects of the African-American tradition, the influence of black banjo music has been largely unrecorded and nearly forgotten--until now. Drawing in part on interviews with elderly African-American banjo players from the Piedmont--among the last American representatives of an African banjo-playing tradition that spans several centuries--Conway reaches beyond the written records to reveal the similarity of pre-blues black banjo lyric patterns, improvisational playing styles, and the accompanying singing and dance movements to traditional West African music performances. The author then shows how Africans had, by the mid-eighteenth century, transformed the lyrical music of the gourd banjo as they dealt with the experience of slavery in America. By the mid-nineteenth century, white southern musicians were learning the banjo playing styles of their African-American mentors and had soon created or

popularized a five-string, wooden-rim banjo. Some of these white banjo players remained in the mountain hollows, but others dispersed banjo music to distant musicians and the American public through popular minstrel shows. By the turn of the century, traditional black and white musicians still shared banjo playing, and Conway shows that this exchange gave rise to a distinct and complex new genre--the banjo song. Soon, however, black banjo players put down their banjos, set their songs with increasingly assertive commentary to the guitar, and left the banjo and its story to white musicians. But the banjo still echoed at the crossroads between the West African griots, the traveling country guitar bluesmen, the banjo players of the old-time southern string bands, and eventually the bluegrass bands. The Author: Cecelia Conway is associate professor of English at Appalachian State University. She is a folklorist who teaches twentieth-century literature, including cultural perspectives, southern literature, and film.

Southwestern Indian Ritual Drama Charlotte J. Frisbie, 1989

The Foxfire Book Foxfire Fund, Inc.,1972-02-17 First published in 1972, The Foxfire Book was a surprise bestseller that brought Appalachia's philosophy of simple living to hundreds of thousands of readers. Whether you wanted to hunt game, bake the old-fashioned way, or learn the art of successful moonshining, The Foxfire Museum and Heritage Center had a contact who could teach you how with clear, step-by-step instructions. This classic debut volume of the acclaimed series covers a diverse array of crafts and practical skills, including log cabin building, hog dressing, basketmaking, cooking, fencemaking, crop planting, hunting, and moonshining, as well as a look at the history of local traditions like snake lore and faith healing.

Immerse yourself in heartwarming tales of love and emotion with is touching creation, Tender Moments: **Gourd Fiddle 141**. This emotionally charged ebook, available for download in a PDF format (PDF Size: *), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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Gourd Fiddle 141 Introduction

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