

HISTORY OF AMERICAN FOLK MUSIC

HISTORY OF AMERICAN FOLK MUSIC: TRACING THE ROOTS AND EVOLUTION

HISTORY OF AMERICAN FOLK MUSIC IS A FASCINATING JOURNEY THROUGH THE CULTURAL TAPESTRY OF THE UNITED STATES. THIS MUSICAL TRADITION IS NOT JUST ABOUT SONGS; IT ENCAPSULATES STORIES, STRUGGLES, AND CELEBRATIONS OF THE DIVERSE PEOPLES WHO HAVE SHAPED THE NATION. FROM THE EARLY COLONIAL PERIOD TO THE MODERN REVIVAL MOVEMENTS, AMERICAN FOLK MUSIC OFFERS A UNIQUE WINDOW INTO THE SOCIAL AND HISTORICAL CONTEXTS THAT INFLUENCED ITS GROWTH.

ORIGINS OF AMERICAN FOLK MUSIC

THE HISTORY OF AMERICAN FOLK MUSIC BEGINS LONG BEFORE THE UNITED STATES BECAME A COUNTRY. ITS ROOTS ARE DEEPLY EMBEDDED IN THE MELODIES AND STORIES BROUGHT BY EUROPEAN SETTLERS, AFRICAN SLAVES, AND INDIGENOUS PEOPLES. EACH GROUP CONTRIBUTED DISTINCT SOUNDS, INSTRUMENTS, AND LYRICAL THEMES, WHICH GRADUALLY BLENDED TO FORM THE EARLY AMERICAN FOLK REPERTOIRE.

EUROPEAN INFLUENCES

MANY OF THE EARLIEST FOLK SONGS IN AMERICA ORIGINATED FROM BRITISH, IRISH, AND SCOTTISH IMMIGRANTS WHO ARRIVED IN THE 17TH AND 18TH CENTURIES. BALLADS, REELS, JIGS, AND HYMNS WERE COMMON, OFTEN PASSED DOWN ORALLY FROM GENERATION TO GENERATION. THESE SONGS TYPICALLY TOLD STORIES OF LOVE, HARDSHIP, AND ADVENTURE, REFLECTING THE EXPERIENCES OF SETTLERS ADAPTING TO A NEW LAND. INSTRUMENTS SUCH AS THE FIDDLE, GUITAR, AND BANJO (WHICH ITSELF HAS AFRICAN ORIGINS) BECAME STAPLES IN FOLK MUSIC ENSEMBLES.

AFRICAN AMERICAN CONTRIBUTIONS

ENSLAVED AFRICANS BROUGHT RICH MUSICAL TRADITIONS THAT PROFOUNDLY IMPACTED AMERICAN FOLK MUSIC. THEIR WORK SONGS, SPIRITUALS, AND FIELD HOLLERS INTRODUCED COMPLEX RHYTHMS, CALL-AND-RESPONSE PATTERNS, AND EMOTIVE VOCAL STYLES. OVER TIME, THESE ELEMENTS MERGED WITH EUROPEAN MELODIES TO CREATE DISTINCT GENRES LIKE BLUES AND GOSPEL, WHICH ARE OFTEN CONSIDERED BRANCHES OF THE BROADER FOLK TRADITION.

NATIVE AMERICAN MUSICAL HERITAGE

WHILE NATIVE AMERICAN MUSIC IS OFTEN CATEGORIZED SEPARATELY, ITS INFLUENCE ON THE BROADER FOLK LANDSCAPE IS UNDENIABLE. TRADITIONAL SONGS AND CHANTS, USUALLY ACCOMPANIED BY DRUMS AND RATTLES, TOLD STORIES OF TRIBAL HISTORY, SPIRITUALITY, AND COMMUNITY LIFE. SOME REGIONAL FOLK STYLES INCORPORATE NATIVE AMERICAN MOTIFS, ILLUSTRATING HOW INTERCONNECTED THESE MUSICAL LEGACIES ARE.

THE 19TH AND EARLY 20TH CENTURIES: FOLK MUSIC IN DAILY LIFE

DURING THE 1800S AND EARLY 1900S, FOLK MUSIC WAS AN INTEGRAL PART OF EVERYDAY LIFE FOR MANY AMERICANS. IT SERVED AS ENTERTAINMENT, EDUCATION, AND A MEANS OF PRESERVING CULTURAL IDENTITY. SONGS WERE OFTEN SHARED AT SOCIAL GATHERINGS, WORK SITES, AND RELIGIOUS EVENTS.

WORK SONGS AND LABOR MOVEMENTS

THE INDUSTRIAL REVOLUTION AND WESTWARD EXPANSION BROUGHT NEW CHALLENGES FOR AMERICAN WORKERS, WHO USED MUSIC TO COPE WITH HARDSHIPS AND BUILD SOLIDARITY. WORK SONGS—WHETHER SUNG IN MINES, FIELDS, OR FACTORIES—HELPED COORDINATE GROUP LABOR AND EXPRESS COLLECTIVE EXPERIENCES. LATER, LABOR UNIONS ADOPTED FOLK MUSIC AS A TOOL FOR PROTEST AND AWARENESS, USING IT TO RALLY SUPPORT FOR WORKERS' RIGHTS.

STORYTELLING AND ORAL TRADITION

BEFORE WIDESPREAD LITERACY AND MASS MEDIA, FOLK SONGS WERE VITAL STORYTELLING DEVICES. THEY PRESERVED LOCAL HISTORIES, MORAL LESSONS, AND LEGENDS, OFTEN EVOLVING OVER TIME TO REFLECT CHANGING CIRCUMSTANCES. THIS ORAL TRADITION ENSURED THAT MANY SONGS HAD NUMEROUS VARIATIONS ACROSS REGIONS, MAKING AMERICAN FOLK MUSIC INCREDIBLY DIVERSE.

THE FOLK REVIVAL: 1940s to 1960s

THE MID-20TH CENTURY MARKED A RENAISSANCE FOR AMERICAN FOLK MUSIC, OFTEN CALLED THE "FOLK REVIVAL." THIS PERIOD SAW A RENEWED INTEREST IN TRADITIONAL SONGS ALONGSIDE THE CREATION OF NEW ONES THAT ADDRESSED CONTEMPORARY SOCIAL ISSUES.

KEY FIGURES AND MOVEMENTS

ARTISTS LIKE WOODY GUTHRIE, PETE SEEGER, AND LEAD BELLY BECAME ICONIC VOICES OF THIS ERA, BLENDING TRADITIONAL TUNES WITH POLITICALLY CHARGED LYRICS. THEIR MUSIC OFTEN TACKLED THEMES OF SOCIAL JUSTICE, CIVIL RIGHTS, AND ANTI-WAR SENTIMENT. THE REVIVAL ALSO POPULARIZED THE USE OF ACOUSTIC INSTRUMENTS AND SIMPLE ARRANGEMENTS, EMPHASIZING AUTHENTICITY AND ACCESSIBILITY.

THE IMPACT OF URBAN FOLK SCENES

CITIES LIKE NEW YORK, ESPECIALLY GREENWICH VILLAGE, BECAME HUBS FOR FOLK MUSICIANS AND ENTHUSIASTS. COFFEEHOUSES AND CLUBS PROVIDED VENUES WHERE EMERGING ARTISTS COULD PERFORM AND SHARE IDEAS. THIS URBAN FOLK SCENE HELPED BRIDGE THE GAP BETWEEN RURAL TRADITIONS AND MODERN AUDIENCES, INFLUENCING GENRES SUCH AS ROCK AND COUNTRY MUSIC.

MODERN FOLK AND ITS LEGACY

THOUGH THE FOLK REVIVAL WANED BY THE LATE 1960s, THE INFLUENCE OF AMERICAN FOLK MUSIC REMAINS VIBRANT TODAY. CONTEMPORARY ARTISTS CONTINUE TO DRAW INSPIRATION FROM TRADITIONAL MELODIES AND SOCIALLY CONSCIOUS LYRICS, ENSURING THE GENRE'S ONGOING RELEVANCE.

CONTEMPORARY FOLK ARTISTS

MUSICIANS SUCH AS JOAN BAEZ, BOB DYLAN, AND MORE RECENTLY, ARTISTS LIKE GILLIAN WELCH AND THE AVETT BROTHERS, CARRY FORWARD THE SPIRIT OF FOLK MUSIC. THEY BLEND HISTORICAL INFLUENCES WITH MODERN STORYTELLING TECHNIQUES, APPEALING TO NEW GENERATIONS.

PRESERVATION AND EDUCATION

ORGANIZATIONS AND FESTIVALS DEDICATED TO FOLK MUSIC HELP PRESERVE ITS RICH HERITAGE. INSTITUTIONS LIKE THE SMITHSONIAN FOLKWAYS RECORDINGS ARCHIVE COUNTLESS RECORDINGS, WHILE FOLK FESTIVALS ACROSS THE COUNTRY CELEBRATE DIVERSE STYLES AND KEEP COMMUNITIES CONNECTED TO THEIR MUSICAL ROOTS.

UNDERSTANDING THE CULTURAL SIGNIFICANCE OF AMERICAN FOLK MUSIC

THE HISTORY OF AMERICAN FOLK MUSIC IS MUCH MORE THAN A CATALOG OF SONGS; IT REFLECTS THE EVOLVING IDENTITY OF THE NATION ITSELF. FOLK MUSIC HAS PROVIDED A VOICE TO MARGINALIZED COMMUNITIES, CHRONICLED HISTORICAL EVENTS, AND FOSTERED A SENSE OF BELONGING. FOR ANYONE INTERESTED IN MUSIC OR AMERICAN CULTURE, EXPLORING THIS TRADITION OFFERS VALUABLE INSIGHTS INTO THE COUNTRY'S COMPLEX SOCIAL FABRIC.

WHETHER YOU'RE A MUSICIAN, HISTORIAN, OR CASUAL LISTENER, DELVING INTO THE HISTORY OF AMERICAN FOLK MUSIC CAN DEEPEN YOUR APPRECIATION FOR THE STORIES BEHIND THE MELODIES. FROM ITS COLONIAL BEGINNINGS TO CONTEMPORARY EXPRESSIONS, FOLK MUSIC CONTINUES TO BE A POWERFUL MEDIUM FOR CONNECTION AND EXPRESSION.

FREQUENTLY ASKED QUESTIONS

WHAT ARE THE ORIGINS OF AMERICAN FOLK MUSIC?

AMERICAN FOLK MUSIC ORIGINATED FROM A BLEND OF VARIOUS MUSICAL TRADITIONS BROUGHT BY IMMIGRANTS FROM EUROPE, AFRICA, AND INDIGENOUS PEOPLES, EVOLVING THROUGH ORAL STORYTELLING AND COMMUNITY GATHERINGS.

HOW DID AFRICAN AMERICAN INFLUENCES SHAPE AMERICAN FOLK MUSIC?

AFRICAN AMERICAN INFLUENCES CONTRIBUTED RHYTHMS, CALL-AND-RESPONSE PATTERNS, AND SPIRITUALS THAT DEEPLY IMPACTED THE DEVELOPMENT OF AMERICAN FOLK MUSIC, ESPECIALLY IN GENRES LIKE BLUES AND WORK SONGS.

WHO ARE SOME KEY FIGURES IN THE HISTORY OF AMERICAN FOLK MUSIC?

KEY FIGURES INCLUDE WOODY GUTHRIE, LEAD BELLY, PETE SEEGER, AND JOAN BAEZ, WHO POPULARIZED FOLK MUSIC AND USED IT AS A MEDIUM FOR SOCIAL AND POLITICAL MESSAGES.

WHAT ROLE DID THE GREAT DEPRESSION PLAY IN AMERICAN FOLK MUSIC?

DURING THE GREAT DEPRESSION, FOLK MUSIC BECAME A VOICE FOR THE STRUGGLES OF THE WORKING CLASS, WITH ARTISTS DOCUMENTING SOCIAL ISSUES AND INSPIRING SOLIDARITY THROUGH SONGS.

HOW DID THE FOLK REVIVAL OF THE 1950S AND 1960S IMPACT AMERICAN MUSIC CULTURE?

THE FOLK REVIVAL BROUGHT TRADITIONAL AND CONTEMPORARY FOLK MUSIC TO MAINSTREAM AUDIENCES, INFLUENCING POPULAR MUSIC AND SPARKING SOCIAL ACTIVISM THROUGH ARTISTS LIKE BOB DYLAN AND JOAN BAEZ.

WHAT IS THE SIGNIFICANCE OF THE NEWPORT FOLK FESTIVAL IN AMERICAN FOLK MUSIC HISTORY?

THE NEWPORT FOLK FESTIVAL, ESTABLISHED IN 1959, BECAME A PIVOTAL EVENT FOR SHOWCASING FOLK ARTISTS, FOSTERING COMMUNITY, AND LAUNCHING CAREERS OF INFLUENTIAL MUSICIANS.

How did American Folk Music contribute to the Civil Rights Movement?

Folk music provided anthems and rallying cries for the Civil Rights Movement, with songs promoting equality and justice, often performed at protests and gatherings.

What are some traditional instruments commonly used in American Folk Music?

Common instruments include the banjo, fiddle, guitar, harmonica, and mandolin, which helped shape the characteristic sound of American folk music.

How has American Folk Music influenced other genres?

American folk music has influenced genres like country, rock, blues, and bluegrass, contributing storytelling techniques, melodies, and instrumentation.

What role does storytelling play in American Folk Music?

Storytelling is central to American folk music, with songs often narrating historical events, social issues, personal experiences, and cultural values passed down through generations.

Additional Resources

History of American Folk Music: Tracing the Roots and Evolution of a Cultural Phenomenon

History of American Folk Music is a tapestry woven from diverse cultural threads that have shaped the United States over centuries. This genre, often characterized by its storytelling nature, acoustic instrumentation, and community-centered performances, reflects the social, political, and cultural landscapes of the nation throughout its development. Exploring the history of American folk music offers insights into the nation's identity, the struggles and triumphs of its people, and the enduring power of tradition and innovation within the musical arts.

Origins and Early Influences

The roots of American folk music are deeply embedded in the multicultural fabric of early America. European settlers, primarily from the British Isles, brought with them ballads, dance tunes, and religious hymns that laid the foundation for the emerging folk traditions. These melodies were often adapted to new experiences and environments, resulting in a unique fusion that would evolve over time.

Simultaneously, African musical traditions contributed significantly to the development of American folk music. Enslaved Africans infused rhythmic complexity, call-and-response patterns, and spirituals that expressed both sorrow and hope. This synthesis of European and African elements created a rich musical dialogue that would influence countless genres.

Native American Contributions

While often overlooked, Native American music also plays a crucial role in the broader history of American folk music. Indigenous peoples preserved their musical heritage through chants, percussion, and vocal styles that were integral to ceremonies and storytelling. Though less directly incorporated into mainstream folk, these traditions represent an essential facet of America's sonic landscape.

THE 19TH AND EARLY 20TH CENTURY: THE RISE OF FOLK TRADITIONS

THE 19TH CENTURY WITNESSED THE EXPANSION OF FOLK MUSIC ALONGSIDE THE NATION'S GROWTH. SONGS LIKE "OH! SUSANNA" AND "HOME ON THE RANGE" BECAME EMBLEMATIC OF THE AMERICAN FRONTIER SPIRIT. THESE COMPOSITIONS OFTEN DEPICTED DAILY LIFE, LANDSCAPES, AND SOCIAL ISSUES, RESONATING WITH A POPULACE EXPERIENCING RAPID CHANGE.

THE ADVENT OF THE INDUSTRIAL REVOLUTION AND URBANIZATION INTRODUCED NEW DYNAMICS. IMMIGRANT COMMUNITIES BROUGHT ADDITIONAL MUSICAL INFLUENCES, SUCH AS SCANDINAVIAN FIDDLE TUNES AND GERMAN POLKAS, WHICH INTERMINGLED WITH EXISTING FOLK STYLES. THIS PERIOD ALSO SAW THE RISE OF MINSTRELSY AND POPULAR MUSIC FORMS, WHICH BOTH APPROPRIATED AND DISTORTED FOLK THEMES, COMPLICATING THE GENRE'S TRAJECTORY.

THE ROLE OF FOLK MUSIC IN SOCIAL MOVEMENTS

AS AMERICA GRAPPLED WITH ISSUES SUCH AS LABOR RIGHTS, CIVIL RIGHTS, AND ECONOMIC DISPARITY, FOLK MUSIC EMERGED AS A VEHICLE FOR SOCIAL COMMENTARY AND ACTIVISM. SONGS LIKE "THIS LAND IS YOUR LAND" BY WOODY GUTHRIE AND "WE SHALL OVERCOME" BECAME ANTHEMS OF INCLUSION AND RESISTANCE. THE HISTORY OF AMERICAN FOLK MUSIC IS THUS INTERTWINED WITH THE NATION'S QUEST FOR JUSTICE AND EQUALITY.

THE FOLK REVIVAL: MID-20TH CENTURY RESURGENCE

THE MID-20TH CENTURY MARKED A SIGNIFICANT REVIVAL OF INTEREST IN FOLK MUSIC, LARGELY PROPELLED BY URBAN INTELLECTUALS, MUSICIANS, AND ACTIVISTS. FIGURES SUCH AS PETE SEEGER, JOAN BAEZ, AND BOB DYLAN BROUGHT FOLK MUSIC TO NEW AUDIENCES, BLENDING TRADITIONAL TUNES WITH CONTEMPORARY THEMES. THIS MOVEMENT NOT ONLY PRESERVED OLDER SONGS BUT ALSO EXPANDED THE GENRE'S BOUNDARIES.

THIS PERIOD WAS CHARACTERIZED BY:

- A RENEWED EMPHASIS ON ACOUSTIC INSTRUMENTATION AND LYRICAL STORYTELLING
- THE FUSION OF FOLK WITH OTHER GENRES, SUCH AS BLUES AND COUNTRY
- INCREASED POLITICAL ENGAGEMENT REFLECTED THROUGH PROTEST SONGS

THE FOLK REVIVAL ALSO SPARKED DEBATES ABOUT AUTHENTICITY, COMMERCIALIZATION, AND CULTURAL APPROPRIATION, HIGHLIGHTING THE COMPLEXITIES INHERENT IN PRESERVING FOLK TRADITIONS WITHIN A MODERN CONTEXT.

TECHNOLOGICAL AND MEDIA INFLUENCE

RADIO, TELEVISION, AND RECORDED MUSIC PLAYED PIVOTAL ROLES IN DISSEMINATING FOLK MUSIC DURING THIS ERA. THE ABILITY TO REACH NATIONWIDE AUDIENCES TRANSFORMED FOLK FROM A REGIONAL OR SUBCULTURAL PHENOMENON INTO A MAINSTREAM INFLUENCE. THIS EXPOSURE HELPED CEMENT THE GENRE'S PLACE IN AMERICAN CULTURAL HISTORY BUT ALSO INTRODUCED PRESSURES TO ADAPT FOR MASS CONSUMPTION.

CONTEMPORARY FOLK MUSIC AND ITS LEGACY

TODAY, THE HISTORY OF AMERICAN FOLK MUSIC INFORMS A VIBRANT AND EVOLVING SCENE. CONTEMPORARY FOLK ARTISTS

BLEND TRADITIONAL ELEMENTS WITH MODERN SENSIBILITIES, ADDRESSING CURRENT SOCIAL ISSUES WHILE HONORING THE PAST. THE GENRE'S ADAPTABILITY HAS ALLOWED IT TO PERSIST THROUGH SHIFTING CULTURAL LANDSCAPES AND TECHNOLOGICAL CHANGES.

MODERN FOLK FESTIVALS, EDUCATIONAL PROGRAMS, AND ARCHIVAL PROJECTS CONTRIBUTE TO SUSTAINING THE GENRE'S RELEVANCE. ADDITIONALLY, DIGITAL PLATFORMS HAVE ENABLED A NEW GENERATION OF MUSICIANS TO ACCESS AND REINTERPRET FOLK TRADITIONS, ENSURING CONTINUED INNOVATION.

COMPARISONS WITH OTHER AMERICAN MUSIC GENRES

WHILE FOLK MUSIC SHARES COMMON ROOTS WITH COUNTRY, BLUES, AND BLUEGRASS, EACH GENRE HAS DISTINCT CHARACTERISTICS:

1. **COUNTRY:** ORIGINATED FROM RURAL SOUTHERN BALLADS; OFTEN MORE POLISHED PRODUCTION AND COMMERCIAL FOCUS.
2. **BLUES:** EMERGED FROM AFRICAN AMERICAN EXPERIENCES; EMPHASIZES EMOTIONAL EXPRESSION AND SPECIFIC CHORD PROGRESSIONS.
3. **BLUEGRASS:** FAST-PACED INSTRUMENTATION WITH A FOCUS ON STRINGED INSTRUMENTS.

UNDERSTANDING THESE DIFFERENCES ENHANCES APPRECIATION OF HOW FOLK MUSIC FITS WITHIN THE BROADER AMERICAN MUSICAL MOSAIC.

CHALLENGES AND PRESERVATION EFFORTS

DESPITE ITS ENDURING SIGNIFICANCE, AMERICAN FOLK MUSIC FACES CHALLENGES SUCH AS CULTURAL DILUTION, LOSS OF TRADITIONAL KNOWLEDGE, AND COMPETITION FROM MAINSTREAM POPULAR MUSIC. PRESERVATION EFFORTS EMPHASIZE DOCUMENTING ORAL HISTORIES, PROMOTING COMMUNITY ENGAGEMENT, AND SUPPORTING FOLK ARTISTS.

INSTITUTIONS LIKE THE SMITHSONIAN FOLKWAYS RECORDINGS AND THE LIBRARY OF CONGRESS HAVE BEEN INSTRUMENTAL IN ARCHIVING AND MAKING ACCESSIBLE A WEALTH OF FOLK MUSIC MATERIALS. THESE EFFORTS ENSURE THAT FUTURE GENERATIONS CAN STUDY AND ENJOY THE RICH HERITAGE EMBEDDED IN AMERICAN FOLK TRADITIONS.

THE HISTORY OF AMERICAN FOLK MUSIC IS A TESTAMENT TO THE NATION'S DIVERSE CULTURAL ROOTS AND ITS ONGOING DIALOGUE BETWEEN PAST AND PRESENT. AS A LIVING TRADITION, IT CONTINUES TO INSPIRE, EDUCATE, AND UNITE PEOPLE THROUGH THE UNIVERSAL LANGUAGE OF MUSIC.

History Of American Folk Music

history of american folk music: The History of American Folk Music Adam Woog, 2006
Learn the story of this American music form.

history of american folk music: American Folk Music and Left-wing Politics, 1927-1957
Richard A. Reuss, JoAnne C. Reuss, 2000 The 1930s and 1940s represented an era in United States history when large groups of citizens took political action in response to their social and economic circumstances. The vision, attitudes, beliefs and purposes of participants before, during, and after this time period played an important part of American cultural history. Richard and JoAnne Reuss expertly capture the personality of this era and the fascinating chronology of events in American

Folk Music and Left-Wing Politics, 1927-1957, a historical analysis of singers, writers, union members and organizers and their connection to left-wing politics and folk music during this revolutionary time period. While scholarship on folk music, history, and politics is not unique in and of itself, Reuss' approach is noteworthy for its folklorist perspective and its long, encompassing assessment of a broad cross-section of participants and their interactions. An innovative and informative look into one of the most evocative and challenging eras in American history, *American Folk Music and Left-Wing Politics, 1927-1957* stands as a historic milestone in this period's scholarship and evolution.

history of american folk music: A Folk Song History of America Samuel L. Forcucci, 1984 Describes the historical background of more than eighty American folk songs, and explains their musical structure and evolution.

history of american folk music: 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.

history of american folk music: Singing Out David King Dunaway, Molly Beer, 2010-04-14 An oral history of North American folk music revivals that draws on more than 150 interviews to explore the musical, political, and social aspects of the folk revival movement.

history of american folk music: *Which Side Are You On?* Dick Weissman, 2005-01-01 A history, with a personal touch, of the American folk music revival is penned by a recording artist, songwriter, and former member of the Journeymen.

history of american folk music: Folk City Stephen Petrus, Ronald D. Cohen, 2015-06-08 From Washington Square Park and Café Society to WNYC Radio and Folkways Records, New York City's cultural, artistic, and commercial assets helped to shape a distinctively urban breeding ground for the famous folk music revival of the 1950s and '60s. *Folk City*, by Stephen Petrus and Ronald Cohen, explores New York's central role in fueling the nationwide craze for folk music in postwar America.

history of american folk music: American Folk Song and Folk Lore Alan Lomax, Sidney Robertson Cowell, 1942

history of american folk music: Harry Smith's Anthology of American Folk Music Ross Hair, Thomas Ruys Smith, 2016-12-08 Released in 1952, *The Anthology of American Folk Music* was the singular vision of the enigmatic artist, musicologist, and collector Harry Smith (1923-1991). A collection of eighty-four commercial recordings of American vernacular and folk music originally issued between 1927 and 1932, the Anthology featured an eclectic and idiosyncratic mixture of blues and hillbilly songs, ballads old and new, dance music, gospel, and numerous other performances less easy to classify. Where previous collections of folk music, both printed and recorded, had privileged field recordings and oral transmission, Smith purposefully shaped his collection from previously released commercial records, pointedly blurring established racial boundaries in his selection and organisation of performances. Indeed, more than just a ground-breaking collection of old recordings, the Anthology was itself a kind of performance on the part of its creator. Over the six decades of its

existence, however, it has continued to exert considerable influence on generations of musicians, artists, and writers. It has been credited with inspiring the North American folk revival—The Anthology was our bible, asserted Dave Van Ronk in 1991, We all knew every word of every song on it—and with profoundly influencing Bob Dylan. After its 1997 release on CD by Smithsonian Folkways, it came to be closely associated with the so-called Americana and Alt-Country movements of the late 1990s and early 2000s. Following its sixtieth birthday, and now available as a digital download and rereleased on vinyl, it is once again a prominent icon in numerous musical currents and popular culture more generally. This is the first book devoted to such a vital piece of the large and complex story of American music and its enduring value in American life. Reflecting the intrinsic interdisciplinarity of Smith's original project, this collection contains a variety of new perspectives on all aspects of the Anthology.

history of american folk music: A Brief List of Material Relating to American Folk Music, 1965

history of american folk music: *Political Folk Music in America from Its Origins to Bob Dylan* Lawrence J. Epstein, 2010-03-08 Many American folk singers have tried to leave their world a better place by writing songs of social protest. Musicians like Woody Guthrie, Leadbelly, Pete Seeger, Bob Dylan, and Joan Baez sang with fierce moral voices to transform what they saw as an uncaring society. But the personal tales of these guitar-toting idealists were often more tangled than the comparatively pure vision their art would suggest. Many singers produced work in the midst of personal failure and deeply troubled relationships, and under the influence of radical ideas and organizations. This provocative work examines both the long tradition of folk music in its American political context and the lives of those troubadours who wrote its most enduring songs.

history of american folk music: A History of Folk Music Festivals in the United States Ronald D. Cohen, 2008 In *A History of Folk Music Festivals in the United States: Feasts of Musical Celebration*, Ronald D. Cohen presents a comprehensive narration of folk music festivals in America, providing details on events both large and small from the 19th century to the present. Cohen discusses events like the Newport, Philadelphia, University of Chicago, and National Folk Festivals, describing and analyzing long-running as well as short-lived festivals throughout the country and covering a dizzying array of musical styles, including blues, Cajun, Irish, klezmer, women's, bluegrass, gospel, country, singer-songwriters, and world. Cohen draws on a wide range of primary and secondary sources to create a detailed description of these exciting 'feasts of musical celebration,' capturing the nature and variety of the festivals and fully expressing this vital part of the development of folk music. Studying these events brings a truly national perspective to our understanding of folk music and provides important insights into their social, cultural, musical, and even political contexts. This account of folk music festivals in America is vital to folklorists, ethnomusicologists, U.S. historians, and readers with an interest in folk music and its history--Publisher's website.

history of american folk music: The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980 Gillian Mitchell, 2016-02-17 This work represents the first comparative study of the folk revival movement in 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 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.

history of american folk music: Folk Music in the United States Bruno Nettl, Helen Myers, 1976 An introduction to the study of folk music as a kind of music and as an aspect of human culture. Folk Music in the United States gives readers a broad overview of many kinds of folk music found in this country, from the songs of rural Appalachia and New England through the indigenous music of the American Indians and the African music brought by slaves, to the folk songs of European minorities. It traces the way folk music lives in the modern city, in the academic world, and in the contemporary music of American composers. The book introduces readers to the study of folk music as a kind of music and as an aspect of human culture. It uses music as an index to understanding American culture while it introduces readers to various concepts in the field of ethnomusicology.

history of american folk music: Exploring American Folk Music Kip Lornell, 2012-05-29 The perfect introduction to the many strains of American-made music

history of american folk music: The Cambridge History of American Music David Nicholls, 1998-11-19 The Cambridge History of American Music, first published in 1998, celebrates the richness of America's musical life. It was the first study of music in the United States to be written by a team of scholars. American music is an intricate tapestry of many cultures, and the History reveals this wide array of influences from Native, European, African, Asian, and other sources. The History begins with a survey of the music of Native Americans and then explores the social, historical, and cultural events of musical life in the period until 1900. Other contributors examine the growth and influence of popular musics, including film and stage music, jazz, rock, and immigrant, folk, and regional musics. The volume also includes valuable chapters on twentieth-century art music, including the experimental, serial, and tonal traditions.

history of american folk music: African American Folksong and American Cultural Politics Bruce M. Conforth, 2013-05-16 In African American Folksong and American Cultural Politics: The Lawrence Gellert Story, scholar and musician Bruce Conforth tells the story of one of the most unusual collections of African American folk music ever amassed—and the remarkable story of the man who produced it: Lawrence Gellert. Compiled between the World Wars, Gellert's recordings were immediately adopted by the American Left as the voice of the true American proletariat, with the songs—largely variants of traditional work songs or blues—dubbed by the Left as songs of protest. As both the songs and Gellert's standing itself turned into propaganda weapons of left-wing agitators, Gellert experienced a meteoric rise within the circles of left-wing organizations and the American Communist party. But such success proved ephemeral, with Gellert contributing to his own neglect by steadfastly refusing to release information about where and from whom he had collected his recordings. Later scholars, as a result, would skip over his closely held, largely inaccessible research, with some asserting Gellert's work had been doctored for political purposes.

And to a certain extent they were correct. Conforth reveals how Gellert at least assisted in the creation of some of his more political material. But hidden behind the few protest songs that Gellert allowed to become public was a vast body of legitimate African American folksongs—enough to rival the work of any of his contemporary collectors. Had Gellert granted access to all his material, scholars would have quickly seen that it comprised an incredibly complete and diverse collection of all African American song genres: work songs, blues, chants, spirituals, as well as the largest body of African American folktales about Irish Americans (what were referred to as One Time I'shman tales). It also included vast swaths of African American oral literature collected by Gellert as part of the Federal Writers' Project. In *African American Folksong and American Cultural Politics*, Conforth brings to light for the first time the entire body of work collected by Lawrence Gellert, establishing his place, and the place for the material he collected, within the pages of American folk song scholarship. In addition to shedding new light on the concept of protest music within African American folk music, Conforth discusses the unique relationship of the American Left to this music and how personal psychology and the demands of the American Communist party would come to ruin Gellert's life. *African American Folksong and American Cultural Politics* will appeal to students and scholars in the fields of American social and political history, African American studies, the history of American folk music, and ethnomusicology.

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