

I Hear America Singing Folk Music And National Identity

I Hear America Singing

Folk music is more than an idealized reminder of a simpler past. It reveals a great deal about present-day understandings of community and belonging. It celebrates the shared traditions that define a group or nation. In America, folk music--from African American spirituals to English ballads and protest songs--renders the imagined community more tangible and comprises a critical component of our diverse national heritage. In *"I Hear America Singing,"* Rachel Donaldson traces the vibrant history of the twentieth-century folk music revival from its origins in the 1930s through its end in the late 1960s. She investigates the relationship between the revival and concepts of nationalism, showing how key figures in the revival--including Pete Seeger, Alan Lomax, Moses Asch, and Ralph Rinzler--used songs to influence the ways in which Americans understood the values, the culture, and the people of their own nation. As Donaldson chronicles how cultural norms were shaped over the course of the mid-twentieth century, she underscores how various groups within the revival and their views shifted over time. *"I Hear America Singing"* provides a stirring account of how and why the revivalists sustained their culturally pluralist and politically

democratic Americanism over this tumultuous period in American history.

Roots of the Revival

In *Roots of the Revival: American and British Folk Music in the 1950s*, Ronald D. Cohen and Rachel Clare Donaldson present a transatlantic history of folk's midcentury resurgence that juxtaposes the related but distinct revivals that took place in the United States and Great Britain. After setting the stage with the work of music collectors in the nineteenth century, the authors explore the so-called recovery of folk music practices and performers by Alan Lomax and others, including journeys to and within the British Isles that allowed artists and folk music advocates to absorb native forms and facilitate the music's transatlantic exchange. Cohen and Donaldson place the musical and cultural connections of the twin revivals within the decade's social and musical milieu and grapple with the performers' leftist political agendas and artistic challenges, including the fierce debates over "authenticity" in practice and repertoire that erupted when artists like Harry Belafonte and the Kingston Trio carried folk into the popular music mainstream. From work songs to skiffle, from the Weavers in Greenwich Village to Burl Ives on the BBC, *Roots of the Revival* offers a frank and wide-ranging consideration of a time, a movement, and a transformative period in American and British pop culture.

Frankie and Johnny

Originating in a homicide in St. Louis in 1899, the ballad of "Frankie and Johnny" became one of America's most familiar songs during the first half of the twentieth century. It crossed lines of race, class, and artistic genres, taking form in such varied expressions as a folk song performed by Huddie Ledbetter (Lead Belly); a ballet choreographed by Ruth Page and Bentley Stone under New Deal sponsorship; a mural in the Missouri State Capitol by Thomas Hart Benton; a play by John Huston; a motion picture, *She Done Him Wrong*, that made Mae West a national celebrity; and an anti-lynching poem by Sterling Brown. In this innovative book, Stacy I. Morgan explores why African American folklore—and "Frankie and Johnny" in particular—became prized source material for artists of diverse political and aesthetic sensibilities. He looks at a confluence of factors, including the Harlem Renaissance, the Great Depression, and resurgent nationalism, that led those creators to engage with this ubiquitous song. Morgan's research uncovers the wide range of work that artists called upon African American folklore to perform in the 1930s, as it alternately reinforced and challenged norms of race, gender, and appropriate subjects for artistic expression. He demonstrates that the folklorists and creative artists of that generation forged a new national culture in which African American folk songs featured centrally not only in folk and popular culture but in the fine arts as well.

The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980

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.

Music and Translation

This book explores how transformations and translations shape musical meanings, developments and the perception of music across cultures. Starting with the concept of music as multimodal text, the author understands translation as the process of transferring a text from one language – verbal or not – into another, interlingually, intralingually or intersemiotically, as well as the products that are derived from this process. She situates music and translation within their contemporary global context, examining the tensions between local and global, cosmopolitan and national, and universal and specific settings, to arrive at a celebration of the translational power of music and an in-depth study of how musical texts are translated. This book will be of interest to translation studies scholars who want to broaden their horizons, as well as to musicians and music scholars seeking to understand how cultural exchange and dissemination can be driven by translation.

Song, Struggle, and Solidarity

The New York City Labor Chorus (NYCLC) was the first group of its kind when it formed in 1991 with members of different unions joining together in song. *Song, Struggle and Solidarity: The New York City Labor Chorus in Its Twenty-fifth Year* is the product of Mark Abendroth's ethnography on the NYCLC during its calendar year from fall 2016 to spring 2017. Abendroth was in his sixth year as an active member of the chorus at that time. He kept field notes of nearly every NYCLC performance and weekly rehearsal during the year. He also interviewed twenty-eight of the approximately eighty-five members and studied documents in the group's history. Chapters include a history of singing in the labor movement in the United States, a history of the NYCLC in its first twenty-four years, and a focus on developments during the group's twenty-fifth year. The book ends with the author's conclusions on the NYCLC's accomplishments, challenges, and possibilities.

Radical Roots

While all history has the potential to be political, public history is uniquely so: public historians engage in historical inquiry outside the bubble of scholarly discourse, relying on social networks, political goals, practices, and habits of mind that differ from traditional historians. *Radical Roots: Public History and a Tradition of Social Justice Activism* theorizes and defines public history as future-focused, committed to the advancement of social justice, and engaged in creating a more inclusive public record. Edited by Denise D. Meringolo and with contributions from the field's leading figures, this groundbreaking collection addresses major topics such as museum practices, oral history, grassroots

preservation, and community-based learning. It demonstrates the core practices that have shaped radical public history, how they have been mobilized to promote social justice, and how public historians can facilitate civic discourse in order to promote equality. \"This is a much-needed recalibration, as professional organizations and practitioners across genres of public history struggle to diversify their own ranks and to bring contemporary activists into the fold.\" — Catherine Gudis, University of California, Riverside. \"Taken all together, the articles in this volume highlight the persistent threads of justice work that has characterized the multifaceted history of public history as well as the challenges faced in doing that work.\"—Patricia Mooney-Melvin, *The Public Historian*

The Ruined Anthracite

Once a busy if impoverished center for the anthracite coal industry, northeastern Pennsylvania exists today as a region suffering inexorable decline--racked by economic hardship and rampant opioid abuse, abandoned by young people, and steeped in xenophobic fear. Paul A. Shackel merges analysis with oral history to document the devastating effects of a lifetime of structural violence on the people who have stayed behind. Heroic stories of workers facing the dangers of underground mining stand beside accounts of people living their lives in a toxic environment and battling deprivation and starvation by foraging, bartering, and relying on the good will of neighbors. As Shackel reveals the effects of these long-term traumas, he sheds light on people's poor health and lack of well-being. The result is a valuable on-the-ground perspective that expands our understanding of the social fracturing, economic decay, and anger afflicting many communities across the United States. Insightful and dramatic, *The Ruined Anthracite*

combines archaeology, documentary research, and oral history to render the ongoing human cost of environmental devastation and unchecked capitalism.

General Music

General Music: Dimensions of Practice is a practical guide for music teachers and teaching artists who strive to teach music holistically. The book begins by framing general music as a holistic music education that is comprehensive, meaningful, and relevant to diverse learners in school and community settings. It is followed by chapters that are organized into one of four dimensions of music practice: performing, connecting, creating, and responding. Chapter authors share creative and innovative teaching ideas, for both elementary and secondary school students, that focus on a wide range of topics, including: songwriting, composing, improvising, singing, moving, playing, listening, analyzing, contextualizing, and connecting. Each chapter provides (a) a rationale for a given area of music study, establishing its importance and relevance; (b) a research or theoretical background, to inform and guide practice; and (c) a pedagogical model or framework illustrated through lesson ideas, curriculum units, or vignettes. The ideas in this book seek to inspire and guide teachers as they build comprehensive music programs that are informed by students and communities.

Selling Folk Music

Selling Folk Music: An Illustrated History highlights commercial sources that reveal how folk music has been packaged and sold to a broad, shifting audience in the United States. Folk music has a varied and complex scope and lineage, including the blues, minstrel tunes, Victorian parlor songs, spirituals and gospel tunes, country and western songs, sea shanties, labor and political songs, calypsos, pop folk, folk-rock, ethnic, bluegrass, and more. The genre is of major importance in the broader spectrum of American music, and it is easy to understand why folk music has been marketed as America's music. *Selling Folk Music* presents the public face of folk music in the United States via its commercial promotion and presentation throughout the twentieth century. Included are concert flyers; sheet music; book, songbook, magazine, and album covers; concert posters and flyers; and movie lobby cards and posters, all in their original colors. The 1964 hootenanny craze, for example, spawned such items as a candy bar, pinball machine, bath powder, paper dolls, Halloween costumes, and beach towels. The almost five hundred images in *Selling Folk Music* present a new way to catalog the history of folk music while highlighting the transformative nature of the genre. Following the detailed introduction on the history of folk music, illustrations from commercial products make up the bulk of the work, presenting a colorful, complex history.

Fear, Anxiety, and National Identity

Fifty years of large-scale immigration has brought significant ethnic, racial, and religious diversity to North America and Western Europe, but has also prompted hostile backlashes. In *Fear, Anxiety, and National Identity*, a distinguished multidisciplinary group of scholars

examine whether and how immigrants and their offspring have been included in the prevailing national identity in the societies where they now live and to what extent they remain perpetual foreigners in the eyes of the long-established native-born. What specific social forces in each country account for the barriers immigrants and their children face, and how do anxieties about immigrant integration and national identity differ on the two sides of the Atlantic? Western European countries such as Germany, the Netherlands, and the United Kingdom have witnessed a significant increase in Muslim immigrants, which has given rise to nativist groups that question their belonging. Contributors Thomas Faist and Christian Ulbricht discuss how German politicians have implicitly compared the purported “backward” values of Muslim immigrants with the German idea of *Leitkultur*, or a society that values civil liberties and human rights, reinforcing the symbolic exclusion of Muslim immigrants. Similarly, Marieke Slootman and Jan Willem Duyvendak find that in the Netherlands, the conception of citizenship has shifted to focus less on political rights and duties and more on cultural norms and values. In this context, Turkish and Moroccan Muslim immigrants face increasing pressure to adopt “Dutch” culture, yet are simultaneously portrayed as having regressive views on gender and sexuality that make them unable to assimilate. Religion is less of a barrier to immigrants’ inclusion in the United States, where instead undocumented status drives much of the political and social marginalization of immigrants. As Mary C. Waters and Philip Kasinitz note, undocumented immigrants in the United States are ineligible for the services and freedoms that citizens take for granted and often live in fear of detention and deportation. Yet, as Irene Bloemraad points out, Americans’ conception of national identity expanded to be more inclusive of immigrants and their children with political mobilization and changes in law, institutions, and culture in the wake of the Civil Rights Movement. Canadians’ views also dramatically expanded in recent decades, with multiculturalism now an important part of their national identity, in contrast

to Europeans' fear that diversity undermines national solidarity. With immigration to North America and Western Europe a continuing reality, each region will have to confront anti-immigrant sentiments that create barriers for and threaten the inclusion of newcomers. *Fear, Anxiety, and National Identity* investigates the multifaceted connections among immigration, belonging, and citizenship, and provides new ways of thinking about national identity.

Depression Folk

While music lovers and music historians alike understand that folk music played an increasingly pivotal role in American labor and politics during the economic and social tumult of the Great Depression, how did this relationship come to be? Ronald D. Cohen sheds new light on the complex cultural history of folk music in America, detailing the musicians, government agencies, and record companies that had a lasting impact during the 1930s and beyond. Covering myriad musical styles and performers, Cohen narrates a singular history that begins in nineteenth-century labor politics and popular music culture, following the rise of unions and Communism to the subsequent Red Scare and increasing power of the Conservative movement in American politics--with American folk and vernacular music centered throughout. Detailing the influence and achievements of such notable musicians as Pete Seeger, Big Bill Broonzy, and Woody Guthrie, Cohen explores the intersections of politics, economics, and race, using the roots of American folk music to explore one of the United States' most troubled times. Becoming entangled with the ascending American left wing, folk music became synonymous with protest and sharing the

troubles of real people through song.

The Invention and Reinvention of Big Bill Broonzy

Over the course of his long career, legendary bluesman William \"Big Bill\" Broonzy (1893–1958) helped shape the trajectory of the genre, from its roots in the rural Mississippi River Delta, through its rise as a popular genre in the North, to its eventual international acclaim. Along the way, Broonzy adopted an evolving personal and professional identity, tailoring his self-presentation to the demands of the place and time. His remarkable professional fluidity mirrored the range of expectations from his audiences, whose ideas about race, national belonging, identity, and the blues were refracted through Broonzy as if through a prism. Kevin D. Greene argues that Broonzy's popular success testifies to his ability to navigate the cultural expectations of his different audiences. However, this constant reinvention came at a personal and professional cost. Using Broonzy's multifaceted career, Greene situates blues performance at the center of understanding African American self-presentation and racial identity in the first half of the twentieth century. Through Broonzy's life and times, Greene assesses major themes and events in African American history, including the Great Migration, urbanization, and black expatriate encounters with European culture consumers. Drawing on a range of historical source materials as well as oral histories and personal archives held by Broonzy's son, Greene perceptively interrogates how notions of race, gender, and audience reception continue to shape concepts of folk culture and musical authenticity.

The Family of Man Revisited

The Family of Man is the most widely seen exhibition in the history of photography. The book of the exhibition, still in print, is also the most commercially successful photobook ever published. First shown at the Museum of Modern Art in New York in 1955, the exhibition travelled throughout the United States and to forty-six countries, and was seen by over nine million people. Edward Steichen conceived, curated and designed the exhibition. He explained its subject as 'the everydayness of life' and 'the essential oneness of mankind throughout the world'. The exhibition was a statement against war and the conflicts and divisions that threatened a common future for humanity after 1945. The popular international response was overwhelmingly enthusiastic. Many critics, however, have dismissed the exhibition as a form of sentimental humanism unable to address the challenges of history, politics and cultural difference. This book revises the critical debate about The Family of Man, challenging in particular the legacy of Roland Barthes's influential account of the exhibition. The expert contributors explore new contexts for understanding Steichen's work and they undertake radically new analyses of the formal dynamics of the exhibition. Also presented are documents about the exhibition never before available in English. Commentaries by critical theorist Max Horkheimer and novelist Wolfgang Koeppen, letters from photographer August Sander, and a poetic sequence on the images by Polish poet Witold Wirpsza enable and encourage new critical reflections. A detailed survey of audience responses in Munich from 1955 allows a rare glimpse of what visitors thought about the exhibition. Today, when armed conflict, environmental catastrophe and economic inequality continue to threaten our future, it seems timely to revisit The Family of Man.

Representing the Good Neighbor

In this book, Carol A. Hess investigates the reception of Latin American art music in the US during the Pan American movement of the 1930s and 40s. Hess uncovers how and why attitudes towards Latin American music shifted so dramatically during the middle of the twentieth century, and what this tells us about the ways in which the history of American music has been written.

Digital Sound Studies

The digital turn has created new opportunities for scholars across disciplines to use sound in their scholarship. This volume's contributors provide a blueprint for making sound central to research, teaching, and dissemination. They show how digital sound studies has the potential to transform silent, text-centric cultures of communication in the humanities into rich, multisensory experiences that are more inclusive of diverse knowledges and abilities. Drawing on multiple disciplines—including rhetoric and composition, performance studies, anthropology, history, and information science—the contributors to Digital Sound Studies bring digital humanities and sound studies into productive conversation while probing the assumptions behind the use of digital tools and technologies in academic life. In so doing, they explore how sonic experience might transform our scholarly networks, writing processes, research methodologies, pedagogies, and knowledges of the archive. As they demonstrate, incorporating sound into scholarship is thus not only feasible but urgently necessary. Contributors. Myron M. Beasley, Regina N. Bradley, Steph Ceraso, Tanya Clement, Rebecca Dowd Geoffroy-Schwinden, W. F. Umi Hsu, Michael J. Kramer, Mary Caton

Lingold, Darren Mueller, Richard Cullen Rath, Liana M. Silva, Jonathan Sterne, Jennifer Stoeve, Jonathan W. Stone, Joanna Swafford, Aaron Trammell, Whitney Trettien

I Hear America Singing!

A collection of American folk songs for children, including "Take Me Out to the Ball Game," "Sweet Betsy from Pike," and "This Land is Your Land."

Folk Music in America

Classical music in 1940s America had a cultural relevance and ubiquitousness that is hard to imagine today. No other war mobilized and instrumentalized culture in general and music in particular so totally, so consciously, and so unequivocally as World War II. Through author Annegret Fauser's in-depth, engaging, and encompassing discussion in context of this unique period in American history, *Sounds of War* brings to life the people and institutions that created, performed, and listened to this music.

Sounds of War

A collection of essays that examine how the history of slavery and race in the United States has been interpreted and inserted at public historic sites. For decades racism and social inequity have stayed at the center of the national conversation in the United States,

sustaining the debate around public historic places and monuments and what they represent. These conversations are a reminder of the crucial role that public history professionals play in engaging public audiences on subjects of race and slavery. This \"difficult history\" has often remained un- or underexplored in our public discourse, hidden from view by the tourism industry, or even by public history professionals themselves, as they created historic sites, museums, and public squares based on white-centric interpretations of history and heritage. Challenging History, through a collection of essays by a diverse group of scholars and practitioners, examines how difficult histories, specifically those of slavery and race in the United States, are being interpreted and inserted at public history sites and in public history work. Several essays explore the successes and challenges of recent projects, while others discuss gaps that public historians can fill at sites where Black history took place but is absent in the interpretation. Through case studies, the contributors reveal the entrenched false narratives that public history workers are countering in established public history spaces and the work they are conducting to reorient our collective understanding of the past. History practitioners help the public better understand the world. Their choices help to shape ideas about heritage and historical remembrances and can reform, even transform, worldviews through more inclusive and ethically narrated histories. Challenging History invites public historians to consider the ethical implications of the narratives they choose to share and makes the case that an inclusive, honest, and complete portrayal of the past has the potential to reshape collective memory and ideas about the meaning of American history and citizenship.

Challenging History

This book provides a sequel to Robert Ford's comprehensive reference work *A Blues Bibliography*, the second edition of which was published in 2007. Bringing Ford's bibliography of resources up to date, this volume covers works published since 2005, complementing the first volume by extending coverage through twelve years of new publications. As in the previous volume, this work includes entries on the history and background of the blues, instruments, record labels, reference sources, regional variations, and lyric transcriptions and musical analysis. With extensive listings of print and online articles in scholarly and trade journals, books, and recordings, this bibliography offers the most thorough resource for all researchers studying the blues.

A Blues Bibliography

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.

I Hear America Singing

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.

The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980

Zwei Länder, zwei Wege? - Der Kunstnationalismus gefährdete die politische Kultur und beeinflusste das transatlantische Beziehungsgeflecht. Die große Bedeutung der Künste ist eine oft übersehene Dimension des Nationalismus. In Deutschland wurden sie besonders in der ersten Hälfte des 20. Jahrhunderts in starkem Maße politisiert. Nationalistische Kreise suchten nach einer zeitgemäßen \"wahren deutschen Kunst\". Die Nationalsozialisten versprachen, hierfür die entscheidenden Weichen stellen zu wollen. Auch in den USA war von \"true American art\" in nationalistischem Sinn die Rede. Die Künste sollten sich von europäischer Einflussnahme befreien. Adelheid von Saldern analysiert die Diskussionen um die Ausrichtung von Künsten und Kunstkritik nach nationalen Belangen. Dabei untersucht sie, welche Parallelen, aber auch welche Unterschiede die Auseinandersetzungen kennzeichneten. Das betraf sowohl die kulturellen Praktiken als auch die gesellschaftlichen Strukturen und die politischen Konstellationen beider Länder. Sichtbar wird ebenso, wie nationsbezogene Narrative das transatlantische Beziehungsgeflecht prägten. Auch wenn es in beiden Ländern entscheidende Unterschiede gab, kann die Autorin zeigen, wie jede Form von Nationalismus, und so auch der Kunstnationalismus, die politische Kultur eines Landes gefährdet.

The Ballad Collectors of North America

Intimate, anecdotal, and spell-binding, *Singing Out* offers a fascinating oral history of the North American folk music revivals and folk music. Culled from more than 150 interviews

recorded from 1976 to 2006, this captivating story spans seven decades and cuts across a wide swath of generations and perspectives, shedding light on the musical, political, and social aspects of this movement. The narrators highlight many of the major folk revival figures, including Pete Seeger, Bernice Reagon, Phil Ochs, Mary Travers, Don McLean, Judy Collins, Arlo Guthrie, Ry Cooder, and Holly Near. Together they tell the stories of such musical groups as the Composers' Collective, the Almanac Singers, People's Songs, the Weavers, the New Lost City Ramblers, and the Freedom Singers. Folklorists, musicians, musicologists, writers, activists, and aficionados reveal not only what happened during the folk revivals, but what it meant to those personally and passionately involved. For everyone who ever picked up a guitar, fiddle, or banjo, this will be a book to give and cherish. Extensive notes, bibliography, and discography, plus a photo section.

Kunstnationalismus

The perfect introduction to the many strains of American-made music

Singing Out

“With Audiotopia, Kun emerges as a pre-eminent analyst, interpreter, and theorist of inter-ethnic dialogue in US music, literature, and visual art. This book is a guide to how scholarship will look in the future—the first fully realized product of a new generation of scholars thrown forth by tumultuous social ferment and eager to talk about the world that they see emerging around them.”—George Lipsitz, author of *Time Passages: Collective*

Memory and American Popular Culture \"The range and depth of Audiotopia is thrilling. It's not only that Josh Kun knows so much-it's that he knows what to make of what he knows.\"—Greil Marcus, author of *Lipstick Traces: A Secret History of the 20th Century* \"The way Josh Kun writes about what he hears, the way he unravels word, sound, and power is breathtaking, provocative, and original. A bold, expansive, and lyrical book, Audiotopia is a record of crossings, textures, tangents, and ideas you will want to play again and again.\"—Jeff Chang, author of *Can't Stop Won't Stop: A History of the Hip-Hop Generation*

Folk Music in America

The first edition of *American Popular Music* introduces the history and influence of American music within the broader context of American culture. It reveals how the history of American music connects to contemporary popular music through specific examples showing how past styles and performers have influenced current musical styles. Presents a balanced, accurate, and comprehensive portrayal of American popular music within a narrative, conversational style while discussing various musical styles and performers in a larger social and historical context that provides a larger perspective on American cultural history. The book relates the development of each musical genre to its historical period and places individual performers and styles within their larger social or artistic context. It includes numerous excerpts from literary works that reveal the tremendous influence popular music has had on American culture. It also presents over 300 photos and illustrations, including album covers, posters, sheet music illustrations, and song lyrics. An important reference for any reader interested in the history of American popular music.

I Hear America Singing!

Presenting a collection of essays on the debates about the origins, authenticity and identity in folk and blues music, this book offers perspectives from both sides of the Atlantic on the connections and interplay of influences in roots music.

Exploring American Folk Music

Offering both a short history and a theoretical framework, this book is the first extended study of the soundtracked book as a media form. A soundtracked book is a print or digital publication for which a recorded, musical complement has been produced. Early examples were primarily developed for the children's market, but by the middle of the twentieth century, ethnographers had begun producing book-and-record combinations that used print to contextualize musical artifacts. The last half-century has witnessed the rapid expansion of the adult market, including soundtracked novels from celebrated writers such as Ursula K. Le Guin, Kathy Acker, and Mark Z. Danielewski. While often dismissed as gimmicks, this volume argues that soundtracked books represent an interesting case study in media consumption. Unlike synchronous multimedia forms, the vast majority of soundtracked books require that audience activity be split between reading and listening, thus defining the user experience and often shaping the content of singing books as well. Mapping the form's material evolution, this book charts a previously unconsidered pathway through more than a century of recording formats and packaging strategies, emphasizing the synergies and symbioses that characterize the marriage of sound and print. As such, it will be of value to scholars and postgraduate students working in media studies, literary studies, and sound

studies.

Audiotopia

This useful bibliography includes books, dissertations, scholarly articles in journals and Festschriften, and some encyclopedia articles almost all published in English since 1900, with emphasis on recently published items. Annotations are succinct and helpful. Short essays introduce each section of the book, allowing Miller to defend his inclusion of topics like "the singing school" and "the folk revival." The listing includes works on numerous ethnic musics, in addition to the literature on Anglo, black, and Indian music. There are both subject and author indexes.

I Hear America Singing

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 International Cyclopedia of Music and Musicians

How Hollywood biopics both showcase and modify various notions of what it means to be an American. Biopics\u0097films that chronicle the lives of famous and notorious figures from

our national history have long been one of Hollywood's most popular and important genres, offering viewers various understandings of American national identity. *Invented Lives, Imagined Communities* provides the first full-length examination of US biopics, focusing on key releases in American cinema while treating recent developments in three fields: cinema studies, particularly the history of Hollywood; national identity studies dealing with the American experience; and scholarship devoted to modernity and postmodernity. Films discussed include *Houdini*, *Patton*, *The Great White Hope*, *Bound for Glory*, *Ed Wood*, *Basquiat*, *Pollock*, *Sylvia*, *Kinsey*, *Fur*, *Milk*, *J. Edgar*, and *Lincoln*, and the book pays special attention to the crucial generic plot along which biopics traverse and showcase American lives, even as they modify the various notions of the national character. A provocative, critically astute study, this collection examines the biopic as a reflexive, refractive modernist film genre. Admirably researched essays provide close, compelling readings of chosen films, while exploring the multilayered matrices of historical fact, biographical and autobiographical literature, popular media representations, and cultural histories shaping not only the lives and narratives of the performers, artists, and political/historical figures represented but also the practices of the filmmakers as they worked within or on the margins of the Hollywood industry. Cynthia Lucia, Rider University The volume's greatest strengths include its range, its variety of ideas on the significance of the biopic, and its research-definitive in several cases into the relation between historical figures and their cinematic counterparts. James Morrison, author of *Passport to Hollywood: Hollywood Films, European Directors*

Transatlantic Roots Music

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