

American Folk Music For Recorder Audio Files

Ethnic Recordings in America American Folklife Center.1982

Folk Music in America Phillips Barry.1939

Directory of Ethnomusicological Sound Recording Collections in the U.S. and Canada Society for Ethnomusicology.1971

[American Folk Songs \[2 volumes\]](#) Norman Cohen.2008-09-30 This state-by-state collection of folksongs describes the history, society, culture, and events characteristic of all fifty states. Unlike all other state folksong collections, this one does not focus on songs collected in the particular states, but rather on songs concerning the life and times of the people of that state. The topics range from the major historical events, such as the Boston Tea Party, the attack on Fort Sumter, and the California Gold Rush, to regionally important events such as disasters and murders, labor problems, occupational songs, ethnic conflicts. Some of the songs will be widely recognized, such as Casey Jones, Marching Through Georgia, or Sweet Betsy from Pike. Others, less familiar, have not been reprinted since their original publication, but deserve to be studied because of what they tell about the people of these United States, their loves, labors, and losses, and their responses to events. The collection is organized by regions, starting with New England and ending with the states bordering the Pacific Ocean, and by states within each region. For each state there are from four to fifteen songs presented, with an average of 10 songs per state. For each song, a full text is reprinted, followed by discussion of the song in its historical context. References to available recordings and other versions are given. Folksongs, such as those discussed here, are an important tool for historians and cultural historians because they

sample experiences of the past at a different level from that of contemporary newspaper accounts and academic histories. These songs, in a sense, are history writ small. Includes: Away Down East, The Old Granite State, Connecticut, The Virginian Maid's Lament, Carry Me Back to Old Virginny, I'm Going Back to North Carolina, Shut up in Cold Creek Mine, Ain't God Good to Iowa?, Dakota Land, Dear Prairie Home, Cheyenne Boys, I'm off for California, and others.

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.

Folk Music in the United States Bruno Nettl, Helen Myers. 1976

Folding a River, a collection of elegies, shows a pleasing range of free-verse forms that develop themes sustained throughout: loss, exile, myth, landscape. Kawita Kandpal's poems are explorations of East-West cultures, taking her into an emo-mythic place not to be found on any map. Kandpal's mood in *Folding a River* is

melancholy, articulated with intelligence and grace, and her phrasing can rise to the level of proverb: "This time next year you will have evolved into an idea." In its personal evocations of geographical and linguistic exile from the subcontinent, centered on a lost father, her work recalls that of Li-Young Lee, yet with a feminine perspective often haunting in its own right: "tenderly / taking back the mistakes of men."

Introducing American Folk Music Kip Lornell.1993 *Introducing American Folk Music* examines folk and closely related grassroots music, such as gospel, western swing, and folk-rock. The book covers the diverse strains of American folk music - Latin, Native American, African, French-Canadian and Cajun - and offers a chronology of the development of folk music in the United States.

Historical Dictionary of the American Music Industry Keith Hatschek,Veronica A. Wells.2018-09-15 *Historical Dictionary of the American Music Industry* contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on important artists, managers, companies, industry terminology and significant trade associations.

North American Dealers of Folk Music and Folklore Books Joseph Charles Hickerson.1980

North American Fiddle Music Drew Beisswenger.2011-05-31 *North American Fiddle Music: A Research and Information Guide* is the first large-scale annotated bibliography and research guide on the fiddle traditions of the United States and Canada. These countries, both of which have large immigrant populations as well as Native populations, have maintained fiddle traditions that, while sometimes faithful to old-world or Native styles, often feature blended elements from various traditions. Therefore, researchers of the fiddle traditions in these two countries can not only explore elements of fiddling practices drawn from various regions of the world, but also look at how different fiddle traditions can interact and change. In addition to including short

essays and listings of resources about the full range of fiddle traditions in those two countries, it also discusses selected resources about fiddle traditions in other countries that have influenced the traditions in the United States and Canada.

Department of the Interior and Related Agencies Appropriations for 2001: Justification of the budget estimates, Indian Health Service United States. Congress. House. Committee on Appropriations. Subcommittee on Department of the Interior and Related Agencies.2000

Stories from the Anne Grimes Collection of American Folk Music Sara Grimes.2010 *Stories from the Anne Grimes Collection of American Folk Music* is a treasury of American traditional music and Ohio's folklife heritage. Traveling along the highways and byways of Ohio in the 1950s as a folksinger and collector of traditional music, Anne Grimes encountered people from many different backgrounds who opened up their homes to her to share their most precious family heirlooms--their songs. She recorded these treasures for posterity and further preserved them through her lectures and recitals. After years of performance and research on her material, Anne Grimes decided to write about it all. This beautiful book presents her lively portraits of the major contributors with photographs taken by her husband, James W. Grimes; lyrics and extensive notes on the songs; and a CD sampler that includes performances by her contributors, most of whom had not been previously recorded. It also contains selections from Bob Gibson, Carl Sandburg, Pete Seeger, Jenny Wells Vincent, as well as Grimes herself. The Anne Grimes Collection is preserved in the Library of Congress. Besides songs, Anne Grimes also collected dulcimers, and portraits of these folk instruments and their players--including Anne Grimes herself--are featured throughout the book and on the CD. Photographs include some of the forty-two rare vintage dulcimers and other instruments collected by Anne Grimes that are now preserved at the National Museum of American History at the Smithsonian

Institution. Songs and Dulcimer Playing CD Selections from the Anne Grimes Collection: Reuben Allen, Bertha Bacon, Sarah Basham/Bertha Basham Wright, Henry Lawrence Beecher, John Bodiker, Dolleah Church, Walter W. Dixon, Ken Ward, Blanche Wilson Fullen, Bob Gibson, Brodie F. Halley, Perry Harper, Anne Grimes, Donald Langstaff, Bascom Lamar Lunsford, W.E. Lunsford, Jane Jones McNerlin, May Kennedy McCord, Jenny Wells Vincent, Pete Seeger, Neva Randolph, Babe Reno/Arbannah Reno, Branch Rickey, Carl Sandburg, Bessie Weinrich, Faye Wemmer, Okey Wood

The Music Sound Nicolae Sfetcu.2014-05-07 A guide for music: compositions, events, forms, genres, groups, history, industry, instruments, language, live music, musicians, songs, musicology, techniques, terminology , theory, music video. Music is a human activity which involves structured and audible sounds, which is used for artistic or aesthetic, entertainment, or ceremonial purposes. The traditional or classical European aspects of music often listed are those elements given primacy in European-influenced classical music: melody, harmony, rhythm, tone color/timbre, and form. A more comprehensive list is given by stating the aspects of sound: pitch, timbre, loudness, and duration. Common terms used to discuss particular pieces include melody, which is a succession of notes heard as some sort of unit; chord, which is a simultaneity of notes heard as some sort of unit; chord progression, which is a succession of chords (simultaneity succession); harmony, which is the relationship between two or more pitches; counterpoint, which is the simultaneity and organization of different melodies; and rhythm, which is the organization of the durational aspects of music.

American Folk Songs for Solo Singers (High Voice) Jay Althouse.2011-01-06 Most vocal teachers have already discovered Jay's extremely popular Folk Songs for Solo Singers collections. And now, Alfred is excited to offer another for vocal students and their teachers! American Folk Songs for Solo Singers includes an

excellent variety of solo material for recitals, concerts, and contests, available in two voicings. Titles: *Bright Morning Stars *Down in the Valley to Pray *Honey Babe *How Can I Keep from Singing? *My Lord, What a Morning *Nine Hundred Miles *Old Joe Clark *Pretty Little Girl *Shenandoah *Simple Gifts *Sometimes I Feel Like a Motherless Child *Sun Don't Set in the Mornin' *The Water Is Wide

California Gold Catherine Hiebert Kerst, Library of Congress. 2024
California Gold offers a compelling cultural snapshot of a diverse California during the 1930s at the height of the New Deal, drawing on the career of folk music collector Sidney Robertson and the musical culture of often-unheard voices. Robertson--an intrepid young woman armed only with a map, her notebooks, and the recording equipment of the time--proposed and directed a New Deal initiative, the WPA California Folk Music Project, designed to survey musical traditions from a wide range of English-speaking and immigrant communities in Northern California. In *California Gold*, Catherine Hiebert Kerst explores Robertson's distinctive and modern approach to fieldwork and examines the numerous ethnographic documentary materials she generated with WPA project staff to capture a cross-section of the music that people were actively performing in their communities. Kerst highlights some of the most notable songs, images, and ephemera of the collection, capturing and contextualizing the diverse musical traditions that California immigrant communities performed during the New Deal era. Kerst also foregrounds the ethnographic insights and accomplishments of a significant woman folk music collector who has received less attention than she deserves.

American Folk Song and Folk Lore Alan Lomax, Sidney Robertson Cowell. 1942

106-2 Hearings: Department Of The Interior And Related Agencies Appropriations For 2001, Part 4, Justification Of The Budget Estimates .2000

Song Sheets to Software Elizabeth C. Axford.2004 This second edition of Song Sheets to Software includes completely revised and updated listings of music software, instructional media, and music-related Internet Web sites of use to all musicians, whether hobbyist or professional. This book is a particularly valuable resource for the private studio and classroom music teacher.

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.

36 Traditional Native American Songs for Recorder Helen Winter,Nadya Gilbert.2021-05-24 Flutes are a part of the Native American tradition. Original instruments have from zero to 7 finger holes, and each flute master designs their own instrument in order to find their own unique sound. Flutes, along with percussion instruments, were used for ceremonial and healing purposes. These songs were adapted here for Recorder musical

instrument. The most difficult thing about playing Native American songs is their irregular rhythms. It might change several times during a song because rhythm is generally more important than melody. Songs for American tribes are traditionally a method of communicating with their ancestors and supernatural powers. Music is used to help grow a harvest, bring rain, bring victory in battle or cure the sick. Music is seldom performed for its own sake and as a rule, the tribes tried to repeat sounds which were heard in nature (whispering winds, rain sounds, etc). That is why the rhythm prevailed and words were not so important. Some songs such as ceremonial or medicinal ones often were inspired by dreams. Here you can find traditional songs, handed down from generation to generation We write the note numbers above the notes because our sheet music is aimed at absolute beginners. Just follow numbers and enjoy. Also, we add a QR code to each song. Follow the link and find this song on YouTube, so that you can listen to the rhythm before beginning to play. For which recorders are these songs suitable? These traditional American folk songs can possibly be played on a Soprano recorder, and several songs can be played on an Alto model.

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Song. Navajo folk song 24. Mos Mos. Hopi folk song 25. Muje Mukesin. Ojibwe traditional song 26. My Paddle. Folk song 27. Nessa, Nessa. Ojibway Lullaby 28. O Hal'lwe. Nanticoke folk song 29. Okki Tokki Unga. Eskimo fishing song 30. Pleasure Dance. Choctaw folk song 31. Sioux Lullaby. Sioux folk song 32. Song of the Deer Dancing. Chippewa folk song 33. Song to the Sun. Zuni folk song 34. Uhe' Ba Sho. Omaha folk song 35. Wanagi Wacipi Olowan. Dakota folk song 36. Wioste Olowan. Dakota folk song 37. We n' De Ya Ho. Cherokee Morning song 38. Ya Ya We. Wichita song 39. Zuni Sunset Song. Zuni folk song

A List of North American Record Companies Specializing in Folk Music and Folklore Joseph Charles Hickerson.1983

Traditional Anglo-American Folk Music Norm Cohen.2015-12-22

Originally published in 1994. Filling a gap in the sound recordings of traditional Anglo-American folk music this volume covers both vocal and instrumental material from the 1920s to the 1990s. The listings have also been limited to performers native to the tradition rather than revival performers. The album selection is grouped into field recordings and commercial (pre-1942) recordings, with subdivisions into individual recordings or anthologies. The discography not only reflects its author's in-depth knowledge of Anglo-American folk music's historical development but charts a valuable step forward in the evaluation, as well as select listing, of available sound recordings.

[A List of North American Record Companies Specializing in Folk Music and Folklore](#) Joseph Charles Hickerson,Archive of Folk Song (U.S.).1978

Record Companies in North America Specializing in Folk Music, Folklore and Ethnomusicology Kathleen Condon.1982

[Folk Songs for Two \(Any Voice Combination\)](#) Jay

Althouse.2005-05-03 Appropriate for any combination of voices, male or female. Titles: * All Through the Night * Amazing Grace * Camptown Races * Cindy * He's Gone Away * Poor Wayfaring Stranger * Scarborough Fair * Shenandoah * Siyahamba * Skye

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Boat Song * Homeward Bound

Check-list of Recorded Songs in the English Language in the Archive of American Folk Song to July, 1940 Archive of Folk Song (U.S.), Library of Congress. Reference Department.1949

The Sounds of People and Places George O. Carney.1994

Focus On: 100 Most Popular American Autobiographers Wikipedia contributors.

Exploring American Folk Music Kip Lornell.2012-05-29 The perfect introduction to the many strains of American-made music
American Folk Tales and Songs Richard Chase.2014-05-05 Full of lively stories, jokes, and games for performance, the book also includes 40 songs with melody and guitar chords. Written by outstanding practicing folk performer. Includes 44 illustrations.

Introducing American Folk Music Kip Lornell.2002

American Folk Songs for Solo Singers - Low Voice Jay Althouse.2011-01-06 American Folk Songs for Solo Singers includes an excellent variety of solo material for recitals, concerts, and contests. Titles: * Bright Morning Stars * Down in the Valley to Pray * Honey Babe * How Can I Keep from Singing? * My Lord, What a Morning * Nine Hundred Miles * Old Joe Clark * Pretty Little Girl * Shenandoah * Simple Gifts * Sometimes I Feel Like a Motherless Child * Sun Don't Set in the Mornin' * The Water Is Wide

Recording Companies in North America Specializing in Folk Music, Folklore, and Ethnomusicology .1985

American Folk Music and Folklore Recordings .1984

Folk Music of the United States Archive of Folk Song (U.S.).1947

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.

Listening to the Lomax Archive Jonathan W. Stone.2021-11-29 In 1933, John A. Lomax and his son Alan set out as emissaries for

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the Library of Congress to record the folksong of the “American Negro” in several southern African American prisons. Listening to the Lomax Archive: The Sonic Rhetorics of African American Folksong in the 1930s asks how the Lomaxes’ field recordings—including their prison recordings and a long-form oral history of jazz musician Jelly Roll Morton—contributed to a new mythology of Americana for a nation in the midst of financial, social, and identity crises. Stone argues that folksongs communicate complex historical experiences in a seemingly simple package, and can thus be a key element—a sonic rhetoric—for interpreting the ebb and flow of cultural ideals within contemporary historical moments. He contends that the Lomaxes, aware of the power of folk music, used the folksongs they collected to increase national understanding of and agency for the subjects of their recordings even as they used the recordings to advance their own careers. Listening to the Lomax Archive gives readers the opportunity to listen in on these seemingly contradictory dualities, demonstrating that they are crucial to the ways that we remember and write about the subjects of the Lomaxes’ archive and other repositories of historicized sound. Throughout Listening to the Lomax Archive, there are a number of audio resources for readers to listen to, including songs, oral histories, and radio program excerpts. Each resource is marked with a ♪ in the text. Visit <https://doi.org/10.3998/mpub.9871097#resources> to access this audio content.

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.

Folklife Center News .2001

Folk Music Archive of American Folk Song.1964

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