



# FOLKSONGS FROM SOUTHERN NEW BRUNSWICK

HELEN CREIGHTON

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# Folksongs From Southern New Brunswick

**Helen Creighton**



## **Folksongs From Southern New Brunswick:**

**Folksongs from Southern New Brunswick** Helen Creighton, Kenneth Peacock, 1971      **Quest of the Folk** Ian McKay, 2009-05 Debunking the myth of Nova Scotians as simple folk      **Folksongs from Southern New Brunswick** Helen Creighton, 1971      *Folksongs of the Maritimes* Kaye Pottie, Vernon Ellis, Kathy Kaulbach, 1992-01-01 This book is a collection of 90 traditional Maritime folksongs selected by Kaye Pottie and Vernon Ellis two of Nova Scotia's most respected music educators The authors have made extensive use of the famous Helen Creighton collection and most of the songs included in this book are published for the first time Each song includes a brief historical introduction complete chording information melodic lines and the words to all verses Songs are illustrated with images inspired by authentic folk arts *Folksongs of the Maritimes* reflects the region's rich musical traditions including examples from Scottish Irish English French German and African Canadian cultures      **Folksongs from Southern New Brunswick** Helen Creighton, Kenneth Peacock, 1995-06-01 *Folksongs from Southern New Brunswick*      *Post-Colonial Distances* Denis Crowdy, Bev Diamond, Daniel Downes, 2020-10-27 This anthology emanated from a conference in St John's Newfoundland that brought together popular music scholars folklorists and ethnomusicologists from Canada and Australia Implicit in that conference and in this anthology is the comparability of the two countries Their post colonial status if that is indeed an appropriate modifier in either case has some points of similarity On the other hand their distance from hegemonic centres from colonial histories is arguably more a matter of contrast than similarity Canada and Australia are similar in various regards Post colonial in the sense that they are both former British colonies they now each have more than a century of stature as nation states By the beginning of the 21st century they are each modest in size but rich in ethnocultural diversity Nonetheless each country has some skeletons in the closet where openness to difference to indigenous and new immigrant groups are concerned Both countries are similarly both experiencing rapid shifts in cultural makeup with the biggest population increases in Australia coming from China India and South Africa and the biggest in Canada from Afro Caribbean South Asian countries and China The chapters in this anthology constitute an important comparative initiative Perhaps the most obvious point of comparison is that both countries create commercial music in the shadow of the hegemonic US and British industries As the authors demonstrate both proximity specifically Canada's nearness to the US and distance have advantages and disadvantages As the third and fourth largest Anglophone music markets for popular music they face similar issues relating to music management performance markets and production A second relationship as chapters in this anthology attest is the significant movement between the two countries in a matrix of exchange and influence among musicians that has rarely been studied hitherto Third both countries invite comparison with regard to the popular music production of diverse social groups within their national populations In particular the tremendous growth of indigenous popular music has resulted in opportunities as well as challenges Additionally however the strategies that different waves of immigrants have adopted to devise or localize popular

music that was both competitive and meaningful to their own people as well as to a larger demographic bear comparison The historical similarities and differences as well as the global positionality of each country in the early 21st century then invites comparison relating to musical practices social organization lyrics as they articulate social issues career strategies industry structures and listeners

Notes and Sources for Folk Songs of the Catskills Norman Cazden, Herbert Haufrecht, Norman Studer, 1983-06-30 Notes and Sources to Folk Songs of the Catskills also published by the State University of New York Press is the companion volume to Folk Songs of the Catskills It contains extensive reference notes that exemplify and support detailed citations in the commentary preceding each song The book also includes a comprehensive list of sources including books broadsides or pocket songsters disc recordings music publications periodicals tape archives and other miscellaneous material as well as information on variants adaptations comments or references texts and tunes These notes are designed to provide succinct reference information

**Folk-songs of the South** John Harrington Cox, 1925

**American Folklore** Jan Harold Brunvand, 2006-05-24 Contains over 500 articles Ranging over foodways and folksongs quiltmaking and computer lore Pecos Bill Butch Cassidy and Elvis sightings more than 500 articles spotlight folk literature music and crafts sports and holidays tall tales and legendary figures genres and forms scholarly approaches and theories regions and ethnic groups performers and collectors writers and scholars religious beliefs and practices The alphabetically arranged entries vary from concise definitions to detailed surveys each accompanied by a brief up to date bibliography Special features More than 2000 contributors Over 500 articles spotlight folk literature music crafts and more Alphabetically arranged Entries accompanied by up to date bibliographies Edited by America's best known folklore authority

**Folk Music, Traditional Music, Ethnomusicology** Anna Hoefnagels, Gordon E. Smith, 2021-02-19 Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present features the proceedings of the Fiftieth Annual Conference of the Canadian Society for Traditional Music La Soci t  Canadienne pour les Traditions Musicales formerly the Canadian Folk Music Society La Soci t  canadienne de musique folklorique that took place in November 2006 in Ottawa at Carleton University and the Canadian Museum of Civilization This publication showcases the diversity of music research currently being conducted by folk and traditional music specialists ethnomusicologists and practicing musicians in Canada The papers are organized in five sections according to common themes in contemporary research in ethnomusicology and folk music studies and each section is preceded by a short introduction which highlights the section's theme's as well as the individual papers Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present confirms the rich history of the Canadian Society for Traditional Music a history that comprises enormous changes in scholarly research musical practice emergent technologies changes in doing fieldwork and shifting identity boundaries over the past fifty years This volume is intended as a contribution to published literature on ethnomusicological and folklore research in Canada creating a new resource of historical contemporary and scholarly relevance that will appeal to academics and music enthusiasts alike Canadian

ethnomusicologists expertise in the realm of First Nations musics and Anglo Celtic and French folksong repertoires is already well established This volume shows us the breadth of cultural territory with which 21st century Canadian scholars of music and scholars of Canadian musics are now engaged as well as their theoretical and methodological sophistication Kati Szego School of Music Memorial University *Singing the Gospel along Scotland's North-East Coast, 1859-2009* Frances Wilkins,2018-01-17 Following three years of ethnomusicological fieldwork on the sacred singing traditions of evangelical Christians in North East Scotland and Northern Isles coastal communities Frances Wilkins documents and analyses current singing practices in this book by placing them historically and contemporaneously within their respective faith communities In ascertaining who the singers were and why when where how and what they chose to sing the study explores a number of related questions How has sacred singing contributed to the establishment and reinforcement of individual and group identities both in the church and wider community What is the process by which specific regional repertoires and styles develop Which organisations and venues have been particularly conducive to the development of sacred singing in the community How does the subject matter of songs relate to the immediate environment of coastal inhabitants How and why has gospel singing in coastal communities changed These questions are answered with comprehensive reference to interview material fieldnotes videography and audio field recordings As one of the first pieces of ethnomusicological research into sacred music performance in Scotland this ethnography draws important parallels between practices in the North East and elsewhere in the British Isles and across the globe **Southern Music/American Music** Bill C. Malone,David Stricklin,2014-07-11 The South an inspiration for songwriters a source of styles and the birthplace of many of the nation s greatest musicians plays a defining role in American musical history It is impossible to think of American music of the past century without such southern derived forms as ragtime jazz blues country bluegrass gospel rhythm and blues Cajun zydeco Tejano rock n roll and even rap Musicians and listeners around the world have made these vibrant styles their own Southern Music American Music is the first book to investigate the facets of American music from the South and the many popular forms that emerged from it In this substantially revised and updated edition Bill C Malone and David Stricklin bring this classic work into the twenty first century including new material on recent phenomena such as the huge success of the soundtrack to O Brother Where Art Thou and the renewed popularity of Southern music as well as important new artists Lucinda Williams Alejandro Escovedo and the Dixie Chicks among others Extensive bibliographic notes and a new suggested listening guide complete this essential study **Music and the Making of a New South** Gavin James Campbell,2005-12-15 Startled by rapid social changes at the turn of the twentieth century citizens of Atlanta wrestled with fears about the future of race relations the shape of gender roles the impact of social class and the meaning of regional identity in a New South Gavin James Campbell demonstrates how these anxieties were played out in Atlanta s popular musical entertainment Examining the period from 1890 to 1925 Campbell focuses on three popular musical institutions the

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

**The Concise Garland Encyclopedia of World Music: Africa ; South America, Mexico, Central America, and the Caribbean ; The United States and Canada ; Europe ; Oceania** Ellen Koskoff,2008 The critical importance of past for the present of music histories in local and global forms asserts itself The history of world music as each chapter makes clear is one of critical moments and paradigm shifts

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

**Yearbook of the International Folk Music Council** International Folk Music Council,1972

**The British Traditional Ballad in North America** Tristram Potter Coffin,Roger deV.

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

exhaustive bibliography to the literature on the British traditional ballad in North America

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

*The Forgotten Songs of the Newfoundland Outports* Anna Kearney Guigné, 2016-12-12 In 1951 musician Kenneth Peacock 1922-2000 secured a contract from the National Museum of Canada today the Canadian Museum of History to collect folksongs in Newfoundland As the province had recently joined Confederation the project was deemed a goodwill gesture while at the same time adding to the Museum's meager Anglophone archival collections Between 1951 and 1961 over the course of six field visits Peacock collected 766 songs and melodies from 118 singers in 38 communities later publishing two thirds of this material in a three volume collection *Songs of the Newfoundland Outports* 1965 As the publication consists of over 1000 pages Outports is considered to be a bible for Newfoundland singers and a valuable resource for researchers However Peacock's treatment of the material by way of tune text collations use of lines and stanzas from unpublished songs has always been somewhat controversial Additionally comparison of the field collection with Outports indicates that although Peacock acquired a range of material his personal preferences frequently guided his publishing agenda To ensure that the songs closely correspond to what the singers presented to Peacock the collection has been prepared by drawing on Peacock's original music and textual notes and his original field recordings The collection is far ranging and eclectic in that it includes British and American broadsides musical hall and vaudeville material alongside country and western songs and local compositions It also highlights the influence of popular media on the Newfoundland song tradition and contextualizes a number of locally composed songs In this sense it provides a key link between what Peacock actually recorded and the material he eventually published As several of the songs have not previously appeared in the standard Newfoundland collections *The Forgotten Songs* sheds new light on the extent of Peacock's collecting The collection includes 125 songs arranged under 113 titles along with extensive notes on the songs and brief biographies of the 58 singers Thanks to the Research Centre for the Study of Music Media and Place a video of the launch event held in St John's Newfoundland is available at <https://www.youtube.com/watch?v=ghj6E6QiLI> t 21s Published in English

**Howard W. Odum's Folklore Odyssey** Lynn Moss Sanders, 2003 Howard W Odum 1884-1954 the pioneering social scientist and founder of the University of North Carolina's department of sociology played a leading and well documented role in the modernization of the South

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



## Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **Folksongs From Southern New Brunswick**

In some sort of inundated with screens and the cacophony of fast connection, the profound energy and emotional resonance of verbal art often disappear into obscurity, eclipsed by the constant barrage of noise and distractions. Yet, located within the musical pages of **Folksongs From Southern New Brunswick**, a captivating function of literary splendor that impulses with fresh emotions, lies an memorable journey waiting to be embarked upon. Penned by a virtuoso wordsmith, that enchanting opus books readers on a psychological odyssey, gently exposing the latent possible and profound affect embedded within the elaborate internet of language. Within the heart-wrenching expanse of the evocative evaluation, we shall embark upon an introspective exploration of the book is central subjects, dissect their charming writing fashion, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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