



# Git Along, Little Dogies



SONGS AND  
SONGMAKERS  
OF THE  
AMERICAN  
WEST

JOHN I. WHITE

*with a Foreword by Austin E. Fife*

# Git Along Little Dogies Songs And Songmakers Of The American West

**Kyle Gann**



## **Git Along Little Dogies Songs And Songmakers Of The American West:**

*Git Along, Little Dogies : Songs and Songmakers of the American West* John I. (John Irwin) White, 1989 *Git Along, Little Dogies* John I. White, 1989 A former singing cowboy himself John I White spent decades compiling information on cowboy and western songs and the artists songwriters and others attached to them He also sought out and corresponded with a who s who of the genre people like Badger Clark Curley Fletcher D J O Malley Romaine Lowdermilk Will Barnes Joseph Mills Hanson and Owen Wister In *Git Along Little Dogies* White draws on old friendships and his exhaustive files to bring readers the untold story of cowboy and western song Wonderful anecdotes stand beside White s trademark attention to detail as he painstakingly establishes the time place and circumstance behind each song s origin and places the music within the evolution of popular song He also looks at how radio and recording affected the genre and shows how the music crisscrossed with pop music but also with folk and the traditional Anglo Irish tradition From Whoopee Ti Yi Yo to Ten Thousand Cattle Straying *Git Along Little Dogies* ventures from cow camps to saloons to big city radio studios as it lassos a vivid piece of American music history *Git along, little dogies* John I. White, 1975

**Behind the Burnt Cork Mask** William John Mahar, 1999 The songs dances jokes parodies spoofs and skits of blackface groups such as the Virginia Minstrels and Buckley s Serenaders became wildly popular in antebellum America Behind the Burnt Cork Mask not only explores the racist practices of these entertainers but considers their performances as troubled representations of ethnicity class gender and culture in the nineteenth century William J Mahar s unprecedented archival study of playbills newspapers sketches monologues and music engages new sources previously not considered in twentieth century scholarship More than any other study of its kind Behind the Burnt Cork Mask investigates the relationships between blackface comedy and other Western genres and traditions between the music of minstrel shows and its European sources and between popular and elite constructions of culture By locating minstrel performances within their complex sites of production Mahar offers a significant reassessment of the historiography of the field Behind the Burnt Cork Mask promises to redefine the study of blackface minstrelsy charting new directions for future inquiries by scholars in American studies popular culture and musicology

*Lost Sounds* Tim Brooks, Richard Keith Spottswood, 2004-02-24 Available in paperback for the first time this groundbreaking in depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved Applying more than thirty years of scholarship Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers Brooks assesses the careers and recordings of George W Johnson Bert Williams George Walker Noble Sissle Eubie Blake the Fisk Jubilee Singers W C Handy James Reese Europe Wilbur Sweatman Harry T Burleigh Roland Hayes Booker T Washington and boxing champion Jack Johnson as well as a host of lesser known voices

Many of these pioneers faced a difficult struggle to be heard in an era of rampant discrimination and the color line and their stories illuminate the forces both black and white that gradually allowed African Americans greater entree into the mainstream American entertainment industry The book also discusses how many of these historic recordings are withheld from the public today because of stringent U S copyright laws *Lost Sounds* includes Brooks s selected discography of CD reissues and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America

**Last Cavalier** Nolan Porterfield,1996 John A Lomax was an American original a man of intellect tireless ambition visionary zeal and vast contradictions Perhaps best known as a pioneer American folklorist he was also a successful businessman an influential educator and the patriarch of an extended family of artists performers and scholars whose work continues to influence American culture on both popular and academic levels

*Downhome Blues Lyrics* Jeff Todd Titon,1990 A collection of outstanding folk blues lyrics composed and sung by black Americans and sold on commercial records in American black communities during the dozen or so year following World War II Preface

*Charles Ives's Concord* Kyle Gann,2017-05-16 In 1921 insurance executive Charles Ives sent out copies of a piano sonata to two hundred strangers Laden with dissonant chords complex rhythm and a seemingly chaotic structure the so called Concord Sonata confounded the recipients as did the accompanying book *Essays before a Sonata* Kyle Gann merges exhaustive research with his own experience as a composer to reveal the Concord Sonata and the essays in full Diffracting the twinned works into their essential aspects Gann lays out the historical context that produced Ives s masterpiece and illuminates the arguments Ives himself explored in the *Essays* Gann also provides a movement by movement analysis of the work s harmonic structure and compositional technique connects the sonata to Ives works that share parts of its material and compares the 1921 version of the Concord with its 1947 revision to reveal important aspects of Ives s creative process A tour de force of critical theoretical and historical thought Charles Ives s Concord provides nothing less than the first comprehensive consideration of a work at the heart of twentieth century American music

**Pioneers of the Blues Revival** Steve Cushing,2014-06-15 Steve Cushing the award winning host of the nationally syndicated public radio staple *Blues before Sunrise* has spent over thirty years observing and participating in the Chicago blues scene In *Pioneers of the Blues Revival* he interviews many of the prominent white researchers and enthusiasts whose advocacy spearheaded the blues crossover into the mainstream starting in the 1960s Opinionated and territorial the American British and French interviewees provide fascinating first hand accounts of the era and movement Experts including Paul Oliver Gayle Dean Wardlow Sam Charters Ray Flerledge Paul Oliver Richard K Spottswood and Pete Whelan chronicle in their own words their obsessive early efforts at cataloging blues recordings and retrace lifetimes spent loving finding collecting reissuing and producing records They and nearly a dozen others recount relationships with blues musicians including the discoveries of prewar bluesmen Mississippi John Hurt Son House Skip James and Bukka White and the reintroduction of these musicians and many others to new generations of

listeners The accounts describe fieldwork in the South renew lively debates and tell of rehearsals in Muddy Waters s basement and randomly finding Lightning Hopkins s guitar in a pawn shop Blues scholar Barry Lee Pearson provides a critical and historical framework for the interviews in an introduction *Continuum Encyclopedia of Popular Music of the World Volume 8* David Horn, John Shepherd, 2012-03-08 The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the Genre strand of the series This volume discusses the genres of North America in relation to their cultural historical and geographic origins technical musical characteristics instrumentation and use of voice lyrics and language typical features of performance and presentation historical development and paths and modes of dissemination influence of technology the music industry and political and economic circumstances changing stylistic features notable and influential performers and relationships to other genres and sub genres This volume features over 100 in depth essays on genres ranging from Adult Contemporary to Alternative Rock from Barbershop to Bebop and from Disco to Emo **The Beautiful Music All Around Us** Stephen Wade, 2012-08-10 The Beautiful Music All Around Us presents the extraordinarily rich backstories of thirteen performances captured on Library of Congress field recordings between 1934 and 1942 in locations reaching from Southern Appalachia to the Mississippi Delta and the Great Plains Including the children s play song Shortenin Bread the fiddle tune Bonaparte s Retreat the blues Another Man Done Gone and the spiritual Ain t No Grave Can Hold My Body Down these performances were recorded in kitchens and churches on porches and in prisons in hotel rooms and school auditoriums Documented during the golden age of the Library of Congress recordings they capture not only the words and tunes of traditional songs but also the sounds of life in which the performances were embedded children laugh neighbors comment trucks pass by Musician and researcher Stephen Wade sought out the performers on these recordings their families fellow musicians and others who remembered them He reconstructs the sights and sounds of the recording sessions themselves and how the music worked in all their lives Some of these performers developed musical reputations beyond these field recordings but for many these tracks represent their only appearances on record prisoners at the Arkansas State Penitentiary jumping on the Library s recording machine in a rendering of Rock Island Line Ora Dell Graham being called away from the schoolyard to sing the jump rope rhyme Pullin the Skiff Luther Strong shaking off a hungover night in jail and borrowing a fiddle to rip into Glory in the Meetinghouse Alongside loving and expert profiles of these performers and their locales and communities Wade also untangles the histories of these iconic songs and tunes tracing them through slave songs and spirituals British and homegrown ballads fiddle contests gospel quartets and labor laments By exploring how these singers and instrumentalists exerted their own creativity on inherited forms amplifying tradition s gifts Wade shows how a single artist can make a difference within a democracy Reflecting decades of research and detective work the profiles and abundant photos in The Beautiful Music All Around Us bring to life largely unheralded individuals domestics farm laborers state prisoners schoolchildren cowboys housewives and mothers loggers and miners whose music has become

part of the wider American musical soundscape The hardcover edition also includes an accompanying CD that presents these thirteen performances songs and sounds of America in the 1930s and 40s *Comparing Cowboys and Frontiers* Richard W. Slatta, 1997 Historians of the American West perhaps inspired by NAFTA and Internet communication are expanding their intellectual horizons across borders north and south This collection of essays functions as a how to guide to comparative frontier research in the Americas Frontiers specialist Richard W Slatta presents topics techniques and methods that will intrigue social science professionals and western history buffs alike as he explores the frontiers of North and South America from Spanish colonial days into the twentieth century The always popular cowboy is joined by the fascinating gaucho llanero vaquero and charro as Slatta compares their work techniques roundups songs tack lingo equestrian culture and vices We visit saloons and pulperias as well as plains and pampas and Slatta expertly compares clothing weather terrain diets alcoholic beverages card games and military tactics From primary records we learn how Europeans Native Americans and African Americans became the ranch hands cowmen and buckaroos of the Americas and why their dependence on the ranch cattle industry kept them bachelors and landless peons Industrial Strength Bluegrass Fred Bartenstein, Curtis W. Ellison, 2021-01-25 In the twentieth century Appalachian migrants seeking economic opportunities relocated to southwestern Ohio bringing their music with them Between 1947 and 1989 they created an internationally renowned capital for the thriving bluegrass music genre centered on the industrial region of Cincinnati Dayton Hamilton Middletown and Springfield Fred Bartenstein and Curtis W Ellison edit a collection of eyewitness narratives and in depth analyses that explore southwestern Ohio s bluegrass musicians radio broadcasters recording studios record labels and performance venues along with the music s contributions to religious activities community development and public education As the bluegrass scene grew southwestern Ohio s distinctive sounds reached new fans and influenced those everywhere who continue to play produce and love roots music Revelatory and multifaceted *Industrial Strength Bluegrass* shares the inspiring story of a bluegrass hotbed and the people who created it Contributors Fred Bartenstein Curtis W Ellison Jon Hartley Fox Rick Good Lily Isaacs Ben Krakauer Mac McDivitt Nathan McGee Daniel Mullins Joe Mullins Larry Nager Phillip J Obermiller Bobby Osborne and Neil V Rosenberg **Unsettled Scores** Sally Bick, 2019-12-20 The Hollywood careers of Aaron Copland and Hanns Eisler brought the composers and their high art sensibility into direct conflict with the premier producer of America s potent mass culture Drawn by Hollywood s potential to reach and edify the public Copland and Eisler expertly wove sophisticated musical ideas into Hollywood and each in their own distinctive way left an indelible mark on movie history Sally Bick s dual study of Copland and Eisler pairs interpretations of their writings on film composing with a close examination of their first Hollywood projects Copland s music for *Of Mice and Men* and Eisler s score for *Hangmen* Also Die Bick illuminates the different ways the composers treated a film score as means of expressing their political ideas on society capitalism and the human condition She also delves into Copland s and Eisler s often conflicted attempts to adapt their music to fit

Hollywood's commercial demands an enterprise that took place even as they wrote hostile critiques of the film industry

*Waiting for Buddy Guy* Alan Harper, 2016-02-15 In the late 1970s and early 1980s British blues fan Alan Harper became a transatlantic pilgrim to Chicago I've come here to listen to the blues he told an American customs agent at the airport and listen he did to the music in its many styles and to the men and women who lived it in the city's changing blues scene Harper's eloquent memoir conjures the smoky redoubts of men like harmonica virtuoso Big Walter Horton and pianist Sunnyland Slim Venturing from stageside to kitchen tables to the shotgun seat of a 1973 Eldorado Harper listens to performers and others recollect memories of triumphs earned and chances forever lost of deep wells of pain and soaring flights of inspiration Harper also chronicles a time of change as an up tempo whites friendly blues eclipsed what had come before and old Southern born black players held court one last time before an all conquering generation of young guitar aces took center stage

**The Propaganda of Freedom** Joseph Horowitz, 2023-09-26 The perils of equating notions of freedom with artistic vitality Eloquently extolled by President John F Kennedy the idea that only artists in free societies can produce great art became a bedrock assumption of the Cold War That this conviction defied centuries of historical evidence to say nothing of achievements within the Soviet Union failed to impact impregnable cultural Cold War doctrine Joseph Horowitz writes That so many fine minds could have cheapened freedom by over praising it turning it into a reductionist propaganda mantra is one measure of the intellectual cost of the Cold War He shows how the efforts of the CIA funded Congress for Cultural Freedom were distorted by an anti totalitarian psychology of exile traceable to its secretary general the displaced Russian aristocrat composer Nicolas Nabokov and to Nabokov's hero Igor Stravinsky In counterpoint Horowitz investigates personal social and political factors that actually shape the creative act He here focuses on Stravinsky who in Los Angeles experienced a freedom not to matter and Dmitri Shostakovich who was both victim and beneficiary of Soviet cultural policies He also takes a fresh look at cultural exchange and explores paradoxical similarities and differences framing the popularization of classical music in the Soviet Union and the United States In closing he assesses the Kennedy administration's arts advocacy initiatives and their pertinence to today's fraught American national identity Challenging long entrenched myths *The Propaganda of Freedom* newly explores the tangled relationship between the ideology of freedom and ideals of cultural achievement

**The Mormon Tabernacle Choir** Michael Hicks, 2015-02-28 A first of its kind history The Mormon Tabernacle Choir tells the epic story of how an all volunteer group founded by persecuted religious outcasts grew into a multimedia powerhouse synonymous with the mainstream and with Mormonism itself Drawing on decades of work observing and researching the Mormon Tabernacle Choir Michael Hicks examines the personalities decisions and controversies that shaped America's choir Here is the miraculous story behind the Tabernacle's world famous acoustics the anti Mormonism that greeted early tours the clashes with Church leaders over repertoire and presentation the radio driven boom in popularity the competing visions of rival conductors and the Choir's aspiration to be accepted within classical music even as Mormons sought acceptance

within American culture at large Everything from Billboard hits to TV appearances to White House performances paved the way for Mormonism's crossover triumph Yet as Hicks shows such success raised fundamental concerns regarding the Choir's mission functions and image

**Transforming Women's Education** Jewel A. Smith, 2019-01-30 Female seminaries in nineteenth century America offered middle class women the rare privilege of training in music and the liberal arts A music background in particular provided the foundation for a teaching career one of the few paths open to women Jewel A Smith opens the doors of four female seminaries revealing a milieu where rigorous training focused on music as an artistic pursuit rather than a social skill Drawing on previously untapped archives Smith charts women's musical experiences and training as well as the curricula and instruction available to them the repertoire they mastered and the philosophies undergirding their education She also examines the complex tensions between the ideals of a young democracy and a deeply gendered system of education and professional advancement An in depth study of female seminaries as major institutions of learning

**Transforming Women's Education** illuminates how musical training added to women's lives and how their artistic acumen contributed to American society

**Cybersonic Arts** Gordon Mumma, 2015-09-15 Composer performer instrument builder teacher and writer Gordon Mumma has left an indelible mark on the American contemporary music scene A prolific composer and innovative French horn player Mumma is recognized for integrating advanced electronic processes into musical structures an approach he has termed Cybersonics Musicologist Michelle Fillion curates a collection of Mumma's writings presenting revised versions of his classic pieces as well as many unpublished works from every stage of his storied career Here through words and astonishing photos is Mumma's chronicle of seminal events in the musical world of the twentieth century his cofounding the Cooperative Studio for Electronic Music his role in organizing the historic ONCE Festivals of Contemporary Music performances with the Sonic Arts Union and working alongside John Cage and David Tudor as a composer musician with the Merce Cunningham Dance Company In addition Mumma describes his collaborations with composers performers dancers and visual artists ranging from Robert Ashley and Pauline Oliveros to Marcel Duchamp and Robert Rauschenberg Candid and insightful **Cybersonic Arts** is the eye opening account of a broad artistic community by an active participant and observer

**Air Castle of the South** Craig Havighurst, 2011-12-19 Started by the National Life and Accident Insurance Company in 1925 WSM became one of the most influential and exceptional radio stations in the history of broadcasting and country music WSM gave Nashville the moniker Music City USA as well as a rich tradition of music news and broad based entertainment With the rise of country music broadcasting and recording between the 1920s and 50s WSM Nashville and country music became inseparable stemming from WSM's launch of the Grand Ole Opry popular daily shows like Noontime Neighbors and early morning artist driven shows such as Hank Williams on Mother's Best Flour Sparked by public outcry following a proposal to pull country music and the Opry from WSM AM in 2002 Craig Havighurst scoured new and existing sources to document the station's profound effect on the character and self image of Nashville Introducing the



reader to colorful artists and businessmen from the station's history including Owen Bradley Minnie Pearl Jim Denny Edwin Craig and Dinah Shore the volume invites the reader to reflect on the status of Nashville radio and country music in American culture

Immerse yourself in heartwarming tales of love and emotion with is touching creation, Tender Moments: **Git Along Little Dogies Songs And Songmakers Of The American West** . This emotionally charged ebook, available for download in a PDF format ( PDF Size: \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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