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Alan Lomax: Selected Writings 1934-1997, edited by Ronald D. Cohen. New York: Routledge, 2005. [384 p. ISBN 415938546 \$28.50 (hardcover)] As life history projects go, Alan Lomax makes for a difficult subject. His prodigious output over six decades as a collector, writer, ethnomusicologist, promoter, and radio personality reached a range of ...

Alan Lomax: Selected Writings 1934-1997, Ronald D. Cohen ...

Alan Lomax: Selected Writings, 1934-1997. Edited by Ronald D. Cohen; with introductory essays by Gage Averill, Matthew Barton, Ronald D. Cohen, Ed Kahn, and Andrew L. Kaye. New York: Routledge, 2005. x, 363 pp., photographs, appendices, notes, bibliography, index. CD included. Reviewed by Benjamin J.

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Harbert. Following the death of Alan Lomax in 2002, an onslaught of literature has scrutinized his life's work with the fervor of an IRS auditor (Gordon 2002; Work et al. 2005).

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Review | Alan Lomax: Selected Writings 1934-1997, Ronald D ...

Alan Lomax worked for the Archive of American Folk Song at the Library of Congress from 1936 to late 1942. These collected letters are a trove of information until now available only at the Library of Congress. Ronald D. Cohen was also the editor of Alan Lomax:

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Accompany CD has excerpts from a speech given by Alan Lomax on March 7, 1989, at the New York Public Library plus seven tracks of folk songs recorded by Alan Lomax.

While Lomax is noted for his field recordings, these collected letters, many signed "Alan Lomax, Assistant in Charge:" are a trove of information until now available only at the Library of Congress. In addition, editor Ronald D. Cohen consulted a number of other manuscript collections to create the widest possible selection. These letters make it clear that Lomax was very interested in the

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commercial hillbilly, race, and even popular recordings of the 1920's and after. The letters in Alan Lomax, Assistant in Charge serve as a way of understanding Lomax's public and private life during these productive and significant years. Lomax was one of the most stimulating and influential cultural workers of the twentieth century. Here he speaks for himself through his voluminous correspondence--From publisher description.

Folk Music: The Basics gives a brief introduction to British and American folk music. It is an excellent introduction to the players, the music, and the styles that make folk music an enduring and well-loved musical style.

A colorful account of the history of folk music told through the

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images that sold the music

Alan Lomax's prolific sixty-four-year career as a folklorist and musicologist began with a trip across the South and into the heart of Louisiana's Cajun country during the height of the Great Depression. In 1934, his father John, then curator of the Library of Congress's Archive of American Folk Song, took an eighteen-year-old Alan and a 300-pound aluminum disk recorder into the rice fields of Jennings, along the waterways of New Iberia, and behind the gates of Angola State Penitentiary to collect vestiges of African American and Acadian musical tradition. These recordings now serve as the foundational document of indigenous Louisiana music. Although widely recognized by scholars as a key artifact in the understanding of American vernacular music, most of the

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recordings by John and Alan Lomax during their expedition across the central-southern fringe of Louisiana were never transcribed or translated, much less studied in depth. This volume presents, for the first time, a comprehensive examination of the 1934 corpus and unveils a multifaceted story of traditional song in one of the country's most culturally dynamic regions. Through his textual and comparative study of the songs contained in the Lomax collection, Joshua Clegg Caffery provides a musical history of Louisiana that extends beyond Cajun music and zydeco to the rural blues, Irish and English folk songs, play-party songs, slave spirituals, and traditional French folk songs that thrived at the time of these recordings. Intimate in its presentation of Louisiana folklife and broad in its historical scope, *Traditional Music in Coastal Louisiana* honors the legacy of John and Alan Lomax by retrieving these musical relics

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from obscurity and ensuring their understanding and appreciation for generations to come. Includes: Complete transcriptions of the 1934 Lomax field recordings in southwestern Louisiana Side-by-side translations from French to English Photographs from the 1934 field trip and biographical details about the performers

Accompany CD has excerpts from a speech given by Alan Lomax on March 7, 1989, at the New York Public Library plus seven tracks of folk songs recorded by Alan Lomax.

Alan Lomax (1915–2002) began working for the Archive of American Folk Song at the Library of Congress in 1936, first as a special and temporary assistant, then as the permanent Assistant in Charge, starting in June 1937, until he left in late 1942. He recorded

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such important musicians as Woody Guthrie, Muddy Waters, Aunt Molly Jackson, and Jelly Roll Morton. A reading and examination of his letters from 1935 to 1945 reveal someone who led an extremely complex, fascinating, and creative life, mostly as a public employee. While Lomax is noted for his field recordings, these collected letters, many signed “Alan Lomax, Assistant in Charge,” are a trove of information until now available only at the Library of Congress. They make it clear that Lomax was very interested in the commercial hillbilly, race, and even popular recordings of the 1920s and after. These letters serve as a way of understanding Lomax’s public and private life during some of his most productive and significant years. Lomax was one of the most stimulating and influential cultural workers of the twentieth century. Here he speaks for himself through his voluminous correspondence.

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Alan Lomax is a legendary figure in American folk music circles. Although he published many books, hundreds of recordings and dozens of films, his contributions to popular and academic journals have never been collected. This collection of writings, introduced by Lomax's daughter Anna, reintroduces these essential writings. Drawing on the Lomax Archives in New York, this book brings together articles from the 30s onwards. It is divided into four sections, each capturing a distinct period in the development of Lomax's life and career: the original years as a collector and promoter; the period from 1950-58 when Lomax was recording throughout Europe; the folk music revival years; and finally his

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work in academia.

Why are some popular musical forms and performers universally reviled by critics and ignored by scholars-despite enjoying large-scale popularity? How has the notion of what makes "good" or "bad" music changed over the years-and what does this tell us about the writers who have assigned these tags to different musical genres? Many composers that are today part of the classical "canon" were greeted initially by bad reviews. Similarly, jazz, country, and pop musics were all once rejected as "bad" by the academy that now has courses on these and many other types of music. This book addresses why this is so through a series of essays on different musical forms and performers. It looks at alternate ways of judging musical performance beyond the critical/academic nexus, and

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suggests new paths to follow in understanding what makes some music "popular" even if it is judged to be "bad." For anyone who has ever secretly enjoyed ABBA, Kenny G, or disco, Bad Music will be a guilty pleasure!

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