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Autore	Marshall Howard W
Titolo	Play me something quick and devilish [[electronic resource]] : old-time fiddlers in Missouri // Howard Wight Marshall
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Note generali	Includes discography (p. 363-370). Accompanying CD contains sound recordings of 39 tunes, by various performers.
Nota di bibliografia	Includes bibliographical references and indexes. Includes discography.
Nota di contenuto	""Contents""; ""Preface""; ""Acknowledgments""; ""Abbreviations""; ""Introduction: Notes on Old-Time Fiddling and People's History""; ""Principal Regional Styles in Missouri Fiddling Today""; ""Ozark Style""; ""Little Dixie Style""; ""North Missouri Style""; ""Notes on Additional Styles""; ""Rough or Smooth?""; ""1. Fiddle Music in the Old French District""; ""Two Cups of Bouillon""; ""The Guillonnee New Year's Eve Ritual in the Evolving Community""; ""Lloyd Lalumondier ""; ""The Goff Family: Old-Stock Americans in the Old French District""; ""Observations on Women in Old-Time Fiddling"" ""2. Going West"" ""Thomas Jefferson and Music of the Lewis and Clark Era ""; ""Lewis and Clark""; ""Cruzatte and Gibson""; ""Westward Migration: "A Violin Makes Lively Music""; ""Horse Races and Fiddle Tunes: The Tennessee Wagner Meets the Grey Eagle""; ""Mark Twain Dances a Virginia Reel""; ""Fine Times at the Little House on the Prairie""; ""3. The Old-Stock Americans""; ""Milo McCubbin's Story""; ""Scotch-Irish and Scottish Heritage in the Fiddle Music of the Galbraith Family""; ""The Old Extra Beat ""; ""Art Galbraith Rebuffs the Fiddler's Contest Revolution"" ""The "Flowers of Edinburgh" and That Scotchy Sound""""4. African American Old-Time Fiddlers in Missouri""; ""Slave Times""; ""The Minstrel""; ""The Violin as Passport to Freedom: Lou Southworth (1830-

1917)"; "J. W. Postlewaite (1837-1889)"; "Emancipation and Beyond"; "Bill Katon (1864-1934)"; "Keith Orchard, a Katon Pupil"; "Bill Driver (1881-1985)"; "Sideman Nonpareil: Bye Kelley (1892-1979)"; "5. The Legacy of German-Speaking Missourians"; "Shall We Waltz?"; "The Schottische"; "The Varsouvienne and Its Offspring"; "The Polka"; "Jenny Lind"
"The "Jenny Lind Polka" in the Old-Time Fiddler's Repertoire" "The Opry Fiddler from Loose Creek: LeRoy Haslag"; "6. Music and Memory in the Civil War Era"; "Music: The Soldier's Steam Valve"; "The Battle of Boonville and John S. Marmaduke: Rebel Disaster, Fiddler's Legend"; "Marmaduke's Hornpipe" Today"; "George Morris (1893-1983)"; "Jake Hockemeyer (1919-1997)"; "Listen to the Mockingbird": From Graveside Lament to Fiddler's Fantasia"; "A Note on Hokum"; "7. The Irish and the Railroads in Post-Civil War Rural Missouri"; "Francis O'Neill in North Missouri"
"Nolan the [Confederate] Soldier" "Ike Forrester, "The Merry Blacksmith"; "Irishness and Missouri Old-Time Fiddling"; "Very Withdrawn and Singularly Focused": Cyril Stinnett (1912-1986)"; "Keeping the Tiehacker Tunes: Nile Wilson (1912-2008)"; "8. Indian Old-Time Fiddlers"; "The Cherokee, 1838: Rocky Road to Missouri"; "From "Red Wing" to "Lost Indian"; "Ed Tharp, Bill Graves, Jim Lindsey"; "Emanuel Wood (1891-1981): Musician, Farmer"; "Bunk Williams (1890-ca. 1978)"; "Uncle Bunk's "Bonaparte's Retreat"; "Indian Time?"; "9. Musical Literacy in Victorian Times"
"Ear Musicians and Note Musicians"

Sommario/riassunto

Beginning with the French villages on the Mississippi River, the author explores the heritage of traditional fiddle music in Missouri. Leading us chronologically through the settlement of the state, Marshall considers the place of homemade music in people's lives across social and ethnic communities from the late 1700's to the World War I years and into the early 1920's. Through the settlement of the state of Missouri, Marshall investigates how these communities established our cultural heritage, the "Old Stock Americans," (primarily Scotch-Irish from Kentucky, Tennessee, North Carolina, and Virginia) ; African Americans, German-speaking immigrants, people with American Indian ancestry (focusing on Cherokee families dating from the Trail of Tears in the 1830's), and Irish railroad workers in the post-Civil War period. These are the primary communities whose fiddle and dance traditions came together on the Missouri frontier to cultivate the bounty of old-time fiddling enjoyed today.
