

Contents

List of Illustrations	ix
List of Music Examples	xi
Foreword	xv
PETE SEEGER	
Foreword: A Few Personal Words about Ruth Crawford Seeger's <i>The Music of American Folk Song</i>	xvi
MIKE SEEGER	
Foreword	xix
PEGGY SEEGER	
Historical Introduction: The Salvation of Writing Things Down	xxi
JUDITH TICK	
Editor's Introduction	xxxii
LARRY POLANSKY	
Abbreviations	liii

The Music of American Folk Song RUTH CRAWFORD SEEGER

I. A Note on Transcription	7
1. The singer and the song	7
2. Phonographic recording of the song	8
3. Transcription of the song from phonographic recording	8
a. Transcription from phonograph recording versus dictation direct from folk singer, player or intermediary	8
b. Transcription through graph notation	9
4. The reader and the song	11
5. Music notation as a bridge	13
6. Three basic types of transcription illustrated	14
7. Song-norm	22
8. Majority usage	23

9.	Underlimits of amount of detail shown in notation, especially with regard to the simpler singing-styles	25
10.	The model tune as representative of the song as a whole	26
11.	The initial tune as model tune	27
12.	The composite tune	28
13.	The transcriber and a changing oral tradition	28
II.	Notes on the Songs and on Manners of Singing	31
14.	Adherence to a dynamic level throughout the song as a whole	31
15.	Adherence to a dramatic level throughout the song as a whole	32
16.	Adherence to the tempo set at the beginning of the song	33
	a. Infrequency of long ritardandos from the beginning to the end of the song as a whole	33
	b. Infrequency of short stereotyped ritardandos at ends of phrases and stanzas	33
17.	Strict time and free singing styles	34
18.	Pulse and count	36
19.	Anticipation and delay of beat	38
20.	Simple and compound meter	41
21.	Metrical irregularities—prolongation and contraction of measure	54
	a. Prolongation of measure—the extended tone and the extended or inserted rest	57
	b. Underlimit of metrical irregularity shown in these notations, especially with regard to extension of tone and extension or insertion of rest	58
	c. Manners of notating extended tone and extended or inserted rest	59
22.	Metrical irregularities—divisions of beat and measure	61
23.	Rest	62
24.	Phrase pattern	63
	a. Number of measures to a phrase	63
	b. Number of phrases to the [stanza]	64
25.	Interstanzaic variation	64
26.	Manners of accomodating extra syllables of succeeding stanzas	66
27.	Tone attack and release	66

a. Attack	66
b. Release	67
28. Intonation	67
29. Scale and mode	69
30. Accompaniment	72
 Editor's Endnotes	 77
 Appendix 1: Songs Referred to in <i>The Music of American Folk Song</i>	 108
Appendix 2: List of Unpublished Transcriptions in the Lomax Family Archives	114
Appendix 3: <i>Amazing Grace/Pisgah</i> Transcriptions, from George Pullen Jackson, <i>White and Negro Spirituals</i>	118
 Selected Other Writings on American Folk Music RUTH CRAWFORD SEEGER	
 Editor's Introduction LARRY POLANSKY	 129
Pre-School Children and American Folk Music (late 1940s?)	131
Keep the Song Going! (1951)	137
Review of John N. Work, <i>American Negro Songs for Mixed Voices</i> (1948)	144
 Index of Songs	 147
 Index	 153