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# Book Review of 'Exploring American Folk Music, Ethnic, Grassroots, and Regional Traditions in the U.S.' by Kip Lornell

Lee Bidgood

*East Tennessee State University*, [blidgood@gmail.com](mailto:blidgood@gmail.com)

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majority of the justices agreed with this ruling, they differed on what led them to the decision. Ultimately, though, the fact that racial discrimination affected whether or not a jury sentenced someone to death led the justices to their decision. Foerster provides an in-depth historical account on how the statistical evidence that he, and twenty-seven other students, collected in eleven southern states in the summer of 1965 affected laws regarding capital punishment throughout the nation.

University of Louisiana at Lafayette

Matthew Teutsch

EXPLORING AMERICAN FOLK MUSIC: *Ethnic, Grassroots, and Regional Traditions in the United States*. By Kip Lornell. (Jackson: University Press of Mississippi, 2012. xxii, 386 pp. Preamble, prelude, preface, acknowledgments, introduction, song index, index. Cloth \$65.00, ISBN 978-1-61703-265-3).

While this is a revision of an older text, both the format and the content of this volume make it an attractive textbook option for an undergraduate course introducing students to American vernacular music. The book follows Lornell's intent for the 1993 edition—to cover an array of music's "in one term and still allow instructors to focus on or go into greater detail on a topic of particular interest to themselves or the students." (Lornell 1993, p. ix) Resurrected by the University Press of Mississippi, this volume carries this purpose through and includes new and refreshed material that make it a useful teaching text.

As an instructor of students new to the academic study of music, I appreciate Lornell's introductory material; chapters one and two provide an excellent orientation to the background and terminology students will need to consider the material that follows. As an ethnomusicologist who creates field-related assignments, I appreciate chapter three's concise guide to conducting fieldwork. Ranging from ethics concerns to tips for completing an assignment, Lornell's advice prepares undergraduate students to carry out successful field research projects.

After the introductory chapters, the text proceeds largely according to older editions, with some updated content. I will highlight here two areas: Louisiana, and my current teaching interest, bluegrass music.

The section on Francophone music is the main foregrounding of Louisiana, with a cogent overview substantially unchanged from the older text (under a dozen pages, one musical example) but no less effective. Additional coverage of Louisiana's role in folk music includes Shreveport's "Louisiana Hayride" as a venue for key country musicians and the revival of Cajun and Zydeco traditions in recent decades.

In addition to a segment describing bluegrass in the "Anglo-American Secular Folk Music" chapter, Lornell concludes the book with a discussion of bluegrass in Washington, D. C. He retains a limited, Bill Monroe-centric account in the former, but the latter is more extensive. It is in sections like this conclusion that Lornell seems to unwind, and the text shines. The prose is evocative, full of vivid and engaging examples that point student readers not only to the music, but also the people and cultural dynamics behind the sounds.

Lornell's text is similar to Richard Crawford's *America's Musical Life: A History* (2001) in its octavo format, its blend of historical data and the author's rhetorical aims, and in low-cost production values: monochrome images and no "pop-out" text boxes, for instance. Crawford's recent contributions to a more youth-friendly American music text—*An Introduction to America's Music* (2<sup>nd</sup> ed., 2013)—joins Scott DeVaux and Gary Giddens's *Jazz* (2009) and Jocelyn Neal's *Country Music: A Cultural and Stylistic History* (2013) in offering accounts of vernacular music that appeal to students accustomed to more media-intensive formats.

Lornell's "Music Examples" are an area where his textbook's simpler format is less successful. The Crawford (2013), DeVaux, and Neal books provide song guides with contextual information, as well as analytical charts that allow readers to use a recording's timing to identify musical and textual elements with specificity—all helpful for students learning to draw meaning from musical sound.

This format difference is likely due to publisher constraints, but it also reflects a philosophical distinction. Lornell's background in folklore leads him to focus on community and transmission with more depth than musicologists and music-theorists. Furthermore, Lornell points readers to valuable online resources like "folkstreams.org" that offer immediate and open free access to media. Although the book is low-tech, it is effective in directing students to today's best resources for folk music.

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East Tennessee State

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While Lornell has stuck to the framework of an aging textbook, the value of his writing persists. In this volume, his passion for the music and the people who make it is clear—as is his ability to engage students in a careful and lively consideration of the sounds he loves.

East Tennessee State University

Lee Bidgood

NEW ORLEANS: *Creolization and All that Jazz*. By Berndt Ostendorf. (Innsbruck: Studien Verlag, 2013. 203 pp. Preface, introduction, bibliography, credits. Cloth \$35.00, ISBN 978-3-7065-5209-7).

Although modest in volume, this is an ambitious and valuable book for the insights it offers, despite occasional flaws. Ostendorf seeks to initiate his readers into the often paradoxical world of New Orleans culture, interpreting creolization broadly to include localized predilections regarding music and dance, foodways, attitudes about life and death, and more, while carefully situating these narratives in the trans-Atlantic and pan-Caribbean Africanist discourse. The book is clearly an ode to a city whose charms are well known to him, thanks especially to his friendship with the photographer and influential "ethnographer-without-portfolio" Michael P. Smith, to whom the work is dedicated. The inclusion of several of Smith's photographs depicting "jazz funerals" and "second lines" from the 1960s through the 1980s brings the text describing such events to life, providing instructive representations of Mardi Gras Indian masking and the kinetic energy of parade dancing, both of which need to be seen to be fully appreciated. Hopefully, the enthusiasm that infuses this volume will entice readers to witness such wonders for themselves, which is certainly one of the author's objectives.

Another goal is evident in appeals for a post-Katrina New Orleans that is free from a neo-liberal makeover couched in "museumization, Disneyfication, and globalization" and driven by a seemingly ineluctable economic dependence on cultural tourism, which Ostendorf disdains. (p. 25) In his assessment of the post-Katrina challenges facing musicians, he describes the situation as "grim" given the destruction of key cultural neighborhoods—"Gentilly, 9<sup>th</sup> Ward, 7<sup>th</sup> Ward, Tremé, Bywater,