

ASA 2015 Performance Submission

Performance Session

s. Music; r. Migration, Population, Urban Appalachians

The Music in These Mountains: A Migratory Geography of Original Songs Inspired by Appalachia

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Appalachian music is as rich and diverse as the ancient mountain range from which it gets its name. This performance session will explore this storied tradition through original compositions inspired by these hills we call home. This full session will consist of four topical presentations that focus on different aspects of the Appalachian tradition. "At the Roots of the Mountains: Ancient Influences on the Appalachian Sound" will explore the Scotch-Irish origins of Appalachian music, as well as earlier influences from sacred music and the Book of Psalms. "My Old Mountain Home: Appalachia and the Origins of American Folk and Bluegrass" will survey how the sound of Appalachia helped to define the emerging genre of American folk music, and eventually Bluegrass. "From Mountaineer to Pioneer: A Musical Expedition from Appalachia to the Sierra Nevada Range" will embark on a sonic journey as the sound of Appalachia migrates across the prairie, picking up Country before crossing the Mississippi, and adding Western out on the Frontier. "Urban Appalachia: The Mountain is a State of Mind" will investigate the infiltration of American popular music by the basic structural and lyrical content of Appalachian music, and also look at the role that advances in musical technology have played in preserving this music for future generations.

- At the Roots of the Mountains: Ancient Influences on the Appalachian Sound

Explore the Scotch-Irish origins of Appalachian Music, as well earlier influences from sacred music and the Book of Psalms.

This opening presentation will explore the Scotch-Irish origins of Appalachian music, as well earlier influences from sacred music and the Book of Psalms. The program will begin with an original composition, "Irish Whiskey," that is a modern take on the Celtic lament. This will lead into a discussion of the Scotch-Irish origins of Appalachian Music. When Scottish and Irish immigrants came to America en masse as a result of the Potato Famine in the mid-nineteenth century they brought along with them their own culture, religion, and songbooks. Many of these immigrants would come to inhabit the region known today as "Appalachia," and thus the sound of Appalachian music finds its direct ancestry in the Celtic tradition. The Celtic

tradition itself borrows heavily from the sacred music of the Catholic Church, and in particular the Psalms of David. This tradition will be discussed and then exemplified by an original composition entitled “Jerusalem”.

(“Jerusalem” is available for free download as part of my EP “Cities” at www.jasonleeguthrie.bandcamp.com. “Irish Whiskey” is not yet recorded.)

- My Old Mountain Home: Appalachia and the Origins of American Folk and Bluegrass

This presentation will survey how the sound of Appalachia helped to define the emerging genre of American folk music, and eventually Bluegrass.

This presentation will survey how the sound of Appalachia helped to define the emerging genre of American Folk Music, and eventually Bluegrass. After a verbal transition from the previous presentation, an original composition entitled “Athens” will serve as a demonstrative example of American folk music categorized by story-telling lyrics, driving rhythms, and recurring melodies. From there, a short recitation of the history of Bluegrass will commence including reference to major figures such as Bill Monroe and Ricky Skaggs. Insight will be shared about the “high, lonesome sound” that comes directly from the hilltops of Kentucky, Tennessee, Virginia, and North Carolina. This will be followed by a discussion of Bluegrass as an extension of the folk traditions of Appalachian peoples, and also reference the composition of traditional Bluegrass bands. Finally, comment will be made on the role that virtuosic musicianship plays in Bluegrass music, and this section will end with an original, instrumental Bluegrass composition entitled “Whips and Cords”.

(“Athens” is available for free download as part of my EP “Cities” at www.jasonleeguthrie.bandcamp.com. “Whips and Cords” was written by Thomas Petrino, and is recorded but not yet released .)

- From Mountaineer to Pioneer: A Musical Expedition from Appalachia to the Sierra Nevada Range.

Embark on a sonic journey as the sound of Appalachia migrates across the prairie, picking up Country before crossing the Mississippi, and adding Western out on the Frontier.

This presentation will consist of a short talk on the influence of Appalachian folk music on the evolution of the Country and Western genre. Bookended by two original compositions, listeners will embark on a sonic journey as the sound of Appalachia migrates across the prairie, picking up Country before crossing the Mississippi, and adding Western out on the Frontier. The first

song, "Philadelphia," is typical of the Appalachian folk style of storytelling over simple melodies, and is also a microcosm of the American western migration as far as Kansas City. This will be followed by a short verbal explication of the roots of the Appalachian sound, itself a product of Scotch-Irish immigration to America, with a few musical fragments as demonstration. As this sound moves west again, it picks up the lilt, pathos, and longing associated with Country Western music, and the session will end with an original song, "American Silver," that displays this creative evolution.

("Philadelphia" is available for free download as part of my EP "Cities" at www.jasonleeguthrie.bandcamp.com. "American Silver" is not yet recorded.)

- Urban Appalachia: The Mountain is a State of Mind

This final presentation will investigate the infiltration of American popular music by the basic structural and lyrical content of Appalachian music, and also look at the role that advances in musical technology have played in preserving this music for future generations.

This final presentation will investigate the infiltration of American Popular Music by the basic structural and lyrical content of Appalachian Music, and also look at the role that advances in musical technology have played in preserving this music for future generations. The Folk Revival of the 1950s and 60s owes much to the Appalachian Ballads and Sea Shanties imported from Scotland and Ireland during the Nineteenth Century. This will be exemplified in an original composition "Troy" that models the folk styles of Woody Guthrie, Pete Seeger, and Bob Dylan. More recently, folk music has revived again and an original composition "London" will capture this sound made popular by acts such as Damien Rice, David Gray, and Ray LaMontagne. The session will end with a discussion of the role that technology and amplification play in the modern preservation of traditional music, and an instrumental jam that will showcase some of this technology in action will be the final original piece.

("Troy" and "London" are available for free download as part of my EP "Cities" at www.jasonleeguthrie.bandcamp.com.)

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Jason Lee Guthrie is currently a Doctoral Student in Mass Communication at The University of Georgia. His research explores the interconnected histories of Mass Communication and The Music Industry. His instructional proficiency is in Audio Production, Video Production, Photography, and Media Management. Before pursuing a career in academia he toured as a professional musician, and his EP "Cities" was released in 2011.

Thomas Petrino is a professional musician and photographer, and also serves as an instructor at the Comenius School for Creative Leadership in Fort Mill, SC. He majored in Music Studies with a focus on Jazz Guitar at William Patterson University in Wayne, New Jersey, and plans to return to graduate school in the near future.

Songs will be performed simply on acoustic instruments. If standard inputs and microphones are available, that is all that will be required. If the session or space is relatively small, the entire presentation can be given without aid of amplification. If we need to provide our own amplification that can be easily arranged as well.