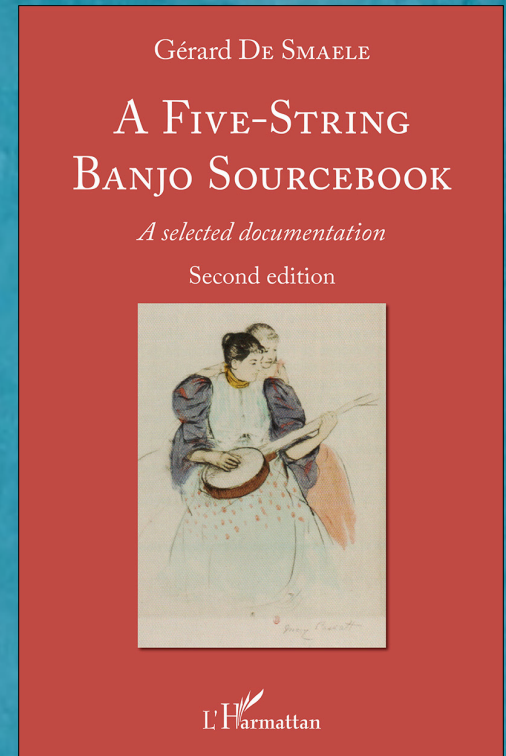
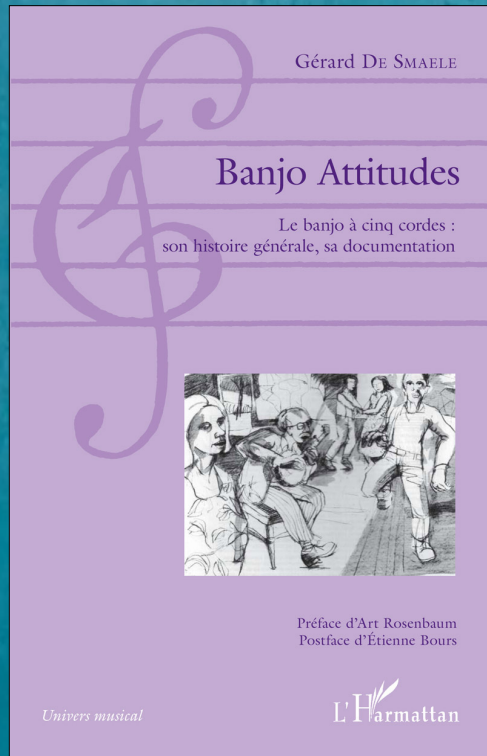


Les illustrations Monographies



<https://www.desmaele5str.be/>

Gérard De Smaele, octobre 2024

Voici une série de monographies touchant à différents aspects du banjo. Elles traitent non seulement de son histoire mais aussi de sa fabrication. Les historiens, les musicologues et les ethnomusicologues, nous offrent l'éclairage indispensable à une approche juste de l'instrument. Nous sommes gratifiés de quelques publications universitaires, tandis que les dates d'édition témoignent d'un intérêt renforcé pour l'étude du banjo dans la période du *post folk revival*.

Ces monographies sont – à côté des biographies, des périodiques, de la littérature musicale et des ouvrages généraux – les clés de la compréhension de la substance de l'instrument. *Banjo Attitudes* et *A Five-String Banjo Sourcebook* complèteront cette liste par de nombreux articles faisant date dans le domaine du banjo à cinq cordes.

ABSTRACT

Title of Document: NINETEENTH-CENTURY BANJOS IN THE
TWENTY-FIRST CENTURY: CUSTOM AND
TRADITION IN A MODERN EARLY BANJO
REVIVAL

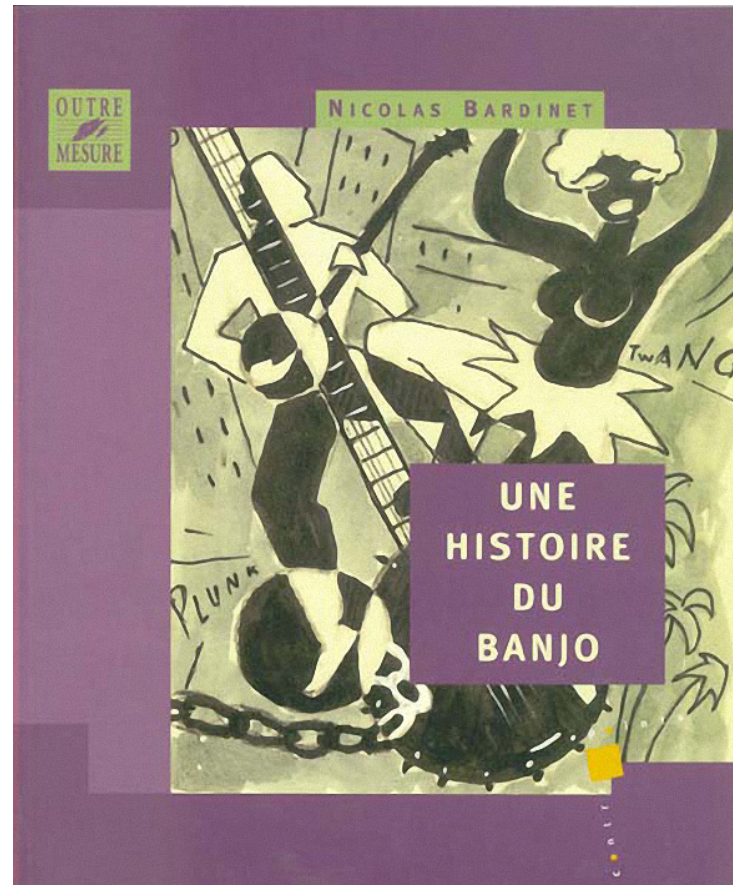
Greg C. Adams, M.A., 2012

Directed By: Professor J. Lawrence Witzleben, School of
Music

This thesis demonstrates how members of a modern music revival use the banjo to create a counter narrative to America's whiteness. Within this revival, nineteenth-century banjos are central to a growing interest in antebellum, early minstrel, and Civil War era music and culture. As researchers, collectors, musicians, and instrument builders pursue this interest, they explore the dissonances of the legacies surrounding slavery, blackface minstrelsy, and the traumas of the American Civil War. Framing this phenomenon within Eric Hobsbawm's theories of custom and tradition and Thomas Turino's concepts of habits, socialization, and cultural cohort relationships, I argue that this modern revival supports a form of critical ethnography aimed for advocacy on three fronts—advocacy that challenges marginalizing stereotypes, promotes opportunities to rethink the banjo's cultural significance as a national instrument of whiteness, and creates greater infrastructure for the knowledge and material culture amassed by members of the banjo community.

Greg Adams

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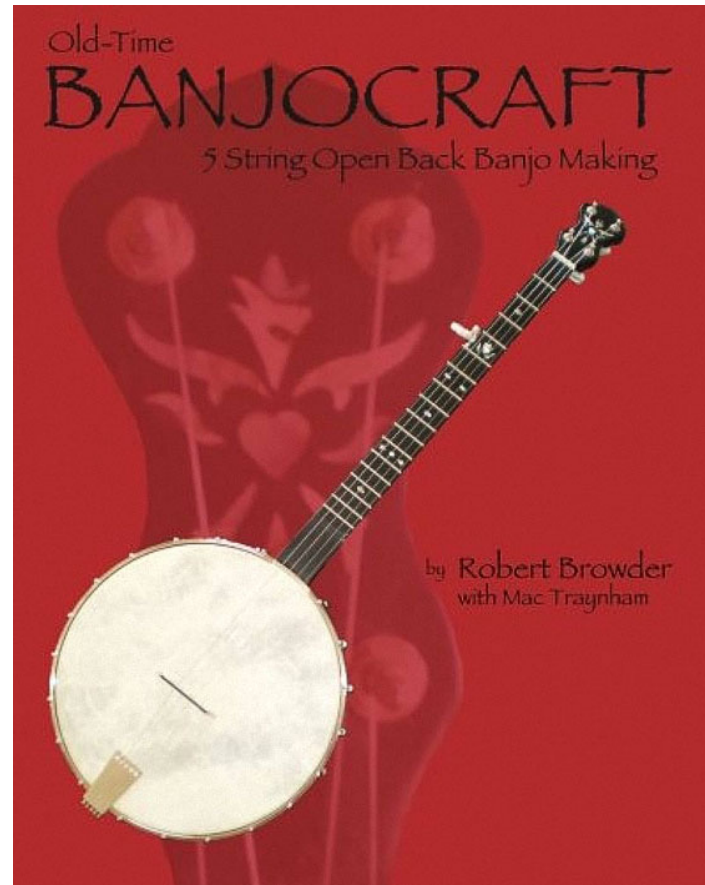
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Blue Ridge Institute & Museum

The Banjo in Virginia: An Exhibit Produced by the Blue Ridge Institute & Museum.

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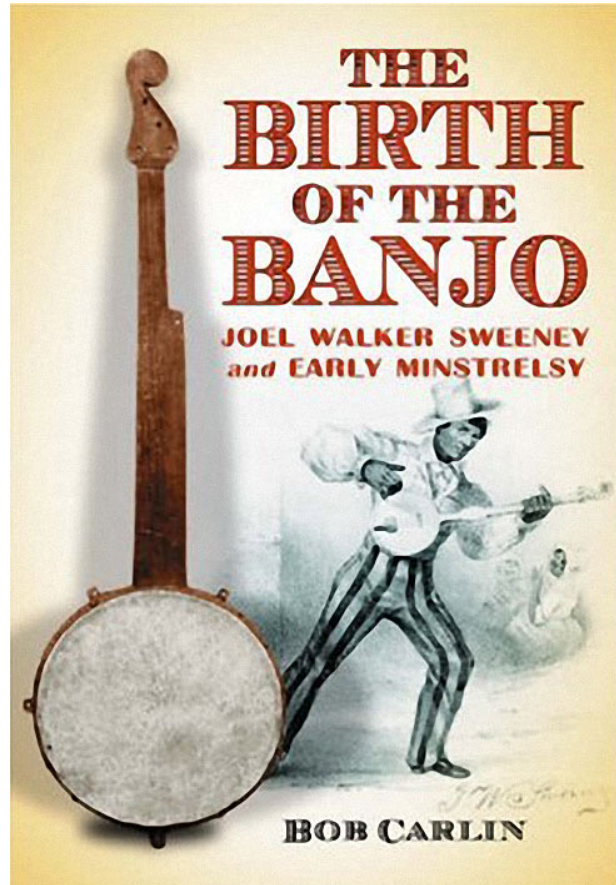
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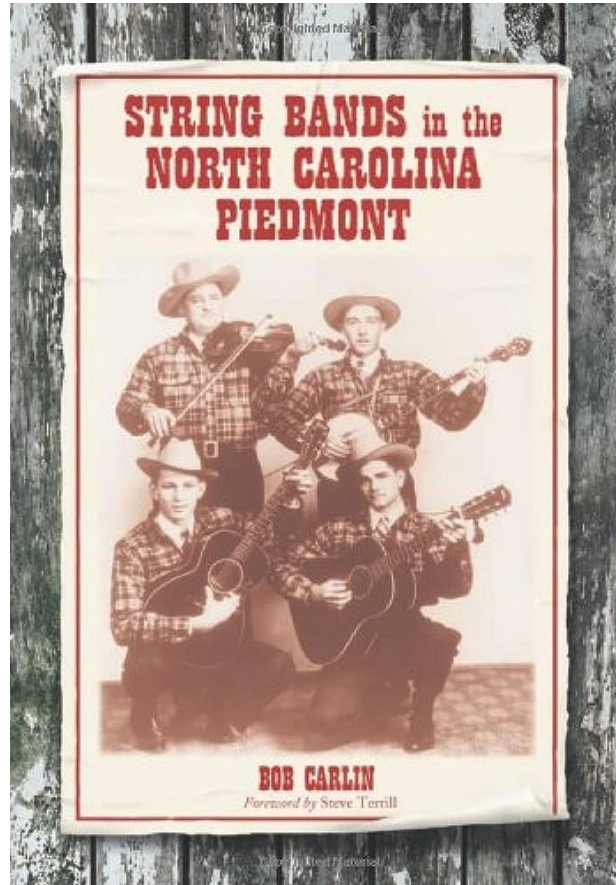
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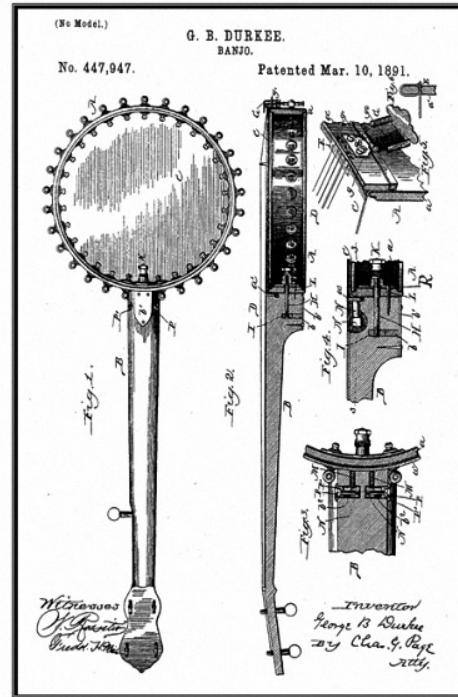


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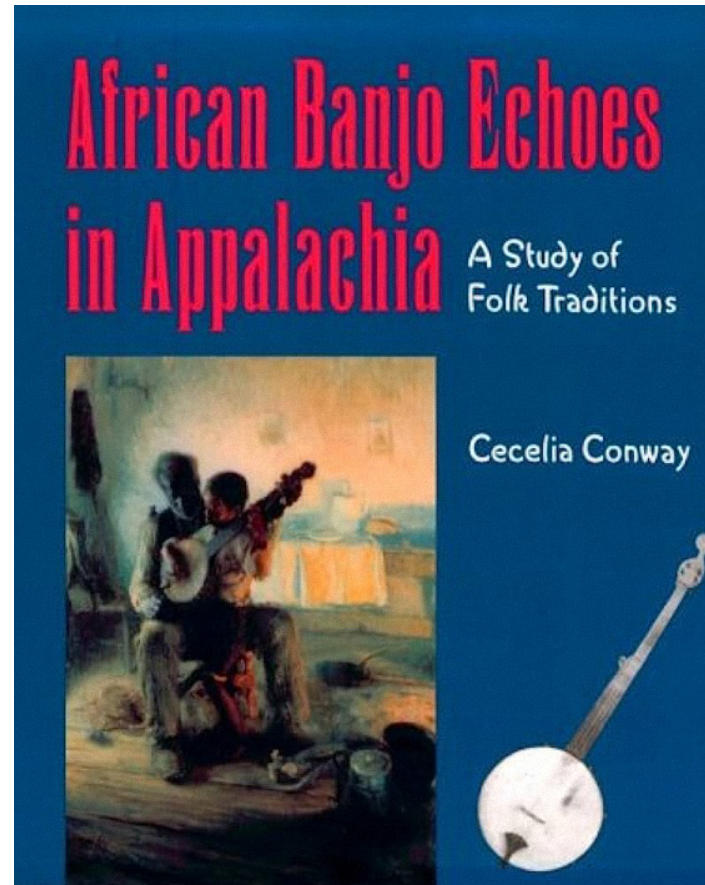
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Richard P. Cicciarelli

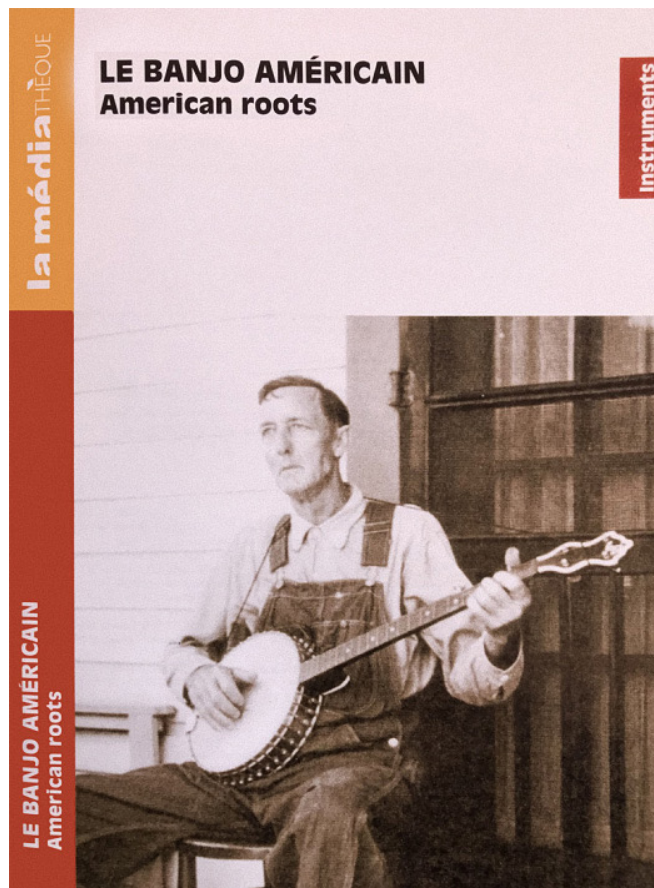
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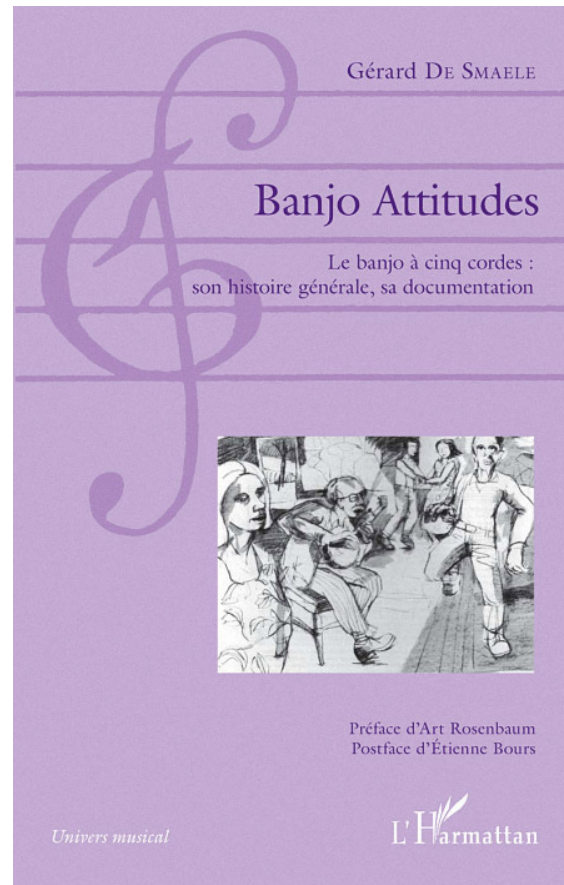
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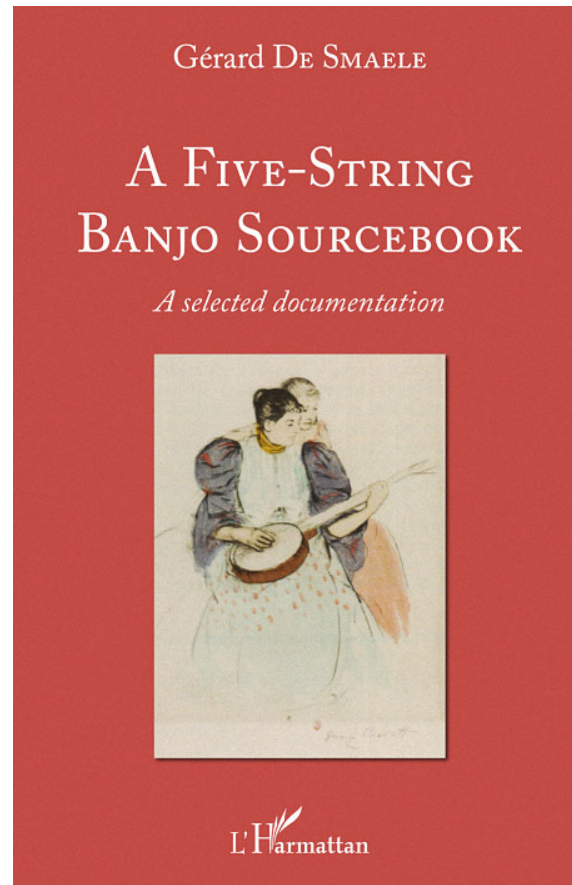
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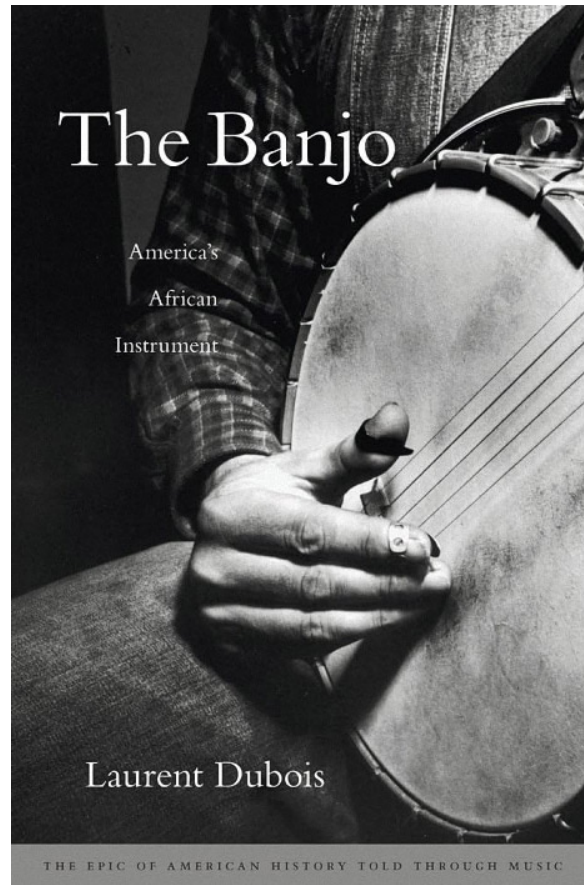


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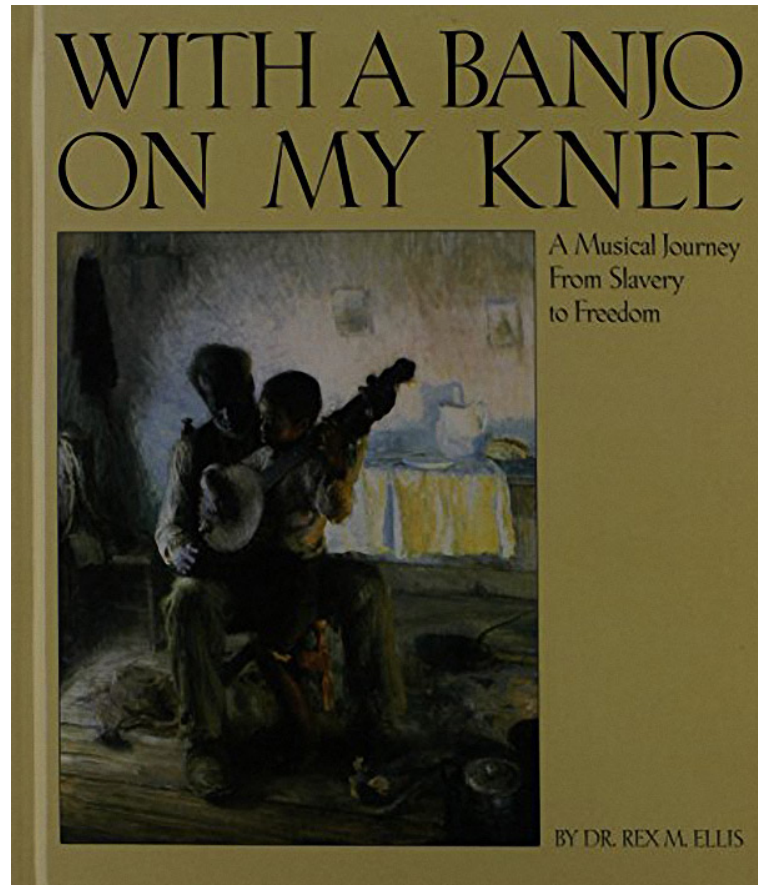
+ mise à jour : www.desmaele5str.be



Laurent Dubois

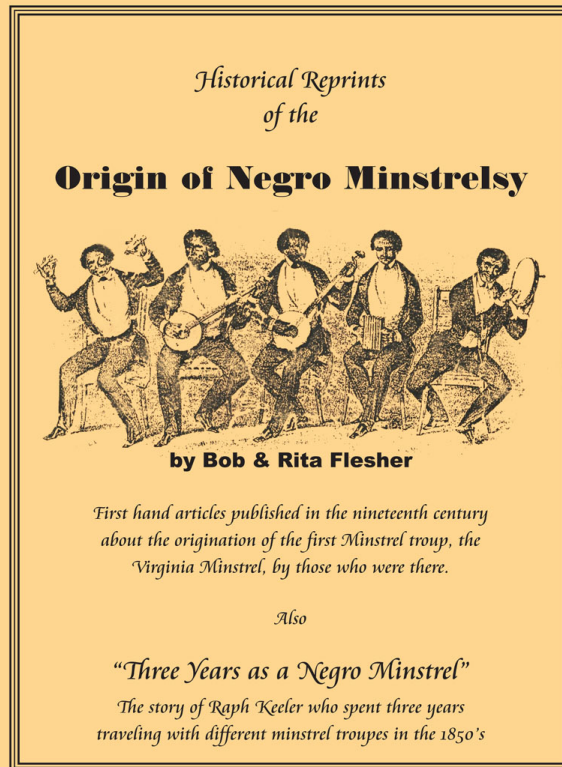
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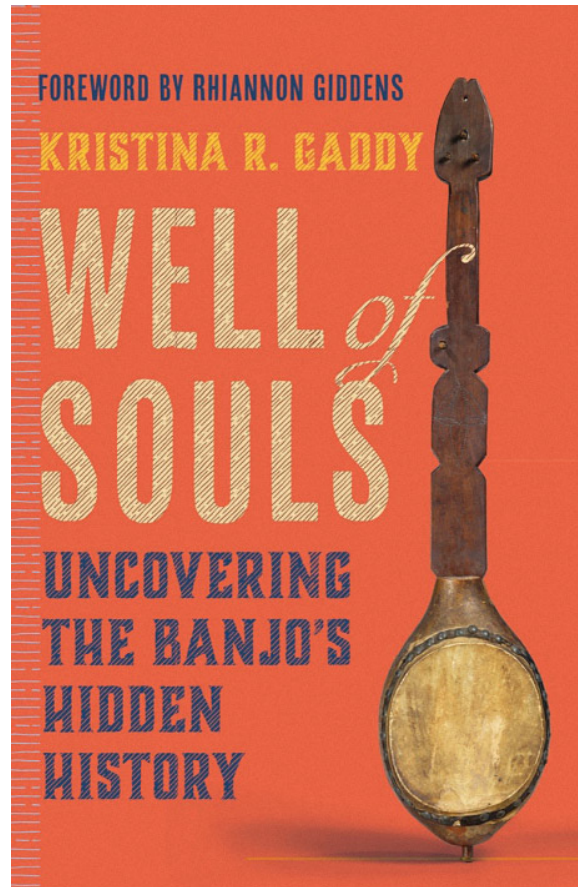
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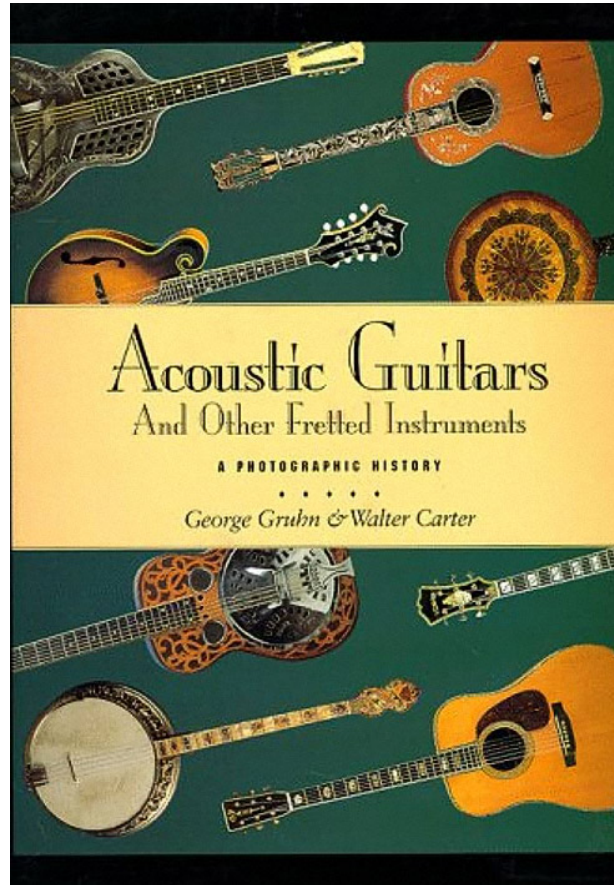
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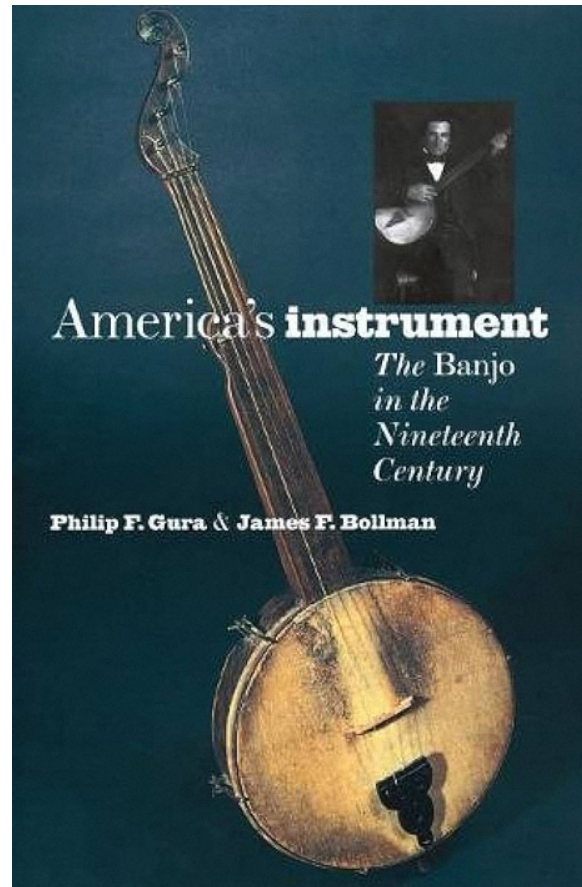
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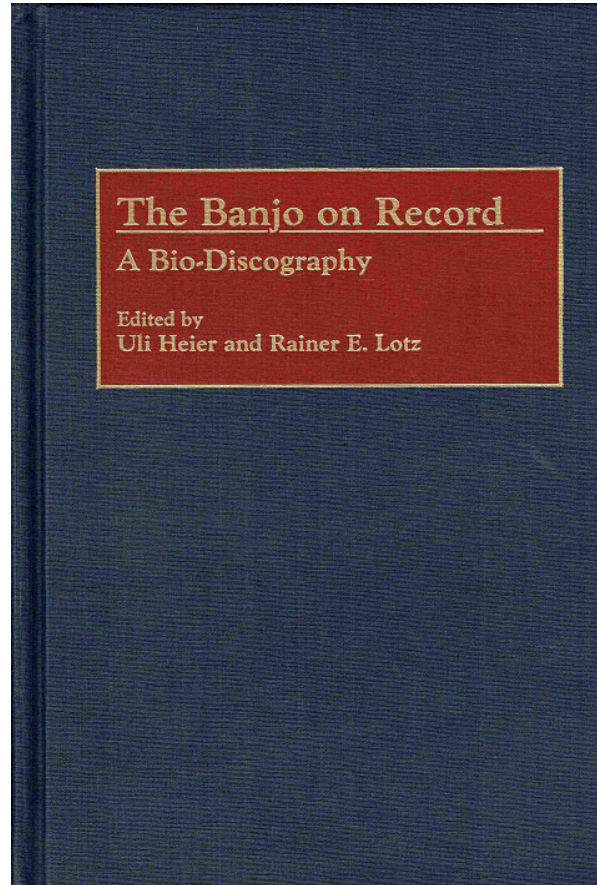
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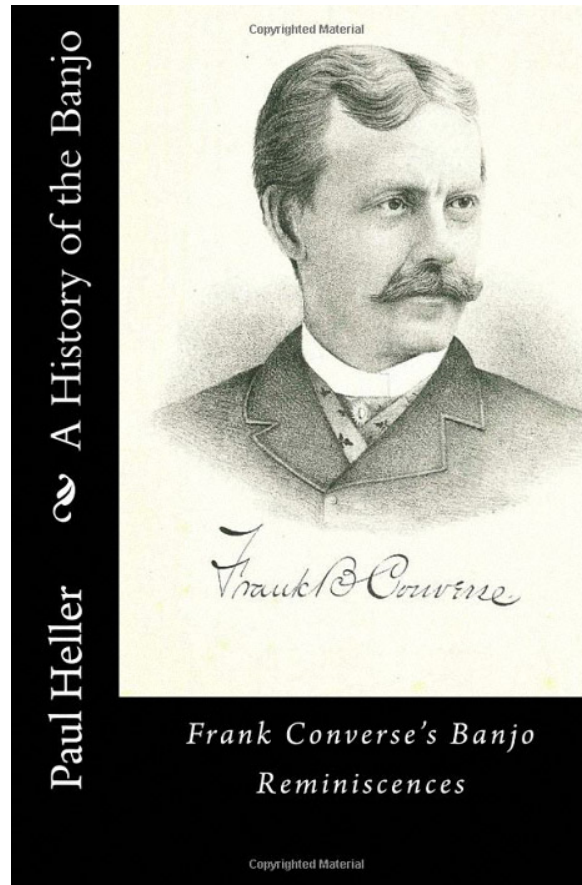
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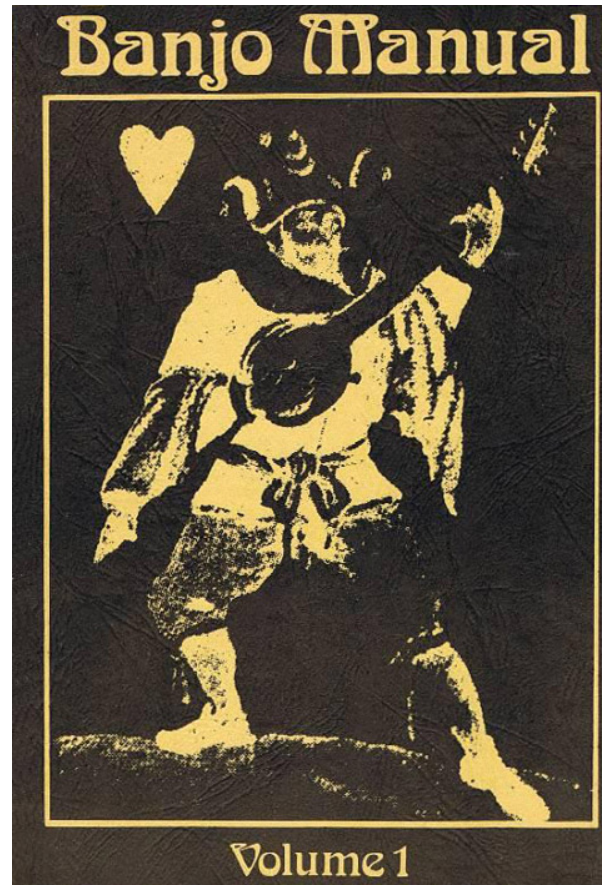
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Hayslett, Corbin F., "The Doyen of Dixie: A Survey of the Banjo Stylings of Uncle Dave Macon" (2018).
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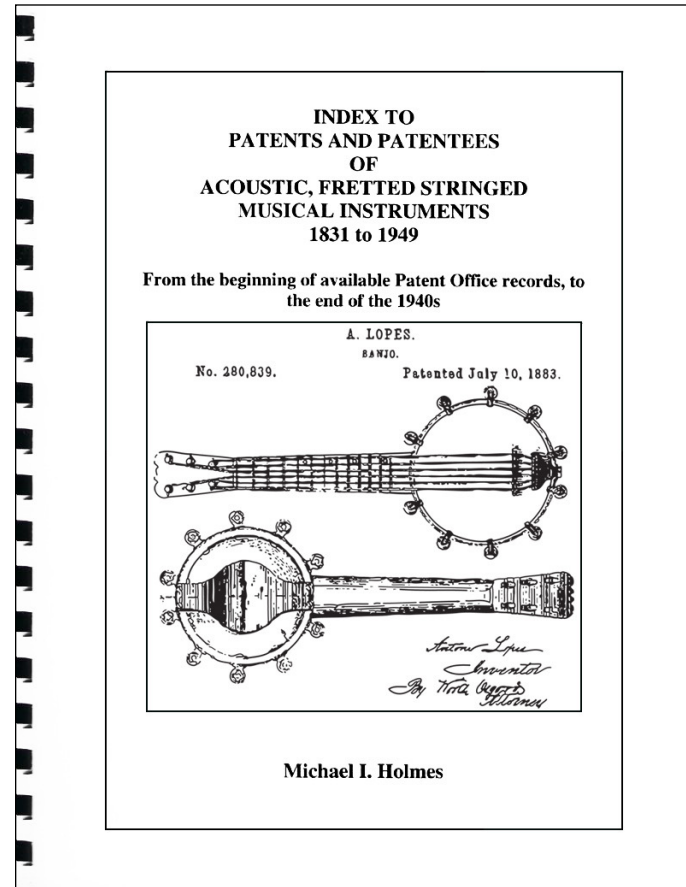
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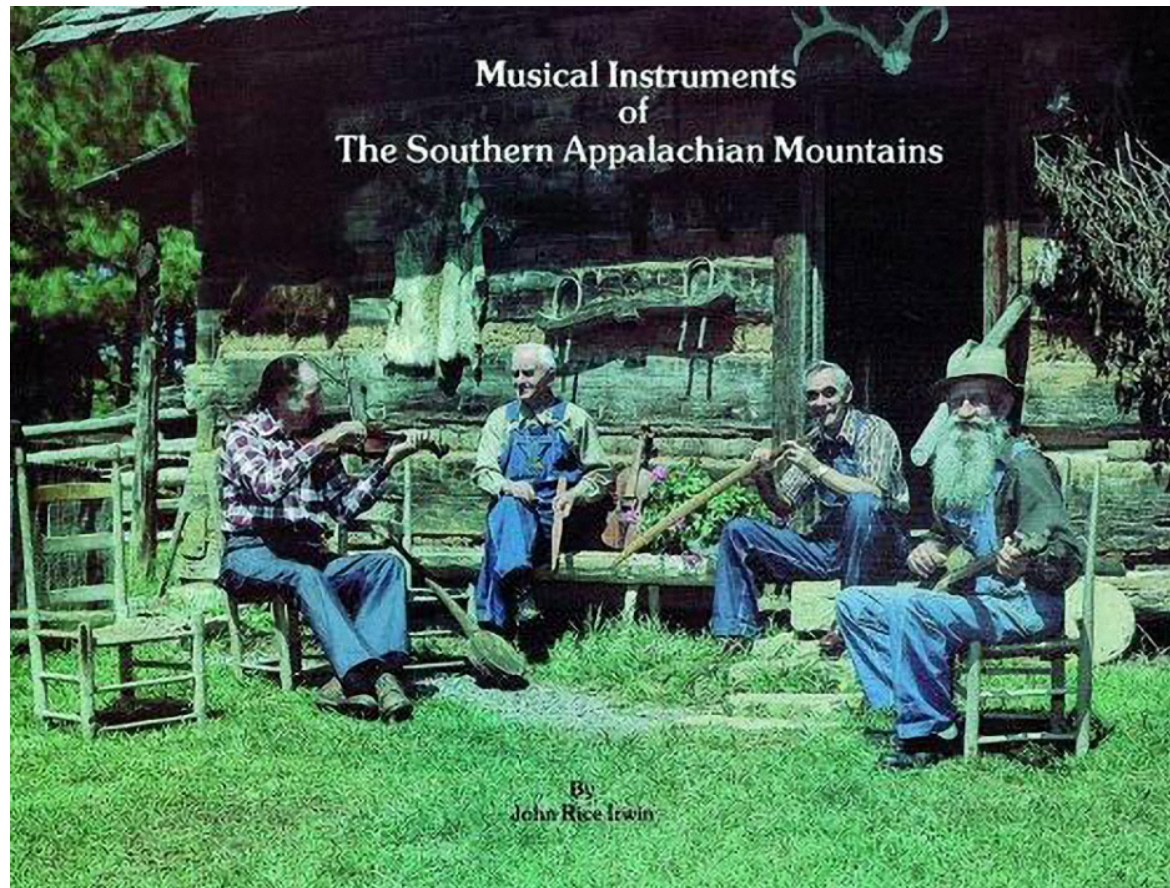
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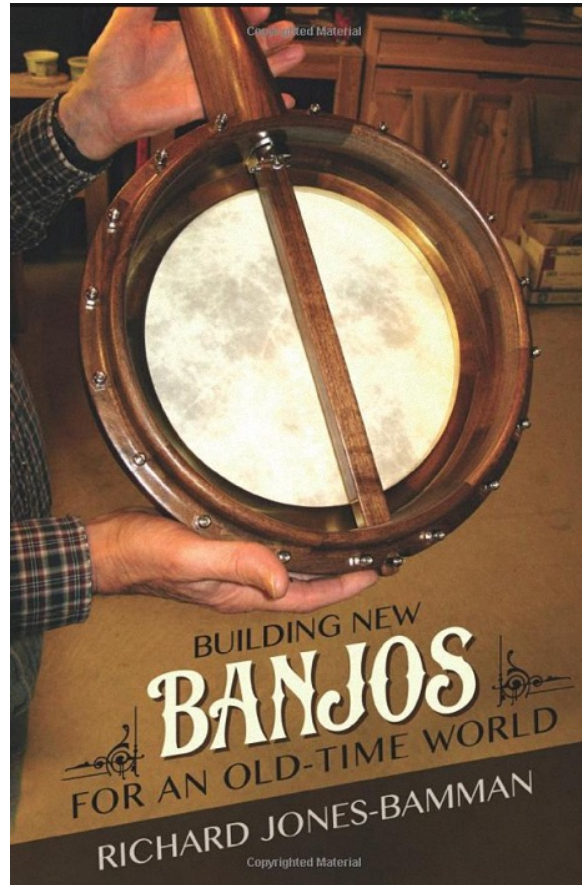
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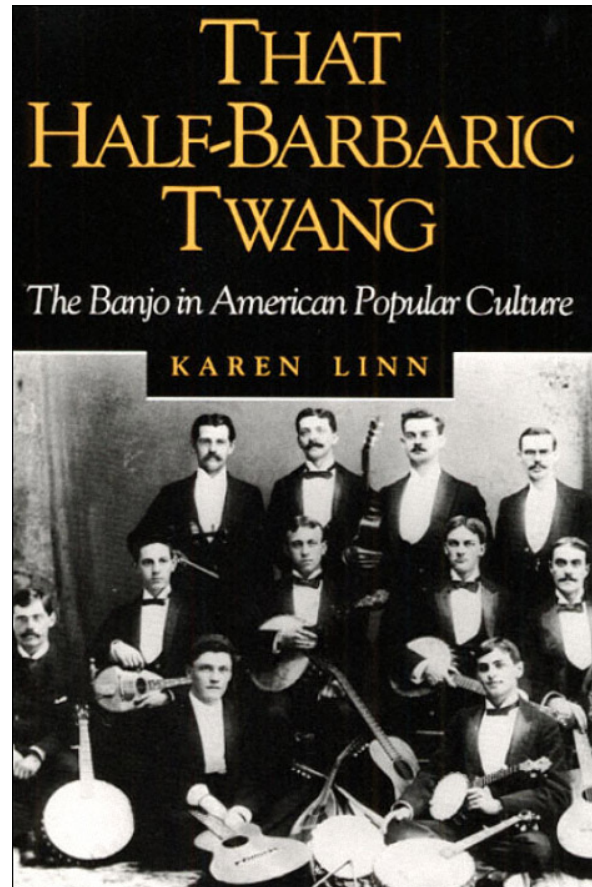
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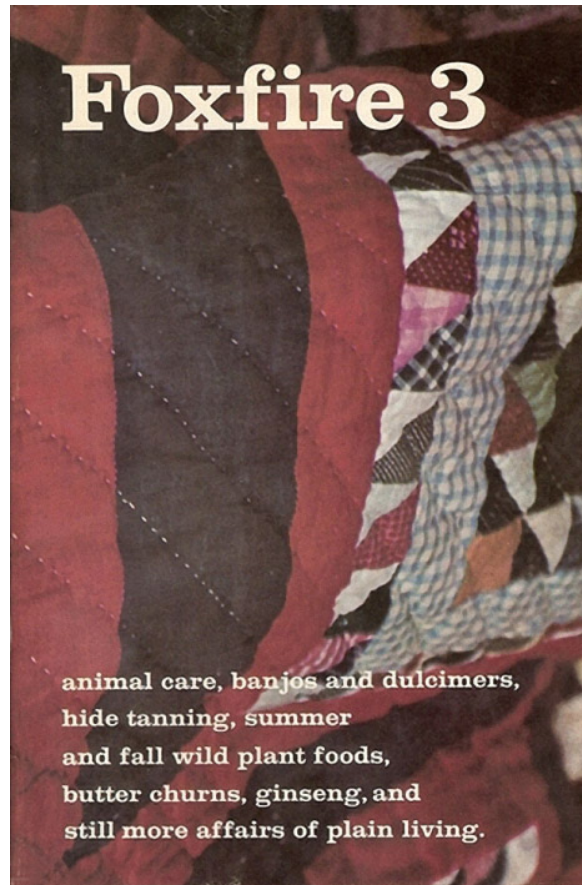
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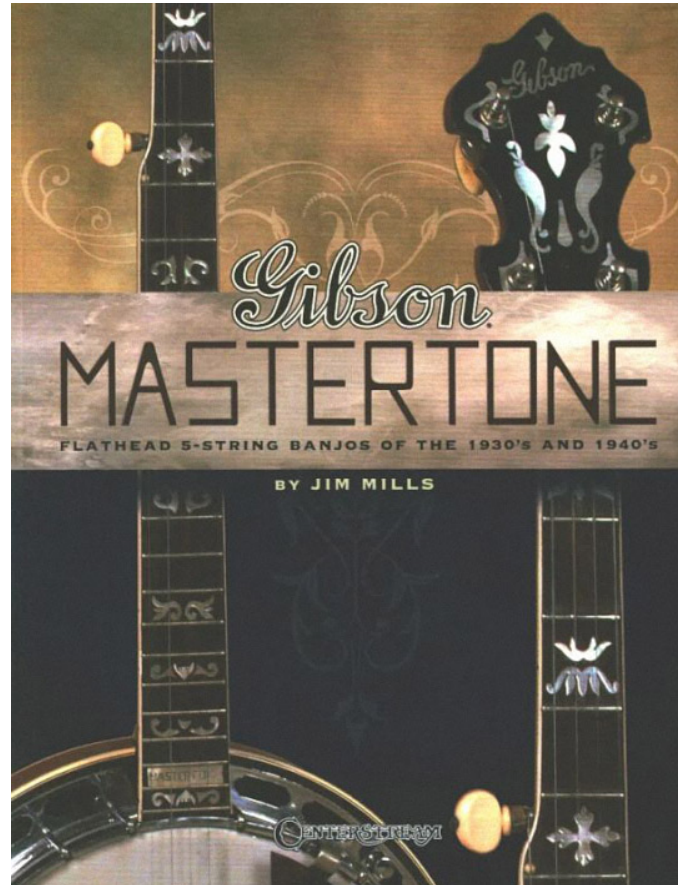
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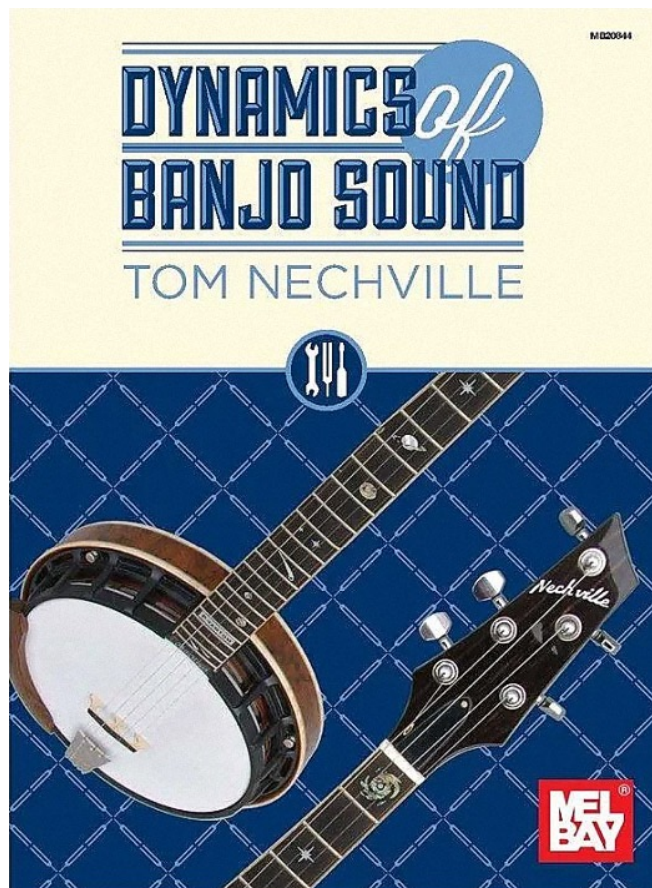
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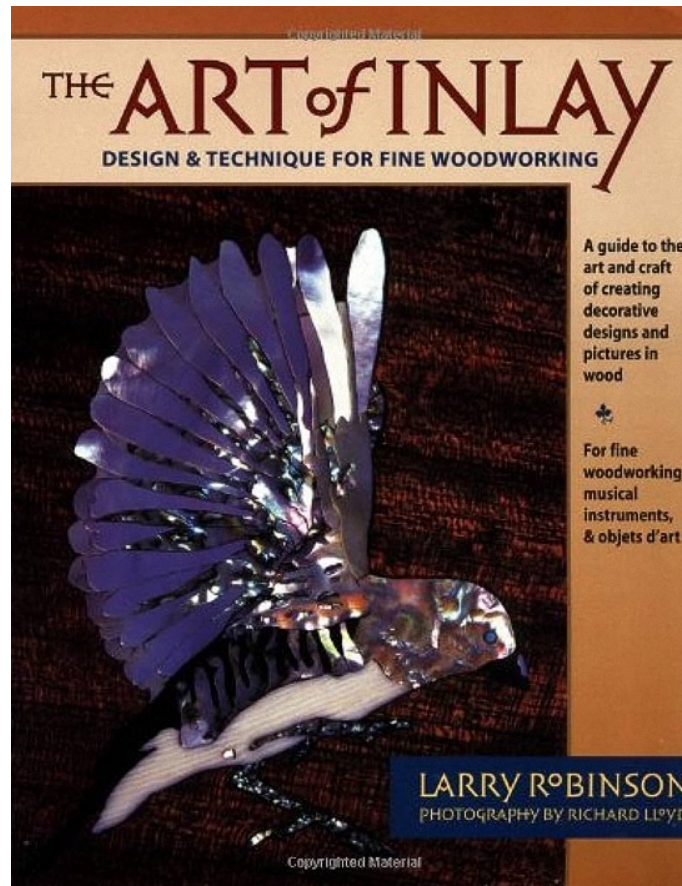
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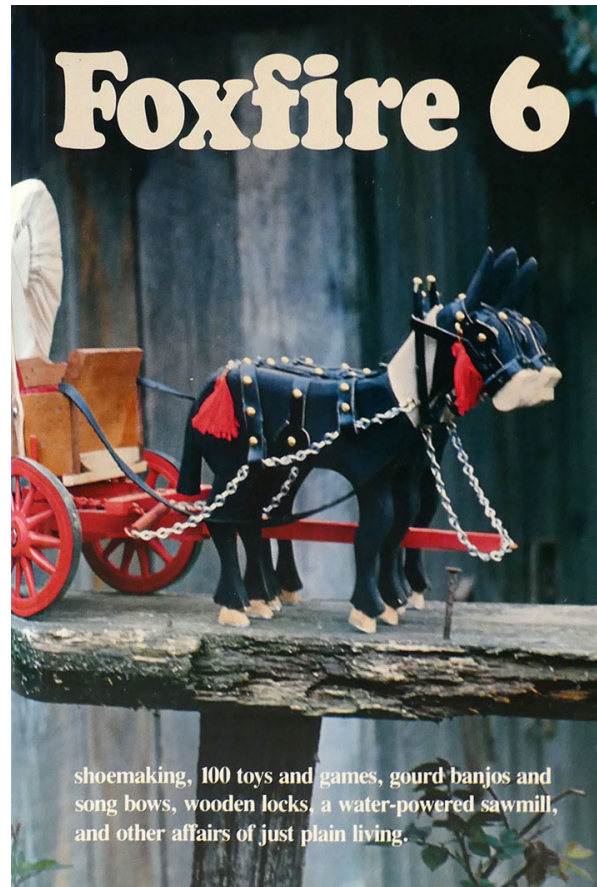
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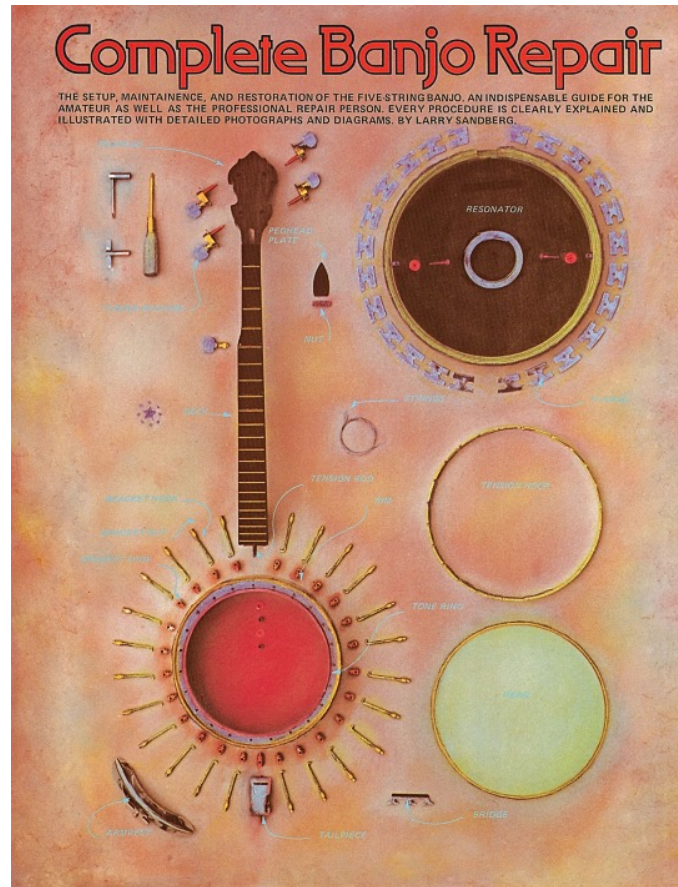


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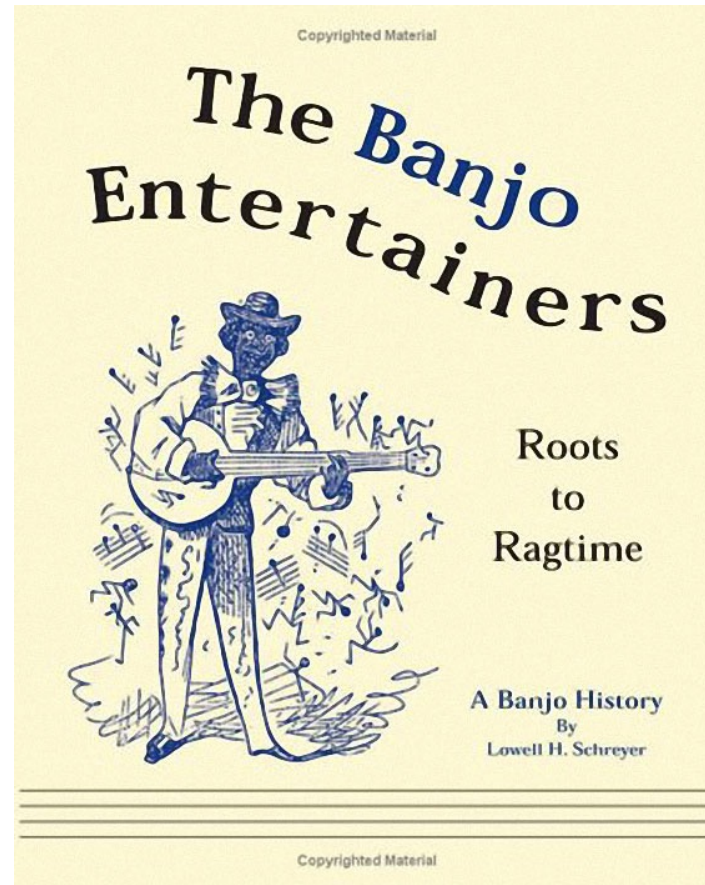
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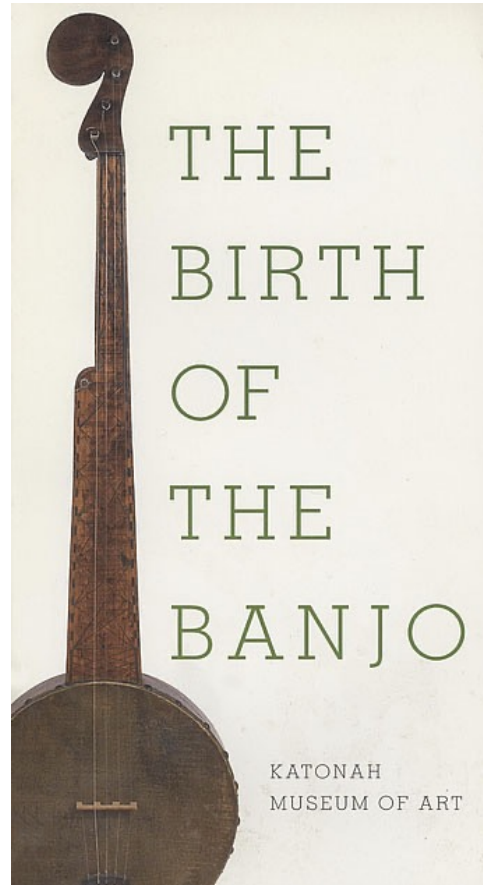
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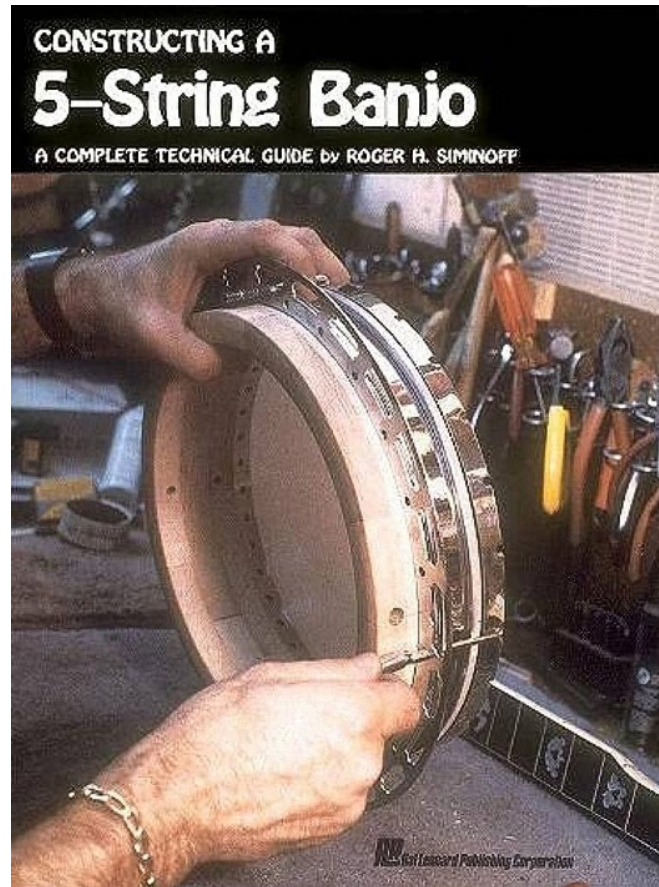
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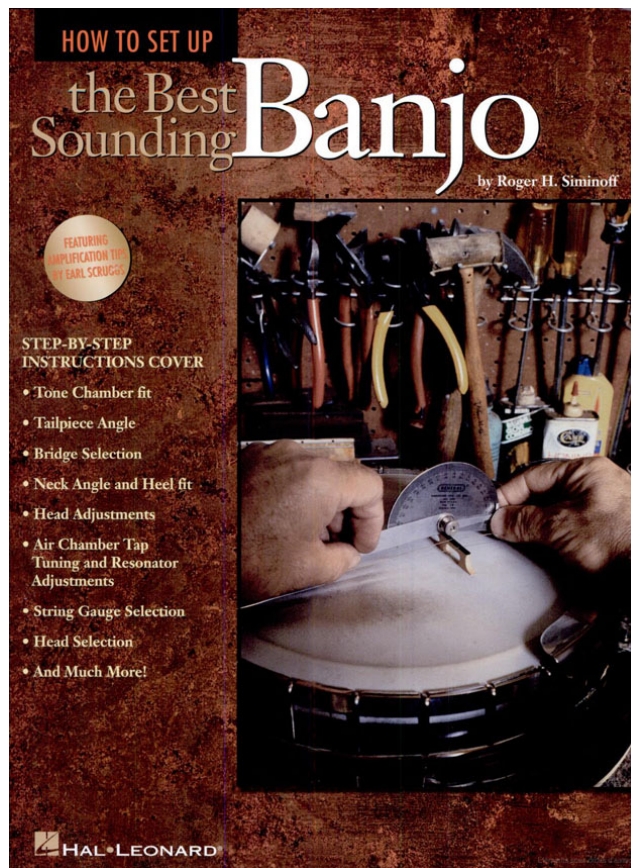
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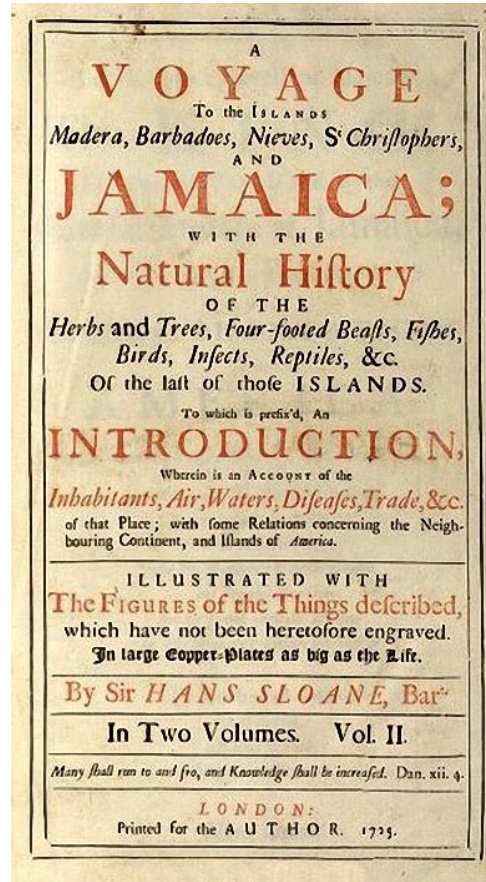
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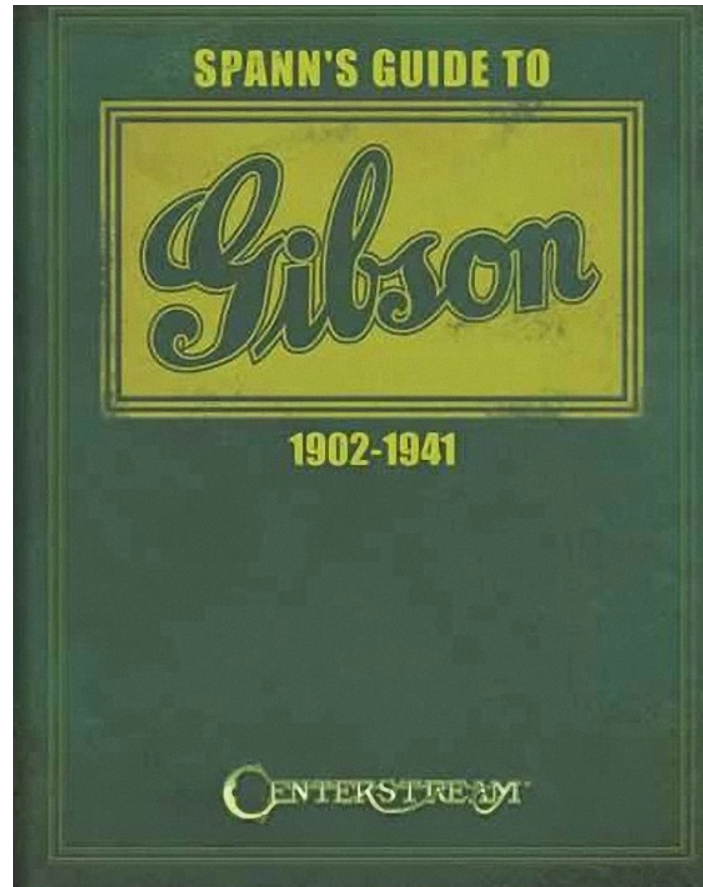
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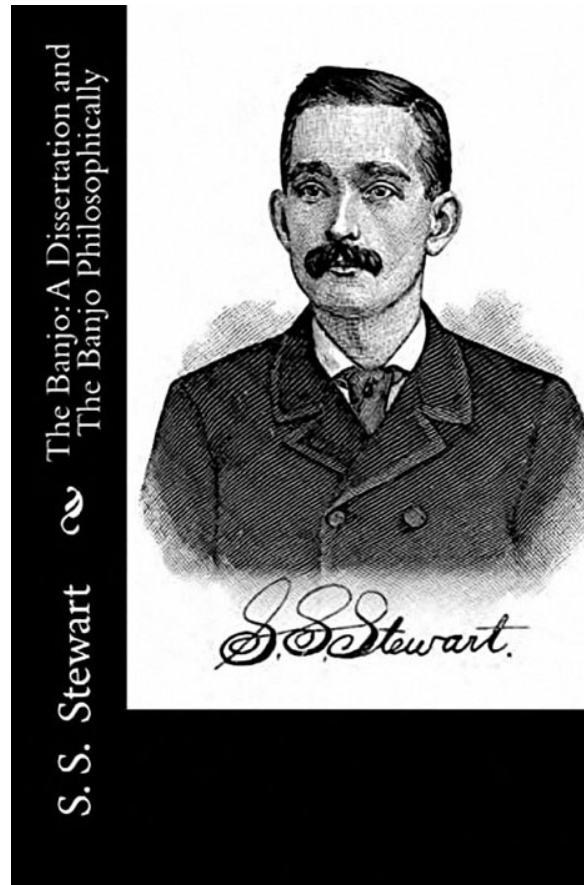
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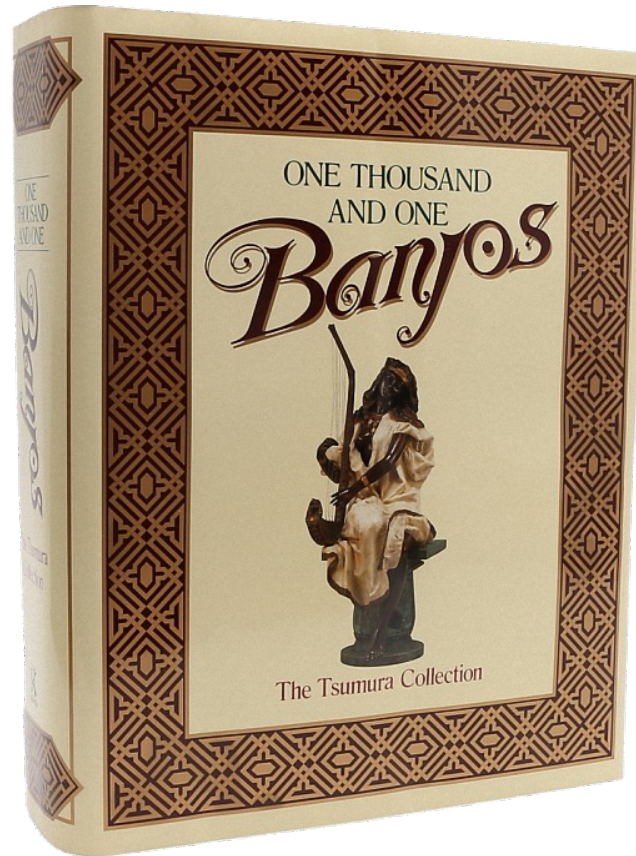


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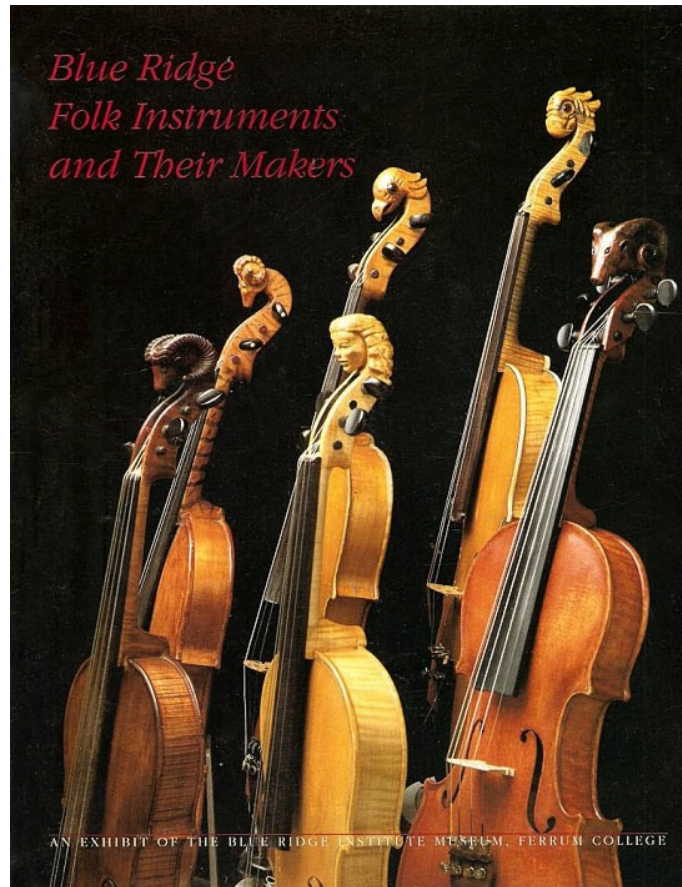
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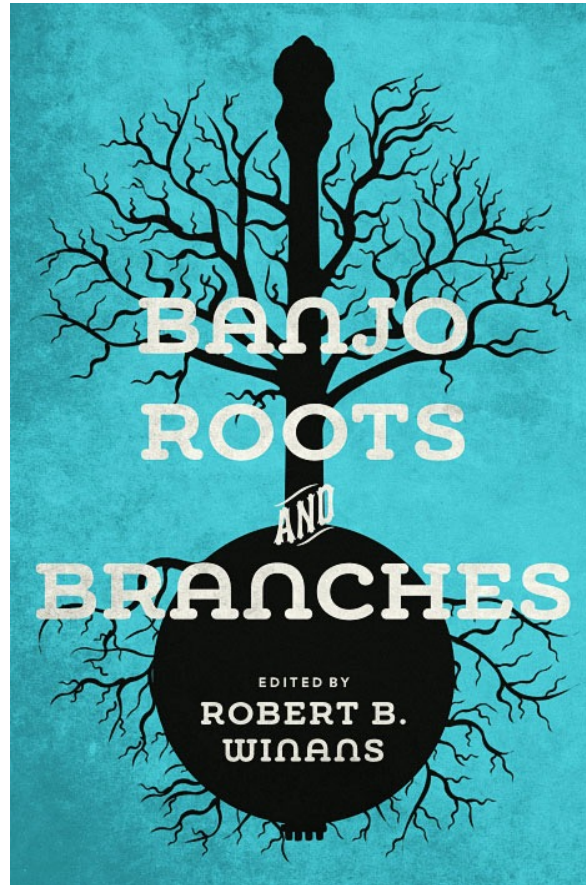
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