CONTENTS

Editor’s Introduction ix

PART I: SETTING THE SCENE

   Shlomo Pestcoe and Greg C. Adams

PART II: EXPLORING THE AFRICAN ROOTS

2. Banjo Ancestors: West African Plucked Spike Lutes 21
   Shlomo Pestcoe

3. List of West African Plucked Spike Lutes 45
   Shlomo Pestcoe and Greg C. Adams

4. Searching for Gourd Lutes in the Bijago Islands of Guinea-Bissau 55
   Nick Bamber

5. Interviews with Ekona Diatta and Sana Ndiaye, Master Musicians Playing within Traditional and Contemporary Commercial Contexts 62
   Chuck Levy

6. The Down-Stroke Connection: Comparing Techniques Between the Jola Ekonting and the Five-String Banjo 83
   Greg C. Adams and Chuck Levy

PART III: INTO THE NEW WORLD—CARIBBEAN DEVELOPMENTS

7. “Strum Strumps” and “Sheepskin” Guitars: The Early Gourd Banjo and Clues to its West African Roots in the Seventeenth-Century Circum-Caribbean 113
   Shlomo Pestcoe

8. “Finding” the Haitian Banza 134
   Saskia Willaert
9. The Haitian Banza and the American Banjo Lineage 139
   Pete Ross

PART IV: INTO NORTH AMERICA—EARLY BANJO SIGHTINGS

10. Zenger’s “Banger”: Contextualizing the Banjo in Early New York City, 1736 153
    Shlomo Pestcoe and Greg C. Adams

11. The Banjar Pictured: The Depiction of the African American Early Gourd Banjo in The Old Plantation, South Carolina, 1780s 172
    Shlomo Pestcoe

    Robert B. Winans

    Robert B. Winans

PART V: INQUIRIES INTO WHITE AND BLACK BANJO IN NINETEENTH- AND TWENTIETH-CENTURY AMERICA

14. Black Banjo, Fiddle, and Dance in Kentucky and the Amalgamation of African American and Anglo-American Folk Music 223
    George R. Gibson

15. The Changing Intonational Practice of Mid-Nineteenth-Century Banjo 256
    Jim Dalton

16. Gus Cannon—“The Colored Champion Banjo Pugilist of the World” and the Big World of the Banjo 272
    Tony Thomas

17. Defining a Regional Banjo Style: “Old Country Style” Banjo or Piedmont Two-Finger Picking 289
    Robert B. Winans

Contributors 305

Index 309

Illustrations follow page 220