

Free pdf Sing for your life a story of race music and family (Download Only)

Race Music Race Music Western Music and Race Music and the Racial Imagination Crossovers Music, Difference and the Residue of Race Sounding the Color Line Music, Race, and Nation Sing for Your Life Lying Up a Nation Soul Music Crossovers Race Music Country Soul Race, Rock, and Elvis Soul, Country, and the USA "Jews, Race and Popular Music " Race, Music, and National Identity Issues in African American Music Sounding Race in Rap Songs A Change Is Gonna Come Issues in African American Music White Tears Segregating Sound Reds, Whites, and Blues Hidden in the Mix Jazz in Black and White The Great White Way Rhythms of Race Show Boat A Change Is Gonna Come Music at the Intersection of Brazilian Culture "This Is America" The Race of Sound Jazz Diasporas Resounding Afro Asia The Jazz Republic Audiotopia Making Samba Sounding the Color Line

Race Music 2004-11-22 covering the vast and various terrain of african american music this text begins with an account of the author s own musical experiences with family and friends on the south side of chicago it goes on to explore the global influence and social relevance of african american music

Race Music 2003-06-01 this powerful book covers the vast and various terrain of african american music from bebop to hip hop guthrie p ramsey jr begins with an absorbing account of his own musical experiences with family and friends on the south side of chicago evoking sunday morning worship services family gatherings with food and dancing and jam sessions at local nightclubs this lays the foundation for a brilliant discussion of how musical meaning emerges in the private and communal realms of lived experience and how african american music has shaped and reflected identities in the black community deeply informed by ramsey s experience as an accomplished musician a sophisticated cultural theorist and an enthusiast brought up in the community he discusses race music explores the global influence and popularity of african american music its social relevance and key questions regarding its interpretation and criticism beginning with jazz rhythm and blues and gospel this book demonstrates that while each genre of music is distinct possessing its own conventions performance practices and formal qualities each is also grounded in similar techniques and conceptual frameworks identified with african american musical traditions ramsey provides vivid glimpses of the careers of dinah washington louis jordan dizzy gillespie cootie williams and mahalia jackson among others to show how the social changes of the 1940s elicited an afro modernism that inspired much of the music and culture that followed race music illustrates how by transcending the boundaries between genres black communities bridged generational divides and passed down knowledge of musical forms and styles it also considers how the discourse of soul music contributed to the vibrant social climate of the black power era multilayered and masterfully written race music provides a dynamic framework for rethinking the many facets of african american music and the ethnocentric energy that infused its creation

Western Music and Race 2007-08-30 a collection of essays analysing the intersection between music and racial discourses

Music and the Racial Imagination 2000-12 a specter lurks in the house of music and it goes by the name of race write ronald radano and philip bohlman in their introduction yet the intimate relationship between race and music has rarely been examined by contemporary scholars most of whom have abandoned it for the more enlightened notions of ethnicity and culture here a distinguished group of contributors confront the issue head on representing an unusually broad range of academic disciplines and geographic regions they critically examine how the imagination of race has influenced musical production reception and scholarly analysis even as they reject the objectivity of the concept itself each essay follows the lead of the substantial introduction which reviews the history of race in european and american non western and global musics placing it within the contexts of the colonial experience and the more recent formation of world music offering a bold new revisionist agenda for musicology in a postmodern postcolonial world this book will appeal to students of culture and race across the humanities and social sciences

Crossovers 2005 ranging across genres from the popular to the scholarly this selection of john szwed s published essays abides in the intersection of race and art jazz and rap crossovers inside and outside the academy with reviews written for the village voice and articles from academic journals this volume includes essays commentary and meditations on james agee and walker evans cuban folklorist lydia cabrera lafcadio hearn melville herskovits josef skorvecky patrick chamoiseau pop song writer ellie greenwich and jazz musicians sonny rollins anthony braxton sun ra and ornette coleman also included are pieces on the prehistory of hip hop the blues popular dance instruction songs tap dance and african american set dancing creole writing and creolization race and culture and authenticity representation nostalgia and obscenity in american popular culture with excursions into jazz in africa russia and argentina written about a country with cultural crossroads everywhere where the question of race is thoroughly woven into the fabric of society these essays cross boundaries and shed light on the complexities of american life

Music, Difference and the Residue of Race 2012-11-12 race and music seem fatally entwined in a way that involves both creative ethnic hybridity and ongoing problems of racism this book presents a sociological analysis of this enduring relationship and asks how are ideas of race critical to the understanding of music genres and preferences what does the love of difference via music contribute to contemporary perspectives of racism previous studies of world music have situated it within the dynamics of local global musical production the representation of nations and ethnic groups theories of globalization hybridization and cultural appropriation haynes adds a conceptual and textual shift to these debates by utilizing world music as a lens for examining cultural imaginaries of race and analytical nuances of racialization the text offers a view of world music from within building on original qualitative interview based research with people from the british world music scene these interviews provide unique insights into the discursive repertoires that underpin contemporary culture and will make a significant contribution to the mainly theoretical debates about world music

Sounding the Color Line 2015 sounding the color line explores how competing understandings of the u s south in the first decades of the twentieth century have led us to experience musical forms sounds and genres in racialized contexts yet though we may speak of white or black music rock or rap sounds constantly leak through such barriers a critical disjuncture exists then between

actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other this is nowhere more apparent than in the south like jim crow segregation the separation of musical forms along racial lines has required enormous energy to maintain how asks nunn did the protocols structuring listeners racial associations arise how have they evolved and been maintained in the face of repeated transgressions of the musical color line considering the south as the imagined ground where conflicts of racial and national identities are staged this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry drawing on a diverse archive of musical recordings critical artifacts and literary texts nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed fractured and reformed this push and pull between segregationist cultural logics and music's disrespect of racially defined boundaries is an animating force in twentieth century american popular culture

Music, Race, and Nation 2000-08 long a favorite on dance floors in latin america the porro cumbia and vallenato styles that make up colombia's música tropical are now enjoying international success how did this music which has its roots in a black marginal region of the country manage from the 1940s onward to become so popular in a nation that had prided itself on its white heritage peter wade explores the history of música tropical analyzing its rise in the context of the development of the broadcast media rapid urbanization and regional struggles for power using archival sources and oral histories wade shows how big band renditions of cumbia and porro in the 1940s and 1950s suggested both old traditions and new liberties especially for women speaking to a deeply rooted image of black music as sensuous recently nostalgic whitened versions of música tropical have gained popularity as part of government sponsored multiculturalism wade's fresh look at the way music transforms and is transformed by ideologies of race nation sexuality tradition and modernity is the first book length study of colombian popular music

Sing for Your Life 2016-09-27 the new york times bestseller about a young black man's journey from violence and despair to the threshold of stardom a beautiful tribute to the power of good teachers terry gross fresh air one of the most inspiring stories i've come across in a long time pamela paul new york times book review ryan speedo green had a tough upbringing in southeastern virginia his family lived in a trailer park and later a bullet riddled house across the street from drug dealers his father was absent his mother was volatile and abusive at the age of twelve ryan was sent to virginia's juvenile facility of last resort he was placed in solitary confinement he was uncontrollable uncontainable with little hope for the future in 2011 at the age of twenty four ryan won a nationwide competition hosted by new york's metropolitan opera beating out 1 200 other talented singers today he is a rising star performing major roles at the met and europe's most prestigious opera houses *sing for your life* chronicles ryan's suspenseful racially charged and artistically intricate journey from solitary confinement to stardom daniel bergner takes readers on ryan's path toward redemption introducing us to a cast of memorable characters including the two teachers from his childhood who redirect his rage into music and his long lost father who finally reappears to hear ryan sing bergner illuminates all that it takes technically creatively to find and foster the beauty of the human voice and *sing for your life* sheds unique light on the enduring and complex realities of race in america

Lying Up a Nation 2003-11 what is black music for some it is a unique expression of the african american experience its soulful vocals and stirring rhythms forged in the fires of black resistance in response to centuries of oppression but as ronald radano argues in this bracing work the whole idea of black music has a much longer and more complicated history one that speaks as much of musical and racial integration as it does of separation

Soul Music 2012 why were both the beatles and classical music so troubling to black people are identity and music still the same has there been an obama like breaking down of culture barriers in soul music former black activist candace allen investigates whether the pitched battles between our music and their music of her youth are alive among young people engaged in music study following the beat of classical music in her own life to places where different cultures meet she visits palestine venezuela scotland the streets of london and kinshasa is the tribal multiculturalism of the past stifling the new generation should 20th century cultural warriors stop hampering progress so that boundaries will be crossed

Crossovers 2005 a factory town smoke the smell of the river of rust to a steady pulse the city dances to music to drugs to desire and to murder it's the pulse of a hot jazz race opera played in 5 4 rhythm to the tune of a 45 automatic if he were just another dead black man who would care but he's not he's eddie devine the sexiest man on god's green earth he marches for equality he screws women he sings that most of all he could have been at the top instead a maid finds him on the bottom on the floor of a hot sheet motel a bullet in his heart it's 1963 a president just had his head blown off people are taking to the streets to protest to die in a city of too many murders this is one too many as long as devine's killer remains on the loose rumor and suspicion feed a growing fire the police scramble the people simmer any second now the entire city will explode until then the city continues its dance to the downbeat of death

Race Music 2017-12-20 in the sound of the 1960s and 1970s nothing symbolized the rift between black and white america better than the seemingly divided genres of country and soul yet the music emerged from the same songwriters musicians and producers in the recording studios of memphis and nashville tennessee and muscle shoals alabama what charles l hughes calls the

country soul triangle in legendary studios like stax and fame integrated groups of musicians like booker t and the mgs and the muscle shoals rhythm section produced music that both challenged and reconfirmed racial divisions in the united states working with artists from aretha franklin to willie nelson these musicians became crucial contributors to the era s popular music and internationally recognized symbols of american racial politics in the turbulent years of civil rights protests black power and white backlash hughes offers a provocative reinterpretation of this key moment in american popular music and challenges the conventional wisdom about the racial politics of southern studios and the music that emerged from them drawing on interviews and rarely used archives hughes brings to life the daily world of session musicians producers and songwriters at the heart of the country and soul scenes in doing so he shows how the country soul triangle gave birth to new ways of thinking about music race labor and the south in this pivotal period

Country Soul 2015-03-23 in race rock and elvis michael t bertrand contends that popular music specifically elvis presley s brand of rock n roll helped revise racial attitudes after world war ii observing that youthful fans of rhythm and blues rock n roll and other black inspired music seemed more inclined than their segregationist elders to ignore the color line bertrand links popular music with a more general relaxation led by white youths of the historical denigration of blacks in the south the tradition of southern racism successfully communicated to previous generations failed for the first time when confronted with the demand for rock n roll by a new national commercialized youth culture in a narrative peppered with the colorful observations of ordinary southerners bertrand argues that appreciating black music made possible a new recognition of blacks as fellow human beings bertrand documents black enthusiasm for elvis presley and cites the racially mixed audiences that flocked to the new music at a time when adults expected separate performances for black audiences and white he describes the critical role of radio and recordings in blurring the color line and notes that these media made black culture available to appreciative whites on an unprecedented scale he also shows how music was used to define and express the values of a southern working class youth culture in transition as young whites many of them trying to orient themselves in an unfamiliar urban setting embraced black music and culture as a means of identifying themselves by adding rock n roll to the mix of factors that fed into civil rights advances in the south race rock and elvis shows how the music with its rituals and vehicles symbolized the vast potential for racial accord inherent in postwar society

Race, Rock, and Elvis 2000 soul music and country music propel american popular culture using ethnomusicological tools shonekan examines their socio cultural influences and consequences the perception of and resistance to hegemonic structures from within their respective constituencies the definition of national identity and the understanding of the american dream

Soul, Country, and the USA 2015-03-04 jon stratton provides a pioneering work on jews as a racialized group in the popular music of america britain and australia during the twentieth and early twenty first centuries rather than taking a narrative historical approach the book consists of a number of case studies looking at the american british and australian music industries stratton s primary motivation is to uncover how the racialized positioning of jews which was sometimes similar but often different in each of the societies under consideration affected the kinds of music with which jews have become involved stratton explores race as a cultural construction and continues discussions undertaken in jewish studies concerning the racialization of the jews and the stereotyping of jews in order to present an in depth and critical understanding of jews race and popular music

"Jews, Race and Popular Music " 2017-07-05 race music and national identity is the first book length study to examine closely the portrayal of jazz in american fiction during the most critical and dynamic years of the music s development the principal argument suggests that the discourse on jazz was informed largely by a broad range of anxieties endemic to the turbulent decades of the mid twentieth century as the united states faced a new crisis in either foreign or domestic policy writers and intellectuals often used jazz as a forum to change both the public s understanding of the musical tradition as well as the nation s understanding of itself in many ways the rise of jazz from low to high art was a product of this discourse the study relies on a close reading of several notable authors including f scott fitzgerald langston hughes eudora welty ralph ellison and jack kerouac but also responds to a broad range of popular writers from the decade whose contribution to the discourse on jazz has been largely forgotten this book provides an insightful glimpse into how the united states negotiates and ultimately understands its own cultural artifacts paul mccann is an english professor at del mar college

Race, Music, and National Identity 2008 issues in african american music power gender race representation is a collection of twenty one essays by leading scholars surveying vital themes in the history of african american music bringing together the viewpoints of ethnomusicologists historians and performers these essays cover topics including the music industry women and gender and music as resistance and explore the stories of music creators and their communities revised and expanded to reflect the latest scholarship with six all new essays this book both complements the previously published volume african american music an introduction and stands on its own each chapter features a discography of recommended listening for further study from the antebellum period to the present and from classical music to hip hop this wide ranging volume provides a nuanced introduction for students and anyone seeking to understand the history social context and

cultural impact of african american music

Issues in African American Music 2016-10-26 as one of the most influential and popular genres of the last three decades rap has cultivated a mainstream audience and become a multimillion dollar industry by promoting highly visible and often controversial representations of blackness sounding race in rap songs argues that rap music allows us not only to see but also to hear how mass mediated culture engenders new understandings of race the book traces the changing sounds of race across some of the best known rap songs of the past thirty five years combining song level analysis with historical contextualization to show how these representations of identity depend on specific artistic decisions such as those related to how producers make beats each chapter explores the process behind the production of hit songs by musicians including grandmaster flash and the furious five the sugarhill gang run d m c public enemy n w a dr dre and eminem this series of case studies highlights stylistic differences in sound lyrics and imagery with musical examples and illustrations that help answer the core question can we hear race in rap songs integrating theory from interdisciplinary areas this book will resonate with students and scholars of popular music race relations urban culture ethnomusicology sound studies and beyond

Sounding Race in Rap Songs 2015-03-07 the new edition of the groundbreaking chronicle of forty years of black music in america

A Change Is Gonna Come 2006-01-09 this volume includes new and revised articles on issues surrounding african american music including the music industry women in african american music and music as resistance

Issues in African American Music 2017 like donna tartt s the goldfinch a stunning novel of ideas that becomes a page turning thriller stylist a fast paced ambitious hallucinatory mystery publishers weekly a dizzying nail biting ghost story about modern america from the bestselling author of the impressionist two twenty something new yorkers seth awkward and shy and carter the trust fund hipster they have one thing in common an obsession with music rising fast on the new york producing scene they stumble across an old blues song long forgotten by history and everything starts to unravel carter is drawn far down a path that allows no return and seth has no choice but to follow his friend into the darkness electrifying subversive and wildly original white tears is a ghost story and a love story a story about lost innocence and historical guilt this unmissable novel penetrates the heart of a nation s darkness encountering a suppressed history of greed envy revenge and exploitation and holding a mirror up to the true nature of america today

White Tears 2017-03-14 in segregating sound karl hagstrom miller argues that the categories that we have inherited to think and talk about southern music bear little relation to the ways that southerners long played and heard music focusing on the late nineteenth century and the early twentieth miller chronicles how southern music a fluid complex of sounds and styles in practice was reduced to a series of distinct genres linked to particular racial and ethnic identities the blues were african american rural white southerners played country music by the 1920s these depictions were touted in folk song collections and the catalogs of race and hillbilly records produced by the phonograph industry such links among race region and music were new black and white artists alike had played not only blues ballads ragtime and string band music but also nationally popular sentimental ballads minstrel songs tin pan alley tunes and Broadway hits in a cultural history filled with musicians listeners scholars and business people miller describes how folklore studies and the music industry helped to create a musical color line a cultural parallel to the physical color line that came to define the jim crow south segregated sound emerged slowly through the interactions of southern and northern musicians record companies that sought to penetrate new markets across the south and the globe and academic folklorists who attempted to tap southern music for evidence about the history of human civilization contending that people s musical worlds were defined less by who they were than by the music that they heard miller challenges assumptions about the relation of race music and the market

Segregating Sound 2010-02-11 music and folk music in particular is often embraced as a form of political expression a vehicle for bridging or reinforcing social boundaries and a valuable tool for movements reconfiguring the social landscape reds whites and blues examines the political force of folk music not through the meaning of its lyrics but through the concrete social activities that make up movements drawing from rich archival material william roy shows that the people s songs movement of the 1930s and 40s and the civil rights movement of the 1950s and 60s implemented folk music s social relationships specifically between those who sang and those who listened in different ways achieving different outcomes roy explores how the people s songsters envisioned uniting people in song but made little headway beyond leftist activists in contrast the civil rights movement successfully integrated music into collective action and used music on the picket lines at sit ins on freedom rides and in jails roy considers how the movement s freedom songs never gained commercial success yet contributed to the wider achievements of the civil rights struggle roy also traces the history of folk music revealing the complex debates surrounding who or what qualified as folk and how the music s status as racially inclusive was not always a given examining folk music s galvanizing and unifying power reds whites and blues casts new light on the relationship between cultural forms and social activity

Reds, Whites, and Blues 2013-12-26 a collection of essays considering how country music became white how that fictive racialization has been maintained and how african american artists and fans

have used country music to elaborate their own identities

Hidden in the Mix 2013-07-10 is jazz a universal idiom or is it an african american art form although whites have been playing jazz almost since it first developed the history of jazz has been forged by a series of african american artists whose styles caught the interest of their musical generation masters such as louis armstrong duke ellington john coltrane and charlie parker whether or not white musicians deserve their secondary status in jazz history one thing is clear developments in jazz have been a result of black people s search for a meaningful identity as americans and members of the african diaspora blacks are not alone in being deeply affected by these shifts in african american racial attitudes and cultural strategies historically in closer contact with blacks than nearly any other group of white americans white jazz musicians have also felt these shifts more importantly their careers and musical interests have been deeply affected by them the author an active participant in the jazz world as composer performer and author of several books on jazz and latin music hopes that this book will encourage jazz lovers to take a rhetoric free look at the charged issue of race as has affected the world of jazz a work about the formulation of identity in the face of racial difference the book considers topics such as the promotion of black southern culture and inner city styles like rhythm and blues and rap as a means of achieving black racial solidarity it discusses the body of music fostered by an identification to africa the conversion of black jazz musicians to islam and other eastern religions and the impact of a jazz community united by heroin use white jazz musicians who identify with black culture in an unsettling form by speaking black dialect and calling themselves african american is examined as is the assimilation of jazz into the wider american culture

Jazz in Black and White 1998-03-30 broadway musicals are one of america s most beloved art forms and play to millions of people each year but what do these shows which are often thought to be just frothy entertainment really have to say about our country and who we are as a nation the great white way is the first book to reveal the racial politics content and subtexts that have haunted musicals for almost one hundred years from show boat 1927 to the scottsboro boys 2011 musicals mirror their time periods and reflect the political and social issues of their day warren hoffman investigates the thematic content of the broadway musical and considers how musicals work on a structural level allowing them to simultaneously present and hide their racial agendas in plain view of their audiences while the musical is informed by the cultural contributions of african americans and jewish immigrants hoffman argues that ultimately the history of the american musical is the history of white identity in the united states presented chronologically the great white way shows how perceptions of race altered over time and how musicals dealt with those changes hoffman focuses first on shows leading up to and comprising the golden age of broadway 1927 1960s then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century he offers entirely new and surprising takes on shows from the american musical canon show boat 1927 oklahoma 1943 annie get your gun 1946 the music man 1957 west side story 1957 a chorus line 1975 and 42nd street 1980 among others new archival research on the creators who produced and wrote these shows including leonard bernstein jerome robbins stephen sondheim and edward kleban will have theater fans and scholars rethinking forever how they view this popular american entertainment

The Great White Way 2014-02-18 among the nearly 90 000 cubans who settled in new york city and miami in the 1940s and 1950s were numerous musicians and entertainers black and white who did more than fill dance halls with the rhythms of the rumba mambo and cha cha cha in her history of music and race in midcentury america christina d abreu argues that these musicians through their work in music festivals nightclubs social clubs and television and film productions played central roles in the development of cuban afro cuban latino and afro latino identities and communities abreu draws from previously untapped oral histories cultural materials and spanish language media to uncover the lives and broader social and cultural significance of these vibrant performers keeping in view the wider context of the domestic and international entertainment industries abreu underscores how the racially diverse musicians in her study were also migrants and laborers her focus on the cuban presence in new york city and miami before the cuban revolution of 1959 offers a much needed critique of the post 1959 bias in cuban american studies as well as insights into important connections between cuban migration and other twentieth century latino migrations

Rhythms of Race 2015-05-04 show boat performing race in an american musical tells the full story of the making and remaking of the most important musical in broadway history drawing on exhaustive archival research and including much new information from early draft scripts and scores this book reveals how oscar hammerstein ii and jerome kern created show boat in the crucible of the jazz age to fit the talents of the show s original 1927 cast after showing how major figures such as paul robeson and helen morgan defined the content of the show the book goes on to detail how show boat was altered by later directors choreographers and performers up to the end of the twentieth century all the major new york productions are covered as are five important london productions and four hollywood versions again and again the story of show boat circles back to the power of performers to remake the show winning appreciative audiences for over seven decades unlike most broadway musicals show boat put black and white performers side by side this book is the first to take show boat s innovative interracial cast as the defining feature of the show from its beginnings show boat juxtaposed the talents of black and white performers and mixed the conventions of white cast operetta and the black cast musical bringing black and white

onto the same stage revealing the mixed race roots of musical comedy show boat stimulated creative artists and performers to renegotiate the color line as expressed in the american musical this tremendous longevity allowed show boat to enter a creative dialogue with the full span of broadway history show boat s voyage through the twentieth century offers a vantage point on more than just the broadway musical it tells a complex tale of interracial encounter performed in popular music and dance on the national stage during a century of profound transformations

Show Boat 2015 the new edition of the groundbreaking chronicle of forty years of black music in america

A Change Is Gonna Come 2006-01-09 music at the intersection of brazilian culture takes an interdisciplinary approach by utilizing several aspects of brazilian music race and food as a window to understanding brazilian culture with music at the core through a holistic understanding of the brazilian experience exploring issues of race colonization sustainable development and the contributions of the three distinct ethnic groups in the making of brazil the authors create a narrative based on their own recollection of memories traditions customs sounds and landscapes that they experienced in brazil each engaging section begins with an overview of the topic that places it in historical context and then focuses on each subtopic with a thorough presentation of the content as well as suggested activities that can be implemented in the classroom the chapters conclude with a list of useful references resources and audio recording examples which are available on spotify to present readers with a musical landscape of the folktales these can be found online via the routledge catalogue page for this book this book is an essential resource for students and teachers of music and cultural studies as it unpicks complex issues to help readers better understand and appreciate brazilian culture

Music at the Intersection of Brazilian Culture 2021-04-22 in this is america katie rios considers current american artists who build encoded gestures of resistance into their works these gestures recur across images live performances and videos becoming recognizable acts of resistance leveled at injustices based on a number of categories including race gender class religion and politics

“This Is America” 2021-06-10 in the race of sound nina sun eidsheim traces the ways in which sonic attributes that might seem natural such as the voice and its qualities are socially produced eidsheim illustrates how listeners measure race through sound and locate racial subjectivities in vocal timbre the color or tone of a voice eidsheim examines singers marian anderson billie holiday and jimmy scott as well as the vocal synthesis technology vocaloid to show how listeners carry a series of assumptions about the nature of the voice and to whom it belongs outlining how the voice is linked to ideas of racial essentialism and authenticity eidsheim untangles the relationship between race gender vocal technique and timbre while addressing an undertheorized space of racial and ethnic performance in so doing she advances our knowledge of the cultural historical formation of the timbral politics of difference and the ways that comprehending voice remains central to understanding human experience all the while advocating for a form of listening that would allow us to hear singers in a self reflexive denaturalized way

The Race of Sound 2018-12-06 at the close of the second world war waves of african american musicians migrated to paris eager to thrive in its reinvigorated jazz scene jazz diasporas challenges the notion that paris was a color blind paradise for african americans on the contrary musicians adopted a variety of strategies to cope with the cultural and social assumptions that confronted them throughout their careers in paris particularly as france became embroiled in struggles over race and identity when colonial conflicts like the algerian war escalated using case studies of prominent musicians and thoughtful analysis of interviews music film and literature rashida k braggs investigates the impact of this postwar musical migration she examines key figures including musicians sidney bechet inez cavanaugh and kenny clarke and writer and social critic james baldwin to show how they performed both as artists and as african americans their collaborations with french musicians and critics complicated racial and cultural understandings of who could represent authentic jazz and created spaces for shifting racial and national identities what braggs terms jazz diasporas

Jazz Diasporas 2016-01-26 cultural hybridity is a celebrated hallmark of u s american music and identity yet hybrid music is all too often marked and marketed under a single racial label resounding afro asia examines music projects that counter this convention these projects instead foreground racial mixture in players audiences and sound in the very face of the ghettoizing culture industry giving voice to four contemporary projects author tamara roberts traces black asian engagements that reach across the united states and beyond funkadesi yoko noge fred ho and the afro asian music ensemble and red baraat from indian funk reggae to japanese folk blues to jazz in various asian and african traditions to indian brass band and new orleans second line these artists live multiracial lives in which they inhabit and yet exceed multicultural frameworks built on essentialism and segregation when these musicians collaborate they generate and perform racially marked sounds that do not conform to their individual racial identities the afro asian artists discussed in this book splinter the expectations of racial determinism and through improvisation and composition articulate new identities and subjectivities in conversation with each other these dynamic social aesthetic and sonic practices construct a forum for the negotiation of racial and cultural difference and the formation of inter minority solidarities resounding afro asia joins a growing body of literature that is writing asian american artists back into u s popular music history while highlighting interracial engagements that have fueled u s music making the book will appeal to scholars of music ethnomusicology race theory and politics as well as those interested in race

and popular music

Resounding Afro Asia 2016-02-16 reveals the wide ranging influence of american jazz on german discussions of music race and culture in the early twentieth century

The Jazz Republic 2017-04-14 with audiotopia kun emerges as a pre eminent analyst interpreter and theorist of inter ethnic dialogue in us music literature and visual art this book is a guide to how scholarship will look in the future the first fully realized product of a new generation of scholars thrown forth by tumultuous social ferment and eager to talk about the world that they see emerging around them george lipsitz author of time passages collective memory and american popular culture the range and depth of audiotopia is thrilling it s not only that josh kun knows so much it s that he knows what to make of what he knows greil marcus author of lipstick traces a secret history of the 20th century the way josh kun writes about what he hears the way he unravels word sound and power is breathtaking provocative and original a bold expansive and lyrical book audiotopia is a record of crossings textures tangents and ideas you will want to play again and again jeff chang author of can t stop won t stop a history of the hip hop generation

Audiotopia 2005-11 in november 1916 a young afro brazilian musician named donga registered sheet music for the song pelo telefone on the telephone at the national library in rio de janeiro this apparently simple act claiming ownership of a musical composition set in motion a series of events that would shake brazil s cultural landscape before the debut of pelo telefone samba was a somewhat obscure term but by the late 1920s the wildly popular song had helped to make it synonymous with brazilian national music the success of pelo telefone embroiled donga in controversy a group of musicians claimed that he had stolen their work and a prominent journalist accused him of selling out his people in pursuit of profit and fame within this single episode are many of the concerns that animate making samba including intellectual property claims the brazilian state popular music race gender national identity and the history of afro brazilians in rio de janeiro by tracing the careers of rio s pioneering black musicians from the late nineteenth century until the 1970s marc a hertzman revises the histories of samba and of brazilian national culture *Making Samba* 2013-04-16 sounding the color line explores how competing understandings of the u s south in the first decades of the twentieth century have led us to experience musical forms sounds and genres in racialized contexts yet though we may speak of white or black music rock or rap sounds constantly leak through such barriers a critical disjuncture exists then between actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other this is nowhere more apparent than in the south

Sounding the Color Line 2017-07-24

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