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MUSIC AND THE RACIAL IMAGINATION

WITH A FOREWORD BY
HOUSTON A. BAKER, JR.



Music And The Racial Imagination

Ronald M. Radano, Philip V. Bohlman



Music And The Racial Imagination:

Music and the Racial Imagination Ronald M. Radano, Philip V. Bohlman, 2000 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 Lying Up a Nation Ronald M.

Radano, 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 **Just Around Midnight** Jack Hamilton, 2016-09-26 By

the time Jimi Hendrix died in 1970 the idea of a black man playing lead guitar in a rock band seemed exotic Yet a mere ten years earlier Chuck Berry and Bo Diddley had stood among the most influential rock and roll performers Why did rock and roll become white Just around Midnight reveals the interplay of popular music and racial thought that was responsible for this shift within the music industry and in the minds of fans Rooted in rhythm and blues pioneered by black musicians 1950s rock and roll was racially inclusive and attracted listeners and performers across the color line In the 1960s however rock and roll gave way to rock a new musical ideal regarded as more serious more artistic and the province of white musicians Decoding the racial discourses that have distorted standard histories of rock music Jack Hamilton underscores how ideas of authenticity have blinded us to rock's inextricably interracial artistic enterprise According to the standard storyline the authentic white musician was guided by an individual creative vision whereas black musicians were deemed authentic only when they stayed true to black tradition Serious rock became white because only white musicians could be original without being accused of betraying their race Juxtaposing Sam Cooke and Bob Dylan Aretha Franklin and Janis Joplin Jimi Hendrix and the Rolling Stones and many others Hamilton challenges the racial categories that oversimplified the sixties revolution and provides a deeper appreciation of the twists and turns that kept the music alive Audiotopia Josh Kun, 2005-11 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*

The Beatles and Black Music Richard Mills, 2025-05-15 *The Beatles and Black Music* discusses the influence that Black music and culture has had over the Beatles throughout their collective and solo careers Tracing the history of Black musical and cultural influence on popular music from the Transatlantic Slave Trade in 1795 to the nascent Mersey Beat scene in the early 1960s this book is the first to explore the Beatles from this important cultural lens *The Beatles and Black Music* discusses the influence that Black music and culture has had over the Beatles throughout their collective and solo careers Richard Mills adopts a musicological and historiographic account to demonstrate the extent to which Liverpool's colonial history influenced the Beatles music Beginning with the grand narrative of British colonial history pre Beatles it covers the influence of Black music and culture on the Beatles teenage years in the 1950s their association with Lord Woodbine their love of American Rhythm and Blues in the mid 1960s and extends to a discussion of post colonial British identity and the lasting effect Black music has had on the Beatles legacy and continues to have on the solo careers of Ringo Starr and Paul McCartney

The New (ethno)musicologies Henry Stobart, 2008 Over the past twenty years a range of radical developments has revolutionized musicology leading certain practitioners to describe their discipline as New What has happened to ethnomusicology during this period Have its theories methodologies and values remain rooted in the 1970s and 1980s or have they also transformed What directions might or should it take in the new millennium *The New Ethno musicologies* seeks to answer these questions by addressing and critically examining key issues in contemporary ethnomusicology Set in two parts the volume explores ethnomusicology's shifting relationship to other disciplines and to its own mythic histories and plots a range of potential developments for its future It attempts to address how ethnomusicology might be viewed by those working both inside and outside the discipline and what its broader contribution and relevance might be within and beyond the academy Henry Stobart has collected essays from key figures in ethnomusicology and musicology including Caroline Bithell Martin Clayton Fabian Holt Jim Samson and Abigail Wood as well as Europea series editors Martin Stokes and Philip V Bohlman The engaging result presents a range of perspectives reflecting on disciplinary change methodological developments and the broader sphere of music scholarship in a fresh and unique way and will be a key source for students and scholars

Lonesome Roads and Streets of Dreams Andrew S. Berish, 2024-05-31 Any listener knows the power of music to define a place but few can describe the how or why of this

phenomenon In *Lonesome Roads and Streets of Dreams Place Mobility and Race in Jazz of the 1930s and 40s* Andrew Berish attempts to right this wrong showcasing how American jazz defined a culture particularly preoccupied with place By analyzing both the performances and cultural context of leading jazz figures including the many famous venues where they played Berish bridges two dominant scholarly approaches to the genre offering not only a new reading of swing era jazz but an entirely new framework for musical analysis in general one that examines how the geographical realities of daily life can be transformed into musical sound Focusing on white bandleader Jan Garber black bandleader Duke Ellington white saxophonist Charlie Barnet and black guitarist Charlie Christian as well as traveling from Catalina Island to Manhattan to Oklahoma City *Lonesome Roads and Streets of Dreams* depicts not only a geography of race but how this geography was disrupted how these musicians crossed physical and racial boundaries from black to white South to North and rural to urban and how they found expression for these movements in the insistent music they were creating **Revisiting the**

Historiography of Postwar Avant-Garde Music Anne-Sylvie Barthel-Calvet, Christopher Brent Murray, 2022-07-29 This collection of essays delves into the historiographical traditions that have dominated how the stories of European postwar avant garde music are told seeking to approach commonplaces of that history writing from new perspectives The contributors revisit subjects as varied as the impact of long playing records on the emergence of open works Messiaen's interest in non European musical traditions Xenakis's turn to information theory Kagel's strategic invention of a new genre Berio's dependence on funding from American foundations and the ways in which figures like Boulez Stockhausen Pousseur and Nono constructed their musical ancestries Leading experts in their respective fields the volume's authors have sought to rethink the historiography of European experimental music of the 1950s 1960s and 1970s in ways that resituate that small but influential milieu in broader historical and cultural contexts In doing so they suggest new directions and insights for students and specialists of twentieth century music and music historiography **California Polyphony** Mina

Yang, 2010-10-01 What does it mean to be Californian To find out Mina Yang delves into multicultural nature of musics in the state that has launched musical and cultural trends for decades In the early twentieth century an orientalist fascination with Asian music and culture dominated the popular imagination of white Californians and influenced their interactions with the Asian Other Several decades later tensions between the Los Angeles Police Department and the African American community made the thriving jazz and blues nightclub scene of 1940s Central Avenue a target for the LAPD's anti vice crusade The musical scores for Hollywood's noir films confirmed reactionary notions of the threat to white female sexuality in the face of black culture and urban corruption while Mexican Americans faced a conflicted assimilation into the white American mainstream Finally Korean Americans in the twenty first century turned to hip hop to express their cultural and national identities A compelling journey into the origins of musical identity *California Polyphony* explores the intersection of musicology cultural history and politics to define Californian **Continuum Encyclopedia of Popular Music of the**

World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians

The Devil's Music Randall J. Stephens, 2018-03-19 Randall Stephens traces rock's inspiration to the Pentecostal churches where Elvis Little Richard and others worshipped Faith which served as a vehicle for whites fears led them to condemn the godless music of blacks and hippies But in a reversal of strategy evangelicals later embraced Christian rock as a way to project Jesus's message

The Stories of Jazz Mario Dunkel, 2021-09-22 New Orleans jazz Dixieland Chicago jazz swing bebop cool jazz hard bop and free jazz up until today the history of jazz is told as a tradition consisting of fixed components including a succession of jazz styles How did this construction of music history emerge What were the alternative perspectives And why did the narrative of a fixed tradition catch on In this study Mario Dunkel examines narratives of jazz history from the beginnings of jazz until the late 1950s According to Dunkel the jazz tradition is simultaneously an attempt to approach historical reality and the product of competition between different narratives and cultural myths From the middlebrow culture of the 1920s to the New Deal the African American civil rights movement and the role of the U S in the Cold War Dunkel shows in detail how the jazz tradition as a global narrative of the twentieth century is intertwined with greater social and cultural developments

The Musical Gift Jim Sykes, 2018-08-31 The Musical Gift tells Sri Lanka's music history as a story of giving between humans and nonhumans and between populations defined by difference Author Jim Sykes argues that in the recent past the genres we recognize today as Sri Lanka's esteemed traditional musics were not originally about ethnic or religious identity but were gifts to gods and people intended to foster protection and or healing Noting that the currently assumed link between music and identity helped produce the narratives of ethnic difference that drove Sri Lanka's civil war 1983-2009 Sykes argues that the promotion of connected music histories has a role to play in post war reconciliation The Musical Gift includes a study of how NGOs used music to promote reconciliation in Sri Lanka and it contains a theorization of the relations between musical gifts and commodities Eschewing a binary between the gift and identity Sykes claims the world's music history is largely a story of entanglement between both paradigms Drawing on fieldwork conducted widely across Sri Lanka over a span of

eleven years including the first study of Sinhala Buddhist drumming in English and the first ethnography of music making in the former warzones of the north and east this book brings anthropology's canonic literature on the gift into music studies while drawing on anthropology's recent ontological turn and the new materialism in religious studies **Delius and the Sound of Place** Daniel M. Grimley, 2018-12-06 Offers a radical and interdisciplinary analysis that will transform readers understanding of this deeply compelling early twentieth century composer **Big Ears** Nichole T. Rustin, Sherrie Tucker, 2008-11-07 Collection of essays on the role of gender in jazz studies **Making Congregational Music Local in Christian Communities Worldwide** Monique M. Ingalls, Muriel Swijghuisen Reigersberg, Zoe C. Sherinian, 2018-04-09 What does it mean for music to be considered local in contemporary Christian communities and who shapes this meaning Through what musical processes have religious beliefs and practices once foreign become indigenous How does using indigenous musical practices aid in the growth of local Christian religious practices and beliefs How are musical constructions of the local intertwined with regional national or transnational religious influences and cosmopolitanisms Making Congregational Music Local in Christian Communities Worldwide explores the ways that congregational music making is integral to how communities around the world understand what it means to be local and Christian Showing how locality is produced negotiated and performed through music making this book draws on case studies from every continent that integrate insights from anthropology ethnomusicology cultural geography mission studies and practical theology Four sections explore a central aspect of the production of locality through congregational music making addressing the role of historical trends cultural and political power diverging values and translocal influences in defining what it means to be local and Christian This book contends that examining musical processes of localization can lead scholars to new understandings of the meaning and power of Christian belief and practice Music and Minorities from Around the World Ursula Hemetek, Essica Marks, Adelaida Reyes, 2014-11-10 The acceleration of mobility among the world's peoples the growth of populations resettling in places other than their homelands and world events that have propelled these developments have brought minorities unprecedented attention Their significance as subjects for study has grown correspondingly and the study of their music has become an important gateway into understanding the culture of minorities **Beyond the Sound Barrier** Kristin K Henson, 2013-12-16 Beyond the Sound Barrier examines twentieth century fictional representations of popular music particularly jazz in the fiction of James Weldon Johnson F Scott Fitzgerald Langston Hughes and Toni Morrison Kristin K Henson argues that an analysis of musical tropes in the work of these four authors suggests that cultural mixing constitutes one of the central preoccupations of modernist literature Valuable for any reader interested in the intersections between American literature and the history of American popular music Henson situates the literary use of popular music as a culturally amalgamated boundary crossing form of expression that reflects and defines modern American identities Acoustic Interculturalism Marcus Cheng Chye Tan, 2012-05-22 Acoustic Interculturalism is a study of the

soundscapes of intercultural performance through the examination of sound's performativity Employing an interdisciplinary approach the book examines an akoumenological reception of sound to postulate the need for an acoustic knowing an awareness of how sound shapes the intercultural experience **The Oxford Handbook of Country Music** Travis D. Stimeling, 2017 Approaches country music through an interdisciplinary lens Features close analyses of gendered and racial disparities in country music Examines politics of both the performance of country music and the scholarship surrounding it
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