



RIGHT TO ROCK MAUREEN MAHON

THE BLACK ROCK COALITION AND THE CULTURAL POLITICS OF RACE

Right To Rock The Black Rock Coalition And The Cultural Politics Of Race

Susan Fast, Craig Jennex



Right To Rock The Black Rock Coalition And The Cultural Politics Of Race:

Right to Rock Maureen Mahon,2004-06-23 An account of the Black Rock Coalition which began in New York in 1985 and its relation to the results of civil rights era integration and to the larger questions of racialization in the music industry and American society

Right to Rock Maureen Mahon,2004-06-23 The original architects of rock n roll were black musicians but by the 1980s rock music produced by African Americans was no longer authentically black Mahon offers an in depth account of how since 1985 members of the Black Rock Coalition have broadened understandings of black identity and culture through rock music

The Post-Racial Mystique Catherine Squires,2014-04-04 Despite claims from pundits and politicians that we now live in a post racial America people seem to keep finding ways to talk about race from celebrations of the inauguration of the first Black president to resurgent debates about police profiling race and racism remain salient features of our world When faced with fervent anti immigration sentiments record incarceration rates of Blacks and Latinos and deepening socio economic disparities a new question has erupted in the last decade What does being post racial mean The Post Racial Mystique explores how a variety of media the news network television and online independent media debate define and deploy the term post racial in their representations of American politics and society Using examples from both mainstream and niche media from prime time television series to specialty Christian media and audience interactions on social media Catherine Squires draws upon a variety of disciplines including communication studies sociology political science and cultural studies in order to understand emergent strategies for framing post racial America She reveals the ways in which media texts cast U S history re imagine interpersonal relationships employ statistics and inventively redeploy other identity categories in a quest to formulate different ways of responding to race

The SAGE Handbook of Popular Music Andy Bennett,Steve Waksman,2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of The Political Force of Musical Beauty 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local

The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology

Race and Cultural Practice in Popular Culture Domino Renee Perez,Rachel Valentina Gonzalez,2019 This book is an innovative work that takes a fresh approach to the concept of race as a social factor made concrete in popular forms such as film television and music The essays push past the reaffirmation of static conceptions of identity authenticity or conventional interpretations of stereotypes and bridge the intertextual gap between theories of community enactment and cultural representation

Songs in Black and Lavender Eileen M. Hayes,2010-02-26 Drawing on fieldwork conducted at eight women s music festivals Eileen M Hayes shows how studying these festivals attended by predominately white lesbians provides critical insight into the role of music and lesbian community formation She argues that the women s music festival is a significant institutional site for the emergence of black feminist consciousness in the contemporary period Hayes also offers sage perspectives on black women s involvement in the women s music festival scene the ramifications of their performances as drag kings in those environments and the challenges and joys of a black lesbian retreat based on the feminist festival model With acuity and candor longtime feminist activist Hayes elucidates why this music scene matters Veteran vocalist percussionist producer and cultural historian Linda Tillery provides a foreword

Theory for Ethnomusicology Harris Berger,Ruth Stone,2019-05-31 Theory for Ethnomusicology Histories Conversations Insights Second Edition is a foundational work for courses in ethnomusicological theory The book examines key intellectual movements and topic areas in social and cultural theory and explores the way they have been taken up in ethnomusicological research New co author Harris M Berger and Ruth M Stone investigate the discipline s past present and future reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008 A dozen contributors approach a broad range of theoretical topics alive in ethnomusicology Each chapter examines ethnographic and historical works from within ethnomusicology showcasing the unique contributions scholars in the field have made to wider transdisciplinary dialogs while illuminating the field s relevance and pointing the way toward new horizons of research New to this edition Every chapter in the book is completely new with richer and more comprehensive discussions New chapters have been added on gender and sexuality sound and voice studies performance and critical improvisation studies and theories of participation New text boxes and notes make connections among the chapters emphasizing points of contact and conflict among intellectual movements

Musical Psychodelia Gemma L. Farrell,2023-07-31 Psychedelic music is a fascinating yet under researched field of study This thought provoking collection offers a broad introduction to the field of psychedelic music studies bringing together scholarly work on psychedelic music in

genres like rock folk electronic dance music and pop Through an expanded purview on psychedelic music an emerging trend in research the collection affords students and academics alike an introduction to a rich multi faceted field The contributing authors explore a range of different facets of musical psychedelia its transgressive and transcendent aspects its foregrounding of timbre and texture the way it changes our perception of time its influence on non psychedelic music key composition and production techniques that composers and musicians use in its creation how it is mediated by different places and spaces and the interplay between psychedelic visual and sonic aesthetics This interdisciplinary work reveals both commonalities in musical psychedelic experiences and the contestation inherent in a field of study that juxtaposes music of different genres and eras with a variety of theoretical approaches and methodologies In broadening the scope of psychedelic music research the collection not only makes for varied and absorbing reading on the subject level but also stimulates reflexive thought about interdisciplinary research

Rock This Way Mel Stanfill,2023-08-15 Any and all songs are capable of being remixed But not all remixes are treated equally Rock This Way examines transformative musical works cover songs remixes mash ups parodies and soundalike songs to discover what contemporary American culture sees as legitimate when it comes to making music that builds upon other songs Through examples of how popular discussion talked about such songs between 2009 and 2018 Mel Stanfill uses a combination of discourse analysis and digital humanities methods to interrogate our broader understanding of transformative works and where they converge at the legal economic and cultural ownership levels Rock This Way provides a new way of thinking about what it means to re create and borrow music how the racial identity of both the reusing artist and the reused artist matters and the ways in which the law polices artists and their works Ultimately Stanfill demonstrates that the extent to which a work is seen as having new expression or meaning is contingent upon notions of creativity legitimacy and law all of which are shaped by white supremacy

Popular Music and the Politics of Hope Susan Fast,Craig Jennex,2019-04-09 In today s culture popular music is a vital site where ideas about gender and sexuality are imagined and disseminated Popular Music and the Politics of Hope Queer and Feminist Interventions explores what that means with a wide ranging collection of chapters that consider the many ways in which contemporary pop music performances of gender and sexuality are politically engaged and even radical With analyses rooted in feminist and queer thought contributors explore music from different genres and locations including Beyonc s Lemonade A Tribe Called Red s We Are the Halluci Nation and celebrations of Vera Lynn s 100th Birthday At a bleak moment in global politics this collection focuses on the concept of critical hope the chapters consider making and consuming popular music as activities that encourage individuals to imagine and work toward a better more just world Addressing race class aging disability and colonialism along with gender and sexuality the authors articulate the diverse ways popular music can contribute to the collective political projects of queerness and feminism With voices from senior and emerging scholars this volume offers a snapshot of today s queer and feminist scholarship on popular music that is an essential read for students

and scholars of music and cultural studies *Rapper, Writer, Pop-Cultural Player* Josephine Metcalf, Will Turner, 2016-04-08

This collection of essays critically engages with factors relating to black urban life and cultural representation in the post civil rights era using Ice T and his myriad roles as musician actor writer celebrity and industrialist as a vehicle through which to interpret and understand the African American experience Over the past three decades African Americans have faced a number of new challenges brought about by changes in the political economic and social structure of America Furthermore this vastly changed social landscape has produced a number of resonant pop cultural trends that have proved to be both innovative and admired on the one hand and contentious and divisive on the other Ice T's iconic and multifarious career maps these shifts This is the first book that taken as a whole looks at a black cultural icon's manipulation of or manipulation by so many different forms simultaneously The result is a fascinating series of tensions arising from Ice T's ability to inhabit conflicting pop cultural roles including hardcore gangsta rapper and dedicated philanthropist author of controversial song Cop Killer and network television cop self proclaimed pimp and reality television house husband As the essays in this collection detail Ice T's chameleonic public image consistently tests the accepted parameters of black cultural production and in doing so illuminates the contradictions of a society erroneously dubbed post racial *The Political Force of Musical Beauty* Barry Shank, 2014-03-17 In *The Political Force of Musical Beauty* Barry Shank shows how musical acts and performances generate their own aesthetic and political force creating however fleetingly a shared sense of the world among otherwise diverse listeners Rather than focusing on the ways in which music enables the circulation of political messages he argues that communities grounded in the act and experience of listening can give rise to new political ideas and expression Analyzing a wide range of beautiful music within popular and avant garde genres including the Japanese traditions in the music of Takemitsu Toru and Yoko Ono the drone of the Velvet Underground and the insistence of hardcore punk and Riot grrrl post punk Shank finds that when it fulfills the promise of combining sonic and lyrical differences into a cohesive whole musical beauty has the power to reorganize the basis of social relations and produce communities that recognize meaningful difference **Groove Theory** Tony Bolden, 2020-10-21 Tony Bolden presents an innovative history of funk music focused on the performers regarding them as intellectuals who fashioned a new aesthetic Utilizing musicology literary studies performance studies and African American intellectual history Bolden explores what it means for music or any cultural artifact to be funky Multitudes of African American musicians and dancers created aesthetic frameworks with artistic principles and cultural politics that proved transformative Bolden approaches the study of funk and black musicians by examining aesthetics poetics cultural history and intellectual history The study traces the concept of funk from early blues culture to a metamorphosis into a full fledged artistic framework and a named musical genre in the 1970s and thereby Bolden presents an alternative reading of the blues tradition In part one of this two part book Bolden undertakes a theoretical examination of the development of funk and the historical conditions in which black artists reimagined their

music In part two he provides historical and biographical studies of key funk artists all of whom transfigured elements of blues tradition into new styles and visions Funk artists like their blues relatives tended to contest and contextualize racialized notions of blackness sexualized notions of gender and bourgeois notions of artistic value Funk artists displayed contempt for the status quo and conveyed alternative stylistic concepts and social perspectives through multimedia expression Bolden argues that on this road to cultural recognition funk accentuated many of the qualities of black expression that had been stigmatized throughout much of American history

Sounding Like a No-No Francesca T. Royster, 2023-06-20 Black popular music and offbeat performance from Eartha Kitt to Meshell Ndegeocello *Issues in African American Music* Portia Maultsby, Mellonee Burnim, 2016-10-26 *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

Sound Clash Kara Keeling, Josh Kun, 2012-05-07 Race sex and gender

Top 40 Democracy Eric Weisbard, 2014-11-27 If you drive into any American city with the car stereo blasting you'll undoubtedly find radio stations representing R B hip hop country Top 40 adult contemporary rock and Latin each playing hit after hit within that musical format American music has created an array of rival mainstreams complete with charts in multiple categories Love it or hate it the world that radio made has steered popular music and provided the soundtrack of American life for more than half a century In *Top 40 Democracy* Eric Weisbard studies the evolution of this multicentered pop landscape along the way telling the stories of the Isley Brothers Dolly Parton A M Records and Elton John among others He sheds new light on the upheavals in the music industry over the past fifteen years and their implications for the audiences the industry has shaped Weisbard focuses in particular on formats constructed mainstreams designed to appeal to distinct populations showing how taste became intertwined with class race gender and region While many historians and music critics have criticized the segmentation of pop radio Weisbard finds that the creation of multiple formats allowed different subgroups to attain a kind of separate majority status for example even in its most mainstream form the R B of the Isley Brothers helped to create a sphere where black identity was nourished Music formats became the one reliable place where different groups of Americans could listen to modern life unfold from their distinct perspectives The centers of pop it turns out were as complicated diverse and surprising as the cultural margins Weisbard's stimulating book is a tour de force

shaking up our ideas about the mainstream music industry in order to tease out the cultural importance of all performers and songs

Damaged Evan Rapport, 2020-11-24 *Damaged Musicality and Race in Early American Punk* is the first book length portrait of punk as a musical style with an emphasis on how punk developed in relation to changing ideas of race in American society from the late 1960s to the early 1980s Drawing on musical analysis archival research and new interviews *Damaged* provides fresh interpretations of race and American society during this period and illuminates the contemporary importance of that era Evan Rapport outlines the ways in which punk developed out of dramatic changes to America's cities and suburbs in the postwar era especially with respect to race The musical styles that led to punk included transformations to blues resources experimental visions of the American musical past and bold reworkings of the rock and roll and rhythm and blues sounds of the late 1950s and early 1960s revealing a historically oriented approach to rock that is strikingly different from the common myths and conceptions about punk Following these approaches punk itself reflected new versions of older exchanges between the US and the UK the changing environments of American suburbs and cities and a shift from the expressions of older baby boomers to that of younger musicians belonging to Generation X Throughout the book Rapport also explores the discourses and contradictory narratives of punk history which are often in direct conflict with the world that is captured in historical documents and revealed through musical analysis

Focus On: 100 Most Popular American Rock Songwriters Wikipedia contributors,

New Music and Institutional Critique Christian Grüny, Brandon Farnsworth, 2023-10-26 While institutional critique has long been an important part of artistic practice and theoretical debate in the visual arts it has long escaped attention in the field of music This open access volume assembles for the first time an array of theoretical approaches and practical examples dealing with New Music's institutions their critique and their transformations For scholars leaders and practitioners alike it offers an important overview of current developments as well as theoretical reflections about New Music and its institutions today In this way it provides a major contribution to the debate about the present and future of contemporary music

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