

# REPERCUSSIONS

## A CELEBRATION OF AFRICAN-AMERICAN MUSIC

Edited by Geoffrey Haydon and Dennis Martin



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# Repercussions African American Music

**S Ashworth**



## **Repercussions African American Music:**

**African American Musical Heritage** Lenard C. Bowie, 2012-01-30 LENARD C BOWIE DMA ASSOCIATE PROFESSOR OF MUSIC RETIRED THE UNIVERSITY OF NORTH FLORIDA JACKSONVILLE FLORIDA Dr Lenard C Bowie has developed an enviable reputation as a consummate musician He is a classical trumpet artist accomplished band director effective music administrator skilled lecturer and published author As an author Bowie s expertise in several fields of endeavor has been documented through the following subjects as published in the professional music journals indicated Solving Problems of Young Trumpet Players published in the Music Educators National Journal December J979 a critical review of Black University Marching Bands in the 80 s published by The Marching Band January 1981 and the Proceedings of an Informal Research Conference whose mission was to document the extent to which African American music courses were offered in Florida s Public Schools was published by the Florida Music Educator June 2002 As an undergraduate Bowie was plagued by many questions concerning the absence of formal instruction in the music of his people especially when considering the fact that there were only two authentic types of American music that of the American Indians and that of African Americans with African American Music being the most important of the two Bowie s search for answers to his probing questions began when he enrolled in Professor Willie Ruffs course in Black Music as a graduate student at Yale University in 1974 This course opened Bowie s eyes ears and mind to many of his heretofore unanswered questions including the extent to which African music traditions are practiced in African American Music today and the impact that African American Music has made on the social political economic and religious climates of modern American Society After graduating from Yale with a Master of Musical Arts Degree in 1976 Bowie struck out on a mission to enlarge on what he had learned about African American Music This mission brought him in contact with a wealth of information through independent study of numerous publications and documentaries lectures festivals concerts and personal contacts with scholars who were or have become major players in the research dissemination performance and composition of African American Music Some of these scholars include former colleagues Dr Oily W Wilson composer and Chair of Composition at UCLA Berkeley Samuel Floyd Founder and Director of the Center for Black Music Research found at Fisk University now housed at Columbia College Chicago Dr Aaron Horne African American Music Biographer and Dean of Fine Arts Winston Salem University North Carolina Armentha Adams Hummings Founder and Director of the Gateways Music Festival initiated at the North Carolina School of the Arts now housed at the Eastman School of Music in Rochester New York Operatic Tenor and Music Educator the late Dr William A Brown Others include Dr Portia Maultsby Professor of Music at Indiana University Dr Dena Epstein Retired Music Librarian Archival Researcher and Author Chicago Dr Rene Boyer White Professor of Music Education College Conservatory of Music The University of Cincinnati and Dr John Smith Dean of Fine Arts The University of South Florida at Tampa During the first of Dr Bowie s two terms as Music Department Chair at The University of North Florida he was afforded an opportunity to

apply and distribute his long sought knowledge The opportunity came in the form of a Million Dollar Endowment from the Koger Company to develop programs of study in American Music The response of the faculty to the endowment was to institute two programs a Jazz Studies Program and a program in African American Music The Jazz Studies Program has become nationally recognized for outstanding achievements in jazz theory history and performance The latter program designed and developed by Bowie was called *Repercussions* Geoffrey Haydon, Dennis Marks, 1985

**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

*High Impact African-American Churches* George Barna, Harry R. Jr. Jackson, 2005-09-26 Throughout our nation hundreds of vibrant African American churches are leading people to deep life changing spiritual transformations With visionary leadership powerful worship challenging faith formation strategies and a strong sense of community and mission these churches form the backbone of American spirituality What generates this vitality And how can you bring that same passion energy and impact to your church In *High Impact African American Churches* researcher George Barna and Bishop Harry Jackson Jr combine their research knowledge and experience to describe what these churches do that is changing lives

**African American Music** Mellonee V. Burnim, Portia K. Maultsby, 2014-11-13 *African American Music An Introduction* Second Edition is a collection of seventeen essays surveying major African American musical genres both sacred and secular from slavery to the present With contributions by leading scholars in the field the work brings together analyses of African American music based on ethnographic fieldwork which privileges the voices of the music makers themselves woven into a richly textured mosaic of history and culture At the same time it incorporates musical treatments that bring clarity to the structural melodic and rhythmic characteristics that both distinguish and unify African American music The second edition has been substantially revised and updated and includes new essays on African and African American musical continuities African derived instrument construction and performance practice techno and quartet traditions Musical transcriptions photographs illustrations and a new audio CD bring the music to life

**Black Music, Black Poetry** Gordon E. Thompson, 2016-04-15 *Black Music Black Poetry* offers readers a fuller appreciation of the diversity of approaches to reading black American poetry It does so by linking a diverse body of poetry to

musical genres that range from the spirituals to contemporary jazz The poetry of familiar figures such as Paul Laurence Dunbar and Langston Hughes and less well known poets like Harryette Mullen or the lyricist to Pharaoh Sanders Amos Leon Thomas is scrutinized in relation to a musical tradition contemporaneous with the lifetime of each poet Black music is considered the strongest representation of black American communal consciousness and black poetry by drawing upon such a musical legacy lays claim to a powerful and enduring black aesthetic The contributors to this volume take on issues of black cultural authenticity of musical imitation and of poetic performance as displayed in the work of Paul Laurence Dunbar Langston Hughes Sterling Brown Amiri Baraka Michael Harper Nathaniel Mackey Jayne Cortez Harryette Mullen and Amos Leon Thomas Taken together these essays offer a rich examination of the breath of black poetry and the ties it has to the rhythms and forms of black music and the influence of black music on black poetic practice **Creolization as Cultural Creativity**

Robert Baron, Ana C. Cara, 2011-10-11 Global in scope and multidisciplinary in approach Creolization as Cultural Creativity explores the expressive forms and performances that come into being when cultures encounter one another Creolization is presented as a powerful marker of identity in the postcolonial creole societies of Latin America the Caribbean and the southwest Indian Ocean region as well as a universal process that can occur anywhere cultures come into contact An extraordinary number of cultures from Haiti Martinique Guadeloupe the southern United States Trinidad and Tobago Madagascar Mauritius Seychelles Reunion Puerto Rico Argentina Suriname Jamaica and Sierra Leone are discussed in these essays Drawing from the disciplines of folklore anthropology ethnomusicology literary studies history and material culture studies essayists address theoretical dimensions of creolization and present in depth field studies Topics include adaptations of the Gombé drum over the course of its migration from Jamaica to West Africa uses of ritual piracy involved in the appropriation of Catholic symbols by Puerto Rican brujos the subversion of official culture and authority through playful and combative use of creole talk in Argentine literature and verbal arts the mislabeling and trivialization toy blindness of objects appropriated by African Americans in the American South the strategic use of creole techniques among storytellers within the islands of the Indian Ocean and the creolized character of New Orleans and its music In the introductory essay the editors address both local and universal dimensions of creolization and argue for the centrality of its expressive manifestations for creolization scholarship

**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](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

**Primitivist Modernism** Sieglinde Lemke, 1998-04-30 This book explores a rich cultural hybridity at the heart of transatlantic modernism Focusing on cubism jazz and Josephine Baker's performance in the *Danse Sauvage* Sieglinde Lemke uncovers a crucial history of white and black intercultural exchange a phenomenon until now greatly obscured by a cloak of whiteness Considering artists and critics such as Picasso Alain Locke Nancy Cunard and Paul Whiteman in addition to Baker Lemke documents a potent cultural dialectic in which black artistic expression fertilized white modernism just as white art forms helped shape the black modernism of Harlem and Paris Coining the term primitivist modernism to designate the multicultural heritage of this century's artistic production Lemke reveals the generative and germinating black cultural Other in the arts She examines this neglected dimension in full fascinating detail blending literary theory social history and cultural analysis to document modernism's complex absorption of African culture and art She details numerous ways in which African and African American forms visual styles musical idioms black dialects and fantasies Baker's costume and dance say permeated high and mass culture on both sides of the Atlantic So called primitive art and high modernism savage rhythms and European music hall culture European and African American expressions in jazz European primitivism and the racial awakenings of African American culture paired and freshly examined by Lemke these subjects stand revealed in their true interrelatedness Insisting on modernism's two way cultural flow Lemke demonstrates not only that white modernism owes much of its symbolic capital to the black Other but that black modernism built itself in part on white Euro American models Through superbly nuanced readings of individual texts and images fifteen striking examples of which are reproduced in this handsome volume Lemke reforms our understanding of modernism She shows us in clear invigorating fashion that transatlantic modernism in both its high and popular modes was significantly more diverse than commonly supposed Students and scholars of modernism African American studies and cultural studies and those with interests in twentieth century art dance music or literature will find this book richly rewarding

**Multicultural Perspectives in Music Education** William M. Anderson, Patricia Shehan Campbell, 2011-01-16 With *Multicultural Perspectives in Music Education* you can explore musics from around the world with your students in a meaningful way Broadly based and practically oriented the book will help you develop curriculum for an increasingly multicultural society Ready to use lesson plans make it easy to bring many different but equally logical musical systems into your classroom The authors a variety of music educators and ethnomusicologists provide plans and resources to broaden your students' perspectives on music as an important aspect of culture both within the United States and globally

[A History of African-American Jazz and Blues](#) Joan Cartwright, M.A., 2013-10-10 Three essays and interviews with photographs by author

and musician Joan Cartwright about the creation of blues in America by Africans captured for servitude on Euro American plantations over a span of 400 years This book should be read by music students and enthusiasts alike     **Continuum Encyclopedia of Popular Music of the World** ,2003-01-30 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](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     **African Americans on the Great Plains** Bruce A. Glasrud, Charles A. Braithwaite, 2009-10-01 Until recently histories of the American West gave little evidence of the presence let alone importance of African Americans in the unfolding of the western frontier There might have been a mention of Estevan slavery or the Dred Scott decision but the rich and varied experience of African Americans on the Great Plains went largely unnoted This book the first of its kind supplies that critical missing chapter in American history Originally published over the span of twenty five years in Great Plains Quarterly the essays collected here describe the part African Americans played in the frontier army and as homesteaders community builders and activists The authors address race relations discrimination and violence They tell of the struggle for civil rights and against Jim Crow and they examine African American cultural growth and contributions as well as economic and political aspects of black life on the Great Plains From individuals such as Pap Singleton Era Bell Thompson Aaron Douglas and Alphonso Trent to incidents at Fort Hays Brownsville and Topeka to defining moments in government education and the arts this collection offers the first comprehensive overview of the black experience on the Plains     **Afrocentrism** Stephen Howe, 1999-08-17 For centuries racist colonial and Eurocentric bias has blocked or distorted knowledge of Africans their histories and cultures resulting in a counter mythology claiming the innate superiority of African descended peoples In this provocative study historian Stephen Howe challenges this Afrocentric rewriting of African history 16 photos Copyright Libri GmbH All rights reserved     **The Drummer's Path** Sule Greg Wilson, 1992-06 Drummer dancer and folklorist Sule Greg Wilson introduces the principles behind African and Diaspora music including breath posture and orchestration     *African American Folklore* Anand Prahlad, 2016-08-08 African American folklore dates back 240 years and has had a significant impact on American culture from the slavery period to the modern day This encyclopedia provides accessible entries on key elements of this long history including folklore originally derived

from African cultures that have survived here and those that originated in the United States Inspired by the author's passion for African American culture and vernacular traditions *African American Folklore: An Encyclopedia for Students* thoroughly addresses key elements and motifs in black American folklore especially those that have influenced American culture With its alphabetically organized entries that cover a wide range of subjects from the word conjure to the dance style of twerking this book provides readers with a deeper comprehension of American culture through a greater understanding of the contributions of African American culture and black folk traditions This book will be useful to general readers as well as students or researchers whose interests include African American culture and folklore or American culture It offers insight into the histories of African American folklore motifs their importance within African American groups and their relevance to the evolution of American culture The work also provides original materials such as excerpts from folktales and folksongs and a comprehensive compilation of sources for further research that includes bibliographical citations as well as lists of websites and cultural centers

**The South and the Caribbean** , The first comprehensive study of the close ties between the American South and the Caribbean With essays and commentaries by Roger D Abrahams Kenneth Bilby David Eltis Stanley L Engerman Aline Helg Milton Jamail Charles Joyner Daniel C Littlefield Bonham C Richardson and Ralph Lee Woodward Jr Download Plain Text version With the trade of sugar rum and African slaves in the islands that form a perimeter around the Gulf of Mexico the broad expanse of water known as the Caribbean ringed what came to be known as the South Today concise political boundaries separate the coasts of the American South from the multicultural worlds that dominate the islands Yet all anecdotal evidence suggests far greater ties One listens to the reggae in the streets of New Orleans or to the rumba in Atlanta One notes the moans of the blues in the cafes of Veracruz and watches Major League games in which young Dominican athletes hurling lightning fast balls become national heroes on their island homeland beset by political and economic woes Do these human links suggest a greater regionalism than was previously acknowledged This exciting study of two discrete yet kindred areas gives an affirmative answer It comes to terms with what many have considered distinct yet fluctuating boundaries that separate and bond southern peoples These papers from the Chancellor's Symposium at the University of Mississippi in 1998 focus on and examine the strong connections Geographer Bonham C Richardson analyzes the territory as a cultural region with Little Rock at the northwest corner and French Guiana at the southeast that also includes the eastern rim of Central America as well as the Bahamas Other contributors explore the creative cultures that emerged when a brutal European economy enslaved Africans for labor The essays also examine the economic connections that have created such dissimilar and lasting legacies as the plantation system and the love of baseball The South and the Caribbean flow into each other culturally economically and socially These papers and their commentaries suggest that future study of these regions must deal with them together in order to understand each The merging of the two through music dance language sports and political aspiration all discussed in this book serves to give birth to a New South and a New

Caribbean At the University of Mississippi Douglass Sullivan Gonzales is an associate professor of history and Charles Reagan Wilson is the director of the Center for the Study of Southern Culture      **The Enigma of Ethnicity** Wilbur Zelinsky, 2001-04 In *The Enigma of Ethnicity* Wilbur Zelinsky draws upon more than half a century of exploring the cultural and social geography of an ever changing North America to become both biographer and critic of the recent concept of ethnicity In this ambitious and encyclopedic work he examines ethnicity's definition evolution significance implications and entanglements with other phenomena as well as the mysteries of ethnic identity and performance Zelinsky begins by examining the ways in which ethnic groups and ethnicity have been defined his own definitions then become the basis for the rest of his study He next focuses on the concepts of heterolocalism the possibility that an ethnic community can exist without being physically merged and personal identity the relatively recent idea that one can concoct one's own identity In his final chapter which is also his most provocative he concentrates on the multifaceted phenomenon of multiculturalism and its relationship to ethnicity Throughout he includes a close look at African Americans Hispanics and Jews as well as such less studied groups as suburbanized Japanese Cubans in Washington Koreans Lithuanian immigrants in Chicago Estonians in New Jersey Danish Americans in Seattle and Finns Reasonable nonpolemical and straightforward Zelinsky's text is invaluable for readers wanting an in depth overview of the literature on ethnicity in the United States as well as a well thought out understanding of the meanings and dynamics of ethnic groups ethnicity and multiculturalism      **From the Erotic to the Demonic : On Critical Musicology** Derek B. Scott Chair of Music University of Salford, 2003-03-11 *From the Erotic to the Demonic* On *Critical Musicology* demonstrates how different musical styles construct ideas of class sexuality and ethnic identity This book will serve as a model for musicologists who want to take a postmodern approach to their inquiries The clear and lively arguments are supported by ninety musical examples taken from such diverse sources as opera symphonic music jazz and nineteenth and twentieth century popular songs Derek Scott offers new insights on a range of high and low musical styles and the cultures that produced them      Readings in African Popular Culture Karin Barber, 1997 This is an extraordinarily rich collection full of informative detail and excellent interpretative analysis There is not a single piece that fails to fascinate Leeds African Studies Bulletin an impressive collection of inspiring and thought provoking essays Media Development This is a book that should find its way into many syllabuses and onto the bookshelves of Africanist scholars in many disciplines Its publication marks a key turning point in scholarship on the cultures of contemporary Africa *Africa Today* This book surveys the popular culture of contemporary Africa including popular literature oral narrative and poetry dance drama music and visual art with special emphasis on the verbal arts The essays cover six main areas views of the field oral tradition revisited social history social criticism and interpretation women in popular culture little genres of everyday life the local and the global

## Embracing the Track of Expression: An Emotional Symphony within **Repercussions African American Music**

In a global eaten by monitors and the ceaseless chatter of immediate communication, the melodic elegance and emotional symphony developed by the written term often disappear in to the background, eclipsed by the constant sound and interruptions that permeate our lives. But, situated within the pages of **Repercussions African American Music** a wonderful fictional treasure full of fresh feelings, lies an immersive symphony waiting to be embraced. Crafted by an elegant musician of language, that captivating masterpiece conducts readers on a mental journey, well unraveling the concealed tunes and profound affect resonating within each cautiously constructed phrase. Within the depths of this touching review, we shall examine the book is main harmonies, analyze its enthralling writing style, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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