



BLACK CULTURES FROM BEBOP TO HIP-HOP

# RACE MUSIC



GUTHRIE P. RAMSEY, JR.

# Race Music Black Cultures From Bebop To Hip Hop

**Hilary Moore**



## **Race Music Black Cultures From Bebop To Hip Hop:**

*Race Music* Guthrie P. Ramsey, 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

**The Black Church and Hip Hop Culture** Emmett G. Price III, 2011-11-10 Throughout the 1950s and 1960s the Black Church stood as the stronghold of the Black Community fighting for equality and economic self sufficiency and challenging its body to be self determined and self aware Hip Hop Culture grew from disenfranchised urban youth who felt that they had no support system or resources Impassioned with the same urgent desires for survival and hope that their parents and grandparents had carried these youth forged their way from the bottom of America s belly one rhyme at a time For many young people Hip Hop Culture is a supplement or even an alternative to the weekly dose of Sunday morning faith In this collection of provocative essays leading thinkers preachers and scholars from around the country confront both the Black Church and the Hip Hop Generation to realize their shared responsibilities to one another and the greater society Arranged into three sections this volume addresses key issues in the debate between two of the most significant institutions of Black Culture The first part From Civil Rights to Hip Hop explores the transition from one generation to another through the transmission or lack thereof of legacy and heritage Part II Hip Hop Culture and the Black Church in Dialogue explores the numerous ways in which the conversation is already occurring from sermons to theoretical examinations and spiritual ponderings Part III Gospel Rap Holy

Hip Hop and the Hip Hop Matrix clarifies the perspectives and insights of practitioners scholars and activists who explore various expressions of faith and the diversity of locations where these expressions take place In The Black Church and Hip Hop Culture pastors ministers theologians educators and laypersons wrestle with the duties of providing timely commentary critical analysis and in some cases practical strategies toward forgiveness healing restoration and reconciliation With inspiring reflections and empowering discourse this collection demonstrates why and how the Black Church must re engage in the lives of those who comprise the Hip Hop Generation Who Hears Here? Guthrie P. Ramsey, 2022-10-11 Introduction who hears here now Cosmopolitan or provincial ideology in early black music historiography 1867 1940 Who hears here black music critical bias and the musicological skin trade The pot liquor principle developing a black music criticism in American music studies Secrets lies and transcriptions new revisions on race black music and culture Musing new hoods making new identities film hip hop culture and jazz music Afro Modernism and music on science community and magic in the Black Avant Garde Bebop jazz manhood and piano shame Blues and the ethnographic truth Time is illmatic a song for my father a letter to my son A new kind of blue the power of suggestion and the pleasure of groove in Robert Glasper s black radio Free jazz and the price of black musical abstraction Jack Whitten s musical eye Out of place and out of line Jason Moran s eclecticism as critical inquiry African American music Onward an afterword by Shana L Redmond *Between Beats* Christi Jay Wells, 2021 The Jazz Tradition and Black Vernacular Dance explores the complex intersections between jazz music and popular dance over the last hundred plus years It aims to show how popular entertainment and cultures of social dancing were crucial to jazz music s formation and development but it also investigates the processes through which jazz music came to earn a reputation as a legitimate art form better suited for still seated listening Through the concept of choreographies of listening the book explores amateur and professional jazz dancers relationships with jazz music and musicians as jazz s soundscapes and choreoscapes were forged through close contact and mutual creative exchange The book s later chapters also critically unpack the aesthetic and political negotiations through which jazz music supposedly distanced itself from dancing bodies As musicians and critics sought to secure institutional space for jazz within America s body averse academic and high art cultures an intentional severance from the dancing body proved crucial to jazz s re positioning as a form of autonomous elite art Fusing little discussed material from diverse historical and contemporary sources with the author s own years of experience as a social jazz dancer this book seeks to advance participatory dance and embodied practice as central topics of analysis in jazz studies As it tells the rich untold story of jazz as popular dance music this book also exposes how American anxieties about bodies and a broad cultural privileging of the cerebral over the corporeal have shaped efforts to elevate expressive forms such as jazz to elite status **Race Sounds** Nicole Brittingham Furlonge, 2018-05-15 Forging new ideas about the relationship between race and sound Furlonge explores how black artists including well known figures such as writers Ralph Ellison and Zora Neale Hurston and singers Bettye LaVette and Aretha Franklin among others imagine

listening Drawing from a multimedia archive Furlonge examines how many of the texts call on readers to listen in print In the process she gives us a new way to read and interpret these canonical aurally inflected texts and demonstrates how listening allows us to engage with the sonic lives of difference as readers thinkers and citizens John Lewis and the Challenge of "Real" Black Music Christopher Coady,2016-10-04 The first scholarly study of John Lewis and the Third Stream music of the Modern Jazz Quartet **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 In Search of the Black Fantastic Richard Iton,2010 Prior to the 1960s when African Americans had little access to formal political power black popular culture was commonly seen as a means of forging community and effecting political change But as Richard Iton shows despite the changes politics black artists have continued to play a significant role in the making of critical social spaces Imagining the Academy Susan Edgerton,Gunilla Holm,Toby Daspit,Paul Farber,2013-01-11 The essays in this book examine various forms of popular culture and the ways in which they represent shape and are constrained by notions about and issues within higher education From an exploration of rap music to an analysis of how the academy presents and markets itself on the World Wide Web the essays focus attention on higher education issues that are bound up in the workings and effects of popular culture **Rhythms of Race** Christina D. Abreu,2015-05-04 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 ch 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

**Inside British Jazz** Hilary Moore, 2017-07-05 *Inside British Jazz* explores specific historical moments in British jazz history and places special emphasis upon issues of race nation and class Topics covered include the reception of jazz in Britain in the 1910s and 1920s the British New Orleans jazz revival of the 1950s the free jazz innovations of the Joe Harriott Quintet in the early 1960s and the formation of the all black jazz band the Jazz Warriors in 1985 Using both historical and ethnographical approaches Hilary Moore examines the ways in which jazz an African American music form has been absorbed and translated within Britain's social political and musical landscapes Moore considers particularly the ways in which music has created a space of expression for British musicians allowing them to re imagine their place within Britain's social fabric to participate in transcontinental communities and to negotiate a position of belonging within jazz narratives of race nation and class The book also champions the importance of studying jazz beyond the borders of the United States and contributes to a growing body of literature that will enrich mainstream jazz scholarship

**A Blues Bibliography** Robert Ford, 2008-03-31 This revised and updated definitive blues bibliography now includes 6 000 7 000 entries to cover the last decade's writings and new figures to have emerged on the Country and modern blues to the R B scene

**Understanding Street Culture** Jonathan Ilan, 2017-09-16 How do poverty youth and crime relate to the concept of being cool Jonathan Ilan presents a unique theoretically informed overview of street culture in various parts of the world its origins functions manifestations and appeal examining both its bearing on criminal lifestyles and on the cultivation of cool Drawing on contemporary research and original examples to evidence new ways of thinking about street culture from the favelas of Brazil to housing projects in the USA the text locates street culture within its particular social cultural and economic contexts Covering diverse subjects from brutal violence to contemporary fashion it explores the ways in which street culture is intertwined with processes of social exclusion and inclusion An in depth and even handed guide to understanding the practices styles and struggles associated with a particular section of the socio economically disadvantaged this text stands as an invaluable resource for students and academics across a range of disciplines including youth studies urban studies criminology sociology cultural studies and geography

**The African Diaspora and the Disciplines** Tejumola Olaniyan, James Hoke Sweet, 2010 Focusing on the problems and conflicts of doing African diaspora research from various disciplinary perspectives these essays situate describe and reflect on the current practice of diaspora scholarship Tejumola Olaniyan James H Sweet and the international group of contributors assembled here seek to enlarge understanding of how the diaspora is conceived and explore possibilities for the future of its study With the aim of initiating interdisciplinary dialogue on the practice of African diaspora studies they emphasize learning from new

perspectives that take advantage of intersections between disciplines Ultimately they advocate a fuller sense of what it means to study the African diaspora in a truly global way

**Jazz Diasporas** Rashida K. Braggs, 2016-01-26 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

*The Musical Artistry of Rap* Martin E. Connor, 2018-01-14 For years Rap artists have met with mixed reception acclaimed by fans yet largely overlooked by scholars Focusing on 135 tracks from 56 artists this survey appraises the artistry of the genre with updates to the traditional methods and measures of musicology Rap synthesizes rhythmic vocals with complex beats intonational systems song structures orchestration and instrumentalism The author advances a rethinking of musical notation and challenges the conventional understanding of Rap through analysis of such artists as Eminem Kanye West and Jean Grae

*Voices of Black Folk* Terri Brinegar, 2022-04-19 Recipient of a 2023 Certificate of Merit for Best Historical Research in Recorded Blues R B Gospel Hip Hop or Soul Music from the Association for Recorded Sound Collections In the late 1920s Reverend A W Nix 1880 1949 an African American Baptist minister born in Texas made fifty four commercial recordings of his sermons on phonographs in Chicago On these recordings Nix presented vocal traditions and styles long associated with the southern rural Black church as he preached about self help racial uplift thrift and Christian values As southerners like Nix fled into cities in the North to escape the rampant racism in the South they contested whether or not African American vocal styles of singing and preaching that had emerged during the slavery era were appropriate for uplifting the race Specific vocal characteristics like those on Nix s recordings were linked to the image of the Old Negro by many African American leaders who favored adopting Europeanized vocal characteristics and musical repertoires into African American churches in order to uplift the modern New Negro citizen Through interviews with family members musical analyses of the sounds on Nix s recordings and examination of historical documents and relevant scholarship Terri Brinegar argues that the development of the phonograph in the 1920s afforded preachers like Nix the opportunity to present traditional Black vocal styles of the southern Black church as modern Black voices These vocal styles also influenced musical styles The moaning voice used by Nix and other ministers was a direct connection to the blues moan

employed by many blues singers including Blind Willie Blind Lemon and Ma Rainey Both Reverend A W Nix and his brother W M Nix were an influence on the Father of Gospel Music Thomas A Dorsey The success of Nix s recorded sermons demonstrates the enduring values African Americans placed on traditional vocal practices [The Oxford Handbook of Music and the Middlebrow](#) Kate Guthrie,Christopher Chowrimootoo,2024-12-03 The Oxford Handbook of Music and the Middlebrow takes a fresh look at the history of nineteenth and twentieth century music Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes While seminal attempts to recover middlebrow culture came from literary critics and historians middlebrow studies is now a burgeoning field within musicology As the first essay collection on this topic this handbook has two aims first it seeks to explore the middlebrow as a historical phenomenon excavating the kinds of critical writings marketing practices and compositional styles with which it was associated By reanimating a range of musical practices and products from symphonic concerts to Broadway musicals opera criticism to rock journalism and modern jazz to pop rock the contributors investigate how artists critics and audiences breached the divide from both above and below In the process the handbook chapters push the boundaries of middlebrow studies and demonstrate the category s relevance outside of the mid twentieth century Anglophone world by delving into the nineteenth century interrogating the present day and looking to Germany Russia and beyond The handbook s second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres Breaking new ground by bringing together scholars of classical and popular music these chapters trace common middlebrow themes across traditional disciplinary boundaries Across this broad vista contributors account for the kinds of syntheses overlaps and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain **Ain't But a Few of Us** Willard Jenkins,2022-10-28 Despite the fact that most of jazz s major innovators and performers have been African American the overwhelming majority of jazz journalists critics and authors have been and continue to be white men No major mainstream jazz publication has ever had a black editor or publisher Ain t But a Few of Us presents over two dozen candid dialogues with black jazz critics and journalists ranging from Greg Tate Farah Jasmine Griffin and Robin D G Kelley to Tammy Kernodle Ron Welburn and John Murph They discuss the obstacles to access for black jazz journalists outline how they contend with the world of jazz writing dominated by white men and point out that these racial disparities are not confined to jazz but hamper their efforts at writing about other music genres as well Ain t But a Few of Us also includes an anthology section which reprints classic essays and articles from black writers and musicians such as LeRoi Jones Archie Shepp A B Spellman and Herbie Nichols Contributors Eric Arnold Bridget Arnwine Angelika Beener Playthell Benjamin Herb Boyd Bill Brower Jo Ann Cheatham Karen Chilton Janine Coveney Marc Crawford Stanley Crouch Anthony Dean Harris Jordannah Elizabeth Lofton Emenari III Bill Francis Barbara Gardner Farah



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Greg Thomas Robin Washington Ron Welburn Hollie West K Leander Williams Ron Wynn     **Alive in the Sound** Ronald  
Radano,2025-08-15 Ronald Radano offers a new understanding of Black music arguing that its value developed from the  
historical relation of race and capital

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