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SHOUT BECAUSE YOU'RE FREE



The African American Ring Shout Tradition
in Coastal Georgia

Twenty-Two Shout Songs as Sung by the
McIntosh County Shouters

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Shout Because You're Free The African American Ring Shout Tradition In Coastal Georgia

Molefi Kete Asante, Ama Mazama



Shout Because You're Free The African American Ring Shout Tradition In Coastal Georgia:

Shout Because You're Free Art Rosenbaum, 2012-03-15 The ring shout is the oldest known African American performance tradition surviving on the North American continent Performed for the purpose of religious worship this fusion of dance song and percussion survives today in the Bolton Community of McIntosh County Georgia Incorporating oral history first person accounts musical transcriptions photographs and drawings *Shout Because You're Free* documents a group of performers known as the McIntosh County Shouters Derived from African practices the ring shout combines call and response singing the percussion of a stick or broom on a wood floor and hand clapping and foot tapping First described in depth by outside observers on the sea islands of South Carolina and Georgia during the Civil War the ring shout was presumed to have died out in active practice until 1980 when the shouters in the Bolton community first came to the public's attention *Shout Because You're Free* is the result of sixteen years of research and fieldwork by Art and Margo Rosenbaum authors of *Folk Visions and Voices* The book includes descriptions of present day community shouts a chapter on the history of the shout's African origins the recollections of early outside observers and later folklorists' comments In addition the tunes and texts of twenty five shout songs performed by the McIntosh County Shouters are transcribed by ethnomusicologist Johann S Buis *Shout Because You're Free* is a fascinating look at a unique living tradition that demonstrates ties to Africa slavery and Emancipation while interweaving these influences with worship and oneness with the spirit

Shout Because You're Free, 2013-10-01 The ring shout is the oldest known African American performance tradition surviving on the North American continent Performed for the purpose of religious worship this fusion of dance song and percussion survives today in the Bolton Community of McIntosh County Georgia Incorporating oral history first person accounts musical transcriptions photographs and drawings *Shout Because You're Free* documents a group of performers known as the McIntosh County Shouters Derived from African practices the ring shout combines call and response singing the percussion of a stick or broom on a wood floor and hand clapping and foot tapping First described in depth by outside observers on the sea islands of South Carolina and Georgia during the Civil War the ring shout was presumed to have died out in active practice until 1980 when the shouters in the Bolton community first came to the public's attention *Shout Because You're Free* is the result of sixteen years of research and fieldwork by Art and Margo Rosenbaum authors of *Folk Visions and Voices* The book includes descriptions of present day community shouts a chapter on the history of the shout's African origins the recollections of early outside observers and later folklorists' comments In addition the tunes and texts of twenty five shout songs performed by the McIntosh County Shouters are transcribed by ethnomusicologist Johann S Buis *Shout Because You're Free* is a fascinating look at a unique living tradition that demonstrates ties to Africa slavery and Emancipation while interweaving these influences with worship and oneness with the spirit

[Gullah Spirituals](#) Eric Sean Crawford, 2021-07-16 In *Gullah Spirituals* musicologist Eric Crawford traces Gullah Geechee songs from their beginnings in West Africa to their height as songs for

social change and Black identity in the twentieth century American South While much has been done to study preserve and interpret Gullah culture in the lowcountry and sea islands of South Carolina and Georgia some traditions like the shouting and rowing songs have been all but forgotten This work which focuses primarily on South Carolina s St Helena Island illuminates the remarkable history survival and influence of spirituals since the earliest recordings in the 1860s Grounded in an oral tradition with a dynamic and evolving character spirituals proved equally adaptable for use during social and political unrest and in unlikely circumstances Most notably the island s songs were used at the turn of the century to help rally support for the United States involvement in World War I and to calm racial tensions between black and white soldiers In the 1960s civil rights activists adopted spirituals as freedom songs though many were unaware of their connection to the island Gullah Spirituals uses fieldwork personal recordings and oral interviews to build upon earlier studies and includes an appendix with more than fifty transcriptions of St Helena spirituals many no longer performed and more than half derived from Crawford s own transcriptions Through this work Crawford hopes to restore the cultural memory lost to time while tracing the long arc and historical significance of the St Helena spirituals

Low Country Gullah Culture, Special Resource Study, 2003 [The New Encyclopedia of Southern Culture](#) Harvey H. Jackson III, Charles Reagan Wilson, 2014-02-01 What southerners do where they go and what they expect to accomplish in their spare time their leisure reveals much about their cultural values class and racial similarities and differences and historical perspectives This volume of The New Encyclopedia of Southern Culture offers an authoritative and readable reference to the culture of sports and recreation in the American South surveying the various activities in which southerners engage in their nonwork hours as well as attitudes surrounding those activities Seventy four thematic essays explore activities from the familiar porch sitting and fairs to the essential football and stock car racing to the unusual pool checkers and a sport called fireballing In seventy seven topical entries contributors profile major sites associated with recreational activities such as Dollywood drive ins and the Appalachian Trail and prominent sports figures including Althea Gibson Michael Jordan Mia Hamm and Hank Aaron Taken together the entries provide an engaging look at the ways southerners relax pass time celebrate let loose and have fun

Deep Souths J. William Harris, 2003-05-22 Finalist for the Pulitzer Prize in History Co winner of the James A Rawley Prize from the Organization of American Historians Winner of the Theodore Saloutos Memorial Book Prize from the Agricultural History Society Deep Souths tells the stories of three southern regions from Reconstruction to World War II the Mississippi Yazoo Delta the eastern Piedmont of Georgia and the Georgia Sea Islands and Atlantic coast Though these regions initially shared the histories and populations we associate with the idea of a Deep South all had economies based on slave plantation labor in 1860 their histories diverged sharply during the three generations after Reconstruction With research gathered from oral histories census reports and a wide variety of other sources Harris traces these regional changes in cumulative stories of individuals across the social spectrum Deep Souths presents a comparative and ground level view of history that challenges

the idea that the lower South was either uniform or static in the era of segregation By the end of the New Deal era changes in these regions had prepared the way for the civil rights movement and the end of segregation [Esotericism in African American Religious Experience](#) ,2014-11-06 In *Esotericism in African American Religious Experience* There is a Mystery Stephen C Finley Margarita Simon Guillory and Hugh R Page Jr assemble twenty groundbreaking essays that provide a rationale and parameters for Africana Esoteric Studies AES a new trans disciplinary enterprise focused on the investigation of esoteric lore and practices in Africa and the African Diaspora The goals of this new field while akin to those of Religious Studies Africana Studies and Western Esoteric Studies are focused on the impulses that give rise to Africana Esoteric Traditions AETs and the ways in which they can be understood as loci where issues such as race ethnicity and identity are engaged and in which identity embodiment resistance and meaning are negotiated *Blackpentecostal Breath* Ashon T. Crawley,2016-10-03 In this profoundly innovative book Ashon T Crawley engages a wide range of critical paradigms from black studies queer theory and sound studies to theology continental philosophy and performance studies to theorize the ways in which alternative or otherwise modes of existence can serve as disruptions against the marginalization of and violence against minoritarian lifeworlds and possibilities for flourishing Examining the whooping shouting noise making and speaking in tongues of Black Pentecostalism a multi racial multi class multi national Christian sect with one strand of its modern genesis in 1906 Los Angeles *Blackpentecostal Breath* reveals how these aesthetic practices allow for the emergence of alternative modes of social organization As Crawley deftly reveals these choreographic sonic and visual practices and the sensual experiences they create are not only important for imagining what Crawley identifies as otherwise worlds of possibility they also yield a general hermeneutics a methodology for reading culture in an era when such expressions are increasingly under siege *Fiddling Is My Joy* Jacqueline Cogdell DjeDje,2025-06-18 In *Fiddling Is My Joy* Jacqueline Cogdell DjeDje examines the history of fiddling among African Americans from the seventeenth to the mid twentieth century Although music historians acknowledge a prominent African American fiddle tradition during the era of slavery only recently have researchers begun to closely examine the history and social implications of these musical practices Research on African music reveals a highly developed tradition in West Africa which dates to the eleventh or twelfth century and continues today From these West African roots fiddling was prominent in many African American communities between the seventeenth and nineteenth centuries and the fiddle became an important instrument in early twentieth century blues jazz and jug bands While less common in late twentieth century African American jazz and popular music groups the fiddle remained integral to the musicking of some Black musicians in the rural South Featured in *Fiddling Is My Joy* is access to a comprehensive online eScholarship Companion that contains maps photographs audiovisual examples and other materials to expand the work of this enlightening and significant study To understand the immense history of fiddling DjeDje uses geography to weave together a common thread by profiling the lives and contributions of Black fiddlers in various parts of the rural South and

Midwest including the mountains and along the Atlantic and Gulf coasts In addition to exploring the extent that musical characteristics and aesthetics identified with African and European cultures were maintained or reinterpreted in Black fiddling she also investigates how the sharing of musical ideas between Black and white fiddlers affected the development of both traditions Most importantly she considers the contradiction in representation Historical evidence suggests that the fiddle may be one of the oldest uninterrupted instrumental traditions in African American culture yet most people in the United States including African Americans do not identify it with Black music

Gullah Geechee Heritage in the Golden Isles Amy Lotson Roberts, Patrick J. Holladay PhD, 2019-08-12 The Golden Isles are home to a long and proud African American and Gullah Geechee heritage Ibo Landing was the site of a mass suicide in protest of slavery the slave ship Wanderer landed on Jekyll Island and thanks to preservation efforts the Historic Harrington School still stands on St Simons Island From the Selden Normal and Industrial Institute to the tabby cabins of Hamilton Plantation authors Amy Roberts and Patrick Holladay explore the rich history of the region s islands and their people including such local notables as Deaconess Alexander Jim Brown Neptune Small Hazel Floyd and the Georgia Sea Island Singers

Turning Points in American Church History Elesha J. Coffman, 2024-01-30 Christianity Today 2025 Book Award Finalist History Biography An excellent resource for those eager to learn more about the evolution of American Christianity Publishers Weekly Well informed and highly readable Christianity Today 5 star review American history has profoundly shaped and been shaped by Christianity This engaging introduction provides a brisk and lively yet deeply researched survey of these intertwined forces from the colonial period to the present Elesha Coffman tells the story of Christianity in the United States by focusing on 13 key events over four centuries of history The turning points are as varied as the movements they track including a naval battle a revival a schism a court case an outpouring of the Spirit an act of terrorism the election of a bishop and the election of a president Coffman highlights women and men from a range of traditions and shows how throughout these events Christians endeavored to discern what it meant to live faithfully in the diverse and rapidly changing place that became the United States This book helps readers understand their own faith and the landscape of American religion Each chapter includes a hymn a prayer relevant historical images excerpts from primary sources and resources for further reading Foreword by Mark A Noll

The Gullah People and Their African Heritage William S. Pollitzer, 2005-11-01 The Gullah people are one of our most distinctive cultural groups Isolated off the South Carolina Georgia coast for nearly three centuries the native black population of the Sea Islands has developed a vibrant way of life that remains in many ways as African as it is American This landmark volume tells a multifaceted story of this venerable society emphasizing its roots in Africa its unique imprint on America and current threats to its survival With a keen sense of the limits to establishing origins and tracing adaptations William S Pollitzer discusses such aspects of Gullah history and culture as language religion family and social relationships music folklore trades and skills and arts and crafts Readers will learn of the indigo and rice growing skills that slaves taught

to their masters the echoes of an African past that are woven into baskets and stitched into quilts the forms and phrasings that identify Gullah speech and much more Pollitzer also presents a wealth of data on blood composition bone structure disease and other biological factors This research not only underscores ongoing health challenges to the Gullah people but also helps to highlight their complex ties to various African peoples Drawing on fields from archaeology and anthropology to linguistics and medicine *The Gullah People and Their African Heritage* celebrates a remarkable people and calls on us to help protect their irreplaceable culture

Encyclopedia of Black Studies Molefi Kete Asante,Ama Mazama,2005 In the 1960s Black Studies emerged as both an academic field and a radical new ideological paradigm Editors Molefi Kete Asante and Ama Mazama Black Studies Temple U both influential and renowned scholars have compiled an encyclopedia for students high school and beyond and general readers It presents analysis of key individuals events a

From My People Daryl Cumber Dance,2002 A celebration of African American life and culture brings together four hundred years of folklore traditional tales recipes proverbs legends folk songs and folk art

Through the Storm, Through the Night Paul Harvey,2011-07-21 Paul Harvey illustrates how black Christian traditions provided theological institutional and personal strategies for cultural survival during bondage and into an era of partial freedom At the same time he covers the ongoing tug of war between themes of respectability versus practices derived from an African heritage the adoption of Christianity by the majority and the critique of the adoption of the white man s religion from the eighteenth century to the present The book also covers internal cultural gendered and class divisions in churches that attracted congregants of widely disparate educational levels incomes and worship styles *Through the Storm Through the Night* provides a lively overview of the history of African American religion beginning with the birth of African Christianity amidst the Transatlantic slave trade and tracing the story through its growth in America Paul Harvey successfully uses the history of African American religion to portray the complexity and humanity of the African American experience

Inclusive Music Histories: Leading Change through Research and Pedagogy Ayana O. Smith,2023-08-18 *Inclusive Music Histories Leading Change through Research and Pedagogy* models effective practices for researchers and instructors striving either to reform music history curricula at large or update individual topics within their classes to be more inclusive Confronting racial and other imbalances of Western music history the author develops four core principles that enable a shift in thinking to create a truly intersectional music history narrative and provides case studies that can be directly applied in the classroom The book addresses inclusivity issues in the discipline of musicology by outlining imbalances encoded into the canonic repertory pedagogy and historiography of the field This book offers comprehensive teaching tools that instructors can use at all stages of course design from syllabus writing and lecture planning to discussion techniques with assignments for each of the subject matter case studies *Inclusive Music Histories* enables instructors to go beyond token representation to a more nuanced music history pedagogy

The New Encyclopedia of Southern Culture Glenn Hinson,William Ferris,Charles Reagan Wilson,2010-01-01 Southern folklife

is the heart of southern culture Looking at traditional practices still carried on today as well as at aspects of folklife that are dynamic and emergent contributors to this volume of *The New Encyclopedia of Southern Culture* examine a broad range of folk traditions Moving beyond the traditional view of folklore that situates it in historical practice and narrowly defined genres entries in this volume demonstrate how folklife remains a vital part of communities self definitions Fifty thematic entries address subjects such as car culture funerals hip hop and powwows In 56 topical entries contributors focus on more specific elements of folklife such as roadside memorials collegiate stepping quinceanera celebrations New Orleans marching bands and hunting dogs Together the entries demonstrate that southern folklife is dynamically alive and everywhere around us giving meaning to the everyday unfolding of community life

Making Gullah Melissa L. Cooper, 2017-03-16 During the 1920s and 1930s anthropologists and folklorists became obsessed with uncovering connections between African Americans and their African roots At the same time popular print media and artistic productions tapped the new appeal of black folk life highlighting African styled voodoo as an essential element of black folk culture A number of researchers converged on one site in particular Sapelo Island Georgia to seek support for their theories about African survivals bringing with them a curious mix of both influences The legacy of that body of research is the area s contemporary identification as a Gullah community This wide ranging history upends a long tradition of scrutinizing the Low Country blacks of Sapelo Island by refocusing the observational lens on those who studied them Cooper uses a wide variety of sources to unmask the connections between the rise of the social sciences the voodoo craze during the interwar years the black studies movement and black land loss and land struggles in coastal black communities in the Low Country What emerges is a fascinating examination of Gullah people s heritage and how it was reimagined and transformed to serve vastly divergent ends over the decades

Saving Savannah Jacqueline Jones, 2009-11-03 In this masterful portrait of life in Savannah before during and after the Civil War prize winning historian Jacqueline Jones transports readers to the balmy raucous streets of that fabled Southern port city Here is a subtle and rich social history that weaves together stories of the everyday lives of blacks and whites rich and poor men and women from all walks of life confronting the transformations that would alter their city forever Deeply researched and vividly written *Saving Savannah* is an invaluable contribution to our understanding of the Civil War years

The Songs Became the Stories Robert H. Cataliotti, 2007 *The Songs Became the Stories* The Music in African American Fiction 1970 2005 is a sequel to *The Music in African American Fiction* which traced the representation of music in fiction from its mid nineteenth century roots in slave narratives through the Black Arts Movement of the 1960s *The Songs Became the Stories* continues the historical critical and musicological analyses of the first book through an examination of many of the major figures in African American fiction over the past thirty five years including Ishmael Reed Toni Morrison Ntozake Shange Nathaniel Mackey Alice Walker Albert Murray and John Edgar Wideman The volume also includes an extensive annotated discography and excerpts from first hand interviews with major African American musical artists

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fig 5.72 problem 2.2 $i_1 = 6\text{ A}$ $i_2 = 15\text{ A}$ $v_1 = 60\text{ V}$ $v_2 = 35\text{ V}$ 10/25/25 introductory circuit analysis tenth edition robert l boylestad

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web circuit path and $i_1 = 0\text{ A}$ if we applied the current divider rule $i_1 = 0\text{ A}$ setting i to zero amperes will result in the network of fig 9.5b with the current source replaced by an open circuit applying ohm's law $i_1 = 5\text{ A}$ since i_1 and i_2 have the same defined direction in fig 9.5a and b the current i_1 is the sum of

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