

SCREENING THE BLUES

ASPECTS OF
THE BLUES
TRADITION



PAUL OVERTON

Screening The Blues Aspects Of The Blues Tradition

Ben Wynne



Screening The Blues Aspects Of The Blues Tradition:

Screening The Blues Paul Oliver, 1989-03-22 The noted blues scholar Paul Oliver here examines the many different skeins of the blues form relating them to other black traditions musical and religious and tracing the origin of the blues through the dense many colored warp and weft of influences and inspiration He describes the dozens Christmas rituals and the coded as well as blatant sexual imagery that has always been a vital element of every popular song tradition With extensive source notes photographs a discography and two indexes of song titles and singers this book serves as a sound serious and entertaining guide to the blues heritage that has vitalized so much of the world s musical culture *How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom* Roberta Freund Schwartz, 2016-04-29 This book explores how and why the blues became a central component of English popular music in the 1960s It is commonly known that many British invasion rock bands were heavily influenced by Chicago and Delta blues styles But how exactly did Britain get the blues Blues records by African American artists were released in the United States in substantial numbers between 1920 and the late 1930s but were sold primarily to black consumers in large urban centres and the rural south How then in an era before globalization when multinational record releases were rare did English teenagers in the early 1960s encounter the music of Robert Johnson Blind Boy Fuller Memphis Minnie and Barbecue Bob Roberta Schwartz analyses the transmission of blues records to England from the first recordings to hit English shores to the end of the sixties How did the blues largely banned from the BBC until the mid 1960s become popular enough to create a demand for re released material by American artists When did the British blues subculture begin and how did it develop Most significantly how did the music become a part of the popular consciousness and how did it change music and expectations The way that the blues and various blues styles were received by critics is a central concern of the book as their writings greatly affected which artists and recordings were distributed and reified particularly in the early years of the revival Hot cultural issues such as authenticity assimilation appropriation and cultural transgression were also part of the revival these topics and more were interrogated in music periodicals by critics and fans alike even as English musicians began incorporating elements of the blues into their common musical language The vinyl record itself under represented in previous studies plays a major part in the story of the blues in Britain Not only did recordings shape perceptions and listening habits but which artists were available at any given time also had an enormous impact on the British blues Schwartz maps the influences on British blues and blues rock performers and thereby illuminates the stylistic evolution of many genres of British popular music **Blues** Dick Weissman, 2005 *Blues The Basics* offers a concise introduction to a century of the blues Organized chronologically it focuses on the major eras in the growth and development of this popular musical style Material includes a definition of the blues and the major genres within it key artists such as Ma Rainey Bessie Smith Robert Johnson and Blind Lemon Jefferson key recordings Complete with timelines and suggestions for further investigation this fascinating overview is ideal for

students and interested listeners

Traditional Music in Coastal Louisiana Joshua Clegg Caffery, 2013-11-05 Alan Lomax's prolific sixty-four year career as a folklorist and musicologist began with a trip across the South and into the heart of Louisiana's Cajun country during the height of the Great Depression. In 1934 his father John then curator of the Library of Congress's Archive of American Folk Song took an eighteen year old Alan and a 300 pound aluminum disk recorder into the rice fields of Jennings along the waterways of New Iberia and behind the gates of Angola State Penitentiary to collect vestiges of African American and Acadian musical tradition. These recordings now serve as the foundational document of indigenous Louisiana music. Although widely recognized by scholars as a key artifact in the understanding of American vernacular music most of the recordings by John and Alan Lomax during their expedition across the central southern fringe of Louisiana were never transcribed or translated much less studied in depth. This volume presents for the first time a comprehensive examination of the 1934 corpus and unveils a multifaceted story of traditional song in one of the country's most culturally dynamic regions. Through his textual and comparative study of the songs contained in the Lomax collection Joshua Clegg Caffery provides a musical history of Louisiana that extends beyond Cajun music and zydeco to the rural blues, Irish and English folk songs, play party songs, slave spirituals and traditional French folk songs that thrived at the time of these recordings. Intimate in its presentation of Louisiana folklife and broad in its historical scope *Traditional Music in Coastal Louisiana* honors the legacy of John and Alan Lomax by retrieving these musical relics from obscurity and ensuring their understanding and appreciation for generations to come. Includes Complete transcriptions of the 1934 Lomax field recordings in southwestern Louisiana. Side by side translations from French to English. Photographs from the 1934 field trip and biographical details about the performers.

Roosevelt's Blues: African American Blues and Gospel Songs on FDR Guido van Rijn, 1997

The Blues Encyclopedia Edward Komara, Peter Lee, 2004-07 The first full length authoritative Encyclopedia on the Blues as a musical form. A to Z in format this work covers not only the performers but also musical styles, regions, record labels and cultural aspects of the blues.

Blues and Evil Jon Michael Spencer, 1993 The term blues has traditionally conveyed an image of hard living, hard drinking, carousing singers and musicians grinding out melancholy tunes and evil lyrics. Contesting that stereotypical notion this study argues that spiritual values are clearly reflected in the blues mythologized history, folk theological language and philosophical speculation on the dual existence of good and evil. By using a theomusical approach Yahya Jongintaba formerly Jon Michael Spencer is able to push aside accepted attitudes and present a unique study of the blues and the culture that created it. He reveals religious substance in this music's content and language that has been gradually obscured as the blues evolved from a simple rural music following Reconstruction to its present urban form. The evidence strongly implies a fundamental religious concern for the same life issues expressed in orthodox religious music. Spencer suggests that white blues scholars have tended to overlook the religious nature of the blues partly because they have not fully understood African American culture. They have tended to give validity to the old southern

folkloric belief that blues music was devil's music disregarding the ethos of the blues as it exists on the periphery of doctrinal Christianity where religious pondering as well as opposition to white oppression could be expressed behind a protective veil of music *Bloomsbury Encyclopedia of Popular Music of the World, Volume 11* David Horn, 2017-10-05 See **The Cambridge Companion to Blues and Gospel Music** Allan Moore, 2003-03-13 From Robert Johnson to Aretha Franklin Mahalia Jackson to John Lee Hooker blues and gospel artists figure heavily in the mythology of twentieth century culture The styles in which they sang have proved hugely influential to generations of popular singers from the wholesale adoptions of singers like Robert Cray or James Brown to the subtler vocal appropriations of Mariah Carey Their own music and how it operates is not however always seen as valid in its own right This book provides an overview of both these genres which worked together to provide an expression of twentieth century black US experience Their histories are unfolded and questioned representative songs and lyrical imagery are analysed perspectives are offered from the standpoint of the voice the guitar the piano and also that of the working musician The book concludes with a discussion of the impact the genres have had on mainstream musical culture *Popular Music* Roman Iwaschkin, 2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope *Playing the Numbers* Shane White, Stephen Garton, Stephen Robertson, Graham White, 2010-09-15 The phrase Harlem in the 1920s evokes images of the Harlem Renaissance or of Marcus Garvey and soapbox orators haranguing crowds about politics and race Yet the most ubiquitous feature of Harlem life between the world wars was the game of numbers Thousands of wagers usually of a dime or less would be placed on a daily number derived from U S bank statistics The rewards of hitting the number a 600 to 1 payoff tempted the ordinary men and women of the Black Metropolis with the chimera of the good life *Playing the Numbers* tells the story of this illegal form of gambling and the central role it played in the lives of African Americans who flooded into Harlem in the wake of World War I For a dozen years the numbers game was one of America's rare black owned businesses turning over tens of millions of dollars every year The most successful bankers were known as Black Kings and Queens and they lived royally Yet the very success of bankers like Stephanie St Clair and Casper Holstein attracted Dutch Schultz Lucky Luciano and organized crime to the game By the late 1930s most of the profits were being siphoned out of Harlem *Playing the Numbers* reveals a unique dimension of African American culture that made not only Harlem but New York City itself the vibrant and energizing metropolis it was An interactive website allows readers to locate actors and events on Harlem's streets **Music and Technology in the Twentieth Century** Hans-Joachim Braun, 2002-09-16 Braun Universitat der Bundeswehr presents 13 contributions by scholars in two fields of history musicology and technology Topics include the role of Yamaha in Japan's musical development the social construction of the synthesizer the player piano as a precursor of computer music the musical role of airplanes and locomotives the origins of the 45 RPM record violin vibrato and the

phonograph Jimi Hendrix the aesthetic challenge of sound sampling and others Originally published in 2000 as I Sing the Body Electric Music and Technology in the 20th Century Annotation copyrighted by Book News Inc Portland OR **Bound For the Promised Land** Milton C. Sernett,1997-10-13 Discusses the migration of African Americans from the south to the north after WWI through the 1940s and the effect this had on African American churches and religions **Lonesome Words** M. McGeachy,2016-09-23 The tenth century Old English lament and twentieth century blues song each speak the language of a distinct poetic tradition yet the voices are remarkably similar in their emotive expression of loneliness This innovative study juxtaposes the texts of each corpus to explore the features that characterize their vocal poetics Love for Sale David Hajdu,2016-10-18 Named a Must Read by Vanity Fair and BBC One of our sharpest music critics recounts a life immersed in pop music An engaging history The Wall Street Journal In Love for Sale David Hajdu one of the most respected critics and music historians of our time draws on a lifetime of listening playing and writing about music to show how pop has done much more than peddle fantasies of love and sex to teenagers From vaudeville singer Eva Tanguay the I Don t Care Girl who upended Victorian conceptions of feminine propriety to become one of the biggest stars of her day to the scandal of Blondie playing disco at CBGB Hajdu presents an incisive and idiosyncratic history of a form that has repeatedly upset social and cultural expectations Exhaustively researched and rich with fresh insights Love for Sale is unbound by the usual tropes of pop music history Hajdu for instance gives a star turn to Bessie Smith and the blues queens of the 1920s who brought wildly transgressive sexuality to American audience decades before rock and roll And there is Jimmie Rodgers a former blackface minstrel performer who created country music from the songs of rural whites and blacks entwined with the sound of the Swiss yodel And then there are today s practitioners of Electronic Dance Music who Hajdu celebrates for carrying the pop revolution to heretofore unimaginable frontiers At every turn Hajdu surprises and challenges readers to think about our most familiar art in unexpected ways Masterly and impassioned authoritative and at times deeply personal Love for Sale is a book of critical history informed by its writer s own unique history as a besotted fan and lifelong student of pop In Tune Ben Wynne,2014-10-06 Born into poverty in Mississippi at the close of the nineteenth century Charley Patton and Jimmie Rodgers established themselves among the most influential musicians of their era In Tune tells the story of the parallel careers of these two pioneering recording artists one white one black who moved beyond their humble origins to change the face of American music At a time when segregation formed impassable lines of demarcation in most areas of southern life music transcended racial boundaries Jimmie Rodgers and Charley Patton drew inspiration from musical traditions on both sides of the racial divide and their songs about hard lives raising hell and the hope of better days ahead spoke to white and black audiences alike Their music reflected the era in which they lived but evoked a range of timeless human emotions As the invention of the phonograph disseminated traditional forms of music to a wider audience Jimmie Rodgers gained fame as the Father of Country Music while Patton s work eventually earned him the title King of the Delta Blues Patton and Rodgers both

died young leaving behind a relatively small number of recordings Though neither remains well known to mainstream audiences the impact of their contributions echoes in the songs of today The first book to compare the careers of these two musicians In Tune is a vital addition to the history of American music *Transactions of the Royal Historical Society: Volume 11* Royal Historical Society,2003-03-06 The annual collection of articles from the Royal Historical Society

Rousseau Among the Moderns Julia Simon,2015-06-26 Renowned for his influence as a political philosopher a writer and an autobiographer Jean Jacques Rousseau is known also for his lifelong interest in music He composed operas and other musical pieces invented a system of numbered musical notation engaged in public debates about music and wrote at length about musical theory Critical analysis of Rousseau s work in music has been principally the domain of musicologists rarely involving the work of scholars of political theory or literary studies In *Rousseau Among the Moderns* Julia Simon puts forth fresh interpretations of *The Social Contract* the *Discourse on the Origin of Inequality* and the *Confessions* as well as other texts She links Rousseau s understanding of key concepts in music such as tuning harmony melody and form to the crucial problem of the individual s relationship to the social order The choice of music as the privileged aesthetic object enables Rousseau to gain insight into the role of the aesthetic realm in relation to the social and political body in ways often associated with later thinkers Simon argues that much of Rousseau s modernism resides in the unique role that he assigns to music in forging communal relations **African American Folksong and American Cultural Politics** Bruce M. Conforth,2013-05-16 In *African American Folksong and American Cultural Politics* The Lawrence Gellert Story scholar and musician Bruce Conforth tells the story of one of the most unusual collections of African American folk music ever amassed and the remarkable story of the man who produced it Lawrence Gellert Compiled between the World Wars Gellert s recordings were immediately adopted by the American Left as the voice of the true American proletariat with the songs largely variants of traditional work songs or blues dubbed by the Left as songs of protest As both the songs and Gellert s standing itself turned into propaganda weapons of left wing agitators Gellert experienced a meteoric rise within the circles of left wing organizations and the American Communist party But such success proved ephemeral with Gellert contributing to his own neglect by steadfastly refusing to release information about where and from whom he had collected his recordings Later scholars as a result would skip over his closely held largely inaccessible research with some asserting Gellert s work had been doctored for political purposes And to a certain extent they were correct Conforth reveals how Gellert at least assisted in the creation of some of his more political material But hidden behind the few protest songs that Gellert allowed to become public was a vast body of legitimate African America folksongs enough to rival the work of any of his contemporary collectors Had Gellert granted access to all his material scholars would have quickly seen that it comprised an incredibly complete and diverse collection of all African American song genres work songs blues chants spirituals as well as the largest body of African American folktales about Irish Americans what were referred to as One Time I shman tales It also included

vast swaths of African American oral literature collected by Gellert as part of the Federal Writers Project In *African American Folksong and American Cultural Politics* Conforth brings to light for the first time the entire body of work collected by Lawrence Gellert establishing his place and the place for the material he collected within the pages of American folk song scholarship In addition to shedding new light on the concept of protest music within African American folk music Conforth discusses the unique relationship of the American Left to this music and how personal psychology and the demands of the American Communist party would come to ruin Gellert s life *African American Folksong and American Cultural Politics* will appeal to students and scholars in the fields of American social and political history African American studies the history of American folk music and ethnomusicology *The Coupling Convention* Ann DuCille,1993 Much more than a period study *The Coupling Convention* spans the years from 1853 to 1948 and addresses the vital questions of gender sexuality race and the marriage tradition in black women s fiction

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