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Red River Blues The Blues Tradition In The Southeast

Kenneth J. Bindas



Red River Blues The Blues Tradition In The Southeast:

Red River Blues Bruce Bastin, 1995 A Classic of Blues Literature inductee into the Blues Foundation's Blues Hall of Fame Drawing on archives and interviews with musicians Red River Blues remains an acclaimed work of blues scholarship Bruce Bastin traces the origins of the music to the turn of the twentieth century when African Americans rejected slave songs worksongs and minstrel music in favor of a potent new vehicle for secular musical expression Bastin looks at the blues early emerging popularity and its spread via the Great Migration delves into a wealth of field recordings and looks at the careers of Brownie McGhee Blind Boy Fuller Curly Weaver Sonny Terry and many other foundational artists **The New**

Encyclopedia of Southern Culture Bill C. Malone, Charles Reagan Wilson, 2014-02-01 Southern music has flourished as a meeting ground for the traditions of West African and European peoples in the region leading to the evolution of various traditional folk genres bluegrass country jazz gospel rock blues and southern hip hop This much anticipated volume in The New Encyclopedia of Southern Culture celebrates an essential element of southern life and makes available for the first time a stand alone reference to the music and music makers of the American South With nearly double the number of entries devoted to music in the original Encyclopedia this volume includes 30 thematic essays covering topics such as ragtime zydeco folk music festivals minstrelsy rockabilly white and black gospel traditions and southern rock And it features 174 topical and biographical entries focusing on artists and musical outlets From Mahalia Jackson to R E M from Doc Watson to OutKast this volume considers a diverse array of topics drawing on the best historical and contemporary scholarship on southern music It is a book for all southerners and for all serious music lovers wherever they live *Disturbing the Peace* Bryan Wagner, 2009-10-30 W C Handy waking up to the blues on a train platform Buddy Bolden eavesdropping on the drums at Congo Square John Lomax taking his phonograph recorder into a southern penitentiary Wagner gives a new account of black culture by reading these myths in the context of the black vernacular tradition's ongoing engagement with the law

Say No to the Devil Ian Zack, 2015-04-10 Finally the biography that Rev Davis deserves Ian Zack takes Blind Gary out of the footnotes and into the footlights of the history of American music Steve Katz cofounder of Blood Sweat Tears Bob Dylan called Gary Davis one of the wizards of modern music Bob Weir of the Grateful Dead who took lessons with Davis claimed his musical ability transcended any common notion of a bluesman And the folklorist Alan Lomax called him one of the really great geniuses of American instrumental music But you won't find Davis alongside blues legends Robert Johnson and Muddy Waters in the Rock and Roll Hall of Fame The first biography of Davis Say No to the Devil restores the Rev's remarkable story Drawing on extensive research and interviews with many of Davis's former students Ian Zack takes readers through Davis's difficult beginning as the blind son of sharecroppers in the Jim Crow South to his decision to become an ordained Baptist minister and his move to New York in the early 1940s where he scraped out a living singing and preaching on street corners and in storefront churches in Harlem There he gained entry into a circle of musicians that included among many

others Lead Belly Woody Guthrie and Dave Van Ronk But in spite of his tremendous musical achievements Davis never gained broad recognition from an American public that wasn't sure what to make of his trademark blend of gospel ragtime street preaching and the blues His personal life was also fraught troubled by struggles with alcohol women and deteriorating health Zack chronicles this remarkable figure in American music helping us to understand how he taught and influenced a generation of musicians

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

America's Musical Pulse Kenneth J. Bindas, 1992-09-30 Popular music may be viewed as primary documents of society and *America's Musical Pulse* documents the American experience as recorded in popular sound Whether jazz blues swing country or rock the music the impulse behind it and the reaction to it reveal the attitudes of an era or generation Always a major preoccupation of students music is often ignored by teaching professionals who might profitably channel this interest to further understandings of American social history and such diverse fields as sociology political science literature communications and business as well as music In this interdisciplinary collection scholars educators and writers from a variety of fields and perspectives relate topics concerning twentieth century popular music to issues of politics class economics race gender and the social context The focus throughout is to place music in societal perspective and encourage investigation of the complex issues behind the

popular tunes rhythms and lyrics Franchising Dreams Peter M. Birkeland,2004-04 Franchises have become an ever present feature of American life both in our landscapes and our economics Peter M Birkeland worked for three years in the front line operations of franchise units for three companies met with CEOs and executives and attended countless trade shows seminars and expositions Through this extensive fieldwork Birkeland not only discovered what makes franchisees succeed or fail he uncovered the difficulties in running a business according to someone else s system and values Bearing witness to a market flooded with fierce competitors and dependent on the inscrutable whims of consumers he revealed the numerous challenges that franchisees face in making their businesses succeed Book jacket **American Folklore** Jan Harold Brunvand,2006-05-24 Contains over 500 articles Ranging over foodways and folksongs quiltmaking and computer lore Pecos Bill Butch Cassidy and Elvis sightings more than 500 articles spotlight folk literature music and crafts sports and holidays tall tales and legendary figures genres and forms scholarly approaches and theories regions and ethnic groups performers and collectors writers and scholars religious beliefs and practices The alphabetically arranged entries vary from concise definitions to detailed surveys each accompanied by a brief up to date bibliography Special features More than 2000 contributors Over 500 articles spotlight folk literature music crafts and more Alphabetically arranged Entries accompanied by up to date bibliographies Edited by America s best known folklore authority Blues Bob L. Eagle,Eric S. LeBlanc,2013-05-01 Examining the blues genre by region and describing the differences unique to each make this a must have for music scholars and lay readers alike A melding of many types of music such as ragtime spiritual jug band and other influences came together in what we now call the blues Blues A Regional Experience is the most comprehensive and up to date reference book of blues performers yet published correcting many errors in the existing literature Arranged mainly by ecoregions of the United States this volume traces the history of blues from one region to another identifying the unique sounds and performers of that area Each section begins with a brief introduction including a discussion of the region s culture and its influence on blues music Chapters take an in depth look at blues styles from the following regions Virginia and the tidewater area Carolinas and the Piedmont area the Appalachians and Alabama the Mississippi Delta Greater Texas the Lower Midwest the Midwest the Northeast and California and the West Biographical sketches of musicians such as B B King and T Bone Walker include parental data and up to date biographical information including full names pseudonyms and burial place when available The work includes a chapter devoted to the Vaudeville era presenting much information never before published A chronology selected artists CD discography and bibliography round out this title for students and music fans An Encyclopedia of South Carolina Jazz & Blues Musicians Benjamin Franklin,2016-05-30 This comprehensive A to Z reference is an impressive contribution to jazz history and surprisingly good reading Michael Ullman author of Jazz Lives This informative bookdocuments the careers of South Carolina jazz and blues musicians from the nineteenth century to the present The musicians range from the renowned James Brown Dizzy Gillespie to the notable Freddie Green Josh White the

largely forgotten Fud Livingston Josie Miles the obscure Lottie Frost Hightower Horace Spoons Williams and the unknown Vince Arnold Johnny Wilson Though the term jazz is commonly understood if difficult to define blues has evolved over time to include R B doo wop and soul Performers in these genres are also represented as are members of the Jenkins Orphanage bands of Charleston Also covered are nineteenth century musicians who performed what might be called proto jazz or proto blues in string bands medicine shows vaudeville and the like Organized alphabetically from Johnny Acey to Webster Young the entries include basic biographical information South Carolina residences career details compositions recordings as leaders and as band members films awards websites and lists of resources for additional reading Former host of Jazz in Retrospect on NPR Benjamin Franklin V has ensured biographical accuracy to the greatest degree possible by consulting numerous public documents and information in these records permitted him to dispel myths and correct misinformation that have surrounded South Carolina s musical history for generations Elucidates South Carolina as a profoundly crucial puzzle piece alongside New Orleans Chicago Kansas City and New York Harry Skoler professor Berklee College of Music Includes photos

May All Your Fences Have Gates Alan Nadel,1993-11-01 This stimulating collection of essays the first comprehensive critical examination of the work of two time Pulitzer Prize winning playwright August Wilson deals individually with his five major plays and also addresses issues crucial to Wilson s canon the role of history the relationship of African ritual to African American drama gender relations in the African American community music and cultural identity the influence of Romare Bearden s collages and the politics of drama The collection includes essays by virtually all the scholars who have currently published on Wilson along with many established and newer scholars of drama and or African American literature

101 African Americans Who Shaped South Carolina Bernard E. Powers, Jr.,2020-10-12 The first people of African descent to live in what is now South Carolina enslaved people living in the sixteenth century Spanish settlements of San Miguel de Gualdape and Santa Elena arrived even before the first permanent English settlement was established in 1670 For more than 350 years South Carolina s African American population has had a significant influence on the state s cultural economic and political development 101 African Americans Who Shaped South Carolina depicts the long presence and profound influence people of African descent have had on the Palmetto State Each entry offers a brief description of an individual with ties to South Carolina who played a significant role in the history of the state nation and in some cases world Drawing upon the landmark text *The South Carolina Encyclopedia* edited by Walter Edgar the combined entries offer a concise and approachable history of the state and the African Americans who have shaped it A foreword is provided by Walter Edgar Neuffer Professor of Southern Studies Emeritus and Distinguished Professor Emeritus of History at the University of South Carolina

The Harvard Guide to African-American History Evelyn Brooks Higginbotham,2001 This massive guide sponsored by the W E B Du Bois Institute for Afro American Research at Harvard University and compiled by renowned experts offers a compendium of information and interpretation on over 500 years of black experience in America

Roots of a Region John A. Burrison, 2007 *Roots of a Region* reveals the importance of folk traditions in shaping and expressing the American South. This overview covers the entire region and all forms of expression: oral, musical, customary, and material. The author establishes how folklore pervades and reflects the region's economic history, especially the Civil War, race relations, religion, and politics. He follows with a catalog of those folk cultural traits from food and crafts to music and story that are distinctly southern. The book then explores the Native American and Old World sources of southern folk culture. Two case studies serve as examples to students and as evidence of the author's larger points. The first traces the origins and development of an artifact type: the clay jug; the second examines a place, Georgia, and the relationship of its folklore to the region as a whole. The author concludes by looking to the future of folklife in a region that has lost much of its agrarian base as it modernizes, a future dependent on recent immigration and appreciation of older southern traditions by a largely urban audience. Supporting these explorations are 115 illustrations, sixteen in color, and an extensive bibliography of books on southern folk culture. John A. Burrison is Regents Professor of English and director of the folklore curriculum at Georgia State University. He also serves as curator of the Goizueta Folklife Gallery at the Atlanta History Museum and of the Folk Pottery Museum of Northeast Georgia at Sautee Nacoochee Center. His previous books are *Brothers in Clay: The Story of Georgia Folk Pottery*, *Storytellers*, *Folktales and Legends from the South*, and *Shaping Traditions: Folk Arts in a Changing South*.

Lost Revolutions Pete Daniel, 2000-11-15 This sweeping work of cultural history explores a time of startling turbulence and change in the South, years that have often been dismissed as placid and dull. In the wake of World War II, southerners anticipated a peaceful and prosperous future, but as Pete Daniel demonstrates, the road into the 1950s took some unexpected turns. Daniel chronicles the myriad forces that turned the world southerners had known upside down in the postwar period. In chapters that explore such subjects as the civil rights movement, segregation, and school integration, the breakdown of traditional agriculture, and the ensuing rural-urban migration, gay and lesbian life, and the emergence of rock n roll music and stock car racing, as well as the triumph of working class culture, he reveals that the 1950s South was a place with the potential for revolutionary change. In the end, however, the chance for significant transformation was squandered. Daniel argues, "One can only imagine how different southern history might have been if politicians, the press, the clergy, and local leaders had supported democratic reforms that bestowed full citizenship on African Americans, and how little would have been accomplished if a handful of blacks and whites had not taken risks to bring about the changes that did come."

The Story of the Blues Paul Oliver, 1998 Featuring over 200 vintage photographs and a new introduction by the author, the engaging, informative volume brings to life the African American singers and players who created this rich genre of music, as well as the settings and experiences that inspired them. The author deftly traces the evolution of the blues from the work songs of slaves to acoustic country ballads to urban sounds to electric rhythm and blues bands. Oliver vividly re-creates the economic, social, and regional forces that shaped the unique blues tradition and superbly details every facet of the music.

including themes and subjects techniques and recording history

The Cambridge History of American Music David Nicholls, 1998-11-19 The Cambridge History of American Music first published in 1998 celebrates the richness of America's musical life. It was the first study of music in the United States to be written by a team of scholars. American music is an intricate tapestry of many cultures and the History reveals this wide array of influences from Native European African Asian and other sources. The History begins with a survey of the music of Native Americans and then explores the social historical and cultural events of musical life in the period until 1900. Other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics. The volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions. *Continuum Encyclopedia of Popular Music of the World, Volume 2* John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 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.

Music in Black American Life, 1600-1945, 2022-08-23 This first volume of Music in Black American Life collects research and analysis that originally appeared in the journals American Music and the Black Music Research Journal and in the University of Illinois Press's acclaimed book series Music in American Life. In these selections experts from a cross section of disciplines engage with fundamental issues in ways that changed our perceptions of Black music. The topics include the culturally and musically complex Black music making of colonial America string bands and other lesser known genres practiced by Black artists the jubilee industry and its audiences and innovators in jazz blues and Black gospel. Eclectic and essential Music in Black American Life 1600-1945 offers specialists and students alike a gateway to the history and impact of Black music in the United States. Contributors R Reid Badger Rae Linda Brown Samuel A Floyd Jr Sandra Jean Graham Jeffrey Magee Robert M Marovich Harriet Ottenheimer Eileen Southern Katrina Dyonne Thompson Stephen Wade and Charles Wolfe.

Recorded Music in American Life William Howland Kenney, 1999-07-08 Have records compact discs and other sound reproduction equipment merely provided American listeners with pleasant diversions or have more important historical and cultural influences flowed through them? Do recording machines simply capture what's already out there or is the music somehow transformed in the dual process of documentation and dissemination? How would our lives be different without these machines? Such are the questions that arise when we stop taking for granted the phenomenon of recorded music and the phonograph itself. Now comes an in-depth cultural history of the phonograph in the United States from 1890 to 1945. William Howland Kenney offers a full account of

what he calls the 78 rpm era from the formative early decades in which the giants of the record industry reigned supreme in the absence of radio to the postwar proliferation of independent labels disk jockeys and changes in popular taste and opinion By examining the interplay between recorded music and the key social political and economic forces in America during the phonograph's rise and fall as the dominant medium of popular recorded sound he addresses such vital issues as the place of multiculturalism in the phonograph's history the roles of women as record player listeners and performers the belated commercial legitimacy of rhythm and blues recordings the hit record phenomenon in the wake of the Great Depression the origins of the rock and roll revolution and the shifting place of popular recorded music in America's personal and cultural memories Throughout the book Kenney argues that the phonograph and the recording industry served neither to impose a preference for high culture nor a degraded popular taste but rather expressed a diverse set of sensibilities in which various sorts of people found a new kind of pleasure To this end *Recorded Music in American Life* effectively illustrates how recorded music provided the focus for active recorded sound cultures in which listeners shared what they heard and expressed crucial dimensions of their private lives by way of their involvement with records and record players Students and scholars of American music culture commerce and history as well as fans and collectors interested in this phase of our rich artistic past will find a great deal of thorough research and fresh scholarship to enjoy in these pages

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