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# Rise Of Gospel Blues

**Donald W. Whisenhunt**



## **Rise Of Gospel Blues:**

**The Rise of Gospel Blues** Michael W. Harris, 1992 Most observers believe that gospel music has been sung in African American churches since their organization in the late 1800s Yet nothing could be further from the truth as Michael W Harris s history of gospel blues reveals Tracing the rise of gospel blues as seen through the career of its founding figure Thomas Andrew Dorsey Harris tells the story of the most prominent person in the advent of gospel blues Also known as Georgia Tom Dorsey had considerable success in the 1920s as a pianist composer and arranger for prominent blues singers including Ma Rainey In the 1930s he became involved in Chicago s African American old line Protestant churches where his background in the blues greatly influenced his composing and singing Following much controversy during the 1930s and the eventual overwhelming response that Dorsey s new form of music received the gospel blues became a major force in African American churches and religion His more than 400 gospel songs and recent Grammy Award indicate that he is still today the most prolific composer publisher in the movement Delving into the life of the central figure of gospel blues Harris illuminates not only the evolution of this popular musical form but also the thought and social forces that forged the culture in which this music was shaped

**The Rise of Gospel Blues : The Music of Thomas Andrew Dorsey in the Urban Church** Michael W. Harris Associate Professor of History and African-American World Studies Wesleyan University, 1992-04-30 In the early 1930s an exciting new musical form arose in Chicago known as the gospel blues The principal figure in the creation of this distinctive music was a blues pianist named Thomas A Dorsey who had considerable success in the 1920s as a pianist composer and arranger for such prominent blues singers as Ma Rainey In the 1930s Dorsey became increasingly involved in the African American churches in Chicago His background in the blues was an important influence on his composing and singing of church music At first the respectable Chicago churches rejected this new form not only because of Dorsey s blues playing and singing but more because of the excitement in the church congregation that this new gospel blues produced However by the end of the 1930s the power of the music had made gospel blues a major force in African American churches and religion Through the voices of such singers as Mahalia Jackson gospel blues helped shape the development of American popular music In this book Harris looks at the story of the rise of gospel blues as seen through the career of its founding figure Harris also places it in the broader contexts of African American religion and the large urban migration of African Americans after World War I

**Amazing Grace** James Walvin, 2023-10-31 A fascinating journey through the history of Amazing Grace one of the transatlantic world s most popular hymns and a powerful anthem for humanity Sung in moments of personal isolation or on state occasions watched by millions Amazing Grace has become an unparalleled anthem for humankind How did a simple Christian hymn written in a remote English vicarage in 1772 come to hold such sway over millions in all corners of the modern world With this short engaging cultural history James Walvin offers an explanation The greatest paradox is that the author of Amazing Grace John Newton was a former Liverpool slave captain Walvin follows the

song across the Atlantic to track how it became part of the cause for abolition and galvanized decades of movements and trends in American history and popular culture By the end of the twentieth century Amazing Grace was performed in Soweto and Vanuatu by political dissidents in China and by Kikuyu women in Kenya No other song has acquired such global resonance as Amazing Grace and its fascinating history is well worth knowing [Chicago's New Negroes](#) Davarian L. Baldwin, 2009-11-30 As early twentieth century Chicago swelled with an influx of at least 250 000 new black urban migrants the city became a center of consumer capitalism flourishing with professional sports beauty shops film production companies recording studios and other black cultural and communal institutions Davarian Baldwin argues that this mass consumer marketplace generated a vibrant intellectual life and planted seeds of political dissent against the dehumanizing effects of white capitalism Pushing the traditional boundaries of the Harlem Renaissance to new frontiers Baldwin identifies a fresh model of urban culture rich with politics ingenuity and entrepreneurship Baldwin explores an abundant archive of cultural formations where an array of white observers black cultural producers critics activists reformers and black migrant consumers converged in what he terms a marketplace intellectual life Here the thoughts and lives of Madam C J Walker Oscar Micheaux Andrew Rube Foster Elder Lucy Smith Jack Johnson and Thomas Dorsey emerge as individual expressions of a much wider spectrum of black political and intellectual possibilities By placing consumer based amusements alongside the more formal arenas of church and academe Baldwin suggests important new directions for both the historical study and the constructive future of ideas and politics in American life

**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      *How Sweet the Sound* David Ware Stowe,2004 Stowe traces the evolution of sacred music from colonial times to the present from the Puritans to Sun Ra and shows how these cultural encounters have produced a rich harvest of song and faith      **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 includes 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      In Praise of Commercial Culture Tyler COWEN,Tyler Cowen,2009-06-30 Does a market economy encourage or discourage music literature and the visual arts Do economic forces of supply and demand help or harm the pursuit of creativity This book seeks to redress the current intellectual and popular balance and to encourage a more favorable attitude toward the commercialization of culture that we associate with modernity Economist Tyler Cowen argues that the capitalist market economy is a vital but underappreciated institutional framework for supporting a plurality of coexisting artistic visions providing a steady stream of new and satisfying creations supporting both high and low culture helping consumers and artists refine their tastes and paying homage to the past by capturing reproducing and disseminating it Contemporary culture Cowen argues is flourishing in its various manifestations including the visual arts literature music architecture and the cinema Successful high culture usually comes out of a healthy and prosperous popular culture Shakespeare and Mozart were highly popular in their own time Beethoven s later less accessible music was made possible in part by his early popularity Today consumer demand ensures that archival blues recordings a wide array of past and current symphonies and this week s Top 40 hit sit side by side in the music megastore High and low culture indeed complement each other Cowen s philosophy of cultural optimism stands in opposition to the many varieties of cultural pessimism found among conservatives neoconservatives the Frankfurt School and some versions of the political correctness and multiculturalist movements as well as historical figures including Rousseau and Plato He shows that even when contemporary culture is thriving it appears degenerate as evidenced by the widespread acceptance of pessimism He ends by considering the reasons why cultural pessimism has such a powerful hold on intellectuals and opinion makers      The Human Tradition in America Between the

Wars, 1920-1945 Donald W. Whisenhunt, 2002 American society in the years from 1920 to 1945 experienced great transformation and upheaval. Significant changes in the role of government in the nation's world outlook in the economy in technology and in the social order challenged those who lived in this tumultuous period framed by the two world wars. This transformation lies at the core of this collection of biographical essays. Each individual in his or her own way grappled with the difficulties of the times. Some of those included here were well known in their day and afterwards but many led lives now obscured by the passage of time. In these essays are men and women African Americans, Hispanics, whites, and Native Americans from all regions of the country. Written by leading and rising scholars, these never before published pieces provide students with a greater understanding of a period that in many ways represents an important last chapter in the creation of modern America. Providing a rich portrait through biography of the interwar years, *The Human Tradition in America between the Wars* is an excellent text for the following courses: Twentieth Century American History to 1945, American history survey, the Depression and the New Deal, and American social and cultural history. *The Human Tradition in the New South* James C. Klotter, 2005-09-21 In *The Human Tradition in the New South*, historian James C. Klotter brings together twelve biographical essays that explore the region's political, economic, and social development since the Civil War. Like all books in this series, these essays chronicle the lives of ordinary Americans whose lives and contributions help to highlight the great transformations that occurred in the South. With profiles ranging from Winnie Davis to Dizzy Dean, from Ralph David Abernathy to Harland Sanders, *The Human Tradition in the New South* brings to life this dynamic and vibrant region and is an excellent resource for courses in Southern history, race relations, social history, and the American history survey.

*Freedom's Coming* Paul Harvey, 2012-09-01 In a sweeping analysis of religion in the post-Civil War and twentieth-century South, *Freedom's Coming* puts race and culture at the center, describing southern Protestant cultures as both priestly and prophetic. As southern formal theology sanctified dominant political and social hierarchies, evangelical belief and practice subtly undermined them. The seeds of subversion, Paul Harvey argues, were embedded in the passionate individualism, exuberant expressive forms, and profound faith of believers in the region. Harvey explains how black and white religious folk within and outside of mainstream religious groups formed a southern evangelical counterculture of Christian interracialism that challenged the theologically grounded racism pervasive among white southerners and ultimately helped to end Jim Crow in the South. Moving from the folk theology of segregation to the women who organized the Montgomery bus boycott, from the hymn-inspired freedom songs of the 1960s to the influence of black Pentecostal preachers on Elvis Presley, Harvey deploys cultural history in fresh and innovative ways and fills a decades-old need for a comprehensive history of Protestant religion and its relationship to the central question of race in the South for the postbellum and twentieth-century period.

*Crossroads 2005* Ted Olson, 2005-11 This first volume of *CrossRoads: A Southern Culture Annual* picks up where its predecessor, the acclaimed biannual periodical *CrossRoads: A Journal of Southern Culture*, left off when the latter ceased

publication in the mid 1990s Formerly edited by several graduate students affiliated with the University of Mississippi's Center for the Study of Southern Culture primarily by current editor Ted Olson Cross Roads A Southern Culture Annual will continue its original mission to provide a forum for diverse perspectives on the South and on Southern culture through combining compelling new fiction and poetry from well known as well as emerging Southern authors with eloquent articles memoirs oral histories and photo essays that interpret and celebrate relevant manifestations of the Southern cultural experience CrossRoads A Southern Culture Annual will deepen readers awareness of and connection to the South

**African Americans and Popular Culture** Todd Boyd, 2008-10-30 The African American influence on popular culture is among the most sweeping and lasting this country has seen Despite a history of institutionalized racism black artists entertainers and entrepreneurs have had enormous impact on American popular culture Pioneers such as Oscar Micheaux Paul Robeson Satchel Paige Josh Gibson Langston Hughes Bill Bojangles Robinson and Bessie Smith paved the way for Jackie Robinson Nina Simone James Baldwin Bill Russell Muhammad Ali Sidney Poitier and Bill Cosby who in turn opened the door for Spike Lee Dave Chappelle Dr Dre Jay Z Tiger Woods and Michael Jordan Today hip hop is the most powerful element of youth culture white teenagers outnumber blacks as purchasers of rap music black themed movies are regularly successful at the box office and black writers have been anthologized and canonized right alongside white ones Though there are still many more miles to travel and much to overcome this three volume set considers the multifaceted influence of African Americans on popular culture and sheds new light on the ways in which African American culture has come to be a fundamental and lasting part of America itself To articulate the momentous impact African American popular culture has had upon the fabric of American society these three volumes provide analyses from academics and experts across the country They provide the most reliable accurate up to date and comprehensive treatment of key topics works and themes in African American popular culture for a new generation of readers The scope of the project is vast including popular historical movements like the Harlem Renaissance the legacy of African American comedy African Americans and the Olympics African Americans and rock n roll more contemporary articulations such as hip hop culture and black urban cinema and much more One goal of the project is to recuperate histories that have been perhaps forgotten or obscured to mainstream audiences and to demonstrate how African Americans are not only integral to American culture but how they have always been purveyors of popular culture

**Hoodlums** William L. Van Deburg, 2013-10-21 Martin Luther King Jr Malcolm X Muhammad Ali When you think of African American history you think of its heroes individuals endowed with courage and strength who are celebrated for their bold exploits and nobility of purpose But what of black villains Villains just as much as heroes have helped define the black experience Ranging from black slaveholders and frontier outlaws to serial killers and gangsta rappers Hoodlums examines the pivotal role of black villains in American society and popular culture Here William L Van Deburg offers the most extensive treatment to date of the black badman and the challenges that this figure has posed for

race relations in America He first explores the evolution of this problematic racial stereotype in the literature of the early Republic documents in which the enslavement of African Americans was justified through exegetical claims Van Deburg then probes antebellum slave laws minstrel shows and the works of proslavery polemicists to consider how whites conceptualized blacks as members of an inferior and dangerous race Turning to key works by blacks themselves from the writings of Frederick Douglass and W E B Du Bois to classic blaxploitation films like *Black Caesar* and *The Mack* Van Deburg demonstrates how African Americans have combated such negative stereotypes and reconceptualized the idea of the badman through stories of social bandits controversial individuals vilified by whites for their proclivity toward evil but revered in the black community as necessarily insurgent and revolutionary Ultimately Van Deburg brings his story up to date with discussions of prison and hip hop culture urban rioting gang warfare and black on black crime What results is a work of remarkable virtuosity a nuanced history that calls for both whites and blacks to rethink received wisdom on the nature and prevalence of black villainy

*No Depression in Heaven* Alison Collis Greene, 2016 A study of the inability of the churches to deal with the crisis of the Great Depression and the shift from church based aid to a federal welfare state

**A Companion to Post-1945 America** Jean-Christophe Agnew, Roy Rosenzweig, 2008-04-15 A Companion to Post 1945 America is an original collection of 34 essays by key scholars on the history and historiography of Post 1945 America Covers society and culture people and movements politics and foreign policy Surveys and evaluates the best scholarship on every important era and topic Includes book review section on essential readings

*African American Religious Thought* Cornel West, Eddie S. Glaude, 2003-01-01 Believing that African American religious studies has reached a crossroads Cornel West and Eddie Glaude seek in this landmark anthology to steer the discipline into the future Arguing that the complexity of beliefs choices and actions of African Americans need not be reduced to expressions of black religion West and Glaude call for more careful reflection on the complex relationships of African American religious studies to conceptions of class gender sexual orientation race empire and other values that continue to challenge our democratic ideals

**American Studies** Janice A. Radway, Kevin Gaines, Barry Shank, Penny Von Eschen, 2009-03-09 American Studies is a vigorous bold account of the changes in the field of American Studies over the last thirty five years Through this set of carefully selected key essays by an editorial board of expert scholars the book demonstrates how changes in the field have produced new genealogies that tell different histories of both America and the study of America Charts the evolution of American Studies from the end of World War II to the present day by showcasing the best scholarship in this field An introductory essay by the distinguished editorial board highlights developments in the field and places each essay in its historical and theoretical context Explores topics such as American politics history culture race gender and working life Shows how changing perspectives have enabled older concepts to emerge in a different context

**Essays on the History of Contemporary Praise and Worship** Lester Ruth, 2020-03-09 Seeking to push the historical study of the liturgical phenomenon known as Contemporary Worship or



Praise and Worship to a new level this collection of essays offers an introduction to the phenomenon documents critical aspects of its development and suggests methods for future historical study This multi authored work investigates topics in both the Pentecostal and mainline branches of this way of worship looking at subjects little explored by prior work The provocative issues explored include Integrity Hosanna Music James White charismatic renewal John Wimber the development of second services Black Gospel overlooked non white sources of worship music degree programs for worship leaders and Robert Webber

**The Oxford Handbook of Music and World Christianities** Suzel Ana Reily, Jonathan Dueck, 2016 The Oxford Handbook of Music and World Christianities investigates music's role in everyday practice and social history across the diversity of Christian religions and practices around the globe The volume explores Christian communities in the Americas Europe Africa Asia and Australia as sites of transmission transformation and creation of deeply diverse musical traditions The book's contributors while mostly rooted in ethnomusicology examine Christianities and their musics in methodologically diverse ways engaging with musical sound and structure musical and social history and ethnography of music and musical performance These broad materials explore five themes music and missions music and religious utopias and other oppositional religious communities music and conflict music and transnational flows and music and everyday life The volume as a whole then approaches Christian groups and their musics as diverse and powerful windows into the way in which music religious ideas capital and power circulate and change between places now and historically It also tries to take account of the religious self understandings of these groups presenting Christian musical practice and exchange as encompassing and negotiating deeply felt and deeply rooted moral and cultural values Given that the centerpiece of the volume is Christian religious musical practice the volume reveals the active role music plays in maintaining and changing religious moral and cultural values in a long history of intercultural and transnational encounters

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