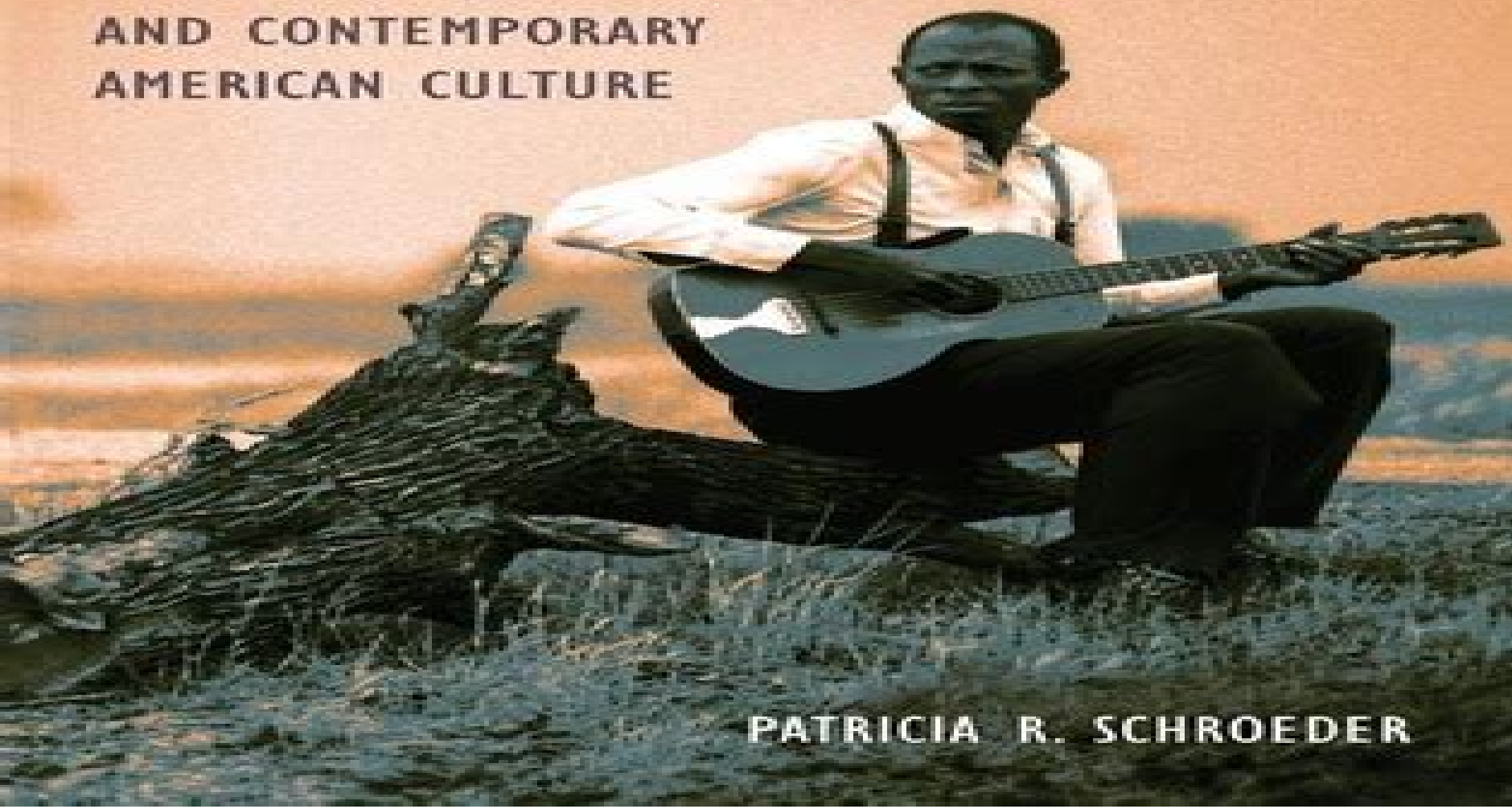


ROBERT JOHNSON

MYTHMAKING,
AND CONTEMPORARY
AMERICAN CULTURE



PATRICIA R. SCHROEDER

Robert Johnson Mythmaking And Contemporary American Culture

Ulrich Adelt



Robert Johnson Mythmaking And Contemporary American Culture:

Robert Johnson, Mythmaking, and Contemporary American Culture Patricia R. Schroeder, 2004-06-14 Suddenly Robert Johnson is everywhere Though the Mississippi bluesman died young and recorded only twenty nine songs the legacy legend and lore surrounding him continue to grow Focusing on these developments Patricia R Schroeder s Robert Johnson Mythmaking and Contemporary American Culture breaks new ground in Johnson scholarship going beyond simple or speculative biography to explore him in his larger role as a contemporary cultural icon Part literary analysis part cultural criticism and part biographical study Robert Johnson Mythmaking and Contemporary American Culture shows the Robert Johnson of today to be less a two dimensional character fixed by the few known facts of his life than a dynamic and contested set of ideas Represented in novels in plays and even on a postage stamp he provides inspiration for highbrow cultural artifacts such as poems as well as Hollywood movies and T shirts Schroeder s detailed and scholarly analysis directly engages key images and stories about Johnson such as the Faustian crossroads exchange of his soul for guitar virtuosity navigating the many competing interpretations that swirl around him to reveal the cultural purposes these stories and their tellers serve Unprecedented in both range and depth Schroeder s work is a fascinating examination of the relationships among Johnson s life its subsequent portrayals and the cultural forces that drove these representations With penetrating insights into both Johnson and the society that perpetuates him Robert Johnson Mythmaking and Contemporary American Culture is essential reading for cultural critics and blues fans alike

Handbook of Texas Music Laurie E. Jasinski, 2012-02-22 The musical voice of Texas presents itself as vast and diverse as the Lone Star State s landscape According to Casey Monahan To travel Texas with music as your guide is a year round opportunity to experience first hand this amazing cultural force Texas music offers a vibrant and enjoyable experience through which to understand and enjoy Texas culture Building on the work of The Handbook of Texas Music that was published in 2003 and in partnership with the Texas Music Office and the Center for Texas Music History Texas State University San Marcos The Handbook of Texas Music Second Edition offers completely updated entries and features new and expanded coverage of the musicians ensembles dance halls festivals businesses orchestras organizations and genres that have helped define the state s musical legacy More than 850 articles including almost 400 new entries 255 images including more than 170 new photos sheet music art and posters that lavishly illustrate the text Appendix with a stage name listing for musicians Supported by an outstanding team of music advisors from across the state The Handbook of Texas Music Second Edition furnishes new articles on the music festivals museums and halls of fame in Texas as well as the many honky tonks concert halls and clubs big and small that invite readers to explore their own musical journeys Scholarship on many of the state s pioneering groups and the recording industry and professionals who helped produce and promote their music provides fresh insight into the history of Texas music and its influence far beyond the state s borders Celebrate the musical tapestry of Texas from A to Z

The Theatre

of August Wilson Alan Nadel, 2018-05-17 The first comprehensive study of August Wilson's drama introduces the major themes and motifs that unite Wilson's ten play cycle about African American life in each decade of the twentieth century. Framed by Wilson's life experiences and informed by his extensive interviews, this book provides fresh, coherent, detailed readings of each play, well situated in the extant scholarship. It also provides an overview of the cycle as a whole, demonstrating how it comprises a compelling interrogation of American culture and historiography. Keenly aware of the musical paradigms informing Wilson's dramatic technique, Nadel shows how jazz and particularly the blues provide the structural mechanisms that allow Wilson to examine alternative notions of time, property, and law. Wilson's improvisational logics become crucial to expressing his notions of black identity and resituating the relationship of literal to figurative in the African American community. The final two chapters include contributions by scholars Harry J. Elam Jr. and Donald E. Pease.

Jimi Hendrix and the Cultural Politics of Popular Music Aaron Lefkowitz, 2018-03-28 This book on Jimi Hendrix's life times visual cultural prominence and popular music with a particular emphasis on Hendrix's relationships to the cultural politics of race, gender, sexuality, ethnicity, class, and nation. Hendrix, an itinerant Gypsy and Voodoo child whose racialized freak visual image continues to internationally circulate, exploited the exoticism of his race, gender, and sexuality and Gypsy and Voodoo transnational political cultures and religion. Aaron E. Lefkowitz argues that Hendrix can be located in a legacy of black transnational popular musicians from Chuck Berry to the hip hop duo Outkast, confirming while subverting established white supremacist and hetero normative codes and conventions. Focusing on Hendrix's transnational biography and centrality to US and international visual cultural and popular music histories, this book links Hendrix to traditions of blackface minstrelsy, international freak show spectacles, black popular music's global circulation, and visual cultural racial gender and sexual stereotypes, while noting Hendrix's place in 1960s countercultural US exceptionalist cultural Cold War and rock histories.

The Makers of the Sacred Harp David Warren Steel, 2024-03-31 This authoritative reference work investigates the roots of the Sacred Harp, the central collection of the deeply influential and long-lived southern tradition of shape-note singing. Where other studies of the Sacred Harp have focused on the sociology of present-day singers and their activities, David Warren Steel and Richard H. Hulan concentrate on the regional culture that produced the Sacred Harp in the nineteenth century and delve deeply into history of its authors and composers. They trace the sources of every tune and text in the Sacred Harp from the work of B. F. White, E. J. King, and their West Georgia contemporaries who helped compile the original collection in 1844 to the contributions by various composers to the 1936 to 1991 editions. *The Makers of the Sacred Harp* also includes analyses of the textual influences on the music, including metrical psalmody, English evangelical poets, American frontier preachers' camp meeting hymnody, and revival choruses, and essays placing the Sacred Harp as a product of the antebellum period with roots in religious revivalism. Drawing on census reports, local histories, family Bibles, and other records, rich oral interviews with descendants, and Sacred Harp Publishing Company records, this volume reveals new details.

and insights about the history of this enduring American musical tradition Restless Giant Bar Biszick-Lockwood,2010

Restless Giant is a fascinating account of the life and times of Jean Aberbach the elusive music publishing legend who with his brother Julian built one of music history's most powerful popular music publishing companies Hill and Range Songs. During the 1940s and 1950s music publishers rather than artists and record companies controlled the American hit making machine. Using corporate records, Aberbach's daybooks and extensive interviews with top performers and songwriters, Biszick Lockwood weaves an adventure story that demystifies this occupation, showing how Aberbach's keen insights behind the scenes, manipulations and bold business moves fundamentally changed the music industry and nurtured the careers of some of America's biggest popular performers and songwriters. The Austrian born Aberbach brothers overtook their American competitors, capturing entire genres of music to build a privately owned international empire of song, while at the same time affording songwriters unmatched control over their work. This business model resulted in more than three hundred chart hits and the first ever song royalties being paid to songwriters and performers, including Bill Monroe and the Sons of the Pioneers. Biszick Lockwood also brings new intriguing material to the story of Elvis Presley, who shared ownership with the Aberbachs in two music publishing companies throughout his entire career.

Making the March King Patrick Warfield,2013-10-16

John Philip Sousa's mature career as the indomitable leader of his own touring band is well known, but the years leading up to his emergence as a celebrity have escaped serious attention. In this revealing biography, Patrick Warfield explains how the March King came to be by documenting Sousa's early life and career. Covering the period 1854 to 1893, this study focuses on the community and training that created Sousa, exploring the musical life of late nineteenth century Washington D C and Philadelphia as a context for Sousa's development. Warfield examines Sousa's wide ranging experience composing, conducting and performing in the theater, opera house, concert hall and salons, as well as his leadership of the United States Marine Band and the later Sousa Band, early twentieth century America's most famous and successful ensemble. Sousa composed not only marches during this period, but also parlor minstrel and art songs, parade concert and medley marches, schottisches, waltzes and polkas, and incidental music, operettas and descriptive pieces. Warfield's examination of Sousa's output reveals a versatile composer much broader in stylistic range than the bandmaster extraordinaire remembered as the March King. In particular, Making the March King demonstrates how Sousa used his theatrical training to create the character of the March King. The exuberant bandmaster who pleased audiences was both a skilled and charismatic conductor and a theatrical character whose past and very identity suggested drama, spectacle and excitement. Sousa's success was also the result of perseverance and lessons learned from older colleagues on how to court, win and keep an audience. Warfield presents the story of Sousa as a self made business success, a gifted performer and composer who deftly capitalized on his talents to create one of the most entertaining, enduring figures in American music.

King of the Queen City Jon Hartley Fox,2010-10-01

King of the Queen City is the first comprehensive history of King Records, one of the most influential independent record companies in the

history of American music Founded by businessman Sydney Nathan in the mid 1940s this small outsider record company in Cincinnati Ohio attracted a diverse roster of artists including James Brown the Stanley Brothers Grandpa Jones Redd Foxx Earl Bostic Bill Doggett Ike Turner Roy Brown Freddie King Eddie Vinson and Johnny Guitar Watson While other record companies concentrated on one style of music King was active in virtually all genres of vernacular American music from blues and R B to rockabilly bluegrass western swing and country A progressive company in a reactionary time King was led by an interracial creative and executive staff that redefined the face and voice of American music as well as the way it was recorded and sold Drawing on personal interviews research in newspapers and periodicals and deep access to the King archives Jon Hartley Fox weaves together the elements of King s success focusing on the dynamic personalities of the artists producers and key executives such as Syd Nathan Henry Glover and Ralph Bass The book also includes a foreword by legendary guitarist singer and songwriter Dave Alvin

Record Makers and Breakers John Broven,2011-08-11 This volume is an engaging and exceptional history of the independent rock n roll record industry from its raw regional beginnings in the 1940s with R Marshall Chess of Chess Records Jerry Wexler Ahmet Ertegun and Miriam Bienstock of Atlantic Records Sam Phillips of Sun Records Art Rupe of Specialty Records and many more

Come Hither to Go Yonder Bob Black,2005-05-18 While other work on Bill Monroe has been written from a historical point of view *Come Hither to Go Yonder* is told from the perspective of a musician who was actually there Filled with observations made from the unique vantage point of a man who has traveled and performed extensively with the master this book is Bob Black s personal memoir about the profound influence that Monroe exerted on the musicians who have carried on the bluegrass tradition in the wake of his 1996 death This volume also includes a complete listing of Bob Black s appearances with Monroe his most memorable experiences while they worked together brief descriptions of the more important musicians and bands mentioned and suggestions for further reading and listening Offering a rare perspective on the creative forces that drove one of America s greatest composers and musical innovators *Come Hither to Go Yonder* will deeply reward any fans of Bill Monroe of bluegrass or of American vernacular music

Blues Music in the Sixties Ulrich Adelt,2010 In the 1960s within the larger context of the civil rights movement and the burgeoning counterculture the blues changed from black to white in its production and reception as audiences became increasingly white Yet while this was happening blackness especially black masculinity remained a marker of authenticity *Blues Music in the Sixties* discusses these developments including the international aspects of the blues It highlights the performers and venues that represented changing racial politics and addresses the impact and involvement of audiences and cultural brokers

Black Power and the American People Rafael Torrubia,2016-09-14 While the history of the non violent Civil Rights Movement from Rosa Parks to Martin Luther King is one of the great American stories of the twentieth century the related Black Power movement has taken a more complex path through the nation s history Formed by a multitude of individuals the long history of the Black Power movement stretches

before and beyond its political manifestations Beginning with the folk narratives told on the plantation Black Power and the American People charts a course through the iconoclasm of the Harlem Renaissance the battleground of the American campus the struggle and skill of the Negro Leagues the drama of the boxing ring the killing fields of Vietnam and the cold concrete of the penitentiary right up to the Black Lives Matter movement of the present day Tracing these connected cultural expressions through time Black Power and the American People explores the profound legacy of Black Power from its earliest roots to its most futuristic manifestations its long history in American culture and its profound influence on the American imagination

Bars, Blues, and Booze Emily D. Edwards, 2016-04-27 Bars Blues and Booze collects lively bar tales from the intersection of black and white musical cultures in the South Many of these stories do not seem dignified decent or filled with uplifting euphoria but they are real narratives of people who worked hard with their hands during the week to celebrate the weekend with music and mind altering substances These are stories of musicians who may not be famous celebrities but are men and women deeply occupied with their craft professional musicians stuck with a day job The collection also includes stories from fans and bar owners people vital to shaping a local music scene The stories explore the crossroads that intoxicated intersection of spirituality race and music that forms a rich southern vernacular In personal narratives musicians and partygoers relate tales of narrow escape almost getting busted by the law while transporting moonshine of desperate poverty rat infested kitchens and repossessed cars of magic hiring a root doctor to make a charm and loss death or incarceration Here are stories of defiant miscegenation of forgetting race and going out to eat together after a jam and then not being served Assorted boasts of improbable hijinks give the blue collar musician a wild gritty glamour and emphasize the riotous freedom of their fans who sometimes risk the strong arm of southern liquor laws in order to chase the good times

Peggy Glanville-Hicks Suzanne Robinson, 2019-06-16 As both composer and critic Peggy Glanville Hicks contributed to the astonishing cultural ferment of the mid twentieth century Her forceful voice as a writer and commentator helped shape professional and public opinion on the state of American composing The seventy musical works she composed ranged from celebrated operas like *Nausicaa* to intimate jewel like compositions created for friends Her circle included figures like Virgil Thomson Paul Bowles John Cage and Yehudi Menuhin Drawing on interviews archival research and fifty four years of extraordinary pocket diaries Suzanne Robinson places Glanville Hicks within the history of American music and composers P G H forged alliances with power brokers and artists that gained her entrance to core American cultural entities such as the League of Composers New York Herald Tribune and the Harkness Ballet Yet her impeccably cultivated public image concealed a private life marked by unhappy love affairs stubborn poverty and the painstaking creation of her artistic works Evocative and intricate Peggy Glanville Hicks clears away decades of myth and storytelling to provide a portrait of a remarkable figure and her times

Spirituals and the Birth of a Black Entertainment Industry Sandra Jean Graham, 2018-02-26 Spirituals performed by jubilee troupes became a sensation in post Civil War America First brought to

the stage by choral ensembles like the Fisk Jubilee Singers spirituals anchored a wide range of late nineteenth century entertainments including minstrelsy variety and plays by both black and white companies In the first book length treatment of postbellum spirituals in theatrical entertainments Sandra Jean Graham mines a trove of resources to chart the spiritual s journey from the private lives of slaves to the concert stage Graham navigates the conflicting agendas of those who in adapting spirituals for their own ends sold conceptions of racial identity to their patrons In so doing they lay the foundation for a black entertainment industry whose artistic financial and cultural practices extended into the twentieth century A companion website contains jubilee troupe personnel recordings and profiles of 85 jubilee groups Please go to http://www.press.uillinois.edu/books/graham_spirituals

Hard Luck Blues Rich Remsberg, 2024-04-22 Showcasing American music and music making during the Great Depression Hard Luck Blues presents more than two hundred photographs created by the New Deal s Farm Security Administration photography program With an appreciation for the amateur and the local FSA photographers depicted a range of musicians sharing the regular music of everyday life from informal songs in migrant work camps farmers homes barn dances and on street corners to organized performances at church revivals dance halls and community festivals Captured across the nation from the northeast to the southwest the images document the last generation of musicians who learned to play without the influence of recorded sound as well as some of the pioneers of Chicago s R B scene and the first years of amplified instruments The best visual representation of American roots music performance during the Depression era Hard Luck Blues features photographs by Jack Delano Dorothea Lange Russell Lee Arthur Rothstein Ben Shahn Marion Post Wolcott and others Photographer and image researcher Rich Remsberg breathes life into the images by providing contextual details about the persons and events captured in some cases drawing on interviews with the photographers subjects Also included are a foreword by author Nicholas Dawidoff and an afterword by music historian Henry Sapoznik Published in association with the Library of Congress

The Cashaway Psalmody Stephen A. Marini, 2020-02-14 Singing master Durham Hills created The Cashaway Psalmody to give as a wedding present in 1770 A collection of tenor melody parts for 152 tunes and sixty three texts the Psalmody is the only surviving tunebook from the colonial era South and one of the oldest sacred music manuscripts from the Carolinas It is all the more remarkable for its sophistication no similar document of the period matches Hills s level of musical expertise reportorial reach and calligraphic skill Stephen A Marini discoverer of The Cashaway Psalmody offers the fascinating story of the tunebook and its many meanings From its musical literary and religious origins in England he moves on to the life of Durham Hills how Carolina communities used the book and the Psalmody s significance in understanding how ritual song transmitted via transatlantic music lyrics and sacred singing shaped the era s development Marini also uses close musical and textual analyses to provide a critical study that offers music historians and musicologists valuable insights on the Psalmody and its period Meticulous in presentation and interdisciplinary in scope The Cashaway Psalmody unlocks an important source for understanding life in the

Lower South in the eighteenth century **The Mormon Tabernacle Choir** Michael Hicks, 2015-02-28 A first of its kind history The Mormon Tabernacle Choir tells the epic story of how an all volunteer group founded by persecuted religious outcasts grew into a multimedia powerhouse synonymous with the mainstream and with Mormonism itself Drawing on decades of work observing and researching the Mormon Tabernacle Choir Michael Hicks examines the personalities decisions and controversies that shaped America's choir Here is the miraculous story behind the Tabernacle's world famous acoustics the anti Mormonism that greeted early tours the clashes with Church leaders over repertoire and presentation the radio driven boom in popularity the competing visions of rival conductors and the Choir's aspiration to be accepted within classical music even as Mormons sought acceptance within American culture at large Everything from Billboard hits to TV appearances to White House performances paved the way for Mormonism's crossover triumph Yet as Hicks shows such success raised fundamental concerns regarding the Choir's mission functions and image **Dancing Revolution**

Christopher J. Smith, 2019-05-15 Throughout American history patterns of political intent and impact have linked the wide range of dance movements performed in public places Groups diverse in their cultural or political identities or in both long ago seized on street dancing marches open air revival meetings and theaters as well as in dance halls and nightclubs as a tool for contesting constructing or reinventing the social order Dancing Revolution presents richly diverse case studies to illuminate these patterns of movement and influence in movement and sound in the history of American public life Christopher J Smith spans centuries geographies and cultural identities as he delves into a wide range of historical moments These include the God intoxicated public demonstrations of Shakers and Ghost Dancers in the First and Second Great Awakenings creolized antebellum dance in cities from New Orleans to Bristol the modernism and racial integration that imbued twentieth century African American popular dance the revolutionary connotations behind images of dance from Josephine Baker to the Marx Brothers and public movement's contributions to hip hop antihegemonic protest and other contemporary transgressive communities physical expressions of dissent and solidarity Multidisciplinary and wide ranging Dancing Revolution examines how Americans turned the rhythms of history into the movement behind the movements

The Hayloft Gang Chad Berry, 2008 An astute collection of inquiries into the rich history and impact of the National Barn Dance

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