

African American Performers On Early Sound Recordings

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Local History Collections in Libraries - Faye Phillips 1995
Management and collection development ; acquisitions, cataloguing, security and preservation.

Traditional Anglo-American Folk Music - Norm Cohen 2015-12-22
Originally published in 1994. Filling a gap in the sound recordings of traditional Anglo-American folk music this volume covers both vocal and instrumental material from the 1920s to the 1990s. The listings have also been limited to performers native to the tradition rather than "revival" performers. The album selection is grouped into field recordings and commercial (pre-1942) recordings, with subdivisions into individual recordings or anthologies. The discography not only reflects its author's in-depth knowledge of Anglo-American folk music's historical development but charts a valuable step forward in the evaluation, as well as select listing, of available sound recordings.

Preaching on Wax - Lerone A. Martin 2014-11-14
The overlooked African American religious history of the phonograph industry Winner of the 2015 Frank S. and Elizabeth D. Brewer Prize for outstanding scholarship in church history by a first-time author presented by the American Society of Church History Certificate of Merit, 2015 Award for Excellence in Historical Recorded Sound Research presented by the Association for Recorded Sound Collections From 1925

to 1941, approximately one hundred African American clergymen teamed up with leading record labels such as Columbia, Paramount, Victor-RCA to record and sell their sermons on wax. While white clerics of the era, such as Aimee Semple McPherson and Charles Fuller, became religious entrepreneurs and celebrities through their pioneering use of radio, black clergy were largely marginalized from radio. Instead, they relied on other means to get their message out, teaming up with corporate titans of the phonograph industry to package and distribute their old-time gospel messages across the country. Their nationally marketed folk sermons received an enthusiastic welcome by consumers, at times even outselling top billing jazz and blues artists such as Bessie Smith and Ma Rainey. These phonograph preachers significantly shaped the development of black religion during the interwar period, playing a crucial role in establishing the contemporary religious practices of commodification, broadcasting, and celebrity. Yet, the fame and reach of these nationwide media ministries came at a price, as phonograph preachers became subject to the principles of corporate America. In *Preaching on Wax*, Lerone A. Martin offers the first full-length account of the oft-overlooked religious history of the phonograph industry. He explains why a critical mass of African American ministers teamed up with the major phonograph labels of the day, how and why black

consumers eagerly purchased their religious records, and how this phonograph religion significantly contributed to the shaping of modern African American Christianity. Instructor's Guide

Blacks in Classical Music - 1988

The first in a projected series of idiom-specific bibliographies in black music, this work treats classical music. It is a comprehensive index to newspaper and periodical indexes, biographical dictionaries, bibliographies, dissertations and theses, music collections, and published discographies. . . . Scholars, researchers, students, and reference librarians will find that this guide makes searching easier; bibliographers will welcome its detailed and helpful bibliographies. . . . A very fine addition for all music and academic libraries. Choice This comprehensive guide is the first to cover the full range of black activity in classical music, with more than 4,000 references to over 300 performers and ensembles. Compiler John Gray has organized a wealth of resources spanning from the mid-eighteenth century to the present, and ranging geographically from Europe and Africa to the United States, Latin America, and the Caribbean. Containing sections on composers, conductors, individual instrumentalists, symphony orchestras, opera singers and companies, the work builds on earlier research in this long-neglected subject, and brings the black musical legacy to new levels of prominence and accessibility.

African American Literature in Transition, 1920-1930: Volume 9 -

Miriam Thaggert 2022-04-07

This book analyses historical, literary, and cultural shifts in African American literature from the 1920s-1930s.

A Companion to the Harlem Renaissance - Cherene Sherrard-

Johnson 2015-05-26

A Companion to the Harlem Renaissance presents a comprehensive collection of original essays that address the literature and culture of the Harlem Renaissance from the end of World War I to the middle of the 1930s. Represents the most comprehensive coverage of themes and unique new perspectives on the Harlem Renaissance available Features original contributions from both emerging scholars of the Harlem

Renaissance and established academic "stars" in the field Offers a variety of interdisciplinary features, such as thesection on visual and expressive arts, that emphasize the collaborative nature of the era Includes "Spotlight Readings" featuring lesser-known figures of the Harlem Renaissance and newly discovered or undervalued writings by canonical figures

Popular Music, Stars and Stardom - Stephen Loy 2018-06-15

A popular fascination with fame and stardom has existed in Western culture since the late eighteenth century; a fascination that, in the twenty-first century, reaches into almost every facet of public life. The pervasive nature of stardom in modern society demands study from the perspectives of a range of distinct but thematically connected disciplines. The exploration of intersections between broader considerations of stardom and the discourses of popular music studies is the genesis for this volume. The chapters collected here demonstrate the variety of work currently being undertaken in stardom studies by scholars in Australia. The contributions range from biographical considerations of the stars of popular music, contributions to critical discourses of stardom in the industry more broadly, and the various ways in which the use of astronomical metaphors, in both cultural commentary and academic discourse, demonstrate notions of stardom firmly embedded in popular music thought. Not only do these chapters represent a range of perspectives on popular music, stars and stardom, they provide eloquent and innovative contributions to the developing discourse on stardom in popular music.

Continuum Encyclopedia of Popular Music of the World Volume 8 - John

Shepherd 2012-03-08

See:

Little Labels - Big Sound Rick Kennedy 1999

* Stories from the lean early days of American popular music * Ten visionaries who altered the course of popular music * Close-up portraits of risk-taking label owners who often gambled their careers and livelihoods to release music they believed in

Cuttin' Up - Court Carney 2009

Takes readers back to the 1920s and early 1930s to describe how jazz musicians navigated the rocky racial terrain of the music business, and how new media like the phonograph, radio and film accelerated the new genre's diffusion and contributed to variations in its styles.

The Cambridge Companion to Jazz - Horn 2002

The vibrant world of jazz may be viewed from many perspectives, from social and cultural history to music analysis, from economics to ethnography. It is challenging and exciting territory. This volume of nineteen specially commissioned essays provides informed and accessible guidance to the challenge, offering the reader a range of expert views on the character, history and uses of jazz. The book starts by considering what kind of identity jazz has acquired and how, and goes on to discuss the crucial practices that define jazz and to examine some specific moments of historical change and some important issues for jazz study. Finally, it looks at a set of perspectives that illustrate different 'takes' on jazz - ways in which jazz has been valued and represented.

Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped our Culture [4 volumes] - Jacqueline Edmondson Ph.D. 2013-10-03

A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.

Women in Audio - Leslie Gaston-Bird 2019-12-06

Women in Audio features almost 100 profiles and stories of audio engineers who are women and have achieved success throughout the history of the trade. Beginning with a historical view, the book covers the achievements of women in various audio professions and then focuses on organizations that support and train women and girls in the industry. What follows are eight chapters divided by discipline, highlighting accomplished women in various audio fields: radio; sound for film and television; music recording and electronic music; hardware and software design; acoustics; live sound and sound for theater; education; audio for games, virtual reality, augmented reality, and mixed reality, as well as immersive sound. Women in Audio is a valuable resource for

professionals, educators, and students looking to gain insight into the careers of trailblazing women in audio-related fields and represents required reading for those looking to add diversity to their music technology programs.

Development Drowned and Reborn - Clyde Woods 2017-07-01

Development Drowned and Reborn is a "Blues geography" of New Orleans, one that compels readers to return to the history of the Black freedom struggle there to reckon with its unfinished business. Reading contemporary policies of abandonment against the grain, Clyde Woods explores how Hurricane Katrina brought long-standing structures of domination into view. In so doing, Woods delineates the roots of neoliberalism in the region and a history of resistance. Written in dialogue with social movements, this book offers tools for comprehending the racist dynamics of U.S. culture and economy. Following his landmark study, Development Arrested, Woods turns to organic intellectuals, Blues musicians, and poor and working people to instruct readers in this future-oriented history of struggle. Through this unique optic, Woods delineates a history, methodology, and epistemology to grasp alternative visions of development. Woods contributes to debates about the history and geography of neoliberalism. The book suggests that the prevailing focus on neoliberalism at national and global scales has led to a neglect of the regional scale. Specifically, it observes that theories of neoliberalism have tended to overlook New Orleans as an epicenter where racial, class, gender, and regional hierarchies have persisted for centuries. Through this Blues geography, Woods excavates the struggle for a new society.

Listening to the Lomax Archive - Jonathan Stone 2021-11-29

In 1933, John A. Lomax and his son Alan set out as emissaries for the Library of Congress to record the folksong of the "American Negro" in several southern African American prisons. Listening to the Lomax Archive: The Sonic Rhetorics of African American Folksong in the 1930s asks how the Lomaxes' field recordings—including their prison recordings and a long-form oral history of jazz musician Jelly Roll Morton—contributed to a new mythology of Americana for a nation in the

midst of financial, social, and identity crises. Stone argues that folksongs communicate complex historical experiences in a seemingly simple package, and can thus be a key element—a sonic rhetoric—for interpreting the ebb and flow of cultural ideals within contemporary historical moments. He contends that the Lomaxes, aware of the power of folk music, used the folksongs they collected to increase national understanding of and agency for the subjects of their recordings even as they used the recordings to advance their own careers. Listening to the Lomax Archive gives readers the opportunity to listen in on these seemingly contradictory dualities, demonstrating that they are crucial to the ways that we remember and write about the subjects of the Lomaxes' archive and other repositories of historicized sound. Throughout Listening to the Lomax Archive, there are a number of audio resources for readers to listen to, including songs, oral histories, and radio program excerpts. Each resource is marked with a ? in the text. Visit <https://doi.org/10.3998/mpub.9871097#resources> to access this audio content.

Lost Sounds - Tim Brooks 2010-10-01

Available in paperback for the first time, this groundbreaking in-depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States, charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved. Applying more than thirty years of scholarship, Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers. Brooks assesses the careers and recordings of George W. Johnson, Bert Williams, George Walker, Noble Sissle, Eubie Blake, the Fisk Jubilee Singers, W. C. Handy, James Reese Europe, Wilbur Sweatman, Harry T. Burleigh, Roland Hayes, Booker T. Washington, and boxing champion Jack Johnson, as well as a host of lesser-known voices. Many of these pioneers faced a difficult struggle to be heard in an era of rampant discrimination and "the color line," and their stories illuminate the forces--both black and white--that gradually

allowed African Americans greater entree into the mainstream American entertainment industry. The book also discusses how many of these historic recordings are withheld from the public today because of stringent U.S. copyright laws. Lost Sounds includes Brooks's selected discography of CD reissues, and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America.

The Music in African American Fiction - Robert H. Cataliotti 1995
First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

Categorizing Sound - David Brackett 2016-07-19

"Categorizing Sound addresses the relationship between categories of music and categories of people: in other words, how do particular ways of organizing sound become integral parts of whom we perceive ourselves to be and of how we feel connected to some people and disconnected from others? After an introduction that discusses the key theoretical concepts to be deployed, Categorizing Sound presents a series of case studies that range from foreign music, race music, and old-time music in the 1920s up through country and rhythm and blues in the 1980s. Each chapter focuses not so much on the musical contents of these genres as on the process of 'gentrification' through which these categories are produced."--Provided by publisher.

Library of Congress Subject Headings - Library of Congress 2007

Encyclopedia of Great Popular Song Recordings - Steve Sullivan 2013-10-04

The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and depth. In this 2-volume encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today's rock classics, the Encyclopedia progresses through a parade popular music styles, from jazz to blues to country

Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

Ethnomusicology - Helen Myers 1993

Traces the development of the field, describes the intellectual trends that led to its creation, and reviews the current state of research around the world

Liner Notes for the Revolution - Daphne A. Brooks 2021-02-23

An award-winning Black feminist music critic takes us on an epic journey through radical sound from Bessie Smith to Beyoncé. Daphne A. Brooks explores more than a century of music archives to examine the critics, collectors, and listeners who have determined perceptions of Black women on stage and in the recording studio. How is it possible, she asks, that iconic artists such as Aretha Franklin and Beyoncé exist simultaneously at the center and on the fringe of the culture industry?

Liner Notes for the Revolution offers a startling new perspective on these acclaimed figures—a perspective informed by the overlooked contributions of other Black women concerned with the work of their musical peers. Zora Neale Hurston appears as a sound archivist and a performer, Lorraine Hansberry as a queer Black feminist critic of modern culture, and Pauline Hopkins as America's first Black female cultural commentator. Brooks tackles the complicated racial politics of blues music recording, song collecting, and rock and roll criticism. She makes lyrical forays into the blues pioneers Bessie Smith and Mamie Smith, as well as fans who became critics, like the record-label entrepreneur and writer Rosetta Reitz. In the twenty-first century, pop superstar Janelle Monáe's liner notes are recognized for their innovations, while celebrated singers Cécile McLorin Salvant, Rhiannon Giddens, and Valerie June take their place as cultural historians. With an innovative perspective on the story of Black women in popular music—and who should rightly tell it—*Liner Notes for the Revolution* pioneers a long overdue recognition and celebration of Black women musicians as radical intellectuals.

[A New Perspective for the Use of Dialect in African American Spirituals](#) -

Felicia Raphael Marie Barber 2021-10-06

Perfect for conductors and performers alike, this book traces the history of African American English (AAE), its use in African-American Spirituals, and the sociolinguistic impact of the dialect in the United States. The author also synthesizes research on the topic from the past century with application guidelines for teachers and performers.

Music, Sound, and Technology in America - Timothy D. Taylor 2012-06-19

This reader collects primary documents on the phonograph, cinema, and radio before WWII to show how Americans slowly came to grips with the idea of recorded and mediated sound. Through readings from advertisements, newspaper and magazine articles, popular fiction, correspondence, and sheet music, one gains an understanding of how early-20th-century Americans changed from music makers into consumers.

American Popular Music - Glenn Appell 2006

Appell (jazz studies, Diablo Valley College) and Hemphill (graduate studies, research, and development, San Francisco State University) offer a textbook for popular music, humanities, or cultural studies courses, organized by the musical influences of particular cultural groups--African American, European American, Latin, Native American and Asian--rather than a strict chronological approach. This is followed by a section tracing modern jazz to hip hop. They survey a broad range of styles, from minstrelsy, blues, hymns, and wind bands to Chicano music, Afro-Caribbean music, bebop, acid jazz, girl groups, folk-rock, the British invasion, R&B, and rock.

[Remembering Slavery](#) - Marc Favreau 2021-09-07

The groundbreaking, bestselling history of slavery, with a new foreword by Pulitzer Prize-winning historian Annette Gordon-Reed With the publication of the 1619 Project and the national reckoning over racial inequality, the story of slavery has gripped America's imagination—and conscience—once again. No group of people better understood the power of slavery's legacies than the last generation of American people who had lived as slaves. Little-known before the first publication of

Remembering Slavery over two decades ago, their memories were recorded on paper, and in some cases on primitive recording devices, by WPA workers in the 1930s. A major publishing event, Remembering Slavery captured these extraordinary voices in a single volume for the first time, presenting them as an unprecedented, first-person history of slavery in America. Remembering Slavery received the kind of commercial attention seldom accorded projects of this nature—nationwide reviews as well as extensive coverage on prime-time television, including Good Morning America, Nightline, CBS Sunday Morning, and CNN. Reviewers called the book “chilling . . . [and] riveting” (Publishers Weekly) and “something, truly, truly new” (The Village Voice). With a new foreword by Pulitzer Prize-winning scholar Annette Gordon-Reed, this new edition of Remembering Slavery is an essential text for anyone seeking to understand one of the most basic and essential chapters in our collective history.

Sound Recording - David Morton 2006-03-10

Looks at the history of recorded music and technology of the industry from Thomas Edison's invention of the phonograph in 1876 to the MP3 players.

Encyclopedia of African-American Culture and History - Jack Salzman 1996

Freedom Sounds - Ingrid Monson 2007-10-18

Freedom Sounds addresses the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, and develops a new framework for thinking through the relationships among music, politics, aesthetics, and activism by carefully addressing the hot button racial and economic issues that generated contentious and soul-searching debate.

The Cinema and Its Shadow - Alice Maurice 2013-03-15

The Cinema and Its Shadow argues that race has defined the cinematic apparatus since the earliest motion pictures, especially at times of technological transition. In particular, this work explores how racial difference became central to the resolving of cinematic problems: the stationary camera, narrative form, realism, the synchronization of image

and sound, and, perhaps most fundamentally, the immaterial image—the cinema’s “shadow,” which figures both the material reality of the screen image and its racist past. Discussing early “race subjects,” Alice Maurice demonstrates that these films influenced cinematic narrative in lasting ways by helping to determine the relation between stillness and motion, spectacle and narrative drive. The book examines how motion picture technology related to race, embodiment, and authenticity at specific junctures in cinema’s development, including the advent of narratives, feature films, and sound. In close readings of such films as *The Cheat*, *Shadows*, and *Hallelujah!*, Maurice reveals how the rhetoric of race repeatedly embodies film technology, endowing it with a powerful mix of authenticity and magic. In this way, the racialized subject became the perfect medium for showing off, shoring up, and reintroducing the cinematic apparatus at various points in the history of American film. Moving beyond analyzing race in purely thematic or ideological terms, Maurice traces how it shaped the formal and technological means of the cinema.

Chasing Sound - Susan Schmidt Horning 2013-12-15

The recording studio, she argues, is at the center of musical culture in the twentieth century.--Emily Thompson, Princeton University "Science"

Hollywood's African American Films - Ryan Jay Friedman 2011

In 1929 and 1930, during the Hollywood studios' conversion to synchronized-sound film production, white-controlled trade magazines and African American newspapers celebrated a "vogue" for "Negro films." "Hollywood's African American Films" argues that the movie business turned to black musical performance to both resolve technological and aesthetic problems introduced by the medium of "talking pictures" and, at the same time, to appeal to the white "Broadway" audience that patronized their most lucrative first-run theaters. Capitalizing on highbrow associations with white "slumming" in African American cabarets and on the cultural linkage between popular black musical styles and "natural" acoustics, studios produced a series of African American-cast and white-cast films featuring African American sequences. Ryan Jay Friedman asserts that these transitional films reflect

contradictions within prevailing racial ideologies--arising most clearly in the movies' treatment of African American characters' decisions to migrate. Regardless of how the films represent these choices, they all prompt elaborate visual and narrative structures of containment that tend to highlight rather than suppress historical tensions surrounding African American social mobility, Jim Crow codes, and white exploitation of black labor.

Red Hot Mama - Lauren Rebecca Sklaroff 2018-04-02

The "First Lady of Show Business" and the "Last of the Red Hot Mamas," Sophie Tucker was a star in vaudeville, radio, film, and television. A gutsy, song-belting stage performer, she entertained audiences for sixty years and inspired a host of younger women, including Judy Garland, Carol Channing, and Bette Midler. Tucker was a woman who defied traditional expectations and achieved success on her own terms, becoming the first female president of the American Federation of Actors and winning many other honors usually bestowed on men. Dedicated to social justice, she advocated for African Americans in the entertainment industry and cultivated friendships with leading black activists and performers. Tucker was also one of the most generous philanthropists in show business, raising over four million dollars for the religious and racial causes she held dear. Drawing from the hundreds of scrapbooks Tucker compiled, *Red Hot Mama* presents a compelling biography of this larger-than-life performer. Lauren Rebecca Sklaroff tells an engrossing story of how a daughter of Russian Jewish immigrants set her sights on becoming one of the most formidable women in show business and achieved her version of the American dream. More than most of her contemporaries, Tucker understood how to keep her act fresh, to change branding when audiences grew tired and, most importantly, how to connect with her fans, the press, and entertainment moguls. Both deservedly famous and unjustly forgotten today, Tucker stands out as an exemplar of the immigrant experience and a trailblazer for women in the entertainment industry.

[Early Race Filmmaking in America](#) - Barbara Lupack 2016-05-26

The early years of the twentieth century were a formative time in the

long history of struggle for black representation. More than any other medium, movies reflected the tremendous changes occurring in American society. Unfortunately, since they drew heavily on the nineteenth-century theatrical conventions of blackface minstrelsy and the "Uncle Tom Show" traditions, early pictures persisted in casting blacks in demeaning and outrageous caricatures that marginalized and burlesqued them and emphasized their comic or servile behavior. By contrast, race films—that is, movies that were black-cast, black-oriented, and viewed primarily by black audiences in segregated theaters—attempted to counter the crude stereotyping and regressive representations by presenting more authentic racial portrayals. This volume examines race filmmaking from numerous perspectives. By reanimating a critical but neglected period of early cinema—the years between the turn-of-the-century and 1930, the end of the silent film era—it provides a fascinating look at the efforts of early race film pioneers and offers a vibrant portrait of race and racial representation in American film and culture.

The Sound of Musicals - Steven Cohan 2017-10-07

Despite having had its obituary written many times, the movie musical remains a flourishing twenty-first century form, and as this volume demonstrates, one that exists far beyond the confines of Broadway and Hollywood. *The Sound of Musicals* examines the films, stars, issues and traditions of the genre from the 1930s to the present day. Featuring sixteen original essays by leading international scholars, this illuminating collection addresses the complex history and global variety of the movie musical, and considers the delight and passionate engagement that musicals continue to inspire in audiences around the world. The contributors address key issues for understanding the movie musical: questions of genre and generic traditions; questions of history, bringing fresh perspectives to a consideration of Classical Hollywood musicals; and the musical beyond Hollywood, looking at alternatives to the Hollywood model from the 'New Hollywood' and American independent cinema to Bollywood and other national musical traditions. Individual chapters consider key musical stars such as Frank Sinatra, Julie Andrews

and Barbra Streisand; film-makers including Robert Altman and Christophe Honoré, and classic musicals such as South Pacific (1958) and Hairspray (1988). In his introduction to the volume, Steven Cohan addresses the significance and enduring appeal of this multi-faceted genre, and considers its recent renaissance with movies such as the High School Musical franchise, and the success of the television series Glee.

Handbook of Musical Identities - Raymond A. R. MacDonald 2017

Raymond MacDonald is Professor of Music Psychology and Improvisation and Head of The School of Music at University of Edinburgh. He runs music workshops and lectures internationally and has published over 70 peer reviewed papers and book chapters. He has co-edited four texts, Musical Identities (2002), Musical Communication (2005), Musical Imaginations (2012) and Music Health et Wellbeing (2012) and was editor of the journal Psychology of Music between 2006 and 2012. His on-going research focuses on issues relating to improvisation, musical communication, music health and wellbeing, music education and musical identities. As a saxophonist and composer he is a founding member of The Glasgow Improvisers Orchestra and has released over 60 CDs. Collaborating with musicians such as David Byrne, George Lewis, Evan Parker, Jim O'Rourke and Marilyn Crispell he has toured and broadcast worldwide and has written music for film, television, theatre, radio and art installations.

Hidden History of Mobile Joe Cuhaj 2020-01-20

It was an unlikely place for a city, scourged by disease-ridden mosquitos and pummeled by hurricanes. But for more than three hundred years, Mobile has thrived on the unlikely and endured the unimaginable. Mobilians love their gumbo but are likely unaware that it was first served up here by women sent from France to foster population growth. Times were once so dire for free blacks that a shocking number petitioned the courts to become slaves. The city witnessed the first operational submarine, the first Mardi Gras celebration and the last major battle of the Civil War. Author Joe Cuhaj navigates the backwaters of Mobile's fascinating history.

Skin Acts - Michelle Ann Stephens 2014-07-18

In Skin Acts, Michelle Ann Stephens explores the work of four iconic twentieth-century black male performers—Bert Williams, Paul Robeson, Harry Belafonte, and Bob Marley—to reveal how racial and sexual difference is both marked by and experienced in the skin. She situates each figure within his cultural moment, examining his performance in the context of contemporary race relations and visual regimes. Drawing on Lacanian psychoanalysis and performance theory, Stephens contends that while black skin is subject to what Frantz Fanon called the epidermalizing and hardening effects of the gaze, it is in the flesh that other—intersubjective, pre-discursive, and sensuous—forms of knowing take place between artist and audience. Analyzing a wide range of visual, musical, and textual sources, Stephens shows that black subjectivity and performativity are structured by the tension between skin and flesh, sight and touch, difference and sameness.

The Race of Sound - Nina Sun Eidsheim 2018-12-06

In The Race of Sound Nina Sun Eidsheim traces the ways in which sonic attributes that might seem natural, such as the voice and its qualities, are socially produced. Eidsheim illustrates how listeners measure race through sound and locate racial subjectivities in vocal timbre—the color or tone of a voice. Eidsheim examines singers Marian Anderson, Billie Holiday, and Jimmy Scott as well as the vocal synthesis technology Vocaloid to show how listeners carry a series of assumptions about the nature of the voice and to whom it belongs. Outlining how the voice is linked to ideas of racial essentialism and authenticity, Eidsheim untangles the relationship between race, gender, vocal technique, and timbre while addressing an undertheorized space of racial and ethnic performance. In so doing, she advances our knowledge of the cultural-historical formation of the timbral politics of difference and the ways that comprehending voice remains central to understanding human experience, all the while advocating for a form of listening that would allow us to hear singers in a self-reflexive, denaturalized way.

Sounds, Screens, Speakers Charles Fairchild 2019-01-24

Sounds, Screens, Speakers provides a broadly comprehensive survey of the emerging field of music and media. Music has been present at the

advent of nearly every new media form since the turn of the 20th century. Whether we look at the start of sound recording, film, television or the Internet, music has been a crucial participant in the social changes brought about by these new tools for making and listening to music. This book examines such changes starting in the late 19th century to the present. From the introduction of the microphone all the way through to music in reality television, the purpose of each section is not

simply to move chronologically towards the present, but to focus especially on the tangible social relationships created through specific forms of mediation. With readings at the end of most chapters, key questions to facilitate additional discovery and research, and direction to additional readings and resources on popular websites and news sources, this text serves as the ideal introduction to popular music and media.