

Music And The Racial Imagination

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Music And The Racial Imagination

The book Music and the Racial Imagination, Edited by Ronald M. Radano and Philip V. Bohlman is published by University of Chicago Press. Music and the Racial Imagination, Radano, Bohlman About

Music and the Racial Imagination, Radano, Bohlman

"A specter lurks in the house of music, and it goes by the name of race," write Ronald Radano and Philip Bohlman in their introduction. Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture.

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Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture. Here, a distinguished group of contributors c "A specter lurks in the house of music, and it goes by the name of race," write Ronald Radano and Philip Bohlman in their introduction.

Music and the Racial Imagination by Ronald M. Radano

Music and the Racial Imagination. Ronald M. Radano, Philip V. Bohlman, Houston A. Baker. University of Chicago Press, 2000 - Music - 703 pages. 0 Reviews. "A specter lurks in the house of music,...

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The racial imagination, defined by Radano and Bohlman (2000) as the 'shifting matrix of ideological constructions of difference associated with body type and color that have emerged as part of...

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The editors argue that music lies at the foundation of conceptions of race. Their contributions to this book make a case for that view, but the contention is sometimes more asserted than proven, and there are some crude generalizations that blunt the argument (e.g. "the European racial imagination", p. 27, as if there could be but one European way of thinking about race).

Music and the Racial Imagination (Chicago Studies in ...

Review: Music and the Racial Imagination, edited by Ronald Radano and Philip V. Bohlman. Foreword by Houston A. Baker, Jr., Chicago Studies in Ethnomusicology,. Foreword by... Kofi Agawu is Professor of Music at Princeton University and Visiting Scholar at the University of Ghana, Legon. He recently edited the Summer 2001 special issue of the journal Research in African Literatures devoted to music, and is currently completing a book of critical essays entitled African Music: Post ...

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(Reno Media): Music and the Racial Imagination (Chicago ...

Music and the racial imagination (Book, 2000) [WorldCat.org] In " Just Around Midnight: Rock and Roll and the Racial Imagination " , Jack Hamilton, pop critic for Slate and an assistant professor of American studies and media studies at the University of Virginia, looks at how rock music became the genre of " white men with guitars " while shedding light on some common truisms about music to which we ' re usually oblivious.

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Music and the Racial Imagination by Radano, Ronald M...

Just around Midnight reveals the interplay of popular music and racial thought that was responsible for this shift within the music industry and in the minds of fans. Rooted in rhythm-and-blues pioneered by black musicians, 1950s rock and roll was racially inclusive and attracted listeners and performers across the colour line.

Just Around Midnight: Rock and Roll and the Racial ...

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"A specter lurks in the house of music, and it goes by the name of race," write Ronald Radano and Philip Bohlman in their introduction. Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture. Here, a distinguished group of contributors confront the issue head on. Representing an unusually broad range of academic disciplines and geographic regions, they critically examine how the imagination of race has influenced musical production, reception, and scholarly analysis, even as they reject the objectivity of the concept itself. Each essay follows the lead of the substantial introduction, which reviews the history of race in European and American, non-Western and global musics, placing it within the contexts of the colonial experience and the more recent formation of "world music." Offering a bold, new revisionist agenda for musicology in a postmodern, postcolonial world, this book will appeal to students of culture and race across the humanities and social sciences.

When Jimi Hendrix died, the idea of a black man playing lead guitar in a rock band seemed exotic. Yet ten years earlier, Chuck Berry had stood among the most influential rock and roll performers. Why did rock and roll become white? Jack Hamilton challenges the racial categories that distort standard histories of rock music and the 60s revolution.

What is black music? For some it is a unique expression of the African-American experience, its soulful vocals and stirring rhythms forged in the fires of black resistance in response to centuries of oppression. But as Ronald Radano argues in this bracing work, the whole idea of black music has a much longer and more complicated history—one that speaks as much of musical and racial integration as it does of separation.

Long associated with the pejorative clichés of the drug-trafficking trade and political violence, contemporary Colombia has been unfairly stigmatized. This study of the Miami music industry and Miami's growing Colombian community asserts that popular music provides an alternative common space for imagining and enacting Colombian identity.

" Perhaps, " wrote Ralph Ellison more than seventy years ago, " the zoot suit contains profound political meaning; perhaps the symmetrical frenzy of the Lindy-hop conceals clues to great potential power. " As Ellison noted then, many of our most mundane cultural forms are larger and more important than they appear, taking on great significance and an unexpected depth of meaning. What he saw in the power of the Lindy Hop—the dance that Life magazine once billed as " America ' s True National Folk Dance " —would spread from black America to make a lasting impression on white America and offer us a truly compelling means of understanding our culture. But with what hidden implications? In American Allegory, Black Hawk Hancock offers an embedded and embodied ethnography that situates dance within a larger Chicago landscape of segregated social practices. Delving into two Chicago dance worlds, the Lindy and Steppin ' , Hancock uses a combination of participant-observation and interviews to bring to the surface the racial tension that surrounds white use of black cultural forms. Focusing on new forms of appropriation in an era of multiculturalism, Hancock underscores the institutionalization of racial disparities and offers wonderful insights into the intersection of race and culture in America.

The many lenses of racism through which the white imagination sees Mexicans and Chicanos Historically, ideas of whiteness and Americanness have been built on the backs of racialized communities. The legacy of anti-Mexican stereotypes stretches back to the early nineteenth century when Anglo-American settlers first came into regular contact with Mexico and Mexicans. The images of the Mexican Other as lawless, exotic, or non-industrious continue to circulate today within US popular and political culture. Through keen analysis of music, film, literature, and US politics, Whiteness on the Border demonstrates how contemporary representations of Mexicans and Chicano/as are pushed further to foster the idea of whiteness as Americanness. Illustrating how the ideologies, stories, and images of racial hierarchy align with and support those of fervent US nationalism, Lee Bebout maps the relationship between whiteness and American exceptionalism. He examines how renderings of the Mexican Other have expressed white fear, and formed a besieged solidarity in anti-immigrant rhetoric and policies. Moreover, Whiteness on the Border elucidates how seemingly positive representations of Mexico and Chicano/as are actually used to reinforce investments in white American goodness and obscure systems of racial inequality. Whiteness on the Border pushes readers to consider how the racial logic of the past continues to thrive in the present.

Sounding the Color Line explores how competing understandings of the U.S. South in the first decades of the twentieth century have led us to experience musical forms, sounds, and genres in racialized contexts. Yet, though we may speak of white or black music, rock or rap, sounds constantly leak through such barriers. A critical disjuncture exists, then, between actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other. This is nowhere more apparent than in the South. Like Jim Crow segregation, the separation of musical forms along racial lines has required enormous energy to maintain. How, asks Nunn, did the protocols structuring listeners' racial associations arise? How have they evolved and been maintained in the face of repeated transgressions of the musical color line? Considering the South as the imagined ground where conflicts of racial and national identities are staged, this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry. Drawing on a diverse archive of musical recordings, critical artifacts, and literary texts, Nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed, fractured, and reformed. This push and pull—between segregationist cultural logics and music's disrespect of racially defined boundaries—is an animating force in twentieth-century American popular culture.

Why are some popular musical forms and performers universally reviled by critics and ignored by scholars-despite enjoying large-scale popularity? How has the notion of what makes "good" or "bad" music changed over the years-and what does this tell us about the writers who have assigned these tags to different musical genres? Many composers that are today part of the classical "canon" were greeted initially by bad reviews. Similarly, jazz, country, and pop musics were all once rejected as "bad" by the academy that now has courses on these and many other types of music. This book addresses why this is so through a series of essays on different musical forms and performers. It looks at alternate ways of judging musical performance beyond the critical/academic nexus, and suggests new paths to follow in understanding what makes some music "popular" even if it is judged to be "bad." For anyone who has ever secretly enjoyed ABBA, Kenny G, or disco, Bad Music will be a guilty pleasure!

Frank, fearless letters from poets of all colors, genders, classes about the material conditions under which their art is made.

A bold, incisive look at race and reparative writing in American fiction, by the author of Your Face in Mine
White Flights is a meditation on whiteness in American fiction and culture from the end of the civil rights movement to the present. At the heart of the book, Jess Row ties " white flight " —the movement of white Americans into segregated communities, whether in suburbs or newly gentrified downtowns—to white writers setting their stories in isolated or emotionally insulated landscapes, from the mountains of Idaho in Marilynne Robinson ' s Housekeeping to the claustrophobic households in Jonathan Franzen ' s The Corrections. Row uses brilliant close readings of work from well-known writers such as Don DeLillo, Annie Dillard, Richard Ford, and David Foster Wallace to examine the ways these and other writers have sought imaginative space for themselves at the expense of engaging with race. White Flights aims to move fiction to a more inclusive place, and Row looks beyond criticism to consider writing as a reparative act. What would it mean, he asks, if writers used fiction " to approach each other again " ? Row turns to the work of James Baldwin, Dorothy Allison, and James Alan McPherson to discuss interracial love in fiction, while also examining his own family heritage as a way to interrogate his position. A moving and provocative book that includes music, film, and literature in its arguments, White Flights is an essential work of cultural and literary criticism.

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