

SONGSTERS & SAINTS

*VOCAL TRADITIONS
ON RACE RECORDS*

PAUL OLIVER



Songsters And Saints

Robert M. Marovich



Songsters And Saints:

Songsters and Saints Paul Oliver, 1984-09-27 Paul Oliver rediscovers the wealth of neglected vocal traditions represented on Race records *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

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 *Steel Drivin' Man* Scott Reynolds Nelson, 2006 Attractively illustrated with numerous images *Steel Drivin' Man* offers a marvellous portrait of a beloved folk song and a true American legend **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

Ragged but Right Lynn Abbott,Doug Seroff,2009-09-17 The commercial explosion of ragtime in the early twentieth century created previously unimagined opportunities for black performers However every prospect was mitigated by systemic racism The biggest hits of the ragtime era weren t Scott Joplin s stately piano rags Coon songs with their ugly name defined ragtime for the masses and played a transitional role in the commercial ascendancy of blues and jazz In **Ragged but Right** Lynn Abbott and Doug Seroff investigate black musical comedy productions sideshow bands and itinerant tented minstrel shows Ragtime history is crowned by the big shows the stunning musical comedy successes of Williams and Walker Bob Cole and Ernest Hogan Under the big tent of Tolliver s Smart Set Ma Rainey Clara Smith and others were converted from coon shouters to blues singers Throughout the ragtime era and into the era of blues and jazz circuses and Wild West shows exploited the popular demand for black music and culture yet segregated and subordinated black performers to the sideshow tent Not to be confused with their nineteenth century white predecessors black tented minstrel shows such as the Rabbit s Foot and Silas Green from New Orleans provided blues and jazz heavy vernacular entertainment that black southern audiences identified with and took pride in

The History of Gospel Music Adam Woog,2014-01-10 Gospel music and its encouraging messages have touched millions of people over time and continues to be a vigorous and inspiring music today This book discusses the roots of gospel music from its early beginnings in the grim days of slavery to contemporary gospel music Author Adam Woog includes informative sidebars and numerous quotations from authoritative sources

Singing in My Soul Jerma A. Jackson,2005-12-15 Black gospel music grew from obscure nineteenth century beginnings to become the leading style of sacred music in black American communities after World War II Jerma A Jackson traces the music s unique history profiling the careers of several singers particularly Sister Rosetta Tharpe and demonstrating the important role women played in popularizing gospel Female gospel singers initially developed their musical abilities in churches where gospel prevailed as a mode of worship Few however stayed exclusively in the religious realm As recordings and sheet music pushed gospel into the commercial arena gospel began to develop a life beyond the church spreading first among a broad spectrum of African Americans and then to white middle class audiences Retail outlets recording companies and booking agencies turned gospel into big business and local church singers emerged as national and international celebrities Amid these changes the music acquired increasing significance as a source of black identity These successes however generated fierce controversy As gospel gained public visibility and broad commercial appeal debates broke out over the meaning of the music and its message raising questions about the virtues of commercialism and material values the contours of racial identity and the nature of the sacred Jackson engages these

debates to explore how race faith and identity became central questions in twentieth century African American life

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

100 Books Every Blues Fan Should Own Edward Komara, Greg Johnson, 2014-02-07 Search the Internet for the 100 best songs or best albums Dozens of lists will appear from aficionados to major music personalities But what if you not only love listening to the blues or country music or jazz or rock you love reading about it too How do you separate what matters from what doesn't among the hundreds sometimes thousands of books on the music you so love In the Best Music Books series readers finally have a quick and ready list of the most important works published on modern major music genres by leading experts In **100 Books Every Blues Fan Should Own** Edward Komara former Blues Archivist of the University of Mississippi and his successor Greg Johnson select those histories biographies surveys transcriptions and studies from the many hundreds of works that have been published about this vital American musical genre Komara and Johnson provide a short description of the contents and the achievement of each title selected for their Blues 100 Entries include full bibliographic citations prices of copies in print and even descriptions of specific editions for book collectors **100 Books Every Blues Fan Should Own** also includes suggested blues recordings to accompany each recommended work as well as a concluding section on key reference titles or as Komara and Johnson phrase it The Books

behind the Blues 100 100 Books Every Blues Fan Should Own serves as a guide for any blues fan looking for a road map through the history of and even history of the scholarship on the blues Here Komara and Johnson answer the question of not only what is a blues book but which ones are worth owning *A City Called Heaven* Robert M. Marovich,2015-03-15 In *A City Called Heaven* Robert M Marovich follows gospel music from early hymns and camp meetings through its growth into the sanctified soundtrack of the city s mainline black Protestant churches Marovich mines print media ephemera and hours of interviews with artists ministers and historians as well as relatives and friends of gospel pioneers to recover forgotten singers musicians songwriters and industry leaders He also examines the entrepreneurial spirit that fueled gospel music s rise to popularity and granted social mobility to a number of its practitioners As Marovich shows the music expressed a yearning for freedom from earthly pains racial prejudice and life s hardships Yet it also helped give voice to a people and lift a nation *A City Called Heaven* celebrates a sound too mighty and too joyous for even church walls to hold *With Signs Following* Raynard D. Smith,2015-12-01 Born to ex slaves in Reconstruction era Tennessee Bishop Charles Harrison Mason had a vision for the Church of God in Christ COGIC that thrives today in an international Pentecostal church with more than five million members *With Signs Following The Life and Ministry of Charles Harrison Mason* examines the social cultural and religious aspects of Bishop Mason s leadership and creative genius in establishing COGIC as a distinct Black Church tradition *With Signs Following* shares four decades of research from leading scholars that addresses the sociological theological psychological social ethical and historical perspectives of COGIC and Mason s ministry Contributors Christopher Brennan Ithiel Clemmons David D Daniels III Glenda Williams Goodson Robert R Owens Craig Scandrett Leatherman Raynard D Smith Frederick L Ware *The Hammers of Creation* Eric J. Sundquist,2006-03-01 Provides an analysis of the powerful role played by folk culture in 3 major African American novels of the early 20th century *The Autobiography of an Ex Coloured Man* *Jonah s Gourd Vine* and *Black Thunder* This book explains how the survival of cultural traditions originating in Africa and in slavery became a means of historical reflection ***Southern Music/American Music*** Bill C. Malone,David Stricklin,2014-07-11 The South an inspiration for songwriters a source of styles and the birthplace of many of the nation s greatest musicians plays a defining role in American musical history It is impossible to think of American music of the past century without such southern derived forms as ragtime jazz blues country bluegrass gospel rhythm and blues Cajun zydeco Tejano rock n roll and even rap Musicians and listeners around the world have made these vibrant styles their own *Southern Music American Music* is the first book to investigate the facets of American music from the South and the many popular forms that emerged from it In this substantially revised and updated edition Bill C Malone and David Stricklin bring this classic work into the twenty first century including new material on recent phenomena such as the huge success of the soundtrack to *O Brother Where Art Thou* and the renewed popularity of Southern music as well as important new artists Lucinda Williams Alejandro Escovedo and the Dixie Chicks among others Extensive bibliographic notes and a new suggested listening guide complete this essential

study **Encyclopedia of Great Popular Song Recordings** Steve Sullivan, 2013-10-04 From John Philip Sousa to Green Day from Scott Joplin to Kanye West from Stephen Foster to Coldplay The Encyclopedia of Great Popular Song Recordings Volumes 1 and 2 covers the vast scope of its subject with virtually unprecedented breadth and depth Approximately 1 000 key song recordings from 1889 to the present are explored in full unveiling the stories behind the songs the recordings the performers and the songwriters Beginning the journey in the era of Victorian parlor balladry brass bands and ragtime with the advent of the record industry readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music on record and the shift from acoustic to electrical recording in the 1920s The odyssey continues through the Swing Era of the 1930s rhythm the rock modern soul the British invasion and the folk rock movement of the 1960s and finally into the modern era through the musical streams of disco punk grunge hip hop and contemporary dance pop Sullivan however also takes critical detours by extending the coverage to genres neglected in pop music histories from ethnic and world music the gospel recording of both black and white artists and lesser known traditional folk tunes that reach back hundreds of years This book is ideal for anyone who truly loves popular music in all of its glorious variety and anyone wishing to learn more about the roots of virtually all the music we hear today Popular music fans as well as scholars of recording history and technology and students of the intersections between music and cultural history will all find this book to be informative and interesting

God in Gotham Jon Butler, 2020-09-29 A master historian traces the flourishing of organized religion in Manhattan between the 1880s and the 1960s revealing how faith adapted and thrived in the supposed capital of American secularism In Gilded Age Manhattan Catholic Jewish and Protestant leaders agonized over the fate of traditional religious practice amid chaotic and multiplying pluralism Massive immigration the anonymity of urban life and modernity s rationalism bureaucratization and professionalization seemingly eviscerated the sense of religious community Yet fears of religion s demise were dramatically overblown Jon Butler finds a spiritual hothouse in the supposed capital of American secularism By the 1950s Manhattan was full of the sacred Catholics Jews and Protestants peppered the borough with sanctuaries great and small Manhattan became a center of religious publishing and broadcasting and was home to august spiritual reformers from Reinhold Niebuhr to Abraham Heschel Dorothy Day and Norman Vincent Peale A host of white nontraditional groups met in midtown hotels while black worshippers gathered in Harlem s storefront churches Though denied the ministry almost everywhere women shaped the lived religion of congregations founded missionary societies and in organizations such as the Zionist Hadassah fused spirituality and political activism And after 1945 when Manhattan s young families rushed to New Jersey and Long Island s booming suburbs they recreated the religious institutions that had shaped their youth God in Gotham portrays a city where people of faith engaged modernity rather than foundered in it Far from the world of disenchantment that sociologist Max Weber bemoaned modern Manhattan actually birthed an urban spiritual landscape of unparalleled breadth suggesting that modernity enabled rather than crippled religion in America well into the

1960s Lying Up a Nation Ronald M. Radano,2003-11 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

Broadcasting the Blues Paul Oliver,2014-02-04 Broadcasting the Blues Black Blues in the Segregation Era is based on Paul Oliver s award winning radio broadcasts from the BBC that were created over several decades It traces the social history of the blues in America from its birth in the rural South through the heyday of sound recordings Noted blues scholar Paul Oliver draws on decades of research and personal interviews with performers some of whom he discovered and recorded for the first time to draw a picture of how the blues aesthetic developed giving new insights into the role blues played in American society before racial integration The book begins by outlining the history of the blues from African music through country stomps ragtime songs and field hollers From the heroic figures of black folksong including the steel driving railroad worker John Henry and the destructive Boll Weevil to the content of the emerging blues the author discusses the meaning behind the often coded words of the blues evoking topics such as playful sexuality magic and medicine the stresses of segregation and commentary on national events Finally the author traces the history of blues documentation showing how our views of the early blues have been shaped through a complex interplay of social forces and indicating possible lines for future research *Fiddling Is My Joy* Jacqueline Cogdell DjeDje,2025-06-18 In *Fiddling Is My Joy* Jacqueline Cogdell DjeDje examines the history of fiddling among African Americans from the seventeenth to the mid twentieth century Although music historians acknowledge a prominent African American fiddle tradition during the era of slavery only recently have researchers begun to closely examine the history and social implications of these musical practices Research on African music reveals a highly developed tradition in West Africa which dates to the eleventh or twelfth century and continues today From these West African roots fiddling was prominent in many African American communities between the seventeenth and nineteenth centuries and the fiddle became an important instrument in early twentieth century blues jazz and jug bands While less common in late twentieth century African American jazz and popular music groups the fiddle remained integral to the musicking of some Black musicians in the rural South Featured in *Fiddling Is My Joy* is access to a comprehensive online eScholarship Companion that contains maps photographs audiovisual examples and other materials to expand the work of this enlightening and significant study To understand the immense history of fiddling DjeDje uses geography to weave together a common thread by profiling the lives and contributions of Black fiddlers in various parts of the rural South and Midwest including the mountains and along the Atlantic and Gulf coasts In addition to exploring the extent that musical characteristics and aesthetics identified with African and European cultures were maintained or reinterpreted in Black fiddling she also investigates how the sharing of musical ideas between Black and white fiddlers affected the development of

both traditions Most importantly she considers the contradiction in representation Historical evidence suggests that the fiddle may be one of the oldest uninterrupted instrumental traditions in African American culture yet most people in the United States including African Americans do not identify it with Black music **Bound For the Promised Land** Milton C. Sernett, 1997-10-13 Discusses the migration of African Americans from the south to the north after WWI through the 1940s and the effect this had on African American churches and religions

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