

American Popular Music From Minstrelsy To Mp3

A study of blackface minstrels in the first half of the nineteenth century.

The early decades of American popular music--Stephen Foster, Scott Joplin, John Philip Sousa, Enrico Caruso--are, for most listeners, the dark ages. It wasn't until the mid-1920s that the full spectrum of this music--black and white, urban and rural, sophisticated and crude--made it onto records for all to hear. This book brings a forgotten music, hot music, to life by describing how it became the dominant American music--how it outlasted sentimental waltzes and parlor ballads, symphonic marches and Tin Pan Alley novelty numbers--and how it became rock 'n' roll. It reveals that the young men and women of that bygone era had the same musical instincts as their descendants Louis Armstrong, Elvis Presley, James Brown, Jimi Hendrix, and even Ozzy Osbourne. In minstrelsy, ragtime, brass bands, early jazz and blues, fiddle music, and many other forms, there was as much stomping and swerving as can be found in the most exciting performances of hot jazz, funk, and rock. Along the way, it explains how the strange combination of African with Scotch and Irish influences made music in the United States vastly different from other African and Caribbean forms; shares terrific stories about minstrel shows, "coon" songs, whorehouses, knife fights, and other low-life phenomena; and showcases a motley collection of performers heretofore unknown to all but the most avid musicologists and collectors.

American Popular Music From Minstrelsy to MTV
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Explore the rich terrain of American popular music with the most complete introduction of its kind. With the sixth edition of the bestselling text *American Popular Music: From Minstrelsy to MP3*, Starr and Waterman help students hear more in the music around them with a cultural and social history of popular music.

"Jews, Race and Popular Music "

Race, Reform, and Identity in American Popular Music, 1812-1925

Black Popular Music in America

William Sidney Mount and the Roots of Blackface Minstrelsy

May Irwin

Stomp and Swerve

The first systematic study to address the character and scope of American popular music in India during British rule.

The songs, dances, jokes, parodies, spoofs, and skits of blackface groups such as the Virginia Minstrels and Buckley's Serenaders became wildly popular in antebellum America. Drawing on an unprecedented archival

study of playbills, newspapers, sketches, monologues, and music, William J. Mahar explores the racist practices of minstrel entertainers and considers their performances as troubled representations of ethnicity, class, gender, and culture in the nineteenth century. Mahar investigates the relationships between blackface comedy and other Western genres and traditions; between the music of minstrel shows and its European sources; and between "popular" and "elite" constructions of culture. Locating minstrel performances within their complex sites of production, Mahar reassesses the historiography of the field.

May Irwin reigned as America's queen of comedy and song from the 1880s through the 1920s. A genuine pop culture phenomenon, Irwin conquered the legitimate stage, composed song lyrics, and parlayed her celebrity into success as a cookbook author, suffragette, and real estate mogul. Sharon Ammen's in-depth study traces Irwin's hurly-burly life. Irwin gained fame when, layering aspects of minstrelsy over ragtime, she popularized a racist "Negro song" genre. Ammen examines this forgotten music, the society it both reflected and entertained, and the ways white and black audiences received Irwin's performances. She also delves into Irwin's hands-on management of her image and career, revealing how Irwin carefully built a public persona as a nurturing housewife whose maternal skills and performing acumen reinforced one another. Irwin's act, soaked in racist song and humor, built a fortune she never relinquished. Yet her career's legacy led to a posthumous obscurity as the nation that once adored her evolved and changed.

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.

An Archival Collection of Early American Books and Documents

Jews, Blacks, and the American Music Revolution

Inventing Folk and Pop Music in the Age of Jim Crow

Yellowface

Where Dead Voices Gather

Segregating Sound

Stairway to Paradise reveals how American Jewish entrepreneurs, musicians, and performers influenced American popular music from the late nineteenth century to the mid-1960s. From blackface minstrelsy, ragtime, blues, jazz, and Broadway musicals to folk and rock 'n' roll. The book follows the writers and artists' real and imaginative relationship with African-American culture's charisma. Stairway to Paradise discusses the artistic and occasionally ideological dialogue that these artists, writers,

entrepreneurs had with African-American artists and culture. Tracing Jewish immigration to the United States and the entry of Jews into the entertainment cultural industry, the book allocates extensive space to the charged connection music and politics as reflected in the Jewish-Black Alliance - both in the struggle for social justice and in the music field. It reveals Jewish success in the music industry, the unique and sometimes problematic relationships that characterized this process, and their dominance in this field became a source of blame for exploiting African-American artistic and human capital. Alongside this, the book shows how black-Jewish cooperation, and its fragile alliance, played a role in the hegemonic conflicts involving African American culture during the 20th century. Unintentionally, it influenced the process of the decline of the influence of the WASP elite during the 1960s. Stairway to Paradise: African American history and musicology with cultural studies theories. This inter-disciplinary approach regarding race, class, and ethnicity offers an alternative view of more traditional notions regarding understanding American music's evolution.

Offers a study of the classic songwriter whose works included "Oh, Susanna," and whose music helped to create American popular culture

An ear-opening exploration of music's New World, from Puritan psalmody to Harlem. In 1912 James Reese Europe made history by conducting his 125-member Clef Club Orchestra at Carnegie Hall. The first concert by an African American ensemble at this esteemed venue was more than just a concert--it was a political act of desegregation, a defiant challenge to the status quo in American music. In this book, David Gilbert explores how Europe and other African American performers, at the height of Jim Crow, transformed their racial difference into the mass-market commodity known as "ragtime music." Gilbert shows how Europe and others used the rhythmic sounds of ragtime, blues, and jazz to construct new representations of black identity, challenging the nation's preconceived ideas about race, culture, and modernity and setting off a musical craze in the process. Gilbert sheds new light on the little-known era of African American music and culture between the heyday of minstrelsy and the Harlem Renaissance. He demonstrates how black performers played a pioneering role in establishing New York City as the center of American popular music, from Tin Pan Alley to Broadway, and shows how African Americans shaped American mass culture in their own image.

Audiotopia : Music, Race and America

The Emergence of the Blues in African American Vaudeville

The New Encyclopedia of Southern Culture

A Multicultural History

The 19th Century Popular Music Revolution in London, New York, Paris and Vienna

Birth of an Industry

A history of Black music looks at important styles, performers, and songwriters, and assesses its influence on modern popular music

Investigates the origin and heyday of black minstrelsy and discusses whether or not the art form is actually still

alive in the work of contemporary performers--from Dave Chappelle and Flavor Flav to Spike Lee.

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/>
Introduction -- Carnival -- The Vulgar Republic -- Jim Crow's Genuine Audience -- Black Song -- Meet the Hutchinsons -- Love Crimes -- The Middle-Class Moment -- Culture Wars -- Black America -- Conclusion: Musical without End

Early Blackface Minstrelsy and Antebellum American Popular Culture

Ragtime, Race, and the Birth of the Manhattan Musical Marketplace

Blackface Minstrelsy and the Rise of American Animation
From Minstrelsy to MP3

Love for Sale

Demons of Disorder

With Amusement for All contextualizes what Americans have done for fun since 1830, showing the reciprocal nature of the relationships among social, political, economic, and cultural forces and the ways in which the entertainment world has reflected, changed, or reinforced the values of American society.

The Creolization of American Culture examines the artworks, letters, sketchbooks, music collection, and biography of the painter William Sidney Mount (1807–1868) as a lens through which to see the multiethnic antebellum world that gave birth to blackface minstrelsy. As a young man living in the multiethnic working-class community of New York's Lower East Side, Mount took part in the black-white musical interchange his paintings depict. An avid musician and tune collector as well as an artist, he was the among the first to depict vernacular fiddlers, banjo players,

and dancers precisely and sympathetically. His close observations and meticulous renderings provide rich evidence of performance techniques and class-inflected paths of musical apprenticeship that connected white and black practitioners. Looking closely at the bodies and instruments Mount depicts in his paintings as well as other ephemera, Christopher J. Smith traces the performance practices of African American and Anglo-European music-and-dance traditions while recovering the sounds of that world. Further, Smith uses Mount's depictions of black and white music-making to open up fresh perspectives on cross-ethnic cultural transference in Northern and urban contexts, showing how rivers, waterfronts, and other sites of interracial interaction shaped musical practices by transporting musical culture from the South to the North and back. The "Africanization" of Anglo-Celtic tunes created minstrelsy's musical "creole synthesis," a body of melodic and rhythmic vocabularies, repertoires, tunes, and musical techniques that became the foundation of American popular music. Reading Mount's renderings of black and white musicians against a background of historical sites and practices of cross-racial interaction, Smith offers a sophisticated interrogation and reinterpretation of minstrelsy, significantly broadening historical views of black-white musical exchange.

The life of blues legend Robert Johnson becomes the centerpiece for this innovative look at what many consider to be America's deepest and most influential music genre. Pivotal are the questions surrounding why Johnson was ignored by the core black audience of his time yet now celebrated as the greatest figure in blues history. Trying to separate myth from reality, biographer Elijah Wald studies the blues from the inside -- not only examining recordings but also the recollections of the musicians themselves, the African-American press, as well as examining original research. What emerges is a new appreciation for the blues and the movement of its artists from the shadows of the 1930s Mississippi Delta to the mainstream venues frequented by today's loyal blues fans.

Venerated for his lyrics, Bob Dylan in fact is a songwriting musician with a unique mastery of merging his words with music and performance. Larry Starr cuts through pretention and myth to provide a refreshingly holistic appreciation of Dylan's music. Ranging from celebrated classics to less familiar compositions, Starr invites readers to reinvigorate their listening experiences by sharing his own—sometimes approaching a song from a fresh perspective, sometimes reeling in surprise at discoveries found in well-known favorites. Starr breaks down often-overlooked aspects of the works, from Dylan's many vocal styles to his evocative harmonica playing to his choices as a composer. The result is a guide that allows listeners to follow their own passionate love of music into hearing these songs—and personal favorites—in new ways. Reader-friendly and revealing, *Listening to Bob Dylan* encourages hardcore fans and Dylan-curious seekers alike to rediscover the music legend.

Singing, Shouting, and the Shadow of Minstrelsy

The Creolization of American Culture

Sounds of the Metropolis

From Minstrelsy to MTV

Doo-dah!

Creating the Chinese in American Popular Music and Performance, 1850s-1920s

Purchase this access code to get sixty featured musical selections from American Popular

Music, Fourth Edition, in MP3 format. Good for one use. Code will be void if used.

A forgotten singer from the early days of jazz is at the center of this riveting book -- a narrative that is part mystery, part biography, part meditation on the meaning and power of music. The phrase "popular music revolution" may instantly bring to mind such twentieth-century musical movements as jazz and rock 'n' roll. In *Sounds of the Metropolis*, however, Derek Scott argues that the first popular music revolution actually occurred in the nineteenth century, illustrating how a distinct group of popular styles first began to assert their independence and values. He explains the popular music revolution as driven by social changes and the incorporation of music into a system of capitalist enterprise, which ultimately resulted in a polarization between musical entertainment (or "commercial" music) and "serious" art. He focuses on the key genres and styles that precipitated musical change at that time, and that continued to have an impact upon popular music in the next century. By the end of the nineteenth century, popular music could no longer be viewed as watered down or more easily assimilated art music; it had its own characteristic techniques, forms, and devices. As Scott shows, "popular" refers here, for the first time, not only to the music's reception, but also to the presence of these specific features of style. The shift in meaning of "popular" provided critics with tools to condemn music that bore the signs of the popular—which they regarded as fashionable and facile, rather than progressive and serious. A fresh and persuasive consideration of the genesis of popular music on its own terms, *Sounds of the Metropolis* breaks new ground in the study of music, cultural sociology, and history.

This powerhouse best-selling text remains the most comprehensive, up-to-date guide to the music industry. The breadth of coverage that *Music Business Handbook and Career Guide*, Eleventh Edition offers surpasses any other resource available. Readers new to the music business and seasoned professionals alike will find David Baskerville and Tim Baskerville's handbook an indispensable resource, regardless of their specialty within the music field. This text is ideal for introductory courses such as *Introduction to the Music Business*, *Music and Media*, and *Music Business Foundations* as well as more specialized courses such as the record industry, music careers, artist management, and more. The fully updated Eleventh Edition includes coverage of key topics such as copyright, licensing, songwriting, concert venues, and the entrepreneurial musician. Uniquely, it provides career-planning insights on dozens of job categories in the diverse music industry.

A History of African American Theatre

Early Blackface Minstrels and Their World

Blackface, Whiteface, Insult & Imitation in American Popular Culture

American Music Gets Hot, 1843-1924

Spirituals and the Birth of a Black Entertainment Industry

Music Business Handbook and Career Guide

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Imagining China: early nineteenth-century writings and musical productions -- Towards exclusion: American popular songs on Chinese immigration, 1850-1882 -- Chinese and Chinese immigrant performers on the American stage, 1830s-1920s -- The sounds of Chinese otherness and American popular music, 1880s-1920s -- From aversion to fascination: new lyrics and voices, 1880s-1920s -- The rise of Chinese and Chinese American vaudevillians, 1900s-1920s

With this volume, Lynn Abbott and Doug Seroff complete their groundbreaking trilogy on the development of African American popular music. Fortified by decades of research, the authors bring to life the performers, entrepreneurs, critics, venues, and institutions that were most crucial to the emergence of the blues in black southern vaudeville theaters; the shadowy prehistory and early development of the blues is illuminated, detailed, and given substance. At the end of the nineteenth century,

vaudeville began to replace minstrelsy as America's favorite form of stage entertainment. Segregation necessitated the creation of discrete African American vaudeville theaters. When these venues first gained popularity ragtime coon songs were the standard fare. Insular black southern theaters provided a safe haven, where coon songs underwent rehabilitation and blues songs suitable for the professional stage were formulated. The process was energized by dynamic interaction between the performers and their racially-exclusive audience. The first blues star of black vaudeville was Butler "String Beans" May, a blackface comedian from Montgomery, Alabama. Before his bizarre, senseless death in 1917, String Beans was recognized as the "blues master piano player of the world." His musical legacy, elusive and previously unacknowledged, is preserved in the repertoire of country blues singer-guitarists and pianists of the race recording era. While male blues singers remained tethered to the role of blackface comedian, female "coon shouters" acquired a more dignified aura in the emergent persona of the "blues queen." Ma Rainey, Bessie Smith, and most of their contemporaries came through this portal; while others, such as forgotten blues heroine Ora Criswell and her protégé Trixie Smith, ingeniously reconfigured the blackface mask for their own subversive purposes. In 1921 black vaudeville activity was effectively nationalized by the Theater Owners Booking Association (T.O.B.A.). In collaboration with the emergent race record industry, T.O.B.A. theaters featured touring companies headed by blues queens with records to sell. By this time the blues had moved beyond the confines of entertainment for an exclusively black audience. Small-time black vaudeville became something it had never been before--a gateway to big-time white vaudeville circuits, burlesque wheels, and fancy metropolitan cabarets. While the 1920s was the most glamorous and remunerative period of vaudeville blues, the prior decade was arguably even more creative, having witnessed the emergence, popularization, and early development of the original blues on the African American vaudeville stage. In *Birth of an Industry*, Nicholas Sammond describes how popular early American cartoon characters were derived from blackface minstrelsy. He charts the industrialization of animation in the early twentieth century, its representation in the cartoons themselves, and how important blackface minstrels were to that performance, standing in for the frustrations of animation workers. Cherished cartoon characters, such as Mickey Mouse and Felix the Cat, were conceived and developed using blackface minstrelsy's visual and performative conventions: these characters are not like minstrels; they are minstrels. They play out the social, cultural, political, and racial anxieties and desires that link race to the laboring body, just as live minstrel show performers did. Carefully examining how early animation helped to naturalize virulent racial formations, Sammond explores how cartoons used laughter and sentimentality to make those stereotypes seem not only less cruel, but actually pleasurable. Although the visible links between cartoon characters and the minstrel stage faded long ago, Sammond shows how important those links are to thinking about animation then and now, and about how cartoons continue to help to illuminate the central place of race in American cultural and social life.

Stephen Foster and the Rise of American Popular Culture

Pop Music in America

The Product of Our Souls

A History of American Popular Culture Since 1830

American Popular Music

From the Spirituals, Minstrels, and Ragtime to Soul, Disco, and Hip-hop

Jon Stratton provides a pioneering work on Jews as a racialized group in the popular music of America, Britain and Australia during the

twentieth and early twenty-first centuries. Rather than taking a narrative, historical approach the book consists of a number of case studies, looking at the American, British and Australian music industries. Stratton's primary motivation is to uncover how the racialized positioning of Jews, which was sometimes similar but often different in each of the societies under consideration, affected the kinds of music with which Jews have become involved. Stratton explores race as a cultural construction and continues discussions undertaken in Jewish Studies concerning the racialization of the Jews and the stereotyping of Jews in order to present an in-depth and critical understanding of Jews, race and popular music.

A refreshingly clearheaded and taboo-breaking look at race relations reveals that American culture is neither Black nor White nor Other, but a mix-a mongrel. *Black Like You* is an erudite and entertaining exploration of race relations in American popular culture.

Particularly compelling is Strausbaugh's eagerness to tackle blackface—a strange, often scandalous, and now taboo entertainment. Although blackface performance came to be denounced as purely racist mockery, and shamefacedly erased from most modern accounts of American cultural history, *Black Like You* shows that the impact of blackface on American culture was deep and long-lasting. Its influence can be seen in rock and hiphop; in vaudeville, Broadway, and gay drag performances; in Mark Twain and "gangsta lit"; in the earliest filmstrips and the 2004 movie *White Chicks*; on radio and television; in advertising and product marketing; and even in the way Americans speak. Strausbaugh enlivens themes that are rarely discussed in public, let alone with such candor and vision: — American culture neither conforms to knee-jerk racism nor to knee-jerk political correctness. It is neither Black nor White nor Other, but a mix-a mongrel. — No history is best forgotten, however uncomfortable it may be to remember. The power of blackface to engender mortification and rage in Americans to this day is reason enough to examine what it tells us about our culture and ourselves. — Blackface is still alive. Its impact and descendants—including Black performers in "whiteface"—can be seen all around us today.

Gaar's critically acclaimed, breakthrough book became an instant classic upon its publication in 1992. Arranged chronologically and told with impassioned detail, *"She's A Rebel"* charts a half century of women performers. 75 photos.

The minstrel show, or minstrelsy, was a popular form of 'black face' entertainment in early 19th century America, influencing American vernacular songs and stage performances, but its popularity travelled beyond America, across both the Atlantic and the Pacific. When Commodore Matthew C. Perry arrived in Yokohama on 1853, for example, the American sailors organized a blackface minstrel band and performed the minstrels' hit songs. This 4-volume facsimile collection focuses on early minstrelsy material, particularly songs and performance records. Included are songbooks of famous Christy Minstrels, a performance guide for amateur troupes, sheet music and playbills, books that explore minstrelsy history. Numerous photos, illustrations

and plates are also included. The material gathered together is a unique and valuable primary source on the early history of American popular culture. Moreover, it provides an important historical view of the discriminative stereotypes of African American people from which they still suffer.

Escaping the Delta

Stairway to Paradise

Darkest America: Black Minstrelsy from Slavery to Hip-Hop

The History of Women in Rock and Roll

Bob Dylan in America

An Introduction to America's Music

In *Segregating Sound*, Karl Hagstrom Miller argues that the categories that we have inherited to think and talk about southern music bear little relation to the ways that southerners long played and heard music. Focusing on the late nineteenth century and the early twentieth, Miller chronicles how southern music—a fluid complex of sounds and styles in practice—was reduced to a series of distinct genres linked to particular racial and ethnic identities. The blues were African American. Rural white southerners played country music. By the 1920s, these depictions were touted in folk song collections and the catalogs of “race” and “hillbilly” records produced by the phonograph industry. Such links among race, region, and music were new. Black and white artists alike had played not only blues, ballads, ragtime, and string band music, but also nationally popular sentimental ballads, minstrel songs, Tin Pan Alley tunes, and Broadway hits. In a cultural history filled with musicians, listeners, scholars, and business people, Miller describes how folklore studies and the music industry helped to create a “musical color line,” a cultural parallel to the physical color line that came to define the Jim Crow South. Segregated sound emerged slowly through the interactions of southern and northern musicians, record companies that sought to penetrate new markets across the South and the globe, and academic folklorists who attempted to tap southern music for evidence about the history of human civilization. Contending that people’s musical worlds were defined less by who they were than by the music that they heard, Miller challenges assumptions about the relation of race, music, and the market.

A noted historian presents an assessment of Bob Dylan and his music that draws on unprecedented access to rare materials and illuminates key cultural influences. A personal, idiosyncratic history of popular music that also may well be definitive, from the revered music critic From the age of song sheets in the late nineteenth-century to the contemporary era of digital streaming, pop music has been our most influential laboratory for social and aesthetic experimentation, changing the world three minutes at a time. In *Love for Sale*, David Hajdu—one of the most respected critics and music historians of our time—draws on a lifetime of listening, playing, and writing about music to show how pop has done much more than peddle fantasies of love and sex to teenagers. From vaudeville singer Eva Tanguay, the “I Don’t Care Girl” who upended Victorian conceptions of feminine propriety to

become one of the biggest stars of her day to the scandal of Blondie playing disco at CBGB, Hajdu presents an incisive and idiosyncratic history of a form that has repeatedly upset social and cultural expectations. Exhaustively researched and rich with fresh insights, *Love for Sale* is unbound by the usual tropes of pop music history. Hajdu, for instance, gives a star turn to Bessie Smith and the “blues queens” of the 1920s, who brought wildly transgressive sexuality to American audience decades before rock and roll. And there is Jimmie Rodgers, a former blackface minstrel performer, who created country music from the songs of rural white and blacks . . . entwined with the sound of the Swiss yodel. And then there are today’s practitioners of Electronic Dance Music, who Hajdu celebrates for carrying the pop revolution to heretofore unimaginable frontiers. At every turn, Hajdu surprises and challenges readers to think about our most familiar art in unexpected ways. Masterly and impassioned, authoritative and at times deeply personal, *Love for Sale* is a book of critical history informed by its writer’s own unique history as a besotted fan and lifelong student of pop.

Evangelical Protestant groups have dominated religious life in the South since the early nineteenth century. Even as the conservative Protestantism typically associated with the South has risen in social and political prominence throughout the United States in recent decades, however, religious culture in the South itself has grown increasingly diverse. The region has seen a surge of immigration from other parts of the United States as well as from Latin America, Asia, and the Middle East, bringing increased visibility to Catholicism, Islam, and Asian religions in the once solidly Protestant Christian South. In this volume of *The New Encyclopedia of Southern Culture*, contributors have revised entries from the original *Encyclopedia* on topics ranging from religious broadcasting to snake handling and added new entries on such topics as Asian religions, Latino religion, New Age religion, Islam, Native American religion, and social activism. With the contributions of more than 60 authorities in the field--including Paul Harvey, Loyal Jones, Wayne Flynt, and Samuel F. Weber--this volume is an accessibly written, up-to-date reference to religious culture in the American South.

Minstrel Shows and Songs

Volume 1: Religion

Listening to Bob Dylan

The Original Blues

Robert Johnson and the Invention of the Blues

Blackface Nation