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to Jazz and Africa**

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**Ingrid Monson**

# Freedom Sounds Civil Rights Call Out To Jazz And Africa

**Robert Darden**



## **Freedom Sounds Civil Rights Call Out To Jazz And Africa:**

**Freedom Sounds** Ingrid Monson, 2007-10-18 An insightful examination of the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s *Freedom Sounds* traces the complex relationships among music politics aesthetics and activism through the lens of the hot button racial and economic issues of the time Ingrid Monson illustrates how the contentious and soul searching debates in the Civil Rights African Independence and Black Power movements shaped aesthetic debates and exerted a moral pressure on musicians to take action Throughout her arguments show how jazz musicians quest for self determination as artists and human beings also led to fascinating and far reaching musical explorations and a lasting ethos of social critique and transcendence Across a broad body of issues of cultural and political relevance *Freedom Sounds* considers the discursive structural and practical aspects of life in the jazz world in the 1950s and 1960s In domestic politics Monson explores the desegregation of the American Federation of Musicians the politics of playing to segregated performance venues in the 1950s the participation of jazz musicians in benefit concerts and strategies of economic empowerment Issues of transatlantic importance such as the effects of anti colonialism and African nationalism on the politics and aesthetics of the music are also examined from Paul Robeson s interest in Africa to the State Department jazz tours to the interaction of jazz musicians such as Art Blakey and Randy Weston with African and African diasporic aesthetics Monson deftly explores musicians aesthetic agency in synthesizing influential forms of musical expression from a multiplicity of stylistic and cultural influences African American music popular song classical music African diasporic aesthetics and other world musics through examples from cool jazz hard bop modal jazz and the avant garde By considering the differences between aesthetic and socio economic mobility she presents a fresh interpretation of debates over cultural ownership racism reverse racism and authenticity *Freedom Sounds* will be avidly read by students and academics in musicology ethnomusicology anthropology popular music African American Studies and African diasporic studies as well as fans of jazz hip hop and African American music

*Jazz and Christian Freedom* Bradley K. Broadhead, 2018-12-21 Contemporary Western society has a strange relationship with freedom Unbridled subjective liberty and narrow fundamentalism pull away from each other in mutual loathing while sociological forces seek to manipulate both sides The church needs to recover and reconstruct a theology of freedom to navigate between the perils of both extremes and to avoid being manipulated by these forces Just as biblical figures are taught through parables and metaphors this book uses jazz improvisation as an analogy for Christian freedom Just as jazz improvisation relies on successfully navigating constraints such as the history and traditions of jazz jazz theory and musical instruments so Christian freedom also relies on constraints such as the biblical canon church history theology and the church itself Through understanding the freedom jazz musicians enjoy in making music together we can better understand how Christian freedom might be enacted in daily life If Western churches discover and enact Christian freedom in a meaningful way the songs that they improvise will be as siren calls to people in chains

**Transnational Trills**

**in the Africana World** Cheryl Sterling, 2019-03-18 This volume focuses on how music and arts in the global Africana world are used for political and social change. It will be an essential resource for scholars and students in African studies, Africana, Afro Atlantic studies, diaspora studies, sociology, music, literature, politics, and culture. The volume is divided into three sections: namely Music and Politics, Case Studies of Experiential Practices in Healing and Education, and Literature, the Arts, and Political Expression, which cross subject areas such as nationalism, political identity, post coloniality, health, education, orality, and cultural expressivity. Diverse topics are covered such as the African thematics of jazz, the Y'en a Marre/Fed Up movement in Senegal, the Occupy Nigeria movement, NGO activism in Brazil, and Africana performance traditions, as well as the dynamics of oral and written literature. The articles explore works by Joseph Conrad, Nathaniel Mackey, Kofi Awoonor, and Ngugi wa Thiong'o, as well as the artistic expression of Jean Michel Basquiat. [Africa Speaks, America Answers](#) Robin D. G. Kelley, 2012-03-13 In Bedford Stuyvesant, Brooklyn, pianist Randy Weston and bassist Ahmed Abdul Malik celebrated with song the revolutions spreading across Africa. In Ghana and South Africa, drummer Guy Warren and vocalist Sathima Bea Benjamin fused local musical forms with the dizzying innovations of modern jazz. These four were among hundreds of musicians in the 1950s and 60s who forged connections between jazz and Africa that definitively reshaped both their music and the world. Each artist identified in particular ways with Africa's struggle for liberation and made music dedicated to or inspired by demands for independence and self-determination. That music was the wild, boundary-breaking exultation of modern jazz. The result was an abundance of conversation, collaboration, and tension between African and African American musicians during the era of decolonization. This collective biography demonstrates how modern Africa reshaped jazz, how modern jazz helped form a new African identity, and how musical convergences and crossings altered politics and culture on both continents. In a crucial moment when freedom electrified the African diaspora, these black artists sought one another out to create new modes of expression. Documenting individuals and places from Lagos to Chicago, from New York to Cape Town, Robin Kelley gives us a meditation on modernity: we see innovation not as an imposition from the West but rather as indigenous, multilingual, and messy, the result of innumerable exchanges across a breadth of cultures. [Decolonising Political Communication in Africa](#) Beschara Karam, Bruce Mutsaers, 2021-07-22 This book uses decolonisation as a lens to interrogate political communication styles, performance, and practice in Africa and the diaspora. The book interrogates the theory and practice of political communication using decolonial research methods to begin a process of self-reflexivity and the creation of a new approach to knowledge production about African political communication. In doing so, it explores political communication approaches that might until recently have been considered subversive or dissident forms of political communication that served to challenge imposed western norms and to empower African citizens and their histories. Centring African scholarship, the book draws on case studies from across the continent, including Zimbabwe, South Africa, Nigeria, and Ghana. This book will be of interest to students and scholars of politics, media, and communication in Africa. The Open Access

version of this book available at <http://www.taylorfrancis.com/books/e/9781003111962> has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

**Black Power Encyclopedia** Akinyele Umoja, Karin L. Stanford, Jasmin A. Young, 2018-07-11 An invaluable resource that documents the Black Power Movement by its cultural representation and promotion of self-determination and self-defense and showcases the movement's influence on Black communities in America from 1965 to the mid-1970s. Unlike the Civil Rights Movement's emphasis on the rhetoric and practice of nonviolence and social and political goal of integration, Black Power was defined by the promotion of Black self-determination, Black consciousness, independent Black politics, and the practice of armed self-defense. Black Power changed communities, curriculums, and culture in the United States and served as an inspiration for social justice internationally. This unique two-volume set provides readers with an understanding of Black Power's important role in the turbulence, social change, and politics of the 1960s and 1970s in America and how the concepts of the movement continue to influence contemporary Black politics, culture, and identity. Cross-disciplinary and broad in its approach, *Black Power Encyclopedia: From Black Is Beautiful to Urban Uprisings* explores the emergence and evolution of the Black Power Movement in the United States some 50 years ago. The entries examine the key players, organizations, and institutions, trends, and events of the period, enabling readers to better understand the ways in which African Americans broke through racial barriers, developed a positive identity, and began to feel united through racial pride and the formation of important social change organizations. The encyclopedia also covers the important impact of the more militant segments of the movement, such as Malcolm X and the Nation of Islam and the Black Panthers.

**Letters from Langston** Langston Hughes, 2016-02-01 Langston Hughes, one of America's greatest writers, was an innovator of jazz poetry and a leader of the Harlem Renaissance whose poems and plays resonate widely today. Accessible, personal, and inspirational, Hughes's poems portray the African American community in struggle in the context of a turbulent modern United States and a rising Black freedom movement. This indispensable volume of letters between Hughes and four leftist confidants sheds vivid light on his life and politics. *Letters from Langston* begins in 1930 and ends shortly before his death in 1967, providing a window into a unique self-created world where Hughes lived at ease. This distinctive volume collects the stories of Hughes and his friends in an era of uncertainty and reveals their visions of an idealized world, one without hunger, war, racism, and class oppression.

**The Oxford Encyclopedia of African Thought** Abiola Irele, 2010 From St. Augustine and early Ethiopian philosophers to the anti-colonialist movements of Pan-Africanism and Negritude, this encyclopedia offers a comprehensive view of African thought, covering the intellectual tradition both on the continent in its entirety and throughout the African Diaspora in the Americas and in Europe. The term African thought has been interpreted in the broadest sense to embrace all those forms of discourse, philosophy, political thought, religion, literature, important social movements that contribute to the formulation of a distinctive vision of the world determined by or derived from the African experience. The Encyclopedia is a large-scale work of 350 entries covering major topics involved in the

development of African Thought including historical figures and important social movements producing a collection that is an essential resource for teaching an invaluable companion to independent research and a solid guide for further study

*Nothing but Love in God's Water* Robert Darden, 2016-09-02 Volume 1 of *Nothing but Love in God's Water* traced the music of protest spirituals from the Civil War to the American labor movement of the 1930s and 1940s and on through the Montgomery bus boycott This second volume continues the journey chronicling the role this music played in energizing and sustaining those most heavily involved in the civil rights movement Robert Darden former gospel music editor for *Billboard* magazine and the founder of the Black Gospel Music Restoration Project at Baylor University brings this vivid vital story to life He explains why black sacred music helped foster community within the civil rights movement and attract new adherents shows how Martin Luther King Jr and other leaders used music to underscore and support their message and reveals how the songs themselves traveled and changed as the fight for freedom for African Americans continued Darden makes an unassailable case for the importance of black sacred music not only to the civil rights era but also to present day struggles in and beyond the United States Taking us from the Deep South to Chicago and on to the nation's capital Darden's grittily detailed lively telling is peppered throughout with the words of those who were there famous and forgotten alike activists such as Rep John Lewis the Reverend Ralph Abernathy and Willie Bolden as well as musical virtuosos such as Harry Belafonte Duke Ellington and The Mighty Wonders Expertly assembled from published and unpublished writing oral histories and rare recordings this is the history of the soundtrack that fueled the long march toward freedom and equality for the black community in the United States and that continues to inspire and uplift people all over the world *Dave Brubeck and the Performance of Whiteness* Kelsey Klotz, 2023 In *Dave Brubeck and the Performance of Whiteness* author Kelsey Klotz considers how Dave Brubeck a pivotal jazz musician and public figure represents manifestations of whiteness in mid century America

[forum for inter-american research](#) Vol 5 Wilfried Raussert, 2023-07-20 Volume 5 of 6 of the complete premium print version of journal *forum for inter american research* *fiar* which is the official electronic journal of the International Association of Inter American Studies IAS *fiar* was established by the American Studies Program at Bielefeld University in 2008 We foster a dialogic and interdisciplinary approach to the study of the Americas *fiar* is a peer reviewed online journal Articles in this journal undergo a double blind review process and are published in English French Portuguese and Spanish

**Jazz and Totalitarianism** Bruce Johnson, 2016-08-12 *Jazz and Totalitarianism* examines jazz in a range of regimes that in significant ways may be described as totalitarian historically covering the period from the Franco regime in Spain beginning in the 1930s to present day Iran and China The book presents an overview of the two central terms and their development since their contemporaneous appearance in cultural and historiographical discourses in the early twentieth century comprising fifteen essays written by specialists on particular regimes situated in a wide variety of time periods and places Interdisciplinary in nature this compelling work will appeal to students from Music and Jazz Studies to Political

Science Sociology and Cultural Theory      **Experimentalisms in Practice** Ana R. Alonso-Minutti, Eduardo Herrera, Alejandro L. Madrid, 2018-01-02 *Experimentalisms in Practice* explores the multiple sites in which experimentalism emerges and becomes meaningful beyond Eurocentric interpretative frameworks Challenging the notion of experimentalism as defined in conventional narratives contributors take a broad approach to a wide variety of Latin and Latin American music traditions conceived or perceived as experimental The conversation takes as starting point the 1960s a decade that marks a crucial political and epistemological moment for Latin America militant and committed aesthetic practices resonated with this moment resulting in a multiplicity of artistic and musical experimental expressions *Experimentalisms in Practice* responds to recent efforts to reframe and reconceptualize the study of experimental music in terms of epistemological perspective and geographic scope while also engaging traditional scholarship This book contributes to the current conversations about music experimentalism while providing new points of entry to further reevaluate the field      **I Hear a Symphony** Andrew Flory, 2017-05-30 *I Hear a Symphony* opens new territory in the study of Motown's legacy arguing that the music of Motown was indelibly shaped by the ideals of Detroit's postwar black middle class that Motown's creative personnel participated in an African American tradition of dialogism in rhythm and blues while developing the famous Motown Sound Throughout the book Flory focuses on the central importance of crossover to the Motown story first as a key concept in the company's efforts to reach across American commercial markets then as a means to extend influence internationally and finally as a way to expand the brand beyond strictly musical products Flory's work reveals the richness of the Motown sound and equally rich and complex cultural influence Motown still exerts      [Sonic Politics](#) Olaf Kaltmeier, Wilfried Raussert, 2019-05-24 This volume analyses the narration of the social through music and the seismographic function of music to detect social problems and envision alternatives Beyond state driven attempts to link musical production to the official narrative of the nation mass musical movements emerged during the 20th century that provided countercultural and alternative narratives of the prevailing social context The Americas contain numerous examples of the strong connection between music and politics Woody Guthrie's *This Land is Your Land* envisioned a socialist transformation of the U S the Chilean Nueva Canci n created a narrative and affective frame for the recognition of popular culture as a central element of the cultural politics of the Chilean way to socialism and Reggae emerged as a response to British colonialism drawing inspiration and guidance from the pan Africanist visions of Marcus Garvey Providing a significant contribution to the study of music and politics social movements from an inter American perspective this book will appeal to students and scholars of U S and Latin American Cultural Studies Transnational Studies History and Political Studies Area Studies and Music Studies For additional information please see the authors *Sonic Politics* webpage <https://www.uni-bielefeld.de/cias/sonicpolitics/index.html>      **The Routledge Companion to Jazz Studies** Nicholas Gebhardt, Nichole Rustin-Paschal, Tony Whyton, 2018-12-07 *The Routledge Companion to Jazz Studies* presents over forty articles from

internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross disciplinary field of enquiry Each chapter reflects on developments within jazz studies over the last twenty five years offering surveys and new insights into the major perspectives and approaches to jazz research The collection provides an essential research resource for students scholars and enthusiasts and will serve as the definitive survey of current jazz scholarship in the Anglophone world to date It extends the critical debates about jazz that were set in motion by formative texts in the 1990s and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry It is organized around six themes I Historical Perspectives II Methodologies III Core Issues and Topics IV Individuals Collectives and Communities V Politics Discourse and Ideology and VI New Directions and Debates

**Necessary Noise** Chérie Rivers Ndaliko, 2016 Written by a scholar and activist in the center of the current public policy debate in the Democratic Republic of the Congo *Necessary Noise* presents a compelling view on the uneasy balance of accomplishing change through art against the unsteady background of war

**Cold War Country** Joseph M. Thompson, 2024-03-22 Country music maintains a special decades long relationship to American military life but these ties didn't just happen This readable history reveals how country music's Nashville based business leaders on Music Row created partnerships with the Pentagon to sell their audiences on military service while selling the music to servicemembers Beginning in the 1950s the military flooded armed forces airwaves with the music hosted tour dates at bases around the world and drew on artists from Johnny Cash to Lee Greenwood to support recruitment programs Over the last half of the twentieth century the close connections between the Defense Department and Music Row gave an economic boost to the white dominated sounds of country while marginalizing Black artists and fueling divisions over the meaning of patriotism This story is filled with familiar stars like Roy Acuff Elvis Presley and George Strait as well as lesser known figures industry executives who worked the halls of Congress country artists who dissented from the stereotypically patriotic trappings of the genre and more Joseph M Thompson argues convincingly that the relationship between Music Row and the Pentagon helped shape not only the evolution of popular music but also race relations partisanship and images of the United States abroad

*Finding Democracy in Music* Robert Adlington, Esteban Buch, 2020-11-02 For a century and more the idea of democracy has fuelled musicians' imaginations Seeking to go beyond music's proven capacity to contribute to specific political causes musicians have explored how aspects of their practice embody democratic principles This may involve adopting particular approaches to compositional material performance practice relationships to audiences or modes of dissemination and distribution *Finding Democracy in Music* is the first study to offer a wide ranging investigation of ways in which democracy may thus be found in music A guiding theme of the volume is that this takes place in a plurality of ways depending upon the perspective taken to music's manifold relationships and the idea of democracy being entertained Contributing authors explore various genres including orchestral composition jazz the post war avant garde online performance and contemporary popular music as well as employing a wide

array of theoretical archival and ethnographic methodologies Particular attention is given to the contested nature of democracy as a category and the gaps that frequently arise between utopian aspiration and reality In so doing the volume interrogates a key way in which music helps to articulate and shape our social lives and our politics *The Origins of Cool in Postwar America* Joel Dinerstein, 2017-05-17 An entertaining study of the enduring concept of coolness and the mix of cultures and historical events that shaped it The New York Times Cool It was a new word and a new way to be and in a single generation it became the supreme compliment of American culture The Origins of Cool in Postwar America uncovers the hidden history of this concept and its new set of codes that came to define a global attitude and style As Joel Dinerstein reveals cool began as a stylish defiance of racism a challenge to suppressed sexuality a philosophy of individual rebellion and a youthful search for social change Through portraits of iconic figures he illuminates the cultural connections and artistic innovations among Lester Young Humphrey Bogart Robert Mitchum Billie Holiday Frank Sinatra Jack Kerouac Albert Camus Marlon Brando James Dean and others We eavesdrop on conversations among Jean Paul Sartre Simone de Beauvoir and Miles Davis and on a forgotten debate between Lorraine Hansberry and Norman Mailer over the white Negro and black cool We come to understand how the cool worlds of Beat writers and Method actors emerged from the intersections of film noir jazz and existentialism Out of this mix Dinerstein sketches nuanced definitions of cool that unite concepts from African American and Euro American culture the stylish stoicism of the ethical rebel loner the relaxed intensity of the improvising jazz musician the effortless physical grace of the Method actor To be cool is not to be hip and to be hot is definitely not to be cool Eminently readable Much more than just a history of cool this book is a studied examination of the very real often problematic social issues that popular culture responds to Publishers Weekly starred review The kind of book that makes learning enjoyable The Wall Street Journal Superb Times Higher Education

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