

The **DOUG MacLEOD** Band



AIN'T THE BLUES EVIL

Blues And Evil

Yahya Jongintaba



Blues And Evil:

Blues and Evil Jon Michael Spencer, 1993 The term blues has traditionally conveyed an image of hard living hard drinking carousing singers and musicians grinding out melancholy tunes and evil lyrics Contesting that stereotypical notion this study argues that spiritual values are clearly reflected in the blues mythologized history folk theological language and philosophical speculation on the dual existence of good and evil By using a theomusicalogical approach Yahya Jongintaba formerly Jon Michael Spencer is able to push aside accepted attitudes and present a unique study of the blues and the culture that created it He reveals religious substance in this music s content and language that has been gradually obscured as the blues evolved from a simple rural music following Reconstruction to its present urban form The evidence strongly implies a fundamental religious concern for the same life issues expressed in orthodox religious music Spencer suggests that white blues scholars have tended to overlook the religious nature of the blues partly because they have not fully understood African American culture They have tended to give validity to the old southern folkloric belief that blues music was devil s music disregarding the ethos of the blues as it exists on the periphery of doctrinal Christianity where religious pondering as well as opposition to white oppression could be expressed behind a protective veil of music **Blues and Evil** Yahya

Jongintaba, 2024-09-04 The term blues has traditionally conveyed an image of hard living hard drinking carousing singers and musicians grinding out melancholy tunes and evil lyrics Contesting that stereotypical notion this study argues that spiritual values are clearly reflected in the blues mythologized history folk theological language and philosophical speculation on the dual existence of good and evil By using a theomusicalogical approach Yahya Jongintaba formerly Jon Michael Spencer is able to push aside accepted attitudes and present a unique study of the blues and the culture that created it He reveals religious substance in this music s content and language that has been gradually obscured as the blues evolved from a simple rural music following Reconstruction to its present urban form The evidence strongly implies a fundamental religious concern for the same life issues expressed in orthodox religious music Spencer suggests that white blues scholars have tended to overlook the religious nature of the blues partly because they have not fully understood African American culture They have tended to give validity to the old southern folkloric belief that blues music was devil s music disregarding the ethos of the blues as it exists on the periphery of doctrinal Christianity where religious pondering as well as opposition to white oppression could be expressed behind a protective veil of music *Encyclopedia of the Blues* Edward M. Komara, 2006 This comprehensive two volume set brings together all aspects of the blues from performers and musical styles to record labels and cultural issues including regional evolution and history Organized in an accessible A to Z format the *Encyclopedia of the Blues* is an essential reference resource for information on this unique American music genre For a full list of entries contributors and more visit the *Encyclopedia of the Blues* website

Melting the Venusberg Heidi Epstein, 2004-10-15 This book begins with a pointed critique of the foundations of the understanding of Western music that music from Pythagoras to

the Renaissance has been viewed as the source and model of order in the universe and in society Unfortunately that order was rigidly hierarchical so that over the centuries music reinforced established social prejudices particularly those against women Nowhere was this more evident than in religious music that was regarded by male ecclesiastics and scholars as the instrument of choice for taming hysterical female eruptions Through her mordant commentary on a rich selection of texts by major thinkers from two millennia of Christian theology Heidi Epstein shows in the first part of *Melting the Venusberg* that music as the erotic embodiment of human engenderment has been ignored or suppressed while music as the expression of transcendent harmony order and restraint has been extolled The second re constructive part of *Melting the Venusberg* draws on ignored sources and lost tropes from the Christian tradition as well as on insights from the music and thought of historical and contemporary woman composers and performers from Hildegard of Bingen and Lucrezia Vizzana to Rosetta Tharpe and Diamanda Galas Through this recuperative synthesis music s theological significance changes keys as it moves beyond its symbolic function as divinely ordained harmonious microcosm into more dissonant metaphorical registers Those who have ears to hear will be delighted

Notes Music Library Association,1996 *Negro Workaday Songs* Howard Washington Odum,Guy Benton Johnson,1926 **Catalog of Copyright Entries. Fourth Series** Library of Congress. Copyright Office,1930 **New-Church Messenger** ,1905 **The Iowa Normal Monthly** ,1910 **Black Recording Artists, 1877-1926** ,2013-01-03 This annotated discography covers the first 50 years of audio recordings by black artists in chronological order music made in the acoustic era of recording technology The book has cross referenced bibliographical information on recording sessions including audio sources for extant material and appendices on field recordings Caribbean Mexican and South American recordings piano rolls performed by black artists and a filmography detailing the visual record of black performing artists from the period Indexes contain all featured artists titles recorded and labels

Catalog of Copyright Entries ,1924 *Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office* Library of Congress. Copyright Office,1926 **Negro workaday songs** Howard Washington Odum,Guy Benton Johnson,2023-07-10 *Negro Workaday Songs* is a profound anthology weaving together the vibrant tapestry of African American labor songs Embedded within the shared cultural experiences of toil and resilience this collection is an exploration of the tunes that underscored daily life for countless individuals The anthology captures the varied rhythms and themes from improvisational spirituals to poignant work chants reflecting the socio economic conditions and communal strength of African American life With each piece resonating with emotional depth the anthology paints a mosaic of cultural expression through music and storytelling offering insights into the historical labyrinth in which these songs were born The editors Howard Washington Odum and Guy Benton Johnson bring their scholarly backgrounds and empathetic insights to this collection providing a critical platform for these overlooked narratives Both scholars dedicated their careers to the social sciences

focusing on Southern culture and African American life Their expertise and respect for these oral traditions illuminate the historical and cultural dynamism of the songs This collection is interleaved with academic rigor and cultural sensitivity bridging the gap between historical contexts and modern interpretations ensuring the songs retain their vibrancy and relevance Negro Workaday Songs is essential for anyone seeking to understand the cultural currents that shaped African American life offering a diverse exploration of themes deeply embedded in society This anthology stands as a testament to the enduring power of collective memory capturing the essence of a community s struggle and triumph through song By engaging with these works readers are invited to partake in a dialogue that transcends the written page experiencing the intertwining of culture history and artistic expression This volume is a scholarly treasure trove valuable for its breadth insight and educational merit

Beyond the Crossroads Adam Gussow,2017-09-05 The devil is the most charismatic and important figure in the blues tradition He s not just the music s namesake the devil s music but a shadowy presence who haunts an imagined Mississippi crossroads where it is claimed Delta bluesman Robert Johnson traded away his soul in exchange for extraordinary prowess on the guitar Yet as scholar and musician Adam Gussow argues there is much more to the story of the devil and the blues than these clich d understandings In this groundbreaking study Gussow takes the full measure of the devil s presence Working from original transcriptions of more than 125 recordings released during the past ninety years Gussow explores the varied uses to which black southern blues people have put this trouble sowing love wrecking but also empowering figure The book culminates with a bold reinterpretation of Johnson s music and a provocative investigation of the way in which the citizens of Clarksdale Mississippi managed to rebrand a commercial hub as the crossroads in 1999 claiming Johnson and the devil as their own

House of Hits Andy Bradley,Roger Wood,2010-04-01 Founded in a working class neighborhood in southeast Houston in 1941 Gold Star SugarHill Recording Studios is a major independent studio that has produced a multitude of influential hit records in an astonishingly diverse range of genres Its roster of recorded musicians includes Lightnin Hopkins George Jones Willie Nelson Bobby Blue Bland Junior Parker Clifton Chenier Sir Douglas Quintet 13th Floor Elevators Freddy Fender Kinky Friedman Ray Benson Guy Clark Lucinda Williams Beyonc and Destiny s Child and many many more In House of Hits Andy Bradley and Roger Wood chronicle the fascinating history of Gold Star SugarHill telling a story that effectively covers the postwar popular music industry They describe how Houston s lack of zoning ordinances allowed founder Bill Quinn s house studio to grow into a large studio complex just as SugarHill s willingness to transcend musical boundaries transformed it into of one of the most storied recording enterprises in America The authors offer behind the scenes accounts of numerous hit recordings spiced with anecdotes from studio insiders and musicians who recorded at SugarHill Bradley and Wood also place significant emphasis on the role of technology in shaping the music and the evolution of the music business They include in depth biographies of regional stars and analysis of the various styles of music they represent as well as a list of all of Gold Star SugarHill s recordings that made

the Billboard charts and extensive selected historical discographies of the studio s recordings *The Greenwood Encyclopedia of African American Folklore* Anand Prahlad,2006 **Catalog of Copyright Entries** Library of Congress. Copyright Office,1954 **The Greenwood Encyclopedia of African American Folklore: A-F** Anand Prahlad,2006 Contains over seven hundred entries on African American folklore including music art foodways spiritual beliefs and proverbs F. C. G.'s Froissart's Modern Chronicles, 1902 Francis Carruthers Gould,1908 *Storyville* ,1977

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