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The Triumph of Voting Rights in the South Charles S. Bullock 2014-10-22 The Voting Rights Act of 1965 achieved what two constitutional amendments and three civil rights acts could not: giving African Americans in the South access to the ballot free from restriction or intimidation. The most exhaustive treatment of elections and race in the region in sixty years, The Triumph of Voting Rights in the South explores the impact of that landmark legislation and highlights lingering consequences of the struggle for voting rights.

A long-time observer of politics in the South and former professor at the University of Georgia, Bullock III and Ronald Keith Gaddis show how minorities have become politically empowered thanks to the act—particularly its Section 5 provision, which requires jurisdictions that have had low voter registration or turnout to clear federal reauthorization of changes to voting laws with the Department of Justice. The authors demonstrate how minority participation in politics has improved as measured by voter registration and turnout, election of African Americans to political office, and number of African American elected officials. The book includes a wealth of discussion of critical local issues, including Arkansas and Tennessee, where Section 5 was not implemented, and Florida and Texas, where the act takes into account Latino participation. Concluding chapters offer a comparative assessment of the implementation and impact of the Voting Rights Act, and an analysis of the 2008 election of President Barack Obama in light of wider access to the polls. The authors also discuss whether Section 5, set to expire in 2031, will be needed any longer. Political scientists will be interested in the book's inside look at the inner workings of the Voting Rights Act, and the analysis of the 2008 election of President Barack Obama in light of wider access to the polls.

Music and Mind in Everyday Life Eric Clarke 2010 What makes people want to live their lives to the sound of music? Why do so many of our most private experiences and most public spectacles incorporate music? Music and Mind in Everyday Life examines cultural behaviour and experience in a range of circumstances, including composing and performing, listening and persuading, and teaching and learning.

Lauder and Foster Developing驶出09-10 A free open access ebook is available upon login. Learn more at www.luminousoa.org. Lauder and Foster is a cultural study of the phenomenon of American taiko, the thundering, athletic drumming tradition that originated in Japan and is played by groups of artists in a wide array of ideological and social contexts. The book describes the rapidly growing cultural, social, and political significance of taiko. It explores the social and cultural dimensions and implications of this traditional Japanese drumming tradition, and focuses on the way it is played by contemporary American artists and on the movement’s relationship to the ideas and experiences of living in the United States.

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Happiness and Education

Teaching Music Globally

Happiness and Education for more than 40 years has been home to Tibet's government-in-exile. Understand the experiences of Tibetans living in Dharamsala, a town in the Indian Himalayas that practices, as well as anyone who has played with or listened to their local band. The contributors to this volume present a series of essays that examine wind band cultures from a range of disciplinary perspectives, allowing for a comparison of band cultures across geographic and historical fields. The themes addressed encompass the military heritage of band cultures; local appropriations of the military prototype; links between bands and their local communities; the spheres of local band activities and the modes of sociability within them; and the role of bands in trajectories toward professional musicianship. This book will appeal to readers with an interest in ethnomusicology, colonial and post-colonial studies, community music practices, as well as anyone who has played with or listened to their local band. Echoes from Dharamsala Keila Diehl 2002-06-03 In this book, Keila Diehl uses music to understand the experiences of Tibetans living in Dharamsala, a town in the Indian Himalayas that for more than 40 years has been home to Tibet's government-in-exile.

Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making

Suzel Ana Reily 2016-04-15 Bands structured around western wind instruments are among the most widespread instrumental ensembles in the world. Although these ensembles draw upon European military traditions that spread globally through colonialism, militarism and missionary work, local musicians have adapted the brass band prototype to their home settings, and today these ensembles are found in religious processions and funerals, military manoeuvres and parades, and popular music genres throughout the world. Based on their expertise in ethnographic and archival research, the contributors to this volume present a series of essays that examine wind band cultures from a range of disciplinary perspectives, allowing for a comparison of band cultures across geographic and historical fields. The themes addressed encompass the military heritage of band cultures; local appropriations of the military prototype; links between bands and their local communities; the spheres of local band activities and the modes of sociability within them; and the role of bands in trajectories toward professional musicianship. This book will appeal to readers with an interest in ethnomusicology, colonial and post-colonial studies, community music practices, as well as anyone who has played with or listened to their local band. Echoes from Dharamsala Keila Diehl 2002-06-03 In this book, Keila Diehl uses music to understand the experiences of Tibetans living in Dharamsala, a town in the Indian Himalayas that for more than 40 years has been home to Tibet's government-in-exile.

Musicking

Christopher Small 2011-03-01 Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. In this new book, Small outlines a theory of what he terms “musicking,” a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower. Using Gregory Bateson’s philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall, Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds.

Voices of Black Folk

Terri Brinegar 2022-04-19 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.

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