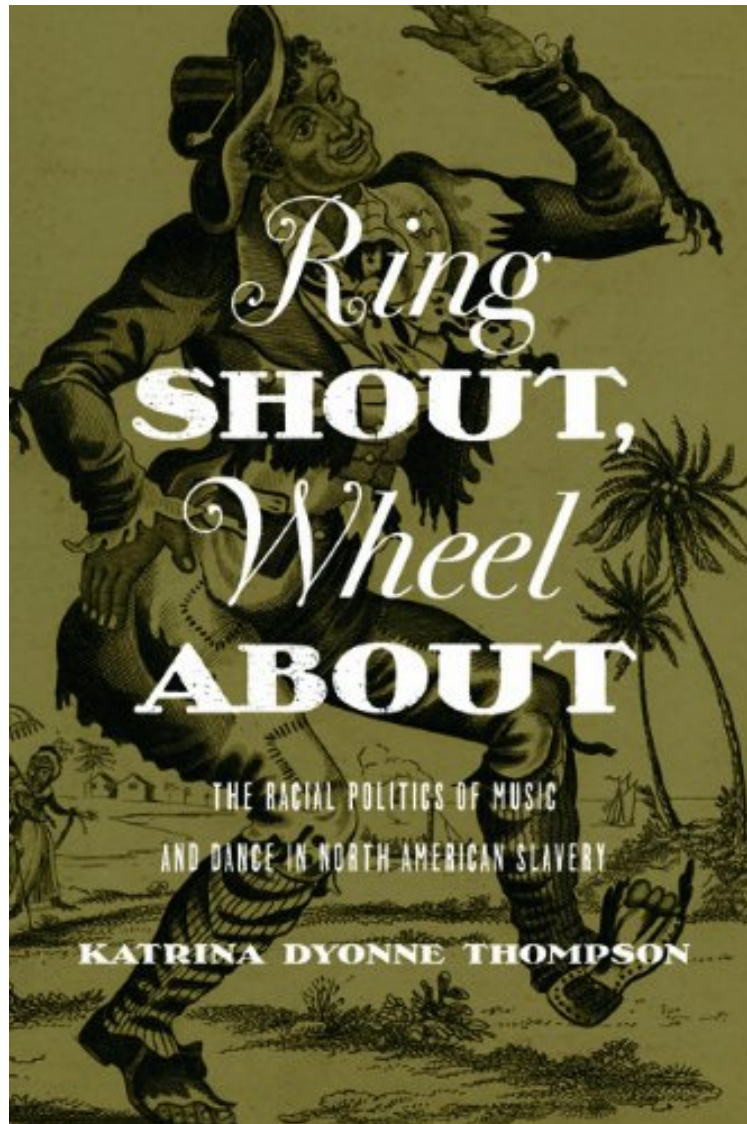


Ring Shout, Wheel About: The Racial Politics of Music and Dance in North American Slavery

Katrina Dyonne Thompson

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Katrina Dyonne Thompson : Ring Shout, Wheel About: The Racial Politics of Music and Dance in North American Slavery before purchasing it in order to gage whether or not it would be worth my time, and all praised Ring Shout, Wheel About: The Racial Politics of Music and Dance in North American Slavery:

0 of 0 people found the following review helpful. Ring Shout, What About: A ReviewBy Delridge L. HunterRING Shout, What AboutBlack is the least favored position while white occupies the most favored position]. Songs (music)

and Dance. Or, Songs-thru-Dance. Dance as Song. The culture survived. The ante bellum period of about, i.e., relatively speaking, 1820 to 1863 C.E. is when the coalescing of Black Popular Culture (BPC) into a unified cultural form took place. The growth and development of Black Popular Culture as a unified force took form while the most inhumanly acts of terror were unleashed. It was during the ante bellum that Africans became Americans. What ever was available, the lyric poets (songsters and instrumentalists, often called musicians) learned how to play the chosen instrument, e.g. large spoons, by experiment? These people worked and lived under terror. Operating in that manner allowed them to create a culture at will. What is interesting is how members of the master class contributed to Africans advancing the culture. New ideas regarding song were presented during these learning occasions, too. Choreographers learned how to work within the limitations of their adverse conditions. Directors learned how to create an orchestra made up of instruments uncommon to them previously. Spirituals (praise songs), Blues (Devil songs/Devil's music), Country (songs for the Buskrys), Jubilee (Freedom) songs, Protest songs (social commentary), and Lullabies (pop/children songs) are the genres developed during this period. Projected as thither, i.e., as third rate, non-beings of consciousness, their marks of distinction supposedly demonstrated their willingness to "sang and dance" despite their sadistic treatment. The "singing and dancing" were supposed to give the appearance of "happiness." The people were bleeding from the shackles while they "sang and danced" into the neighboring town, "but they looked happy." The overseers demonstrated their power with the whip. As they popped the whip, they composed the song, i.e., the lyrics, that complemented the choreographer's dance moves. The opinion. Property2 of 2 people found the following review helpful. Great text for understanding the long and dark history of ...By KEWGreat text for understanding the long and dark history of the intersection of racial ideas and performance in the context of North American slavery.

In this ambitious project, historian Katrina Thompson examines the conceptualization and staging of race through the performance, sometimes coerced, of black dance from the slave ship to the minstrel stage. Drawing on a rich variety of sources, Thompson explicates how black musical performance was used by white Europeans and Americans to justify enslavement, perpetuate the existing racial hierarchy, and mask the brutality of the domestic slave trade. Whether on slave ships, at the auction block, or on plantations, whites often used coerced performances to oppress and demean the enslaved. As Thompson shows, however, blacks' "backstage" use of musical performance often served quite a different purpose. Through creolization and other means, enslaved people preserved some native musical and dance traditions and invented or adopted new traditions that built community and even aided rebellion. Thompson shows how these traditions evolved into nineteenth-century minstrelsy and, ultimately, raises the question of whether today's mass media performances and depictions of African Americans are so very far removed from their troublesome roots.

"Thompson forces readers to rethink the place and meaning of performance in early America. ...Ring Shout stands as one of the more intriguing new works on slavery and performance."--Civil War Book "Katrina Dyonne Thompson makes an important contribution to our understanding of slavery and racial formation. An engaging, well-argued book that uses the contested areas of dance and music to explore the many worlds of slavery and the cultural development of both blacks and whites. Ring Shout, Wheel About will take its rightful place alongside its academic forbearers, and should be the standard to follow for years to come."--Journal of the Illinois State Historical Society