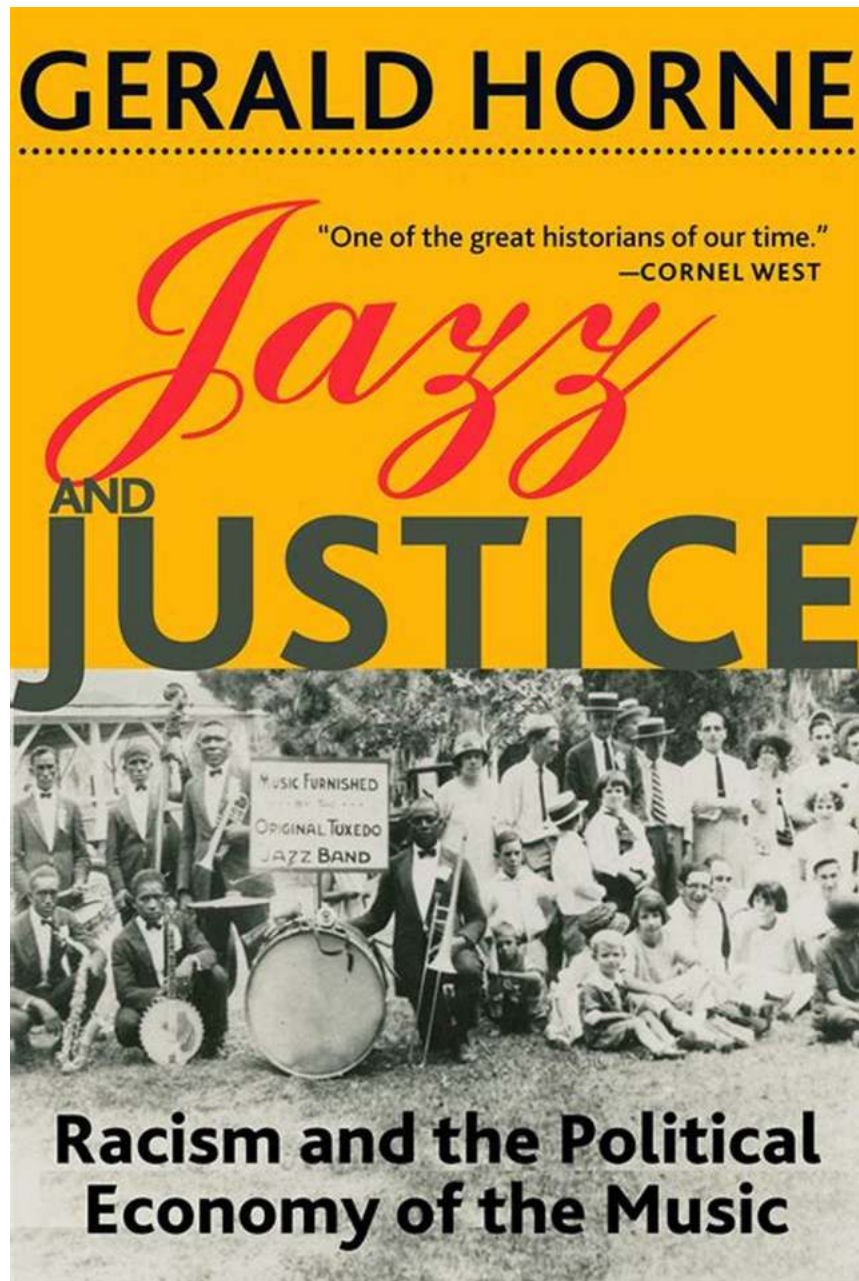


Racism And The Political Economy Of The Music

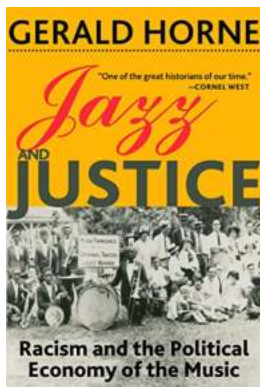


Racism has long been a pervasive issue in society, affecting various aspects of our lives, including the music industry. Throughout history, the music industry has both perpetuated and challenged racial stereotypes and discrimination, reflecting the broader social and economic dynamics that shape our world. This article

explores the intersection of racism and the political economy of music, shedding light on the power structures, inequalities, and efforts to bring about change.

The Origins of Racism in Music

Music has always been a platform for expression and cultural exchange. However, it has also been a means for enforcing racial hierarchies and promoting racist ideologies. From the era of slavery, where African Americans were forced to create music that catered to the tastes of white audiences, to the days of racial segregation, where black musicians faced limited opportunities for exposure and success, racism has deeply shaped the music industry.



Jazz and Justice: Racism and the Political

Economy of the Music by Gerald Horne (Kindle Edition)

★★★★☆ 4.8 out of 5

Language	: English
File size	: 2028 KB
Text-to-Speech	: Enabled
Enhanced typesetting	: Enabled
Word Wise	: Enabled
Print length	: 454 pages
Screen Reader	: Supported



One example of racism in music is the appropriation of black music by white artists without proper credit or compensation. This practice, known as cultural appropriation, has contributed to the marginalization and erasure of black artists, whose contributions have often been overshadowed by white artists. Additionally, black musicians have often faced challenges in gaining access to resources, such as recording studios, major labels, and promotional platforms, which has hindered their ability to reach a wider audience.

Racism, Representation, and Musical Genres

The racial dynamics within different musical genres further illustrate the intersection of racism and the political economy of music. For instance, rock and roll, a genre rooted in black musical traditions, was predominantly popularized and commercialized by white artists. This phenomenon highlights how racism has influenced which artists and genres receive mainstream recognition, access to commercial success, and opportunities for growth.

Similarly, hip-hop and rap, genres originating from marginalized communities, have faced scrutiny and discrimination due to racial bias. The negative portrayal of these genres in the media and industry gatekeeping have perpetuated stereotypes and hindered their acceptance in mainstream culture. Despite their immense cultural influence and popularity, artists in these genres often face resistance in achieving the same commercial success and critical acclaim as their counterparts in predominantly white genres.

Challenging Racism in the Music Industry

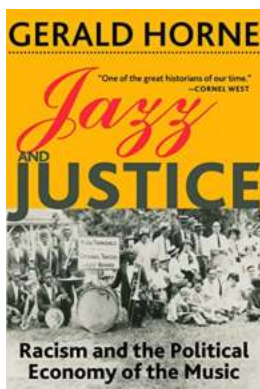
While racism continues to persist in the music industry, there are ongoing efforts to challenge and dismantle the existing power structures. Organizations like Black Lives in Music and Voices of Black Music are working towards creating an inclusive and equitable industry, advocating for fair representation, increased diversity in executive positions, and proper compensation for black artists.

Furthermore, social media platforms and streaming services have provided independent artists from marginalized communities with an alternative means of reaching their audience, bypassing traditional gatekeepers. This has allowed for greater visibility and autonomy, empowering artists to create music that challenges existing racial inequalities and stereotypes.

The Need for Continued Conversation and Action

Addressing racism in the music industry requires a collective effort and ongoing conversations. It is important for listeners, music enthusiasts, and industry professionals to educate themselves about the history and impact of racism on music. By supporting and amplifying the voices of marginalized artists, listeners can play a vital role in breaking down racial barriers and fostering a more inclusive music industry.

Ultimately, the fight against racism in the music industry is directly connected to the broader struggle for racial justice and equality in society. By recognizing and challenging the systemic inequalities present in the political economy of music, we can create a more diverse, equitable, and ultimately transformative musical landscape.



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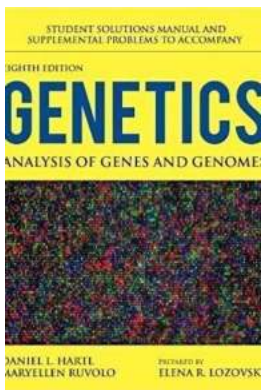
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A galvanizing history of how jazz and jazz musicians flourished despite rampant cultural exploitation

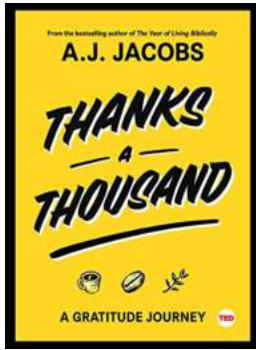
The music we call “jazz” arose in late nineteenth century North America—most likely in New Orleans—based on the musical traditions of Africans, newly freed from slavery. Grounded in the music known as the “blues,” which expressed the pain, sufferings, and hopes of Black folk then pulverized by Jim Crow, this new music entered the world via the instruments that had been abandoned by departing military bands after the Civil War. *Jazz and Justice* examines the economic, social, and political forces that shaped this music into a phenomenal US—and Black American—contribution to global arts and culture.

Horne assembles a galvanic story depicting what may have been the era’s most virulent economic—and racist—exploitation, as jazz musicians battled organized crime, the Ku Klux Klan, and other variously malignant forces dominating the nightclub scene where jazz became known. Horne pays particular attention to women artists, such as pianist Mary Lou Williams and trombonist Melba Liston, and limns the contributions of musicians with Native American roots. This is the story of a beautiful lotus, growing from the filth of the crassest form of human immiseration.



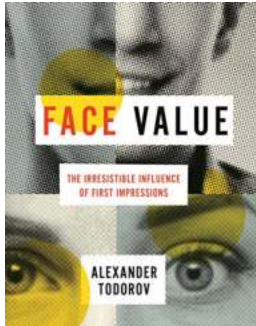
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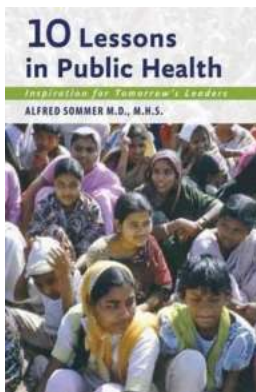
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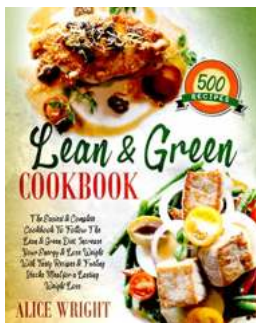
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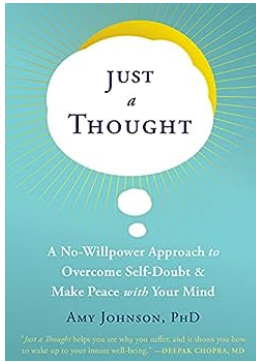
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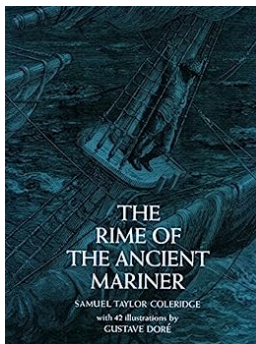
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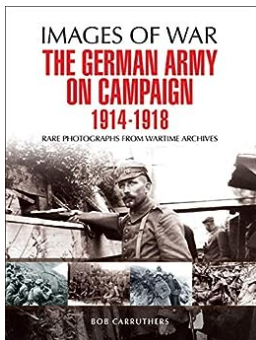
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