

# Voice Race

Emily Wilbourne

**The Race of Sound** Nina Sun Eidsheim, 2018-12-06 In *The Race of Sound* Nina Sun Eidsheim traces the ways in which sonic attributes that might seem natural, such as the voice and its qualities, are socially produced. Eidsheim illustrates how listeners measure race through sound and locate racial subjectivities in vocal timbre—the color or tone of a voice. Eidsheim examines singers Marian Anderson, Billie Holiday, and Jimmy Scott as well as the vocal synthesis technology Vocaloid to show how listeners carry a series of assumptions about the nature of the voice and to whom it belongs. Outlining how the voice is linked to ideas of racial essentialism and authenticity, Eidsheim untangles the relationship between race, gender, vocal technique, and timbre while addressing an undertheorized space of racial and ethnic performance. In so doing, she advances our knowledge of the cultural-historical formation of the timbral politics of difference and the ways that comprehending voice remains central to understanding human experience, all the while advocating for a form of listening that would allow us to hear singers in a self-reflexive, denaturalized way.

**The Authentic Voice** Arlene Notoro Morgan, Alice Irene Pifer, Keith Woods, 2006 Accompanying DVD-ROM contains seven television stories discussed in the book and interviews.

Let's Talk About Race Julius Lester, 2020-07-14 This wonderful book should be a first choice for all collections and is strongly recommended as a springboard for discussions about differences." –School Library Journal (starred review) In this acclaimed book, the author of the Newbery Honor Book *To Be a Slave* shares his own story as he explores what makes each of us special. A strong choice for sharing at home or in the classroom. Karen Barbour's dramatic, vibrant paintings speak to the heart of Lester's unique vision, truly a celebration of all of us. This stunning picture book introduces race as just one of many chapters in a person's story (School Library Journal). Lester's poignant picture book helps children learn, grow, discuss, and begin to create a future that resolves differences (Children's Literature). Julius Lester said: I write because our lives are stories. If enough of these stories are told, then perhaps we will begin to see that our lives are the same story. The differences are merely in the details. I am a story. So are you. So is everyone.

**Lift Every Voice** Philip Sheldon Foner, Robert J. Branham, 1998 An anthology comprising 150-plus selections, making accessible the orations of both well-known and lesser-known African Americans. Each speech is presented with an introduction that sets the context. Many are previously unpublished, uncollected, or long out of print. The volume is based on Philip Foner's 1972 *Voice of Black America*. Annotation copyrighted by Book News, Inc., Portland, OR

**Race in American Film [3 volumes]** Daniel Bernardi, Michael Green, 2017-07-07 This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. Hollywood has always reflected current American cultural norms and ideas. As such, film provides a window into attitudes about race and ethnicity over the last century. This comprehensive set provides information on hundreds of films chosen based on scholarly consensus of their importance regarding the subject, examining aspects of race and ethnicity in American film through the historical context, themes, and people involved. This three-volume set highlights the most important films and artists of the era, identifying films, actors, or characterizations that were considered racist, were tremendously popular or hugely influential, attempted to be progressive, or some combination thereof. Readers will not only learn basic information about each subject but also be able to contextualize it culturally, historically, and in terms of its reception to understand what average moviegoers thought about the subject at the time of its popularity—and grasp how the subject is

perceived now through the lens of history.

Voice, Slavery, and Race in Seventeenth-Century Florence Emily Wilbourne, 2023 Grounded in new archival research documenting a significant presence of foreign and racially-marked individuals in Medici Florence, this book argues for the relevance of such individuals to the history of Western music and for the importance of sound—particularly musical and vocal sounds—to systems of racial and ethnic difference. Many of the individuals discussed in these pages were subject to enslavement or conditions of unfree labor; some labored at tasks that were explicitly musical or theatrical, while all intersected with sound and with practices of listening that afforded full personhood only to particular categories of people. Integrating historical detail alongside contemporary performances and musical conventions, this book makes the forceful claim that operatic musical techniques were—from their very inception—imbricated with racialized differences. *Race, Voice, and Slavery in Seventeenth-Century Florence* offers both a macro and micro approach to its content. The first half of the volume draws upon a wide range of archival, theatrical and historical sources to articulate the theoretical interdependence of *razza* (lit. race), voice, and music in early modern Italy; the second half focuses on the life and work of a specific, racially-marked individual: the enslaved, Black, male soprano singer, Giovannino Buonaccorsi (fl. 1651–1674). *Race, Voice, and Slavery in Seventeenth-Century Florence* reframes the place of racial difference in Western art music and provides a compelling pre-history to later racial formulations of the sonic—

**The Sonic Color Line** Jennifer Lynn Stoevers, 2016–11–15 The unheard history of how race and racism are constructed from sound and maintained through the listening ear. Race is a visual phenomenon, the ability to see “difference.” At least that is what conventional wisdom has lead us to believe. Yet, *The Sonic Color Line* argues that American ideologies of white supremacy are just as dependent on what we hear—voices, musical taste, volume—as they are on skin color or hair texture. Reinforcing compelling new ideas about the relationship between race and sound with meticulous historical research, Jennifer Lynn Stoevers helps us to better understand how sound and listening not only register the racial politics of our world, but actively produce them. Through analysis of the historical traces of sounds of African American performers, Stoevers reveals a host of racialized aural representations operating at the level of the unseen—the sonic color line—and exposes the racialized listening practices she figures as “the listening ear.” Using an innovative multimedia archive spanning 100 years of American history (1845–1945) and several artistic genres—the slave narrative, opera, the novel, so-called “dialect stories,” folk and blues, early sound cinema, and radio drama—*The Sonic Color Line* explores how black thinkers conceived the cultural politics of listening at work during slavery, Reconstruction, and Jim Crow. By amplifying Harriet Jacobs, Frederick Douglass, Elizabeth Taylor Greenfield, Charles Chesnutt, The Fisk Jubilee Singers, Ann Petry, W.E.B. Du Bois, and Lena Horne as agents and theorists of sound, Stoevers provides a new perspective on key canonical works in African American literary history. In the process, she radically revises the established historiography of sound studies. *The Sonic Color Line* sounds out how Americans have created, heard, and resisted “race,” so that we may hear our contemporary world differently.

Seeking a Voice David B. Sachsman, S. Kittrell Rushing, Roy Morris, 2009 This volume chronicles the media's role in reshaping American life during the tumultuous nineteenth century by focusing specifically on the presentation of race and gender in the newspapers and magazines of the time. The work is divided into four parts: Part I, *Race Reporting*, details the various ways in which America's racial minorities were portrayed; Part II, *Fires of Discontent*, looks at the moral and religious opposition to slavery by the abolitionist movement and demonstrates how that opposition was echoed by African Americans themselves; Part III, *The Cult of True Womanhood*, examines the often disparate ways in which American women were portrayed in the

national media as they assumed a greater role in public and private life; and Part IV, *Transcending the Boundaries*, traces the lives of pioneering women journalists who sought to alter and expand their gender's participation in American life, showing how the changing role of women led to various journalistic attempts to depict and define women through sensationalistic news coverage of female crime stories.

**Race-ing Representation** Kostas Myrsiades, Linda S. Myrsiades, 1998 This collection takes on the problem of representing race in the context of a master language and culture. These essays discuss this problem in terms of the ongoing struggle to redefine the self as speaker, that is, to re-construe our understanding of history, sexuality, and speech itself in a continuing battle for self-definition. As a totality, these essays explode the notion of race as a natural boundary between groups and pose a variety of possible constructions that force us to accept race not as a category, but as a practice. Kostas and Linda Myrsiades have brought together scholars whose varied essays explore the issues of voice, history, and sexuality in such diverse venues as detective fiction, the Clarence Thomas hearings, the witches of Salem, the Harlem Renaissance, and the work of Toni Morrison, demonstrating that resistance to race-ing is both meaningfully engaged as a cultural possibility and rewritten as a linguistic practice.

**Race Sounds** Nicole Brittingham Furlonge, 2018-05-15 Forging new ideas about the relationship between race and sound, Furlonge explores how black artists—including well-known figures such as writers Ralph Ellison and Zora Neale Hurston, and singers Bettye LaVette and Aretha Franklin, among others—imagine listening. Drawing from a multimedia archive, Furlonge examines how many of the texts call on readers to listen in print. In the process, she gives us a new way to read and interpret these canonical, aurally inflected texts, and demonstrates how listening allows us to engage with the sonic lives of difference as readers, thinkers, and citizens.

*Revisiting Racialized Voice* David G Holmes, 2007-09-03 *Revisiting Racialized Voice: African American Ethos in Language and Literature* argues that past misconceptions about black identity and voice, codified from the 1870s through the 1920s, inform contemporary assumptions about African American authorship and ethos. Tracing elements of racial consciousness in the works of Frederick Douglass, Charles Chesnutt, W. E. B. DuBois, Zora Neale Hurston, and others, David G. Holmes urges a revisiting of narratives from this period to strengthen and advance notions about racialized writing and to shape contemporary composition pedagogies. Pointing to the intersection of African American identity, literature, and rhetoric, *Revisiting Racialized Voice* begins to construct rhetorically workable yet ideologically flexible definitions of black voice. Holmes maintains that political pressure to embrace “color blindness” endangers scholars’ ability to uncover links between racialized discourses of the past and those of the present, and he calls instead for a reassessment of the material realities and theoretical assumptions race represents and with which it has been associated.

**Raising Her Voice** Rodger Streitmatter, 2021-09-15 Each chapter is a biographical sketch of an influential black woman who has written for American newspapers or television news, including Maria W. Stewart, Mary Ann Shadd Cary, Gertrude Bustill Mossell, Ida B. Wells-Barnett, Josephine St. Pierre Ruffin, Delilah L. Beasley, Marvel Cooke, Charlotta A. Bass, Alice Allison Dunnigan, Ethel L. Payne, and Charlayne Hunter-Gault.

**The New Voice in Race Adjustments** Arcadius McSwain Trawick, 1914

*The Voice of the Negro* 1919 Robert Thomas Kerlin, 1920 A compilation from the colored press of America for the four months immediately succeeding the Washington riot. It is designed to show the Negro's reaction to that and like events following, and to the World War and the Discussion of the Treaty. -- Preface.

*Between Voice and Silence* Jill McLean Taylor, Carol Gilligan, Amy M. Sullivan, 1995 The result is a deeper and richer appreciation of girls'

development and women's psychological health.

**Afro-Cuban Voices** Pedro Pérez Sarduy, Jean Stubbs, 2020-03-23 From the forewords: At a time when Cuba is undergoing immense economic and social changes, race becomes a kind of cultural litmus test for the national identity. . . . This anthology illustrates fully that it is possible to be both revolutionary and black in Cuba.—Manning Marable, Columbia University The authors of *Afro-Cuban Voices*, also key actors in the new, unfolding dialogue about race in Cuba, make a seminal contribution through a forthright critique of 'racial blind spots' in official history and present-day racial discrimination.—James Early, director of cultural studies and communication, Smithsonian Institution From the series editor: A courageous attempt to deal head-on with the issue of race in Cuba today. . . . Pérez Sarduy and Stubbs [seek to] put a human face on this debate, and do so well. The book will be received with relief by some and with frustration by others. Controversial it will undoubtedly be, since—as with most things Cuban—strong emotions are a given assumption. It will be an admirable beginning for the series and, it is hoped, will spark a much-needed debate in the United States on many aspects of the 'Cuban question.' It is about time.—John M. Kirk Based on the vivid firsthand testimony of prominent Afro-Cubans who live in Cuba, this book of interviews looks at ways that race affects daily life on the island. While celebrating their racial and national identity, the collected voices express an urgent need to end the silences and distortions of history in both pre- and postrevolutionary Cuba. The 14 people interviewed—of different generations and from different geographic areas of Cuba—come from the arts, the media, industry, academia, and medicine. They include a doctor who calls for joint U.S.-Cuban studies on high blood pressure and a craftsman who makes the batá drums used in Yoruba worship ceremonies. All responded to four controversial questions: What is it like to be black in Cuba? How has the revolution made a difference? To what extent is that difference true today? What can be done? Exposing the contradictions of both racial stereotyping and cultural assimilation, their eloquent answers make the case that the issue of race in Cuba, no matter how hard to define, will not be ignored. A volume in the series *Contemporary Cuba*, edited by John M. Kirk

Beyond Silenced Voices Lois Weis, Michelle Fine, 2005-03-10 Winner of the 2006 Critics' Choice Award presented by the American Educational Studies Association Resting on the belief that educators must be at the center of informing education policy, the contributors to this revised edition of the classic text raise tough questions that will both haunt and invigorate pre- and in-service educators, as well as veteran teachers. They explore the policies and practices of structuring exclusions; they listen hard to youth living at the margins of race, class, ethnicity, and gender; and they wrestle with fundamental inequalities of space in order to educate for change. Written from the perspective of researchers, policy analysts, teachers, and youth workers, the book reveals a shared belief in education that could be, and a shared concern about schools that currently reproduce class, race and gender relations, and privilege.

**Race Sounds** Nicole Brittingham Furlonge, 2018-05-15 We live in a world of talk. Yet *Race Sounds* argues that we need to listen more—not just hear things, but actively listen—particularly in relation to how we engage race, gender, and class differences. Forging new ideas about the relationship between race and sound, Furlonge explores how black artists—including well-known figures such as writers Ralph Ellison and Zora Neale Hurston, and singers Bettye LaVette and Aretha Franklin, among others—imagine listening. Drawing from a multimedia archive, Furlonge examines how many of the texts call on readers to "listen in print." In the process, she gives us a new way to read and interpret these canonical, aurally inflected texts, and demonstrates how listening allows us to engage with the sonic lives of difference as readers, thinkers, and citizens. Intervening in discourses of African American and black feminist literatures, where sound and voice

dominate, Furlonge shifts our attention to listening as an aural strategy of cultural, social, and civic engagement that not only enlivens how we read, write, and critique texts, but also informs how we might be more effective audiences for each other and against injustice in our midst. The result is a fascinating examination that brings new insights to African American literature and art, American literature, democratic philosophy, and sound studies.

*Struggles for Equal Voice* Yuya Kiuchi, 2012-11-01 Reveals how African Americans used cable television as a means of empowerment. While previous scholarship on African Americans and the media has largely focused on issues such as stereotypes and program content, *Struggles for Equal Voice* reveals how African Americans have utilized access to cable television production and viewership as a significant step toward achieving empowerment during the postCivil Rights and Black Power era. In this pioneering study of two metropolitan districts Boston and Detroit Yuya Kiuchi paints a rich and fascinating historical account of African Americans working with municipal offices, local politicians, cable service providers, and other interested parties to realize fair African American representation and media ownership. Their success provides a useful lesson of community organizing, image production, education, and grassroots political action that remains relevant and applicable even today.

**The Voice** Victoria M. Howard, 2019-04-16 *The Voice: The Unparalleled Life of Roger Huston* is a blockbuster book about the life of the number 1 horse racing announcer in the country—Roger Huston—which many agree on. Huston has called more than 178,000 races, covering at least 144 tracks in nineteen states and eight countries. Known as the Voice because of his booming vocal crescendo, when one hears that sound, you instantly know a trotting or pacing race is imminent. Whether he calls an overnight or the Little Brown Jug, Huston makes each and every race exciting. Through these pages, the author takes you face-to-face with the classic races of the era.

**Voice Race: Bestsellers in 2023** The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous captivating novels captivating the hearts of readers worldwide. Let's delve into the realm of bestselling books, exploring the engaging narratives that have captivated audiences this year. **The Must-Read :** Colleen Hoover's *"It Ends with Us"* This poignant tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover skillfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can triumph. **Voice Race :** Taylor Jenkins Reid's *"The Seven Husbands of Evelyn Hugo"* This captivating historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reid's compelling storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. **Voice Race :** Delia Owens' *"Where the Crawdads Sing"* This mesmerizing coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens spins a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These bestselling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of captivating stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran

is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a exceptional and thrilling novel that will keep you speculating until the very end. The novel is a cautionary tale about the dangers of obsession and the power of evil.

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