

Diaspora

diaspora -- the forced or coerced dispersion of a people, sharing a history and way-of-life, into new and often hostile cultural surroundings.

- (1600s-1700s) Europeans colonize the east coast; becomes a diasporic destination for Europeans suffering **religious persecution**.
- (1700s-1800s) The bulk of the U.S. economy was established with the capture of millions of people from West Africa, transported here for agricultural **slave labor**.
- (1800s-1900s) **Mass immigration** (esp. of working-class populations) fuels the growth of the U.S. economy.

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- **Diaspora inevitably affects culture twice:**
 - (1) once in the cultural transformation of the dispossessed, and
 - (2) again in the transformation of a new “home.”
- **Diaspora is not necessarily transnational.**

In the mid-1800s, the 1930s, and the 1950s, major economic shifts caused large migrations *within* the U.S.

WHAT'S THIS GOT TO DO WITH MUSIC?

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- Diaspora complicates society and human identity, forging new ways of viewing and thinking one's place in the world.
- Among the most basic **purposes** of music is the expression of social belonging, and cultural identity. Inevitably, a diasporic experience causes shifts and mixtures of musical culture.

- First and Last Name

- Student I.D. #

- (neatness appreciated...pls consider underlining your last initial)

QUIZ: What kind of music alienates you? What artist or style, if beloved by a friend, would make you think carefully before joining her/his road-trip?

Due Tuesday, October 6

- **Read—**

- Wald, Elijah. “[What is Blues?](#)” Chapter 1 of Escaping the Delta. New York: HarperCollins, 2004
- Davis, Angela. 1998. “Mama’s Got the Blues.” Chapter 2 of Blues Legacies and Black Feminism: Gertrude “Ma” Rainey, Bessie Smith, and Billie Holiday. New York: Pantheon Books, 1998.
- **Listen to the remainder of:**
 - **LIST: “By the Banks, In the Pines”**
 - **LIST: “Pre-war Country Blues”**