

MUSI20066 & MUSI30105: African American Music in the 20th Century

[View Online](#)

1

Burnim MV, Maultsby PK, editors. Chapter 1: The translated African Cultural and Musical Past. In: African American music: an introduction. New York: : Routledge 2015. 3-22. <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=20>

2

Floyd SA. Introduction. In: The Power of Black Music. New York, Oxford: : Oxford University Press 1995. <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

3

Southern E. The music of black Americans: a history. 3rd ed. New York: : W. W. Norton 1997.

4

Burnim MV, Maultsby PK, editors. Chapter 3: Secular Folk Music. In: African American music: an introduction. New York: : Routledge 2015. 34-49. <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&pg=51>

5

Burnim MV, Maultsby PK, editors. Chapter 11: Music Theater. In: African American music: an introduction. New York: : Routledge 2015. 213-38.

6

Burnim MV, Maultsby PK, editors. Chapter 6: Ragtime. In: African American music: an introduction. New York: : Routledge 2015. 97–118.

7

Shank B. From Rice to Ice: The Face of Race in Rock and Pop. In: The Cambridge companion to pop and rock. Cambridge: : Cambridge University Press 2001. 256–71. doi:10.1017/CCOL9780521553698.016

8

Burnim MV, Maultsby PK, editors. Chapter 4: Spirituals. In: African American music: an introduction. New York: : Routledge 2015. 50–71.

9

Lott E. Love and theft: blackface minstrelsy and the American working class. 20th-anniversary edition ed. New York: : Oxford University Press 2013.

10

Cockrell D. Demons of disorder: early blackface minstrels and their world. Cambridge: : Cambridge University Press 1997.

11

Burnim MV, Maultsby PK, editors. African American music: an introduction. New York, NY: : Routledge, Taylor & Francis Group 2015.

12

Burnim MV, Maultsby PK, editors. Chapter 7: Blues. In: African American music: an introduction. New York: : Routledge 2015. 119–37.

13

Floyd SA. Chapter 3: Syncretization and Synthesis: Folk and Written Traditions. In: The Power of Black Music. New York, Oxford: : Oxford University Press 1995.
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

14

Floyd SA. Chapter 9: Troping the Blues: From Spirituals to the Concert Hall. In: The Power of Black Music. New York, Oxford: : Oxford University Press 1995.
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

15

Jones L. Blues People. In: The pop, rock, and soul reader: histories and debates. Oxford: : Oxford University Press 2005. 18-25.

16

Oakley G. City Blues. In: The devil's music: a history of the blues. [New York]: : Da Capo Press 1997.

17

Wald E. Escaping the Delta: Robert Johnson and the invention of the Blues. New York: : HarperCollins 2005.

18

McClary S. Bessie Smith: Thinking Blues. In: The auditory culture reader. Oxford: : Berg 2003. 427-34.

19

Burnim MV, Maultsby PK, editors. Chapter 9: Jazz. In: African American music: an introduction. New York: : Routledge 2015. 163-88.

20

Floyd SA. Chapter 4: African-American Modernism, Signifyin(g) and Black Music. In: The power of black music: interpreting its history from Africa to the United States. New York: : Oxford University Press 1995.

<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

21

Schuller G. Origins. In: Early jazz: its roots and musical development. New York: : Oxford University Press 1968. 3–62.

22

Burnim MV, Maultsby PK, editors. Chapter 8: Art/Classical Music. In: African American music: an introduction. New York: : Routledge 2015.

138–59.<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=155>

23

Floyd SA. Chapter 5: The Negro Renaissance: Harlem and Chicago Flowerings. In: The Power of Black Music. New York, Oxford: : Oxford University Press 1995.

<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

24

Howland J. Chapter 3: The Blues Get Glorified: Harlem Entertainment, Negro Nuances, and Black Symphonic Jazz. In: 'Ellington uptown': Duke Ellington, James P. Johnson, & the birth of concert jazz. Ann Arbor: : University of Michigan Press 2009.

25

Smith CP. William Grant Still: a study in contradictions. Berkeley, Calif: : University of California Press 2000.

26

Hodeir A, Schuller G. Ellington, Duke. Published Online First:

20AD.<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008731?rskey=NN2YZA&result=3>

27

Murchinson G, Parsons Smith C. Still, William Grant.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026776?rskey=csDbiQ&result=1>

28

Week 6: Reading Week.

29

Burnim MV, Maultsby PK, editors. Chapter 7: Rhythm and Blues/R&B. In: African American music: an introduction. New York: : Routledge 2015.

239–76.<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=136>

30

Floyd SA. Chapter 10: The Object of Call-Response: The Signifyin(g) Symbol. In: The Power of Black Music. New York, Oxford: : Oxford University Press 1995.

<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

31

Brackett D. Chapter 19: The growing threat of Rhythm and Blues. In: The pop, rock, and soul reader: histories and debates. Oxford: : Oxford University Press 2005. 76–80.

32

Brackett D. Chapter 24: Rock and roll meets the popular press. In: The pop, rock, and soul reader: histories and debates. Oxford: : Oxford University Press 2005.

33

Brackett D. Chapter 25: The Chicago Defender defends rock and roll. In: The pop, rock, and soul reader: histories and debates. Oxford: : Oxford University Press 2005.

34

Brackett D. Chapter 26: The music industry fight against rock 'n' roll. In: The pop, rock, and soul reader: histories and debates. Oxford: : Oxford University Press 2005. 100–9.

35

Taylor TD. His name was in Lights: Chuck Berry's Johnny B. Goode. In: Reading pop: approaches to textual analysis in popular music. Oxford: : Oxford University Press 2000. 163–82.

36

Peterson RA. Why 1955? Explaining the Advent of Rock Music. Popular Music 1990;**9**.
<http://www.jstor.org/stable/852886>

37

Bertrand MT. Race, rock, and Elvis. Urbana, Ill: : University of Illinois Press 2005.

38

Maultsby PK. Chapter 13: Soul. In: Burnim MV, Maultsby PK, eds. African American music: an introduction. New York, NY: : Routledge, Taylor & Francis Group 2015.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=294>

39

Burnim MV, Maultsby PK, editors. Chapter 14: Funk. In: African American music: an introduction. New York: : Routledge 2015.
301–19.<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=317>

40

Danielsen A. Chapter 5: The Downbeat in Anticipation. In: Presence and pleasure: the funk

grooves of James Brown and Parliament. Middletown, Conn: : Wesleyan University Press 2006.

41

Lordi EJ. The meaning of soul: Black music and resilience since the 1960s. Durham: : Duke University Press 2020.

42

Dery M, editor. Black to the Future. In: Flame wars: the discourse of cyberculture. Durham: : Duke University Press 1994. 179–222.

43

Szwed J. Chapter 2 - excerpts. In: Space is the place: the lives and times of Sun Ra. New York: : Pantheon 1997. 64–73.

44

Ibrahim A. Radical re-envisionings : ancient Egypt, Afrofuturism, and FKA twigs. 2015. doi:10.15781/T2763F

45

Eshun K. More brilliant than the sun: adventures in sonic fiction. London: : Quartet Books 1998.
https://monoskop.org/images/b/b2/Eshun_Kodwo_More_Brilliant_Than_the_Sun_Adventures_in_Sonic_Fiction.pdf

46

Eshun K. Further Considerations of Afrofuturism. CR: The New Centennial Review 2003;**3**:287–302. doi:10.1353/ncr.2003.0021

47

Burnim MV, Maultsby PK, editors. Chapter 15: Disco and House. In: African American music: an introduction. New York: : Routledge 2015. 320–34.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=337>

48

Chang J. Can't stop won't stop: a history of the hip-hop generation. London: : Ebury 2007.

49

Burnim MV, Maultsby PK, editors. Chapter 17: Hip-hop and Rap. In: African American music: an introduction. New York: : Routledge 2015. 354–90.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=371>

50

Strauss N. Sampling is (A) Creative or (B) Theft? In: The pop, rock, and soul reader: histories and debates. Oxford: : Oxford University Press 2005. 422–3.

51

Hess M. Hip-hop Realness and the White Performer. Critical Studies in Media Communication 2005;**22**:372–89. doi:10.1080/07393180500342878

52

Krims A. Rap music and the poetics of identity. Cambridge: : Cambridge University Press 2000.

53

Rose T. Black noise: rap music and black culture in contemporary America. Middletown, Connecticut: : Wesleyan University Press 1994.
<https://bris.on.worldcat.org/oclc/610269566>

54

Schloss JG. Making beats: the art of sample-based hip-hop. Middletown, Conn: : Wesleyan University Press 2004.

55

Hansen KA. Empowered or Objectified? Personal Narrative and Audiovisual Aesthetics in Beyoncé

's Partition. Popular Music and Society 2017;40. doi:10.1080/03007766.2015.1104906

56

Naila Keleta-Mae. A Beyoncé Feminist. Atlantis: Critical Studies in Gender, Culture & Social Justice 2017;38:236-246 PDF.<https://journals.msvu.ca/index.php/atlantia/article/view/3407>

57

How #BlackLivesMatter started a musical revolution. Guardian Published Online First: 13 March 2016.<https://www.theguardian.com/us-news/2016/mar/13/black-lives-matter-beyonce-kendrick-lamar-protest>

58

Beyoncé in 'Formation': Entertainer, Activist, Both? - The New York Times.
[https://www.nytimes.com/2016/02/07/arts/music/beyonce-formation-super-bowl-video.htm](https://www.nytimes.com/2016/02/07/arts/music/beyonce-formation-super-bowl-video.html)
l

59

Moving Beyond Pain — bell hooks Institute.
<http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain>

60

Harper P.
BEYONCE

: Viral Techniques and the Visual Album. Popular Music and Society 20190101;**42**.
doi:10.1080/03007766.2019.1555895

61

Kooijman J. Fierce, Fabulous, and In/Famous:
Beyonce

as Black Diva. Popular Music and Society 20190101;**42**.
doi:10.1080/03007766.2019.1555888

62

Nathalie Weidhase.
'Beyonce

feminism' and the contestation of the black feminist body. Celebrity Studies;**6**
.https://bris.on.worldcat.org/search?databaseList=638&queryString=nathalie
weidhase beyonce feminism &clusterResults=true#/oclc/5734256448

63

Nathalie Weidhase.
'Beyonce

feminism' and the contestation of the black feminist body. Celebrity Studies;**6**
.https://bris.on.worldcat.org/search?databaseList=638&queryString=nathalie
weidhase beyonce feminism &clusterResults=true#/oclc/5734256448

64

Edgar AN. 'She invited other people to that space': audience habitus, place, and social
justice in Beyoncé's Lemonade. Feminist media studies 2019;**19**
.https://bris.on.worldcat.org/search?databaseList=638&queryString=amanda nell
edgar and ashton toone she invited other
people&clusterResults=true#/oclc/7994441038

65

Arzumanova I. The culture industry and
Beyonce

's proprietary blackness. *Celebrity Studies* 20160702;**7**.
doi:10.1080/19392397.2016.1203613

66

Patrick S. Becky with the Twitter: Lemonade, social media, and embodied academic
fandom. *Celebrity Studies* 20190403;**10**. doi:10.1080/19392397.2018.1462721

67

Brooks KD, Martin KL. The Lemonade reader:
Beyonce

, black feminism and spirituality. London: : Routledge 2019.

68

Trier-Bieniek AM, editor. The
Beyonce

effect: essays on sexuality, race and feminism. Jefferson, North Carolina: : McFarland &
Company, Inc., Publishers 2016.

69

Adams, Kyle. Aspects of the Music/Text Relationship in Rap. *Music Theory Online*;**14**
.http://www.mtosmt.org/issues/mto.08.14.2/mto.08.14.2.adams.html

70

David Brackett. James Brown's 'Superbad' and the Double-Voiced Utterance. *Popular Music*
1992;**11**:309–24.http://www.jstor.org/stable/931312

71

Cockrell D. Demons of disorder: early blackface minstrels and their world. Cambridge: :

Cambridge University Press 1997.

72

Cooke M, Horn D, editors. *The Cambridge Companion to Jazz*. Cambridge: : Cambridge University Press 2003. doi:10.1017/CCOL9780521663205

73

Murray Forman. 'Represent': Race, Space and Place in Rap Music. *Popular Music* 2000;**19**:65–90.<http://www.jstor.org/stable/853712>

74

Frith S, Straw W, Street J, editors. *The Cambridge Companion to Pop and Rock*. Cambridge: : Cambridge University Press 2001. doi:10.1017/CCOL9780521553698

75

Gates HL. *The signifying monkey: a theory of African-American literary criticism*. Oxford: : Oxford University Press 1988.
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=679616>

76

Stan Hawkins. Prince: Harmonic Analysis of 'Anna Stesia'. *Popular Music* 1992;**11**:325–35.<http://www.jstor.org/stable/931313>

77

Tim Hughes. *Groove and Flow: Six Analytical Essays on the Music of Stevie Wonder*. 2003.https://www.academia.edu/217945/_Groove_and_Flow_Six_Analytical_Essays_on_the_Music_of_Stevie_Wonder_

78

Amiri Baraka (LeRoi Jones). *Blues people: Negro music in white America*. New York: : W.

Morrow 1963.

79

Kajikawa L. Sounding race in rap songs. First edition. Oakland, California: : University of California Press 2015.

80

Price EG, Kernodle TL, Maxile HJ. Encyclopedia of African American music: Volume 1: A-G. Santa Barbara, Calif: : ABC-CLIO 2011.
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=620092>

81

Maultsby PK. Africanisms in African-American Music. In: Africanisms in American culture. Bloomington, Ind: : Indiana University Press 1990.

82

Maultsby PK. Soul Music: Its Sociological and Political Significance in American Popular Culture. The Journal of Popular Culture 1983;**17**:51–60.
doi:10.1111/j.0022-3840.1983.1702_51.x

83

Forman M, Neal MA. That's the joint!: the hip-hop studies reader. 2nd ed. London: : Routledge 2012.

84

Ramsey GP, Columbia College (Chicago, Ill.). Center for Black Music Research. Race music: black cultures from behop to hip-hop. Berkeley, Calif: : University of California Press 2003.

85

Small C. Music of the common tongue: survival and celebration in African American music. Hanover, N.H.: : Wesleyan University Press 1998.

86

Southern E. The music of black Americans: a history. 3rd ed. New York: : W. W. Norton 1997.

87

Stuckey S. Slave culture: nationalist theory and the foundations of black America. 25th anniversary edition. New York: : Oxford University Press 2014.
<https://bris.on.worldcat.org/oclc/870284452>

88

Walser R. Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy. Ethnomusicology 1995;**39**. doi:10.2307/924425

89

Williams JA, editor. The Cambridge Companion to Hip-Hop. Cambridge: : Cambridge University Press 2015. doi:10.1017/CCO9781139775298

90

Williams JA. The Construction of Jazz Rap as High Art in Hip-Hop Music. The Journal of Musicology 2010;**27**:435–59. doi:10.1525/jm.2010.27.4.435

91

Zak III AJ. Bob Dylan and Jimi Hendrix: Juxtaposition and Transformation 'All along the Watchtower'. Journal of the American Musicological Society 2004;**57**:599–644.
doi:10.1525/jams.2004.57.3.599