

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

View Online



[1]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 1: The translated African Cultural and Musical Past', in *African American music: an introduction*, Second edition., New York: Routledge, 2015, pp. 3-22 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=20>

[2]

S. A. Floyd, 'Introduction', in *The Power of Black Music*, New York, Oxford: Oxford University Press, 1995 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

[3]

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

[4]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 3: Secular Folk Music', in *African American music: an introduction*, Second edition., New York: Routledge, 2015, pp. 34-49 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=51>

[5]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 11: Music Theater', in *African American*

music: an introduction, Second edition., New York: Routledge, 2015, pp. 213–238.

[6]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 6: Ragtime', in African American music: an introduction, Second edition., New York: Routledge, 2015, pp. 97–118.

[7]

B. Shank, '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, pp. 256–271.

[8]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 4: Spirituals', in African American music: an introduction, Second edition., New York: Routledge, 2015, pp. 50–71.

[9]

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

[10]

D. Cockrell, Demons of disorder: early blackface minstrels and their world, vol. 8. Cambridge: Cambridge University Press, 1997.

[11]

M. V. Burnim and P. K. Maultsby, Eds., 'African American music: an introduction', Second edition., New York, NY: Routledge, Taylor & Francis Group, 2015.

[12]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 7: Blues', in African American music: an introduction, Second edition., New York: Routledge, 2015, pp. 119–137.

[13]

S. A. Floyd, 'Chapter 3: Syncretization and Synthesis: Folk and Written Traditions', in *The Power of Black Music*, New York, Oxford: Oxford University Press, 1995 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

[14]

S. A. Floyd, 'Chapter 9: Troping the Blues: From Spirituals to the Concert Hall', in *The Power of Black Music*, New York, Oxford: Oxford University Press, 1995 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

[15]

L. Jones, 'Blues People', in *The pop, rock, and soul reader: histories and debates*, Oxford: Oxford University Press, 2005, pp. 18–25.

[16]

G. Oakley, 'City Blues', in *The devil's music: a history of the blues*, 2nd ed., [New York]: Da Capo Press, 1997.

[17]

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

[18]

S. McClary, 'Bessie Smith: Thinking Blues', in *The auditory culture reader*, Oxford: Berg, 2003, pp. 427–434.

[19]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 9: Jazz', in *African American music: an introduction*, Second edition., New York: Routledge, 2015, pp. 163–188.

[20]

S. A. Floyd, '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 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

[21]

G. Schuller, 'Origins', in *Early jazz: its roots and musical development*, vol. v.1, New York: Oxford University Press, 1968, pp. 3-62.

[22]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 8: Art/Classical Music', in *African American music: an introduction*, Second edition., New York: Routledge, 2015, pp. 138-159 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=155>

[23]

S. A. Floyd, 'Chapter 5: The Negro Renaissance: Harlem and Chicago Flowerings', in *The Power of Black Music*, New York, Oxford: Oxford University Press, 1995 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

[24]

J. Howland, '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]

C. P. Smith, *William Grant Still: a study in contradictions*, vol. 2. Berkeley, Calif: University of California Press, 2000.

[26]

A. Hodeir and G. Schuller, 'Ellington, Duke', 20AD [Online]. Available:
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008731?rskey=NN2YZA&result=3>

[27]

G. Murchinson and C. Parsons Smith, 'Still, William Grant' [Online]. Available:
<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]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 7: Rhythm and Blues/R&B', in African American music: an introduction, Second edition., New York: Routledge, 2015, pp. 239-276 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=136>

[30]

S. A. Floyd, 'Chapter 10: The Object of Call-Response: The Signifyin(g) Symbol', in The Power of Black Music, New York, Oxford: Oxford University Press, 1995 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=273151>

[31]

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

[32]

D. Brackett, '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]

D. Brackett, '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]

D. Brackett, '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, pp. 100-109.

[35]

T. D. Taylor, '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, pp. 163-182.

[36]

R. A. Peterson, 'Why 1955? Explaining the Advent of Rock Music', *Popular Music*, vol. 9, no. 1, 1990 [Online]. Available: <http://www.jstor.org/stable/852886>

[37]

M. T. Bertrand, *Race, rock, and Elvis*. Urbana, Ill: University of Illinois Press, 2005.

[38]

P. K. Maultsby, 'Chapter 13: Soul', in *African American music: an introduction*, Second edition., M. V. Burnim and P. K. Maultsby, Eds. New York, NY: Routledge, Taylor & Francis Group, 2015 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=294>

[39]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 14: Funk', in *African American music: an*

introduction, Second edition., New York: Routledge, 2015, pp. 301–319 [Online]. Available: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=317>

[40]

A. Danielsen, '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]

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

[42]

M. Dery, Ed., 'Black to the Future', in *Flame wars: the discourse of cyberculture*, Durham: Duke University Press, 1994, pp. 179–222.

[43]

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

[44]

A. Ibrahim, 'Radical re-envisionings : ancient Egypt, Afrofuturism, and FKA twigs', 2015 [Online]. Available: <https://repositories.lib.utexas.edu/handle/2152/32447>

[45]

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

[46]

K. Eshun, 'Further Considerations of Afrofuturism', *CR: The New Centennial Review*, vol. 3, no. 2, pp. 287–302, 2003, doi: 10.1353/ncr.2003.0021.

[47]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 15: Disco and House', in *African American music: an introduction*, Second edition., New York: Routledge, 2015, pp. 320–334 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=337>

[48]

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

[49]

M. V. Burnim and P. K. Maultsby, Eds., 'Chapter 17: Hip-hop and Rap', in *African American music: an introduction*, Second edition., New York: Routledge, 2015, pp. 354–390 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1843415&ppg=371>

[50]

N. Strauss, 'Sampling is (A) Creative or (B) Theft?', in *The pop, rock, and soul reader: histories and debates*, Oxford: Oxford University Press, 2005, pp. 422–423.

[51]

M. Hess, 'Hip-hop Realness and the White Performer', *Critical Studies in Media Communication*, vol. 22, no. 5, pp. 372–389, Dec. 2005, doi: 10.1080/07393180500342878.

[52]

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

[53]

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

[54]

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

[55]

K. A. Hansen, 'Empowered or Objectified? Personal Narrative and Audiovisual Aesthetics in Beyonce

's Partition', *Popular Music and Society*, vol. 40, no. 2, 20170315, doi: 10.1080/03007766.2015.1104906. [Online]. Available:

[https://bris.on.worldcat.org/search?databaseList=638&queryString=kai arne hansen empowered or objectified#/oclc/7065469272](https://bris.on.worldcat.org/search?databaseList=638&queryString=kai+arne+hansen+empowered+or+objectified#/oclc/7065469272)

[56]

Naila Keleta-Mae, 'A Beyoncé Feminist', *Atlantis: Critical Studies in Gender, Culture & Social Justice*, vol. 38, no. 1, pp. 236-246 PDF, 2017 [Online]. Available: <https://journals.msvu.ca/index.php/atlantis/article/view/3407>

[57]

'How #BlackLivesMatter started a musical revolution', *Guardian*, Mar. 2016 [Online]. Available:

<https://www.theguardian.com/us-news/2016/mar/13/black-lives-matter-beyonce-kendrick-l-amar-protest>

[58]

'Beyoncé in "Formation": Entertainer, Activist, Both? - The New York Times'. [Online]. Available:

<https://www.nytimes.com/2016/02/07/arts/music/beyonce-formation-super-bowl-video.htm>

|

[59]

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

[60]

P. Harper,
'BEYONCE

: Viral Techniques and the Visual Album', *Popular Music and Society*, vol. 42, no. 1,
20190101, doi: 10.1080/03007766.2019.1555895. [Online]. Available:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=paula harper
beyonce viral techniques#/oclc/7989430864](https://bris.on.worldcat.org/search?databaseList=638&queryString=paula harper beyonce viral techniques#/oclc/7989430864)

[61]

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

as Black Diva', *Popular Music and Society*, vol. 42, no. 1, 20190101, doi:
10.1080/03007766.2019.1555888. [Online]. Available:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=jaap kooijman
fierce&clusterResults=true#/oclc/7989433113](https://bris.on.worldcat.org/search?databaseList=638&queryString=jaap kooijman fierce&clusterResults=true#/oclc/7989433113)

[62]

Nathalie Weidhase,
"Beyonce

feminism" and the contestation of the black feminist body', *Celebrity Studies*, vol. 6, no. 1
[Online]. Available:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=nathalie
weidhase beyonce feminism &clusterResults=true#/oclc/5734256448](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*, vol. 6, no. 1 [Online]. Available:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=nathalie weidhase beyonce feminism &clusterResults=true#/oclc/5734256448](https://bris.on.worldcat.org/search?databaseList=638&queryString=nathalie%20weidhase%20beyonce%20feminism%20&clusterResults=true#/oclc/5734256448)

[64]

A. N. Edgar, "'She invited other people to that space": audience habitus, place, and social justice in Beyoncé's *Lemonade*', *Feminist media studies*, vol. 19, no. 1, 2019 [Online]. Available:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=amanda nell edgar and ashton toone she invited other people&clusterResults=true#/oclc/7994441038](https://bris.on.worldcat.org/search?databaseList=638&queryString=amanda%20nell%20edgar%20and%20ashton%20toone%20she%20invited%20other%20people&clusterResults=true#/oclc/7994441038)

[65]

I. Arzumanova, 'The culture industry and Beyonce

's proprietary blackness', *Celebrity Studies*, vol. 7, no. 3, 20160702, doi: 10.1080/19392397.2016.1203613. [Online]. Available:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=inna arzumanova the culture industry &clusterResults=true#/oclc/6460435072](https://bris.on.worldcat.org/search?databaseList=638&queryString=inna%20arzumanova%20the%20culture%20industry%20&clusterResults=true#/oclc/6460435072)

[66]

S. Patrick, 'Becky with the Twitter: *Lemonade*, social media, and embodied academic fandom', *Celebrity Studies*, vol. 10, no. 2, 20190403, doi: 10.1080/19392397.2018.1462721. [Online]. Available:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=stephanie patrick becky with the twitter&clusterResults=true#/oclc/8102272270](https://bris.on.worldcat.org/search?databaseList=638&queryString=stephanie%20patrick%20becky%20with%20the%20twitter&clusterResults=true#/oclc/8102272270)

[67]

K. D. Brooks and K. L. Martin, *The Lemonade reader: Beyonce*

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

[68]

A. M. Trier-Bieniek, Ed., *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*, vol. 14, no. 2 [Online]. Available: <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*, vol. 11, no. 3, pp. 309–324, 1992 [Online]. Available: <http://www.jstor.org/stable/931312>

[71]

D. Cockrell, *Demons of disorder: early blackface minstrels and their world*, vol. 8. Cambridge: Cambridge University Press, 1997.

[72]

M. Cooke and D. Horn, Eds., *The Cambridge Companion to Jazz*. Cambridge: Cambridge University Press, 2003 [Online]. Available: <http://universitypublishingonline.org/ref/id/companions/CBO9781139002233>

[73]

Murray Forman, "'Represent": Race, Space and Place in Rap Music', *Popular Music*, vol. 19, no. 1, pp. 65–90, 2000 [Online]. Available: <http://www.jstor.org/stable/853712>

[74]

S. Frith, W. Straw, and J. Street, Eds., *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press, 2001 [Online]. Available: <http://universitypublishingonline.org/ref/id/companions/CBO9781139002240>

[75]

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

[76]

Stan Hawkins, 'Prince: Harmonic Analysis of "Anna Stesia"', *Popular Music*, vol. 11, no. 3, pp. 325–335, 1992 [Online]. Available: <http://www.jstor.org/stable/931313>

[77]

Tim Hughes, 'Groove and Flow: Six Analytical Essays on the Music of Stevie Wonder', University of Washington, 2003 [Online]. Available:
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]

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

[80]

E. G. Price, T. L. Kernodle, and H. J. Maxile, *Encyclopedia of African American music: Volume 1: A-G*. Santa Barbara, Calif: ABC-CLIO, 2011 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=620092>

[81]

P. K. Maulsby, 'Africanisms in African-American Music', in *Africanisms in American culture*,

Bloomington, Ind: Indiana University Press, 1990.

[82]

P. K. Maultsby, 'Soul Music: Its Sociological and Political Significance in American Popular Culture', *The Journal of Popular Culture*, vol. 17, no. 2, pp. 51-60, Sep. 1983, doi: 10.1111/j.0022-3840.1983.1702_51.x.

[83]

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

[84]

G. P. Ramsey and Columbia College (Chicago, Ill.). Center for Black Music Research, *Race music: black cultures from behop to hip-hop*, vol. 7. Berkeley, Calif: University of California Press, 2003.

[85]

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

[86]

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

[87]

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

[88]

R. Walser, 'Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy', *Ethnomusicology*, vol. 39, no. 2, Spring 1995, doi: 10.2307/924425. [Online]. Available: <http://www.jstor.org/stable/924425>

[89]

J. A. Williams, Ed., *The Cambridge Companion to Hip-Hop*. Cambridge: Cambridge University Press, 2015 [Online]. Available: <http://universitypublishingonline.org/ref/id/companions/CCO9781139775298>

[90]

J. A. Williams, 'The Construction of Jazz Rap as High Art in Hip-Hop Music', *The Journal of Musicology*, vol. 27, no. 4, pp. 435–459, Oct. 2010, doi: 10.1525/jm.2010.27.4.435. [Online]. Available: <http://www.jstor.org/stable/10.1525/jm.2010.27.4.435>

[91]

A. J. Zak III, 'Bob Dylan and Jimi Hendrix: Juxtaposition and Transformation "All along the Watchtower"', *Journal of the American Musicological Society*, vol. 57, no. 3, pp. 599–644, Dec. 2004, doi: 10.1525/jams.2004.57.3.599. [Online]. Available: <http://www.jstor.org/stable/10.1525/jams.2004.57.3.599>