

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

[View Online](#)

-
1. Chapter 1: The translated African Cultural and Musical Past. in African American music: an introduction (eds. Burnim, M. V. & Maultsby, P. K.) 3–22 (Routledge, 2015).

 2. Floyd, S. A. Introduction. in The Power of Black Music (Oxford University Press, 1995).

 3. Southern, E. The music of black Americans: a history. (W. W. Norton, 1997).

 4. Chapter 3: Secular Folk Music. in African American music: an introduction (eds. Burnim, M. V. & Maultsby, P. K.) 34–49 (Routledge, 2015).

 5. Chapter 11: Music Theater. in African American music: an introduction (eds. Burnim, M. V. & Maultsby, P. K.) 213–238 (Routledge, 2015).

 6. Chapter 6: Ragtime. in African American music: an introduction (eds. Burnim, M. V. & Maultsby, P. K.) 97–118 (Routledge, 2015).

7.

Shank, B. From Rice to Ice: The Face of Race in Rock and Pop. in The Cambridge companion to pop and rock 256–271 (Cambridge University Press, 2001).
doi:10.1017/CCOL9780521553698.016.

8.

Chapter 4: Spirituals. in African American music: an introduction (eds. Burnim, M. V. & Maultsby, P. K.) 50–71 (Routledge, 2015).

9.

Lott, E. Love and theft: blackface minstrelsy and the American working class. (Oxford University Press, 2013).

10.

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

11.

African American music: an introduction. in (eds. Burnim, M. V. & Maultsby, P. K.) (Routledge, Taylor & Francis Group, 2015).

12.

Chapter 7: Blues. in African American music: an introduction (eds. Burnim, M. V. & Maultsby, P. K.) 119–137 (Routledge, 2015).

13.

Floyd, S. A. Chapter 3: Syncretization and Synthesis: Folk and Written Traditions. in The Power of Black Music (Oxford University Press, 1995).

14.

Floyd, S. A. Chapter 9: Troping the Blues: From Spirituals to the Concert Hall. in *The Power of Black Music* (Oxford University Press, 1995).

15.

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

16.

Oakley, G. City Blues. in *The devil's music: a history of the blues* (Da Capo Press, 1997).

17.

Wald, E. Escaping the Delta: Robert Johnson and the invention of the Blues. (HarperCollins, 2005).

18.

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

19.

Chapter 9: Jazz. in *African American music: an introduction* (eds. Burnim, M. V. & Maultsby, P. K.) 163–188 (Routledge, 2015).

20.

Floyd, S. A. 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* (Oxford University Press, 1995).

21.

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

22.

Chapter 8: Art/Classical Music. in *African American music: an introduction* (eds. Burnim, M. V. & Maultsby, P. K.) 138–159 (Routledge, 2015).

23.

Floyd, S. A. Chapter 5: The Negro Renaissance: Harlem and Chicago Flowerings. in *The Power of Black Music* (Oxford University Press, 1995).

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 (University of Michigan Press, 2009).

25.

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

26.

Hodeir, A. & Schuller, G. *Ellington, Duke.* (20AD).

27.

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

28.

Week 6: Reading Week.

29.

Chapter 7: Rhythm and Blues/R&B. in African American music: an introduction (eds. Burnim, M. V. & Maultsby, P. K.) 239–276 (Routledge, 2015).

30.

Floyd, S. A. Chapter 10: The Object of Call-Response: The Signifyin(g) Symbol. in The Power of Black Music (Oxford University Press, 1995).

31.

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

32.

Brackett, D. Chapter 24: Rock and roll meets the popular press. in The pop, rock, and soul reader: histories and debates (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 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 100–109 (Oxford University Press, 2005).

35.

Taylor, T. D. His name was in Lights: Chuck Berry's Johnny B. Goode. in Reading pop: approaches to textual analysis in popular music 163–182 (Oxford University Press, 2000).

36.

Peterson, R. A. Why 1955? Explaining the Advent of Rock Music. *Popular Music* 9, (1990).

37.

Bertrand, M. T. *Race, rock, and Elvis*. (University of Illinois Press, 2005).

38.

Maultsby, P. K. Chapter 13: Soul. in *African American music: an introduction* (eds. Burnim, M. V. & Maultsby, P. K.) (Routledge, Taylor & Francis Group, 2015).

39.

Chapter 14: Funk. in *African American music: an introduction* (eds. Burnim, M. V. & Maultsby, P. K.) 301-319 (Routledge, 2015).

40.

Danielsen, A. Chapter 5: The Downbeat in Anticipation. in *Presence and pleasure: the funk grooves of James Brown and Parliament* (Wesleyan University Press, 2006).

41.

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

42.

Black to the Future. in *Flame wars: the discourse of cybersculture* (ed. Dery, M.) 179–222 (Duke University Press, 1994).

43.

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

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. (Quartet Books, 1998).

46.

Eshun, K. Further Considerations of Afrofuturism. CR: The New Centennial Review 3,
287–302 (2003).

47.

Chapter 15: Disco and House. in African American music: an introduction (eds. Burnim, M.
V. & Maultsby, P. K.) 320–334 (Routledge, 2015).

48.

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

49.

Chapter 17: Hip-hop and Rap. in African American music: an introduction (eds. Burnim, M.
V. & Maultsby, P. K.) 354–390 (Routledge, 2015).

50.

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

51.

Hess, M. Hip-hop Realness and the White Performer. *Critical Studies in Media Communication* **22**, 372–389 (2005).

52.

Krims, A. Rap music and the poetics of identity. (Cambridge University Press, 2000).

53.

Rose, T. Black noise: rap music and black culture in contemporary America. (Wesleyan University Press, 1994).

54.

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

55.

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

's Partition. *Popular Music and Society* **40**, (2017)0315).

56.

Naila Keleta-Mae. A Beyoncé Feminist. *Atlantis: Critical Studies in Gender, Culture & Social Justice* **38**, 236-246 PDF (2017).

57.

How #BlackLivesMatter started a musical revolution. *Guardian* (2016).

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>

1.

59.

Moving Beyond Pain — bell hooks Institute.
[http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain.](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 **42**, (20190101).

61.

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

as Black Diva. Popular Music and Society **42**, (20190101).

62.

Nathalie Weidhase.
'Beyonce

feminism' and the contestation of the black feminist body. Celebrity Studies **6**,.

63.

Nathalie Weidhase.
'Beyonce

feminism' and the contestation of the black feminist body. Celebrity Studies **6**,.

64.

Edgar, A. N. 'She invited other people to that space': audience habitus, place, and social justice in Beyoncé's Lemonade. Feminist media studies **19**, (2019).

65.

Arzumanova, I. The culture industry and Beyoncé
's proprietary blackness. *Celebrity Studies* **7**, (2016)0702).

66.

Patrick, S. Becky with the Twitter: Lemonade, social media, and embodied academic fandom. *Celebrity Studies* **10**, (2019)0403).

67.

Brooks, K. D. & Martin, K. L. The Lemonade reader:
Beyoncé
, black feminism and spirituality. (Routledge, 2019).

68.

The
Beyoncé

effect: essays on sexuality, race and feminism. (McFarland & Company, Inc., Publishers, 2016).

69.

Adams, Kyle. Aspects of the Music/Text Relationship in Rap. *Music Theory Online* **14**.

70.

David Brackett. James Brown's 'Superbad' and the Double-Voiced Utterance. *Popular Music* **11**, 309–324 (1992).

71.

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

72.

The Cambridge Companion to Jazz. (Cambridge University Press, 2003).
doi:10.1017/CCOL9780521663205.

73.

Murray Forman. 'Represent': Race, Space and Place in Rap Music. *Popular Music* **19**, 65–90 (2000).

74.

The Cambridge Companion to Pop and Rock. (Cambridge University Press, 2001).
doi:10.1017/CCOL9780521553698.

75.

Gates, H. L. *The signifying monkey: a theory of African-American literary criticism*. (Oxford University Press, 1988).

76.

Stan Hawkins. Prince: Harmonic Analysis of 'Anna Stesia'. *Popular Music* **11**, 325–335 (1992).

77.

Tim Hughes. *Groove and Flow: Six Analytical Essays on the Music of Stevie Wonder*. (2003).

78.

Amiri Baraka (LeRoi Jones). *Blues people: Negro music in white America*. (W. Morrow, 1963).

79.

Kajikawa, L. Sounding race in rap songs. (University of California Press, 2015).

80.

Price, E. G., Kernodle, T. L. & Maxile, H. J. Encyclopedia of African American music: Volume 1: A-G. (ABC-CLIO, 2011).

81.

Maultsby, P. K. Africanisms in African-American Music. in Africanisms in American culture (Indiana University Press, 1990).

82.

Maultsby, P. K. Soul Music: Its Sociological and Political Significance in American Popular Culture. *The Journal of Popular Culture* **17**, 51–60 (1983).

83.

Forman, M. & Neal, M. A. That's the joint!: the hip-hop studies reader. (Routledge, 2012).

84.

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

85.

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

86.

Southern, E. *The music of black Americans: a history*. (W. W. Norton, 1997).

87.

Stuckey, S. *Slave culture: nationalist theory and the foundations of black America*. (Oxford University Press, 2014).

88.

Walser, R. Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy. *Ethnomusicology* **39**, (1995).

89.

The Cambridge Companion to Hip-Hop. (Cambridge University Press, 2015).
doi:10.1017/CCO9781139775298.

90.

Williams, J. A. The Construction of Jazz Rap as High Art in Hip-Hop Music. *The Journal of Musicology* **27**, 435–459 (2010).

91.

Zak III, A. J. Bob Dylan and Jimi Hendrix: Juxtaposition and Transformation 'All along the Watchtower'. *Journal of the American Musicological Society* **57**, 599–644 (2004).