

African American Music

An Introduction

Edited by
MELLONEE V. BURNIM
PORTIA K. MAULTSBY



African American Music An Introduction

L. Ramey



African American Music An Introduction:

African American Music Mellonee V. Burnim, Portia K. Maultsby, 2014-11-13 American Music An Introduction Second Edition is a collection of seventeen essays surveying major African American musical genres both sacred and secular from slavery to the present With contributions by leading scholars in the field the work brings together analyses of African American music based on ethnographic fieldwork which privileges the voices of the music makers themselves woven into a richly textured mosaic of history and culture At the same time it incorporates musical treatments that bring clarity to the structural melodic and rhythmic characteristics that both distinguish and unify African American music The second edition has been substantially revised and updated and includes new essays on African and African American musical continuities African derived instrument construction and performance practice techno and quartet traditions Musical transcriptions photographs illustrations and a new audio CD bring the music to life

African American Musical Heritage Lenard C. Bowie, 2012-01-30 LENARD C BOWIE DMA ASSOCIATE PROFESSOR OF MUSIC RETIRED THE UNIVERSITY OF NORTH FLORIDA JACKSONVILLE FLORIDA Dr Lenard C Bowie has developed an enviable reputation as a consummate musician He is a classical trumpet artist accomplished band director effective music administrator skilled lecturer and published author As an author Bowie s expertise in several fields of endeavor has been documented through the following subjects as published in the professional music journals indicated Solving Problems of Young Trumpet Players published in the Music Educators National Journal December J979 a critical review of Black University Marching Bands in the 80 s published by The Marching Band January 198 1 and the Proceedings of an Informal Research Conference whose mission was to document the extent to which African American music courses were offered in Florida s Public Schools was published by the Florida Music Educator June 2002 As an undergraduate Bowie was plagued by many questions concerning the absence of formal instruction in the music of his people especially when considering the fact that there were only two authentic types of American music that of the American Indians and that of African Americans with African American Music being the most important of the two Bowie s search for answers to his probing questions began when he enrolled in Professor Willie Ruffs course in Black Music as a graduate student at Yale University in 1974 This course opened Bowie s eyes ears and mind to many of his here to fore unanswered questions including the extent to which African music traditions are practiced in African American Music today and the impact that African American Music has made on the social political economic and religious climates of modern American Society After graduating from Yale with a Master of Musical Arts Degree in 1976 Bowie struck out on a mission to enlarge on what he had learned about African American Music This mission brought him in contact with a wealth of information through independent study of numerous publications and documentaries lectures festivals concerts and personal contacts with scholars who were or have become major players in the research dissemination performance and composition of African American Music Some of these scholars include former colleagues Dr Oily W Wilson composer and Chair of

Composition at UCLA Berkeley Samuel Floyd Founder and Director of the Center for Black Music Research found at Fisk University now housed at Columbia College Chicago Dr Aaron Horne African American Music Biographer and Dean of Fine Arts Winston Salem University North Carolina Armentha Adams Hummings Founder and Director of the Gateways Music Festival initiated at the North Carolina School of the Arts now housed at the Eastman School of Music in Rochester New York Operatic Tenor and Music Educator the late Dr William A Brown Others include Dr Portia Maultsby Professor of Music at Indiana University Dr Dena Epstein Retired Music Librarian Archival Researcher and Author Chicago Dr Rene Boyer White Professor of Music Education College Conservatory of Music The University of Cincinnati and Dr John Smith Dean of Fine Arts The University of South Florida at Tampa During the first of Dr Bowie's two terms as Music Department Chair at The University of North Florida he was afforded an opportunity to apply and distribute his long sought knowledge The opportunity came in the form of a Million Dollar Endowment from the Koger Company to develop programs of study in American Music The response of the faculty to the endowment was to institute two programs a Jazz Studies Program and a program in African American Music The Jazz Studies Program has become nationally recognized for outstanding achievements in jazz theory history and performance The latter program designed and developed by Bowie was called

Issues in African American Music Portia Maultsby, Mellonee Burnim, 2016-10-26 *Issues in African American Music* Power Gender Race Representation is a collection of twenty one essays by leading scholars surveying vital themes in the history of African American music Bringing together the viewpoints of ethnomusicologists historians and performers these essays cover topics including the music industry women and gender and music as resistance and explore the stories of music creators and their communities Revised and expanded to reflect the latest scholarship with six all new essays this book both complements the previously published volume *African American Music An Introduction* and stands on its own Each chapter features a discography of recommended listening for further study From the antebellum period to the present and from classical music to hip hop this wide ranging volume provides a nuanced introduction for students and anyone seeking to understand the history social context and cultural impact of African American music *Encyclopedia of African American History, 1896 to the Present* Paul Finkelman, 2009 Alphabetically arranged entries from A to C that explores significant events major persons organizations and political and social movements in African American history from 1896 to the twenty first century *Black Lives Matter and Music* Fernando Orejuela, Stephanie Shonekan, 2018-08-10 Music has always been integral to the Black Lives Matter movement in the United States with songs such as Kendrick Lamar's *Alright* J Cole's *Be Free* D Angelo and the Vanguard's *The Charade* The Game's *Don't Shoot* Janelle Monae's *Hell You Talmbout* Usher's *Chains* and many others serving as unofficial anthems and soundtracks for members and allies of the movement In this collection of critical studies contributors draw from ethnographic research and personal encounters to illustrate how scholarly research of approaches to and teaching about the role of music in the Black Lives Matter movement can contribute to public awareness of the social

economic political scientific and other forms of injustices in our society Each chapter in Black Lives Matter and Music focuses on a particular case study with the goal to inspire and facilitate productive dialogues among scholars students and the communities we study From nuanced snapshots of how African American musical genres have flourished in different cities and the role of these genres in local activism to explorations of musical pedagogy on the American college campus readers will be challenged to think of how activism and social justice work might appear in American higher education and in academic research Black Lives Matter and Music provokes us to examine how we teach how we conduct research and ultimately how we should think about the ways that black struggle liberation and identity have evolved in the United States and around the world

Slave Songs and the Birth of African American Poetry L. Ramey, 2008-02-04 In this insightful and provocative volume Ramey reveals spirituals and slave songs to be a crucial element in American literature This book shows slave songs intrinsic value as lyric poetry sheds light on their roots and originality and draws new conclusions on a form long considered a touchstone of cultural imagination

Encyclopedia of African American Music Tammy L. Kernodle, Horace Maxile, Emmett G. Price III, 2010-12-17 African Americans historical roots are encapsulated in the lyrics melodies and rhythms of their music In the 18th and 19th centuries African slaves longing for emancipation expressed their hopes and dreams through spirituals Inspired by African civilization and culture as well as religion art literature and social issues this influential joyous tragic uplifting challenging and enduring music evolved into many diverse genres including jazz blues rock and roll soul swing and hip hop Providing a lyrical history of our nation this groundbreaking encyclopedia the first of its kind showcases all facets of African American music including folk religious concert and popular styles Over 500 in depth entries by more than 100 scholars on a vast range of topics such as genres styles individuals groups and collectives as well as historical topics such as music of the Harlem Renaissance the Black Arts Movement the Civil Rights Movement and numerous others Offering balanced representation of key individuals groups and ensembles associated with diverse religious beliefs political affiliations and other perspectives not usually approached this indispensable reference illuminates the profound role that African American music has played in American cultural history Editors Price Kernodle and Maxile provide balanced representation of various individuals groups and ensembles associated with diverse religious beliefs political affiliations and perspectives Also highlighted are the major record labels institutions of higher learning and various cultural venues that have had a tremendous impact on the development and preservation of African American music Among the featured Motown Records Black Swan Records Fisk University Gospel Music Workshop of America The Cotton Club Center for Black Music Research and more With a broad scope substantial entries current coverage and special attention to historical political and social contexts this encyclopedia is designed specifically for high school and undergraduate students Academic and public libraries will treasure this resource as an incomparable guide to our nation's African American heritage

The Black Church in the African American Experience C. Eric Lincoln, Lawrence H. Mamiya, 1990-11-07 A

nongovernmental survey of urban and rural churches of black communities based on a ten year study *Multicultural Perspectives in Music Education* William M. Anderson, Patricia Shehan Campbell, 2011-01-16 With *Multicultural Perspectives in Music Education* you can explore musics from around the world with your students in a meaningful way Broadly based and practically oriented the book will help you develop curriculum for an increasingly multicultural society Ready to use lesson plans make it easy to bring many different but equally logical musical systems into your classroom The authors a variety of music educators and ethnomusicologists provide plans and resources to broaden your students perspectives on music as an important aspect of culture both within the United States and globally

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

African American Musicians Claudette Hegel, 2014-09-02 African Americans famous and anonymous alike have helped shape popular musical genres ranging from jazz and blues to rock n roll and rap This book provides a vivid account of that process beginning with the work songs and spirituals of slaves and continuing up to the present *African American Musicians* tells the stories of figures such as bluesman Robert Johnson whose guitar playing was so extraordinary that people said he must have made a deal with the devil jazz great Duke Ellington considered one of America's greatest composers and bandleaders classical singer Marian Anderson who struck a blow for civil rights with her music Michael Jackson the King of Pop and many many more

Introduction to African American Studies Talmadge Anderson, James Benjamin Stewart, 2007 There is an ongoing debate as to whether African American Studies is a discipline or multidisciplinary or interdisciplinary field Some scholars assert that African American Studies use a well defined common approach in examining history politics and the family in the same way as scholars in the disciplines of economics sociology and political science Other scholars consider African American Studies multidisciplinary a field somewhat comparable to the field of education in which scholars employ a variety of disciplinary lenses be they anthropological psychological historical etc to study the African world experience In this model the boundaries between traditional disciplines are accepted and researches in African American Studies simply conduct discipline based an

analysis of particular topics Finally another group of scholars insists that African American Studies is interdisciplinary an enterprise that generates distinctive analyses by combining perspectives from d *Continuum Encyclopedia of Popular Music of the World* ,2003-01-30 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians

The Transformation of Black Music Samuel A. Floyd (Jr.),Melanie Zeck,Guthrie P. Ramsey,2017 The Transformation of Black Music includes a full spectrum of black musics from four continents as it argues for a re codification of black musics and performers Framed by a call and response argument the authors present not only a more holistic and historically accurate understanding of musics in the African Diaspora but also an intellectually robust future for the field of black music research **The Story of African American Music** Andrew Pina,2017-07-15 The influence of African Americans on music in the United States cannot be overstated A large variety of musical genres owe their beginnings to black musicians Jazz rap funk R B and even techno have roots in African American culture This volume chronicles the history of African American music with spotlights on influential black musicians of the past and present Historical and contemporary photographs including primary sources contribute to an in depth look at this essential part of American musical history

Mass Communications and Media Studies Peyton Paxson,2010-10-28 Peyton Paxson succinctly describes the forces deconstructing the establishment media while providing a grounded introduction to mass communication Bick Treut Communication Studies Raritan Valley Community College New Jersey Mass Communications and Media Studies An Introduction serves as a primary text for media studies courses at two year colleges It briefly surveys the history of mass communication media discusses the current state of each medium and anticipates the future of mass media Its focus is a study of the mass media industry and the role it plays in society which distinguishes it from books that focus solely on communications theory The book s presentation addresses the needs of both students and faculty members It includes helpful pedagogical features at the end of each chapter containing discussion questions and links to additional online resources The format of the book allows it to be used in courses that analyze the mass media through social and cultural criticism as well as in courses that emphasize the economic structure of the mass media industry Mass Communications and

Media Studies An Introduction is comprehensive yet concise Divided into twelve chapters it can be used in either 16 week semesters or 12 week terms Focused in its approach and comprehensive in its coverage this is the textbook of choice for mass communication and media studies students

Black Music, Black Poetry Gordon E. Thompson, 2016-04-15 Black Music Black Poetry offers readers a fuller appreciation of the diversity of approaches to reading black American poetry It does so by linking a diverse body of poetry to musical genres that range from the spirituals to contemporary jazz The poetry of familiar figures such as Paul Laurence Dunbar and Langston Hughes and less well known poets like Harryette Mullen or the lyricist to Pharaoh Sanders Amos Leon Thomas is scrutinized in relation to a musical tradition contemporaneous with the lifetime of each poet Black music is considered the strongest representation of black American communal consciousness and black poetry by drawing upon such a musical legacy lays claim to a powerful and enduring black aesthetic The contributors to this volume take on issues of black cultural authenticity of musical imitation and of poetic performance as displayed in the work of Paul Laurence Dunbar Langston Hughes Sterling Brown Amiri Baraka Michael Harper Nathaniel Mackey Jayne Cortez Harryette Mullen and Amos Leon Thomas Taken together these essays offer a rich examination of the breath of black poetry and the ties it has to the rhythms and forms of black music and the influence of black music on black poetic practice

Southern Music/American Music Bill C. Malone, David Stricklin, 2014-07-11 The South an inspiration for songwriters a source of styles and the birthplace of many of the nation's greatest musicians plays a defining role in American musical history It is impossible to think of American music of the past century without such southern derived forms as ragtime jazz blues country bluegrass gospel rhythm and blues Cajun zydeco Tejano rock n roll and even rap Musicians and listeners around the world have made these vibrant styles their own Southern Music American Music is the first book to investigate the facets of American music from the South and the many popular forms that emerged from it In this substantially revised and updated edition Bill C Malone and David Stricklin bring this classic work into the twenty first century including new material on recent phenomena such as the huge success of the soundtrack to O Brother Where Art Thou and the renewed popularity of Southern music as well as important new artists Lucinda Williams Alejandro Escovedo and the Dixie Chicks among others Extensive bibliographic notes and a new suggested listening guide complete this essential study

Racial Uplift and American Music, 1878-1943 Lawrence Schenbeck, 2012-02-03 Racial Uplift and American Music 1878 1943 traces the career of racial uplift ideology as a factor in elite African Americans embrace of classical music around the turn of the previous century from the collapse of Reconstruction to the death of composer conductor R Nathaniel Dett whose music epitomized uplift After Reconstruction many black leaders had retreated from emphasizing inalienable rights to a narrower rationale for equality and inclusion they now sought to rehabilitate the race's image by stressing class distinctions respectable middle class behavior and service to the masses Musically the black intelligentsia resorted to European models as vehicles for cultural vindication Their response to racism was to create and promote morally positive politically inoffensive

art that idealized the race By incorporating black folk elements into the dignified genres of art song symphony and opera uplifters demonstrated worthiness through high achievement in acknowledged arenas Their efforts were variously opposed tolerated or supported by a range of white elites with their own notions about African American culture The resulting conversation more a stew of arguments than a dialogue occupied the pages of black newspapers and informed the work of white philanthropists Women also played crucial roles Racial Uplift and American Music 1878 1943 examines the lives and thought of personalities central to musical uplift Dett Sears CEO Julius Rosenwald author James Monroe Trotter sociologist W E B Du Bois journalist Nora Douglas Holt and others with an eye to recognizing their contributions and restoring their stature

The ^APower of Black Music Samuel A. Floyd Jr., 1996-10-31 Bold and original The Power of Black Music offers a new way of listening to the music of black America and appreciating its profound contribution to all American music Striving to break down the barriers that remain between high art and low art it brilliantly illuminates the centuries old linkage between the music myths and rituals of Africa and the continuing evolution and enduring vitality of African American music Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates Jr author Samuel A Floyd Jr advocates a new critical approach grounded in the forms and traditions of the music itself He accompanies readers on a fascinating journey from the original rings of dance drum and song shared by people across Africa through the ring shout s powerful merging of music and dance in the slave culture to the funeral parade practices of the early new Orleans jazzmen the bluesmen in the twenties the beboppers in the forties and the free jazz rock Motown and concert hall composers of the sixties and beyond In The Power of Black Music Floyd clearly shows that black folk culture remains a driving force in the black music of America a force with the power to enrich cultures the world over

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