African American Music in Global Perspective

Acquiring Editor: LAURIE MATHESON
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This series addresses those subject areas that are: (1) underrepresented in the scholarly literature, and (2) characterized primarily by description rather than deep cultural analysis. In addition to the publication of reprints of primary and secondary sources that serve as definitive markers in the history of the study of African American music in general, the series also encourages and promotes increased attention to the following areas of inquiry: biographies, autobiographies, globalization, religious music, popular music, women in music, music criticism, musical aesthetics, and regional studies. Books in the series will foreground the cultural perspectives of the primary creators and performers of the music, highlighting the voices of African Americans themselves. The series editors welcome projects not only from ethnomusicologists, but from such related fields as cultural history, sociology, anthropology, and African American studies.

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176 pp. 6 x 9. 2 tables. 2011. Paperback 978-0-252-07832-3. $22.00; E-book

Follow Your Heart
Moving with the Giants of Jazz, Swing, and Rhythm and Blues
JOE EVANS WITH CHRISTOPHER BROOKS | Forewords by Tavis Smiley and Bill McFarlin

“A funny, heartbreaking, and insightful account of living through the violence of Jim Crow segregation, shady business dealings, and the hazards of life on the road.”—Aaron Cohen, Associate Editor, DownBeat

“Charming, straightforward autobiography of one of the great, unheralded figures in jazz and R&B. . . . From his youth in the middle-class African-American neighborhoods of Pensacola, Fla., to his gigs in the house bands of New York’s Apollo Theater and Savoy Ballroom, to the creation of his own record label in the 1960s, Evans’s story serves as a history of American popular music and of the African-American experience during the mid-twentieth century.”—Kirkus Reviews

“For every Armstrong or Ellington or Charlie Parker, there were countless musicians, their names unknown even to jazz fans, whose skill gave jazz the solid foundation it needed. In Follow Your Heart, jazz journeyman Joe Evans, now in his 90s, presents the story of the sideman, the unsung hero of the golden age of jazz, someone who could read music, learn new tunes quickly, take solos if necessary and swing all the time. . . . Thank you, Mr. Evans, not just for the music you made, but for the man you are.”—The Washington Times

“The book finds Evans intersecting with the greats of jazz. . . . a refreshing tale that is not already in the history books.”—ARSC Journal!

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Songs in Black and Lavender
Race, Sexual Politics, and Women’s Music
EILEEN M. HAYES | Foreword by Linda Tillery

Eileen M. Hayes argues that the women’s music festival, with its foundation in lesbian feminism, is a significant institutional site for the emergence of black feminist consciousness in the contemporary period. She offers sage perspectives on black women’s involvement in the women’s music festival scene, the ramifications of their performances as drag kings in those environments, and the challenges and joys of a black lesbian retreat based on the feminist festival model. With acuity and candor, Hayes elucidates why this music scene matters. Veteran vocalist, percussionist, and producer Linda Tillery provides a foreword.

“Exhibiting multiple sites of influence and authorities, the first chapter, ‘Diary of a Mad Black Woman Festigoer,’ is one of the most engaging ethnographies I have read. Who can resist a scholar who isn’t afraid to talk about serious matters via one of the highest forms of intelligence: humor?”—Guthrie P. Ramsey Jr., author of Race Music: Black Cultures from Bebop to Hip-Hop

“Written with candor and humor, Hayes’s study models a welcome, crucial, and decisive turn in scholarship on women’s music.”—Choice

248 pp. 6 x 9. 2010. Paperback 978-0-252-07698-5. $25.00; E-book

Ramblin’ on My Mind
New Perspectives on the Blues
EDITED BY DAVID EVANS

Distinguished scholars and well-established writers from such diverse backgrounds as musicology, anthropology, musicianship, and folklore join together to examine blues as literature, music, personal expression, and cultural product.

“A superb overview of blues scholarship that is followed by a rich and diverse set of essays. There could be no stronger group of scholars assembled to deal with this topic. Many of the contributors have devoted a lifetime to the blues. Their combined research is a truly awesome tribute to the global importance of blues.”—William Ferris, Joel R. Williamson Distinguished Professor of History, University of North Carolina at Chapel Hill

“Evans offers a fresh look at blues scholarship, from its musical roots to interpretations of meaning in post-WW II compositions. . . . The book will appeal to casual blues enthusiasts as much as to serious scholars.”—Choice

“[An] illuminating volume. . . . Recommended to all blues fans.”—Sing Out

“Like a program album wherein melodies and chords are carried from song to song, the authors in this collection pass themes from one essay to the next.”—Journal of Southern History

“A wide analysis of important and interesting elements of blues history and culture.”—Women and Music

440 pp. 6 x 9. 7 black & white photographs. 2008. Paperback 978-0-252-07698-5. $25.00; E-book

Black Women and Music
More than the Blues
EDITED BY EILEEN M. HAYES AND LINDA F. WILLIAMS | Foreword by Ingrid Monson

In contradistinction to a compilation of biographies, this volume critically illuminates themes of black authenticity, sexual politics, access, racial uplift through music, and the challenges of writing (black) feminist biography.

“In a foreward, Ingrid Monson illustrates the need for this book by discussing how students in a jazz class she taught failed to volunteer the name of any woman active in jazz, until that omission was called to their attention. The ten chapters seek a remedy.”—Choice

“Black Women and Music provides valuable and lucid evidence for the fact that music making has historically been and continues to be an arena in which black American women explore and create identities that consider the mutually constitutive, embodied, and imagined categories of race, gender, class, generation, and sexuality.”—Women and Music