

Institutions, Intelligentsia, and Ideology in Black Music Historiography

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In 1971, musicologist Eileen Southern published *The Music of Black Americans* which became a definitive work in the field of Black music studies. Southern's work was groundbreaking as before the 1970s, several books and articles had been written on multiple forms of Black music including spirituals, blues, ragtime, jazz, concert music but relatively few of those works had been written by Black scholars or critics. Furthermore, many of these early writings did not accurately, objectively, or adequately describe the musical practices and values of African Americans. However, intense public and scholarly interest in Black culture after the Civil Rights Movement led to the scrutinization of earlier studies that failed to address the intricacies involved in understanding Black music aesthetics, traditions, cultures, and people. Accordingly, during the late-1960s and early-1970s, there was a flourishing in Black music research that embraced the study of Black life and culture in its totality leading to the formulation of new methodologies and theoretical models. Overall, the work from this period laid out important structures and themes for future research regarding African American music.

In this course, inspired by the recent recovery work of musicologist Tammy Kernodle, we will trace the rise of a Black music intelligentsia and formation of a Black music scholarship infrastructure, particularly focusing on the transformative period of the late-twentieth century. Through the analysis of foundational scholarship that has contributed to the intellectual and ideological evolution of the field, we will explore the paradigm-shifting interventions made by music scholars such as Eileen Southern, Samuel A. Floyd, Jr., Portia Maultsby and many others. A particular emphasis will be placed on the establishment of Black music centers and academic journals, such as the *Black Music Research Journal* and *The Black Perspective in Music*, which have profoundly influenced the framework of Black music scholarship. By exploring the establishment of Black music institutions and notable academic journals, we will gain insights into the systemic challenges and successes encountered in institutionalizing the study of Black music.

Overall, the goal of this course is to deepen our understanding of the intellectual history of Black music studies and better understand how the work of the Black music intelligentsia not only infused the field with authenticity, care, joy, and rigor but also validated these qualities as legitimate scholarly expressions.