

So You Want to Sing Spirituals

Appendix 5 – Relevant Resources

By Randye Jones and Casey Robards

Below are some resources that are specifically about spirituals or reference performers, composers or other information related to spirituals:

DICTIONARIES AND ENCYCLOPEDIAS

Black Biographical Dictionaries, 1790-1950. Microform. Alexandria, Va.: Chadwyck-Healey, 1987.

Burkett, Randall K., Nancy Hall Burkett, Henry Louis Gates, Jr. *Black Biography, 1790-1950: A Cumulative Index*. Alexandria: Chadwyck-Healey, 1991.

Hitchcock, H. Wiley, and Stanley Sadie, eds. *The New Grove Dictionary of American Music*. 4v. London: Macmillan, 1986.

Sadie, Stanley, John Tyrrell, eds. *The New Grove Dictionary of Music and Musicians*, 2nd ed. New York: Grove, 2001. 29 v.

Salzman, Jack, David Lionel Smith, Cornel West, eds. *Encyclopedia of African-American Culture and History*. New York: Macmillan Library Reference, 1996.

BIOGRAPHIES & BIOGRAPHICAL SOURCES

Abdul, Raoul. *Blacks in Classical Music: A Personal History*. New York: Dodd, Mead, 1978.

Arvey, Verna. *In one lifetime*. Fayetteville: University of Arkansas Press, 1984.

Berry, Lemuel. *Biographical Dictionary of Black Musicians and Music Educators*. [S.l.]: Educational Book Publishers, 1978.

Carter, Madison H. *An Annotated Catalog of Composers of African Ancestry*. New York: Vantage Press, 1986.

Cheatham, Wallace. *Dialogues on opera and the African-American experience*. Lanham, Md: Scarecrow Press, 1997.

Cuney-Hare, Maud. *Negro Musicians and Their Music*. New York: Da Capo Press, 1974.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

- De Lerma, Dominique-René. *A name list of Black composers*. Minneapolis, Minn: AAMOA Press, 1973.
- Green, Mildred Denby. *Black Women Composers: A Genesis*. Boston: Twayne Publishers, 1983.
- Holly, Ellistine Perkins. *Biographies of Black Composers and Songwriters: A Supplementary Textbook*. Dubuque, Iowa: Wm. C. Brown Publishers, 1990.
- Lee, Sylvia Olden and Elizabeth Nash. *The Memoirs of Sylvia Olden Lee, Premier African-American Classical Vocal Coach: Who is Sylvia*. New York, Ontario, Wales: Edwin Mellon Press, 2001.
- Nettles, Darryl Glenn. *African American Concert Singers Before 1950*. Jefferson, NC: McFarland & Company, Inc., 2003.
- Reis, Claire. *Composers in America: Biographical Sketches of Living Composers with a Record of Their Works, 1912-1937*. New York: Macmillan, 1938.
- Robinson, Wilhelmena S. *International Library of Negro Life and History: Historical Negro Biographies*. International Library of Afro-American Life and History, v. 5. New York: Publishers Co., 1967.
- Simpson, Eugene Thamon. *Hall Johnson: his life, his spirit, and his music*. Lanham, Md: Scarecrow Press, 2008.
- Snyder, Jean E. *Harry T. Burleigh: From the Spiritual to the Harlem Renaissance*. Urbana, IL: University of Illinois Press, 2016.
- Southern, Eileen. *Biographical Dictionary of Afro-American and African Musicians*. Westport: Greenwood Press, 1982.
- Still, Judith Anne, Michael J. Dabrishus, and Carolyn L. Quin. *William Grant Still: a Biobibliography*. Westport, Conn.: Greenwood Press, 1996.
- Story, Rosalyn M. *And So I Sing: African-American Divas of Opera and Concert*. New York: Warner Books, Inc., 1990.
- Woodward, Sidney. *Out of Bondage to a Place of Esteem and Trust: The Story of a Career Unique in Musical History*. New York: Mercantile Press, 1918.

HISTORIES, CHRONOLOGIES

- Ammer, Christine. *Unsung: A History of Women in American Music*. Century ed. Portland, OR: Amadeus Press, 2001.
- Caldwell, Hanson LaVerne. *African American Music: A Chronology 1619-1995*. Los Angeles: Ikoro Communications, 1996.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

Floyd, Jr., Samuel A. *The Power of Black Music: Interpreting Its History from Africa to the United States*. New York: Oxford University Press, 1995.

Green, Mildred Denby. "A Study of the Lives and Works of Five Black Women Composers in America." D.Mus.E. thesis, University of Oklahoma, 1975.

Haskins, James. *Black Music in America: A History Through Its People*. New York: T.Y. Crowell, 1987.

Holland, Ted. *This Day in African-American Music*. San Francisco: Pomegranate Artbooks, 1993.

Locke, Alain. *The Negro and His Music: Negro Art Past and Present*. New York: Arno Press and New York Times, 1969.

Patterson, Lindsay, ed. *The Afro-American in Music and Art*. International Library of AfroAmerican Life and History, v. 6. Cornwells Heights, Pa.: Publishers Agency, 1978.

Roach, Hildred. *Black American Music: Past and Present*. 2nd ed. Malabar, Fla.: Krieger Publishing, 1992.

Southern, Eileen. *The Music of Black Americans: A History*. 3rd ed. New York: W.W. Norton, 1997.

Spencer, Jon Michael. *Protest & Praise: Sacred Music of Black Religion*. Minneapolis: Fortress Press, 1990.

_____. *Re-Searching Black Music*. Knoxville: University of Tennessee Press, 1996.

Stewart, Earl E. *African-American Music: An Introduction*. New York: Schirmer Books; London: Prentice Hall International, 1998.

BIBLIOGRAPHIES, DISCOGRAPHIES, CATALOGS, CONGRESSES, ICONOGRAPHIES

Abromeit, Kathleen A. *Spirituals: A Multidisciplinary Bibliography for Research and Performance*. Middleton, Wisconsin: A-R Editions; Music Library Association, 2015.

Brown, Rae Linda. *Music, Printed and Manuscript, in the James Weldon Johnson Memorial Collection of Negro Arts and Letters: An Annotated Catalog*. New York: Garland, 1982.

Clough, Francis F., and G.J. Cuming. *The World's Encyclopedia of Recorded Music*. London: Sidgwick & Jackson Limited, 1952.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

de Lerma, Dominique-René. *Bibliography of Black Music*. Westport, Conn.: Greenwood Press, 1981-84. 4 v.

_____. *Concert Music and Spirituals: A Selective Discography*. Nashville, Tenn.: Fisk University, Institute for Research in Black American Music, 1981.

Floyd, Jr., Samuel A., ed. *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials*. Millwood, N.Y.: The Scarecrow Press, 1987.

George, Zelma W. *A Guide to Negro Music: An Annotated Bibliography of Negro Folk Music, And Art Music by Negro Composers or Based on Negro Thematic Material*. Ann Arbor: University Microfilms, 1953.

Gray, John, comp. *Blacks in Classical Music: A Bibliographical Guide to Composers, Performers, and Ensembles*. New York: Greenwood Press, 1988.

Greene, Richard. *Black Classical Music Composers: a Comprehensive Discography of Recordings Available on Compact Disc*. [Ardmore, Pa.: s.n.], 1998.

Johnson, James Peter. *Bibliographic Guide to the Study of Afro-American Music*. Washington, D.C.: Howard University Libraries, 1973.

Miller, Philip C. *Vocal Music*. New York: Alfred A. Knopf, 1955.

Oja, Carol J. *American Music Recordings: Discography of 20th Century U.S. Composers*. Brooklyn, NY: Institute for Studies in American Music, Conservatory of Music, Brooklyn College of the City University of New York, 1982.

Skowronski, JoAnn. *Black Music in America: A Bibliography*. Metuchen, N.J.: Scarecrow Press, 1981.

Southern, Eileen, Josephine Wright, comps. *African-American Traditions in Song, Sermon, Tale, and Dance, 1600-1920: An Annotated Bibliography of Literature, Collections, and Artworks*. New York: Greenwood Press, 1990.

_____. *Images: Iconography of Music in African-American Culture, 1770s-1920s*. New York: Garland Pub., 2000.

Stewart-Green, Miriam. *Women Composers: A Checklist of Works for the Solo Voice*. Boston: G.K. Hall, 1980.

Tischler, Alice. *Fifteen Black American Composers: A Bibliography of Their Works*. Detroit: Information Coordinators, 1981.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

Turner, Patricia.K *Afro-American Singers: An Index and Preliminary Discography of Long-Playing Recordings of Opera, Choral Music, and Song*. Minneapolis: Challenge Productions, 1977.

_____. *Dictionary of Afro-American Performers: 78 RPM and Cylinder Recordings of Opera, Choral Music and Songs, c. 1900-1949*. New York: Garland Publishing, 1990.

Walker-Hill, Helen. *Music by Black Women Composers: A Bibliography of Available Scores*. CBMR Monograph, no. 5. Chicago: Center for Black Music Research, 1995.

White, Evelyn Davidson. *Choral Music by African American Composers: a Selected, Annotated Bibliography*, 2nd ed. Lanham, Md.: Scarecrow Press, 1999.

INDEXES & ATLASES

Abromeit, Kathleen A. *An Index to African-American Spirituals for the Solo Voice*. Westport, Ct.: Greenwood Press, 1999.

De Charms, Desiree and Paul F. Breed. *Songs in Collections: An Index*. Detroit: Information Coordinators, 1966.

de Lerma, Dominique-René, and Marsha J. Reisser. *Black Music and Musicians in the New Grove Dictionary of American Music and the New Harvard Dictionary of Music*. CBMR Monographs, no. 1. Chicago: Center for Black Music Research, Columbia College, 1989.

Sears, Minnie E. *Song Index*. Reprint. Hamden, Conn: Shoe String Press, 1966.

Vann, Kimberly R. *Black Music in Ebony: An Annotated Guide to the Articles on Music in Ebony Magazine, 1945-1985*. CBMR Monographs, no. 2. Chicago: Center for Black Music Research, Columbia College. 1990.

MUSIC CRITICISM

Breckenridge, Stan L. "African-American music: structure and analysis of vocal performance, 1955-95." Ph.D. diss., Claremont Graduate University, 1998.

Cone, James H. *The Spirituals and the Blues: An Interpretation*. New York: Seabury Press, 1972.

Floyd, Jr., Samuel A., ed. *Black Music in the Harlem Renaissance: a Collection of Essays*. Contributions in Afro-American and African Studies, No. 128. New York: Greenwood Press, 1990.

Jones, Arthur C. *Wade in the Water: the Wisdom of the Spirituals*. New York: Orbis; Northam: Roundhouse, 1999.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

Keck, George R. and Sherrill V. Martin, ed. *Feel the Spirit: Studies in Nineteenth-Century AfroAmerican Music*. Contributions in Afro-American and African Studies, No. 119. New York: Greenwood Press, 1988.

Perry, Frank. *Afro-American Vocal Music: A Select Guide to Fifteen Composers*. Berrien Spring, MI, Vande Vere, 1991.

Roberts, John Storm. *Black Music of Two Worlds: African, Caribbean, Latin, and AfricanAmerican Traditions*, 2nd ed. New York: Schirmer, 1998.

Southern, Eileen, comp. *Readings in Black American Music*. 2nd ed. New York: W. W. Norton, 1983.

Thomas, Velma Maia. *No Man Can Hinder Me: The Journey from Slavery to Emancipation through Song*. New York: Crown, 2001.

Wright, Josephine, with Samuel A. Floyd, Jr., ed. *New Perspectives on Music: Essays in Honor of Eileen Southern*. Warren, Mich.: Harmonie Park Press, 1992.

SUBJECT-SPECIFIC SOURCES: SPIRITUALS

Bibbs, C. Susheel. *The Art of the Spiritual: Guidelines to Enhance Performance of the Concert Spiritual*. Sacramento, CA: M.E.P. Publications, 2013.

Clark, Roy Lester. “A Fantasy Theme Analysis of Negro Spirituals.” Ph.D. diss., Southern Illinois University at Carbondale, 1979.

Cruz, Jon. *Culture on the Margins: The Black Spiritual and the Rise of American Cultural Interpretation*. Princeton, N.J.; Chichester: Princeton University Press, 1999.

De Lerma, Dominique-René. *Spirituals, Blues, and Gospel Music: the Seminar Program: The Black Music Center Seminar 1972, Indiana University, Bloomington, Indiana, July 5- July 8, 1972*. Bloomington: Black Music Center, 1972.

Dunn-Powell, Rosephanye. “The Solo Vocal Writing Style of William Grant Still.” Mus.D. thesis, Florida State University, 1993.

Dvorak, Antonin. “Music in America.” *Harper’s* 90 (1895) 428-434.

Epstein, Dena J. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*. Urbana: University of Illinois Press, 1977.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

_____. “A White Origin for the Black Spiritual? An Invalid Theory and How It Grew.” *American Music 1* (Summer 1983): 53-59.

_____. “Slave Music in the United States before 1860: a Survey of Sources.” Notes 20 (Spring 1963): 195-212.

Grant, Eric Bernard. “Message in Our Music”: Spirituals and the Cultural Politics of Race and Nation, 1871 to 1945. Thesis Ph. D. diss., Yale University, 2005.

Garrett, Romeo B. “African Survivals in American Culture.” *Journal of Negro History* 51 (October 1966): 239-245.

Garst, John F. “Mutual Reinforcement and the Origins of Spirituals.” *American Music* 4 (Winter 1986): 390-406.

Hawkins, Kimberly. “Heard an Angel Singing: African-American Spirituals in the Harlem Renaissance.” Ph.D. diss., University of California, Santa Barbara, 1997.

Hurston, Zora Neale. 1969. “Spirituals and Neo-Spirituals”. *Negro Anthology*. 359-362.

Katz, Bernard, ed. *The Social Implications of Early Negro Music in the United States*. New York: Arno Press, 1969.

Keck, George R. and Sherrill V. Martin, ed. *Feel the Spirit: Studies in Nineteenth-Century AfroAmerican Music*. Contributions in Afro-American and African Studies, No. 119. New York: Greenwood Press, 1988.

Kerby, Marion. “A Warning Against Over-Refinement of the Negro Spiritual.” *The Musician* 32 (July 1928): 9, 29-30.

Krehbiel, Henry Edward. *Afro-American Folk Songs: A Study in Racial and National Music*. New York: G. Schirmer, 1914.

Lawrence-McIntyre, Charshee Charlotte. “The Double Meanings of the Spirituals.” *Journal of Black Studies* 17 (June 1987): 397-401.

Lee, Henry. “Swing Low, Sweet Charity.” *The Black Perspective in Music* 2 (Summer 1984): 84-86. (Reprinted from *Coronet*, July 1947.)

Lovell, Jr., John. *Black Song: The Forge and the Flame*. New York: Paragon House Publishers, 1972.

McCorvey, Everett David. “The Art Songs of Black American Composers.” Ph.D. diss., The University of Alabama, 1989.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

McGee, Daniel Bennett. “Religious Beliefs and Ethical Motifs of the Negro Spirituals.” Ph.D. diss., Th. M Southeastern Baptist Theological Seminary, 1960.

Perry, James A. “African Roots of African-American Culture.” *Black Collegian* 29 (October 1998): 145-146.

Plant, Lourin. “Singing African-American Spirituals: a Reflection on Racial Barriers in Classical Vocal Music.” *Journal of Singing* 61 (January 2005): 451-468.

Reed-Walker, Rosalynd Patricia. “Preserving the Negro Spiritual: An Examination of Contemporary Practices.” Ed.D thesis, Wilmington University, 2007.

Simpson, Eugene Thamon. *The Hall Johnson concert spirituals: an annotated guide to interpretation and performance*, West Conshohocken, PA: Infinity Publishing, 2015.

Steinhaus-Jordan, Barbara. “An Analysis of Marian Anderson’s Interpretation of Black Spiritual Art Songs in Selected Recordings.” *The Southeastern Journal of Music Education* 11 (1999): 99-105.

Still, William Grant, Jon Michael Spencer. *The William Grant Still Reader: Essays on American Music*. Black Sacred Music, v. 6, no. 2. Durham, N.C.: Duke University Press, 1992.

Stinson, Sonya. “The Fisk Jubilee Singers.” *Cobblestone* 19 (February 1998): 34-35.

Thomas, André J. *Way Over in Beulah Lan’: Understanding and Performing the Negro Spiritual*. Dayton, OH: Heritage Music Press, 2007.

Thurman, Howard. *Deep River; and The Negro Spiritual Speaks of Life and Death*. Richmond, Ind.: Friends United Press, 1999.

Tyler, Tyrico Z. *Listen to the Voices: Slaves Speak Through Their Music*. Ann Arbor, MI: Robbie Dean Press, 2005.

Warren, Gwendolyn Sims. *Ev’ry Time I Feel the Spirit: 101 Best-Loved Psalms, Gospel Hymns, and Spiritual Songs of the African-American Church*. New York: Henry Holt and Co., 1997.

Work, John W. *American Negro Songs: 230 Folk Songs and Spirituals, Religious and Secular*. New York: Crown Publishers, Inc., and Mineola, NY: Dover, [1940] 1998.

SUBJECT-SPECIFIC SOURCES: VOCAL MUSIC

Ames, Russell. “Art of Negro Folk Song.” *Journal of American Folklore* 56 (October 1943): 241-255.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

Baker, Sony G., and Eileen Stempel. “Jubilee: An Overview of the Song Literature of African American Women Composers.” *Journal of Singing* 67 (January 2011)

Boyer, Horace Clarence. “The Afro-American Vocal Tradition: An Introduction.” *Massachusetts Music News* 25 (April 1977): 34, 36-38.

Dawson, William L. “Interpretation of the Religious Folk-Songs of the American Negro.” *Etude* 73 (March 1955): 11, 58, 61.

Heape, Mary Willis. “Sacred Songs and Arias by Women Composers: A Survey of the Literature and Performer’s analysis of Selected Works by Isabella Leonarda, Luise Reichardt, Ethel Smyth, Violet Archer, Margaret Bonds, and Edith Borroff.” D.Mus.A diss, Southwestern Baptist Theological Seminary, 1995.

Lawhon, Sharon Leding. “A Performer’s Guide to Selected Twentieth-Century Sacred Solo Art Songs Composed by Women from the United States of America.” D.Mus.A. diss., The Southern Baptist Theological Seminary, 1993.

McCorvey, Everett David. “The Art Songs of Black American Composers.” Ph.D. diss., The University of Alabama, 1989.

Nash, Elizabeth. *Autobiographical Reminiscences of African-American Classical Singers, 1853Present: Introducing Their Spiritual Heritage into the Concert Repertoire*. Lewiston: Edwin Mellen Press, c2007.

Reagon, Bernice Johnson. *If You Don’t Go, Don’t Hinder Me: The African American Sacred Song Tradition*. Lincoln: University of Nebraska Press, 2001.

Seigrist, Mark Andrew. “Diction and Dialect Performance Practice in the American Negro Spiritual and Slave Songs.” D.Mus.A thesis, The University of Texas at Austin, 1996.

Shirley, Wayne D. “The Coming of ‘Deep River.’” *American Music* 15 (Winter 1997): 493-534.

Thompson-Cornwall, Lonieta Aurora. “The African American Art Song: A Continuum in the Art of Song.” Ed.D thesis, Teachers College, Columbia University, 2006.

Upton, William Treat. *Art-Song in America: A Study in the Development of American Music*. Boston: Oliver Ditson, 1930.

Wilson, Olly. “Black Music As an Art Form.” *Black Music Research Journal* 12 (1984): 1-22.

SUBJECT-SPECIFIC SOURCES: COLLABORATIVE PIANO

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

Adler, Kurt. *The Art of Accompanying and Coaching*. Minneapolis: University of Minnesota Press, 1965.

Emmons, Shirlee. *The Art of the Song Recital*. New York: Schirmer Books, 1979.

Katz, Martin. *The Complete Collaborator: The Pianist as Partner*. Oxford ; New York: Oxford University Press, 2009.

McTyre, Ruthann Boles. *Library Resources for Singers, Coaches, and Accompanists: An Annotated Bibliography, 1970-1997*. Music Reference Collection no. 71. Westport, Conn: Greenwood Press, 1998.

Moore, Gerald. *Am I Too Loud, a Musical Autobiography*. New York: Macmillan, 1962.

---. *The Unashamed Accompanist*. London : New York: J. MacRae ; F. Watts, 1984.

Price, Deon Nielsen. *Accompanying Skills for Pianists*. Culver City, Calif: Culver Crest Publications, 1991.

---. *Accompanying Skills for Pianists: Including Sightplay with Skillful Eyes*. 2nd ed. Culver City, Calif: Culver Crest Publications, 2005.

Spillman, Robert. *The Art of Accompanying: Master Lessons from the Repertoire*. New York: Schirmer, 1985.

Thomas, Mark, *What Every Pianist Needs to Know about the Body: a Manual for Players of Keyboard Instruments: Piano, Organ, Digital Keyboard, Harpsichord, Clavichord*. Chicago: GIA Publications, 2003.

VOCAL PEDAGOGY/MUSIC EDUCATION

Allison, Roland Lewis. “Classification of the Vocal Works of Harry T. Burleigh (1866-1949) and Some Suggestions for Their Use in Teaching Diction in Singing.” Ph.D. diss., Indiana University, 1969.

Dunn-Powell, Rosephanye. “The African-American Spiritual: Preparation and Performance Considerations.” *Journal of Singing* 61 (January 2005): 469-475.

Steinhaus-Jordan, Barbara. “Black Spiritual Art Song: Interpretative Guidelines for Studio Teachers.” *Journal of Singing* 61 (January 2005): 477-485.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

Stephens, Emery and Caroline Helton. “Diversifying the Playing Field: Solo Performance of African American Spirituals and Art Songs by Voice Students from All Racial Backgrounds.” *Journal of Singing* 70 (November/December 2013): 165-172.

MISCELLANEOUS SUBJECTS

De Lerma, Dominique-René. *Black concert and recital music, a provisional repertoire list*. Bloomington, Ind: Afro-American Music Opportunities Association, 1975.

_____. *Black music in our culture: Curricular ideas on the Subjects, Materials and Problems: (2 printing)*. Kent, Ohio: The Kent State Univ. Press, 1972.

Donovan, Richard X. *Black Musicians of America*. Portland, OR: National Book, 1991.

Floyd, Samuel A., Melanie Zeck, and Guthrie P. Ramsey. *The Transformation of Black Music: The Rhythms, The Songs, And the Ships That Make the African Diaspora*. New York: Oxford, 2017.

James, Shaylor L. “Contributions of Four Selected Twentieth-Century Afro-American Classical Composers: William Grant Still, Howard Swanson, Ulysses Kay, and Olly Wilson.” Ph.D. thesis, Florida State University, 1988.

Spencer, Jon Michael. *The Rhythms of Black Folk: Race, Religion, and Pan-Africanism*. Trenton, N.J.: Africa World Press, 1995.

Standifer, James A. and Barbara Reeder. *Source Book of African and Afro-American Materials for Music Educators*. [Washington]: Contemporary Music Project, [1972].

Still Judith Ann and Celeste Anne Headlee. *William Grant Still and the Fusion of Cultures in American Music*. 2nd ed. Flagstaff, AZ: Master-Player Library, 1995.

Trotter, James Monroe. *Music and Some Highly Musical People*. New York: Lee & Shepard, 1878.

Walker, Wyatt Tee. “Somebody’s Calling My Name:” *Black Sacred Music and Social Change*. Valley Forge: Judson Press, 1990.

Walker-Hill, Helen. *From Spirituals to Symphonies: African-American Women Composers and Their Music*. Westport, CT: Greenwood Press, 2002.

JOURNALS AND JOURNAL GUIDES

Black Music Research Bulletin. Chicago: Columbia College Center for Black Music Research, 1988-

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.

Black Music Research Journal. Nashville: Institute for Research in Black American Music, Fisk University, 1981-

The Black Perspective in Music. Cambria Heights, New York: Foundation for the Research in the Afro-American Creative Arts, 1973-1990.

The Negro Spiritual. Oakland, CA: Friends of Negro Spirituals, 1999-

ARTICLES FROM PERIODICALS/SERIALS/NEWSPAPERS

Ames, Russell. “Art of Negro Folk Song.” *Journal of American Folklore* 56 (October 1943): 241-255.

Boyer, Horace Clarence. “The Afro-American Vocal Tradition: An Introduction.” *Massachusetts Music News* 25 (April 1977): 34, 36-38.

Dawson, William L. “Interpretation of the Religious Folk-Songs of the American Negro.” *Etude* 73 (March 1955): 11, 58, 61.

Dvorak, Antonin. “Music in America.” *Harper’s* 90 (1895): 428-434.

Epstein, Dena J. “A White Origin for the Black Spiritual? An Invalid Theory and How It Grew.” *American Music*, 1 (Summer 1983): 53-59.

Garst, John F. “Mutual Reinforcement and the Origins of Spirituals.” *American Music*, 4 (Winter 1986): 390-406.

Kerby, Marion. “A Warning Against Over-Refinement of the Negro Spiritual.” *The Musician*, 32 (July 1928): 9, 29-30.

Lee, Henry. “Swing Low, Sweet Charity.” *The Black Perspective in Music*, 2 (Summer 1984): 84-86. (Reprinted from *Coronet*, July 1947.)

Walker-Hill, Helen. “Music by Black Women Composers at the American Music Research Center.” *American Music Research Center Journal*, 2 (1992): 23-51.

Wilson, Olly. “Black Music As an Art Form.” *Black Music Research Journal*, 12 (1984): 1-22.

Contents of this document may be used for non-commercial purposes only if the source is acknowledged. All material remains the property of its creator. All commercial rights reserved. Copyright ©2019.