# References

Adelakun, Abimbola. "Coming to America : race, class, nationality and mobility in "African" Hip Hop." (2013).

Adelakun's article explores the intersections of race, class, nationality, and mobility within African hip-hop culture. Published in 2013, the article delves into how African hip-hop artists navigate and negotiate their identities within a globalized music industry, particularly in relation to the United States. Adelakun analyzes the ways in which African hip-hop both reflects and challenges dominant narratives about race, class, and nationality, shedding light on the complexities of cultural exchange and transnational identity formation within the hip-hop genre. This source is relevant to our project as it provides valuable insights into the cultural and social dynamics of African hip-hop and its significance within the broader landscape of global popular music. By discussing the emergence of hip hop in relation to hardships that black people face, it helps to contextualize our project and motivate our research.

Alridge, D. P., & Stewart, J. B. (2005). Introduction: Hip Hop in History: Past, Present, and Future. *The Journal of African American History*, *90*(3), 190–195. http://www.jstor.org/stable/20063997

This introduction offers an overview of hip hop culture, emphasizing its historical roots, cultural significance, and social impact. It explores themes such as hip hop's origins in marginalized communities, its role in empowerment and resistance, and its influence on youth culture and activism. The authors highlight the broader socio-cultural and political implications of hip hop, inviting further research and critical examination of its enduring relevance in society.

Anderson, Avery. "Parental Advisory: Tipper Gore and the PMRC." Women Leading Change:

    Case Studies on Women, Gender, and Feminism 5.1 (2020): 31-47.

    Avery Anderson's article examines Tipper Gore and the Parents Music Resource Center

    (PMRC)'s influence on music censorship debates. Through a case study approach,

    Anderson explores Gore's advocacy for parental advisory labels and the ensuing

    congressional hearings. The article delves into the broader implications of the PMRC's

    actions on freedom of expression, gender representation, and the intersection of feminism

    and conservatism. The article is helpful for our project as it discusses the targeting of

    artists in the hip hop space and it provides a concrete example (the parental advisory

    sticker) of how this was done.

Bonilla-Silva, E. (2010). *Racism without racists: Color-blind racism and the persistence of*

    *racial inequality in the United States*. Rowman & Littlefield.

    In this influential book, Eduardo Bonilla-Silva explores the concept of "color-blind

    racism" and its role in perpetuating racial inequality in the United States. Through

    incisive analysis, the book challenges conventional understandings of racism and

    highlights the need to address structural barriers to achieve social justice and equality.

    Bonilla-Silva brings up the idea of a "white racial frame" in order to capture the essence

    of the painting of white people in a more advantageous manner in comparison to

    "nonwhites."

Dahlin, C. (2019). Counternarratives in Hip Hop Music: Themes of Marginalization

    Carl Dahlin's article explores how hip hop music addresses themes of marginalization

    through counternarratives. By analyzing lyrical content and cultural context, Dahlin

    demonstrates how hip hop artists challenge mainstream perspectives and amplify the

voices of marginalized communities. Dahlin's study contextualizes the critique of hip hop music in regards to it promoting inappropriate things.

Feagin, J. R. (2010a). *Racist America: Roots, current realities, and future reparations*. Routledge.

In "Racist America," Joe R. Feagin offers a thorough examination of racism's historical roots, contemporary manifestations, and potential for future reparations. Through analysis, Feagin exposes systemic racism and its enduring impact on society. His work serves as a call to action for addressing the legacy of racism and advocating for reparative measures to achieve social justice and equality.

Harrison, A. K., & Arthur, C. E. (2011). ReadingBillboard1979–89: Exploring Rap Music's Emergence through the Music Industry's Most Influential Trade Publication. Popular Music and Society, 34(3), 309–327. https://doi.org/10.1080/03007766.2010.522806

Harrison and Arthur's article delves into rap music's emergence by analyzing Billboard from 1979 to 1989. Through scrutinizing Billboard's coverage, they trace rap's evolution within the music industry. The study offers insights into rap's journey to mainstream prominence, providing valuable perspectives on its cultural and commercial dynamics during its early years. The article even discusses instances of misinformation being spread with the intent to negatively impact hip hop artists. This is very relevant to our project as it provides direct examples of attempts at silencing hip hop music on a major scale.

Hodgman, Matthew. "Class, race, credibility, and authenticity within the Hip-Hop music genre." Journal of Sociological Research 4.2 (2013): 402-413.

Matthew Hodgman's article, "Class, Race, Credibility, and Authenticity within the Hip-Hop Music Genre," published in the Journal of Sociological Research in 2013, examines the complex dynamics of class, race, credibility, and authenticity within the hip-hop music genre. Hodgman explores how these factors intersect and influence the production, consumption, and reception of hip-hop music. The article may analyze how artists' socioeconomic backgrounds, racial identities, and perceived authenticity shape their credibility within the hip-hop community. Additionally, Hodgman may investigate how these dynamics reflect broader societal inequalities and power structures. This source provides valuable insights into the sociocultural dimensions of hip-hop music and its role in shaping identity and cultural representation.

Jancelewicz, Chris. (2019) "The 'Whitewashing' of Black Music: A dark chapter in rock history." Retrieved from

https://globalnews.ca/news/4321150/black-music-whitewashing-classic-rock/.

Jancelewicz's article delves into the 'whitewashing' of black music in rock history. It highlights how black musical contributions have been marginalized or appropriated within classic rock. Through historical examples and contemporary analysis, the article exposes the systemic erasure of black artists and prompts reflection on racial equity and representation in the music industry. Furthermore, this source directly compares white and black artists to one another to demonstrate the inequality between them which fits into our narrative.

Marsalis, Wynton. "Parental Advisory: Explicit Lyrics." Thug Life: Race, Gender, and the Meaning of Hip-Hop (2011): 151.

Wynton Marsalis's chapter, "Parental Advisory: Explicit Lyrics," is featured in the book Thug Life: Race, Gender, and the Meaning of Hip-Hop, published in 2011. In this chapter, Marsalis examines the societal implications of explicit lyrics within hip-hop music. He may critique the use of explicit language and themes in hip-hop, discussing how it reflects and shapes perceptions of race, gender, and cultural values. Marsalis's perspective, as a renowned jazz musician and cultural commentator, offers valuable insights into the intersection of music, identity, and social commentary within the hip-hop genre. This chapter contributes to broader discussions surrounding the cultural significance and controversies surrounding hip-hop music as well as its role of being a form of resistance.

Maultsby, Portia K. (2024). "History of Soul Music – Timeline of African American Music." Carnegie Hall. Retrieved from https://timeline.carnegiehall.org/genres/soul.

Portia K. Maultsby's article provides a comprehensive timeline of African American music, focusing specifically on the history of soul music. Hosted on the Carnegie Hall website, the timeline offers insights into the evolution of soul music and its cultural significance. Maultsby's work sheds light on the diverse influences and key milestones that have shaped the soul music genre over time. It serves as a valuable resource for understanding the rich cultural heritage and artistic innovations within African American music.

Morgan, M., & Bennett, D. (2011). Hip-Hop & the Global Imprint of a Black Cultural Form. Daedalus, 140(2), 176–196. https://doi.org/10.1162/daed_a_00086

In their article "Hip-Hop & the Global Imprint of a Black Cultural Form," published in Daedalus in 2011, M. Morgan and D. Bennett explore the worldwide influence of hip-hop

as a black cultural phenomenon. They discuss how hip-hop has transcended its origins in African American communities to become a global cultural force, shaping music, fashion, language, and activism on a global scale. The authors may examine the ways in which hip-hop reflects and responds to local social and political contexts in various regions around the world. This article contributes to a deeper understanding of hip-hop's role in cultural exchange, identity formation, and social change across different global contexts.

Pyatak, E. A., & Otr, L. M. M. (2011). Rap Music as Resistive Occupation: Constructions of Black American Identity and Culture for Performers and their Audiences. Journal of Occupational Science, 18(1), 48–61. https://doi.org/10.1080/14427591.2011.554154 Pyatak and Otr's article in the Journal of Occupational Science explores how rap music functions as a resistive occupation in shaping Black American identity and culture. Through qualitative analysis, they examine rap's role in resisting societal norms and asserting cultural identities. The study offers insights into music's capacity for resistance and empowerment within the context of Black American culture.

PQ, R. (2023). Hip hop history: From the streets to the mainstream. Retrieved from https://www.iconcollective.edu/hip-hop-history Authored by PQ, R., this online article traces the trajectory of hip hop from its origins in the streets to its ascent into the mainstream. Hosted on the Icon Collective website, the article provides an overview of hip hop's evolution, exploring its cultural roots, artistic innovations, and commercial success. R.'s work offers valuable insights into the socio-cultural significance and enduring influence of hip hop as a global phenomenon. In

addition, the article discusses the hip hop movement and its ability to help turn turmoil into art.

Reisner, L., & Rymajdo, K. (2022). The 0161 rap gap: the marginalisation of Black rap musicians in Manchester's live music scene. Popular Music, 41(4), 481–494. doi:10.1017/S0261143022000605

In their 2022 article "The 0161 Rap Gap: The Marginalisation of Black Rap Musicians in Manchester's Live Music Scene," L. Reisner and K. Rymajdo examine the marginalization of Black rap musicians within Manchester's live music scene, specifically focusing on the 0161 area code. The authors analyze the structural barriers and systemic inequalities that contribute to the underrepresentation and exclusion of Black artists in live music venues. Through qualitative research and analysis, they may explore the experiences of Black rap musicians, the dynamics of race and ethnicity within the local music industry, and the broader implications for cultural diversity and inclusion. This article offers insights into the complexities of racial dynamics within the music industry and provides a critical perspective on efforts to address inequities in live music scenes. This article is helpful for our project in that it gives us an example of how this discrimination takes place in another part of the world. The insight from Reisner & Rymajdo's work helps to demonstrate the systemic nature of the marginalization.

Riesch, R. J. (2005). Hip Hop Culture: History and Trajectory.

R. J. Riesch's article, "Hip Hop Culture: History and Trajectory," provides an overview of the history and development of hip-hop culture. Published in 2005, the article explores the origins of hip-hop in African American and Latino communities in New York City during the 1970s. Riesch may discuss the cultural, social, and political contexts that gave

rise to hip-hop, as well as its evolution into a global phenomenon encompassing music,

dance, art, fashion, and activism. The article offers insights into the trajectory of hip-hop

culture, its impact on popular culture, and its significance as a form of expression and

resistance. Furthermore, Riesch's work gives examples of specific artists who have seen

success from the hip hop industry and have gone on to use their voices to represent their

culture.

Sound of Life. (n.d.). Celebrating 50 years of hip-hop: A timeline of the music genre's iconic

moments: Sound of life: Powered by Kef. Retrieved from

https://www.soundoflife.com/blogs/mixtape/hip-hop-history-timeline

Published by Sound of Life, this online article commemorates 50 years of hip hop by

presenting a timeline of iconic moments within the genre. The article offers a

chronological overview of key events and milestones in hip hop history. It serves as a

valuable resource for understanding the evolution and cultural significance of hip hop

music over the past five decades.

Stapleton, K.R. (1998). From the margins to mainstream: the political power of Hip-Hop. Media,

Culture & Society, 20, 219 - 234.

In "From the Margins to Mainstream: The Political Power of Hip-Hop," published in

Media, Culture & Society in 1998, K.R. Stapleton explores the evolution of hip-hop from

a marginalized subculture to a powerful political force. The article delves into how

hip-hop music and culture have been used as tools for social commentary, activism, and

resistance, particularly in addressing issues of racial injustice, economic inequality, and

political disenfranchisement. Stapleton's work analyzes the ways in which hip-hop artists

have engaged with political discourse, challenged dominant narratives, and mobilized

communities for social change. This article is to provide valuable insights into the

transformative potential of hip-hop as a form of cultural and political expression.