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I am truly impressed with the [The Black Church and Hip Hop Culture]’s subject matter and content and view it as successfully targeting two of the most important “institutions” in American society and life involving people of African descent today and that these institutions represent best the generational divide. I agree that the Black Church and its reaction to and connection with Hip Hop Culture must be problematized and interrogated. This [volume] delivers on its purpose and mission of doing just that.

— Angela Nelson, Bowling Green State University; editor of
“This Is How We Flow”: *Rhythm in Black Cultures*

In both aesthetic and political terms, the Black Church and Hip Hop have demonstrated voracious muses as they’ve influenced and internalized the outside social world. Emmett Price’s vibrant new collection engages from myriad angles some of the internal discussions—the “kitchen talk”—of these contiguous communities. What they’ve shared, how they’ve differed, and where they might go from here is theorized and imagined in intellectual terms in this book but with all the soulfulness of a church mother’s moan or a digital loop. Let the church say: ‘and you don’t stop!’

— Guthrie P. Ramsey Jr., University of Pennsylvania; author of
Race Music: Black Cultures from Bebop to Hip Hop

The Black Church and Hip Hop Culture Toward Bridging the Generational Divide

Edited by Emmett G. Price III

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Throughout the 1950s and 1960s, the Black Church stood as the stronghold of the Black Community, fighting for equality and economic self-sufficiency and challenging its body to be self-determined and self-aware. Hip Hop Culture grew from disenfranchised urban youth who felt that they had no support system or resources. Impassioned with the same urgent desires for survival and hope that their parents and grandparents had carried, these youth forged their way from the bottom of America’s belly one rhyme at a time. For many young people, Hip Hop Culture is a supplement, or even an alternative, to the weekly dose of Sunday-morning faith.

Now, in ***The Black Church and Hip Hop Culture: Toward Bridging the Generational Divide***, Emmett G. Price III, chair of the Department of African American Studies at Northeastern University, opens wide the space for progressive, intergenerational dialogue between the Black Church and the Hip Hop Generation. In bringing together the work of leading thinkers, preachers, scholars and practitioners from across the country, Dr. Price’s collection aims to challenge the Black Church and Hip Hop Culture to realize their shared responsibilities to each other and to the greater society. Recognizing the rich diversity of expressions within the Black Community, this volume explores the key issues in the debate between these two significant institutions within Black Culture with an eye toward honest conversation and reconciliation.

The Black Church and Hip Hop Culture is composed of three sections structured to offer context and encourage collective discussion. The essays in Part I, “From Civil Rights to Hip Hop,” explore the transition from one generation to another through the transmission—or lack thereof—of legacy and heritage, and the writers within this section point to a shared conclusion—the Church must reengage in the lives of the youth and young adults who compose the Hip Hop Nation. In Part II, “Hip Hop Culture and the Black Church in Dialogue,” Dr. Price collects voices that attest to and reflect upon the numerous ways in which this essential conversation is already occurring—from sermons to theoretical examinations and spiritual ponderings—with a prophetic gaze toward heightening and intensifying this dialogue. Part III, “Gospel Rap, Holy Hip Hop, and the Hip Hop Matrix,” clarifies the perspectives and insights of practitioners, scholars, and activists who explore various expressions of faith and the diversity of locations where these expressions take place.

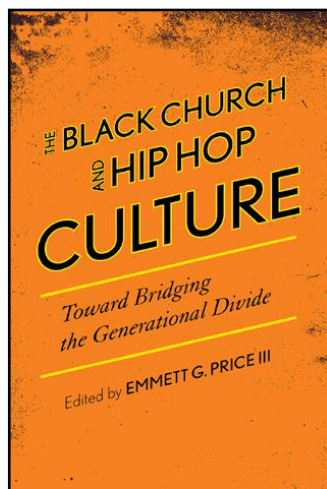
“Although Hip Hop Culture in the twenty-first century is different from its infant state in the late 1960s and early 1970s, its urgent cries, moans, groans and hollers remain consistently focused on the same survival, liberation, and equality that the Black Church has fought over for generations,” Dr. Price writes. Melding commentary, critical analysis and case study, ***The Black Church and Hip Hop Culture*** both initiates conversation and generates a powerful rally call which “challenges the [divided] generations to come back to the table to settle differences and move forward together.”

The Black Church and Hip Hop Culture is the latest title in the *African American Cultural Theory and Heritage Series* edited by William C. Banfield for Scarecrow Press.

About the Editor: Emmett G. Price III, PhD, is chair of the Department of African American Studies and associate professor of music and African American studies at Northeastern University in Boston. He is author of *Hip Hop Culture* (2006) and executive editor of the *Encyclopedia of African American Music* (2011). A widely sought-after lecturer, consultant, and preacher, he is one of the leading authorities on music of the African Diaspora, the Black Church, and bridging the generational divide. The acclaimed musician and ordained minister is Pastor of Community of Love Christian Fellowship and founder of the Black Church Music Ministry Project.

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Please visit www.emmettprice.com for a full list of Dr. Price’s speaking engagements.



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Toward Bridging the Generational Divide***

Edited by Emmett G. Price III

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