

INTRODUCTION TO AMERICA'S MUSIC

SUGGESTIONS FOR FURTHER READING AND RESEARCH

Encyclopedic Reference Works

The New Grove Dictionary of Music and Musicians. Ed. Stanley Sadie. 2nd ed. 29 vols. London: Macmillan, 2001. Online version: www.grovemusic.com.

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

The New Grove Dictionary of Jazz. Ed. Barry Kernfeld. 2 vols. London: Macmillan, 1988.

The New Grove Dictionary of Opera. Ed. Stanley Sadie. 2 vols. London: Macmillan, 1992.

The International Encyclopedia of Dance. Ed. Selma Jeanne Cohen. 6 vols. New York: Oxford University Press, 1998.

Dictionaries of Terms

The New Harvard Dictionary of Music. Ed. Don Michael Randel. Cambridge, Mass.: Harvard University Press, 1986.

Shaw, Arnold. *Dictionary of American Pop/Rock*. New York: Schirmer Books, 1982.

Biographical Dictionaries

Baker's Biographical Dictionary of Musicians. Ed. Nicolas Slonimsky. Rev. 8th ed. 6 vols. New York: Schirmer Books, 2001.

The Encyclopedia of Country Music. Ed. Paul Kingsbury. New York: Oxford University Press, 1998.

Feather, Leonard, and Ira Gitler. *The Biographical Encyclopedia of Jazz*. New York: Oxford University Press, 1999.

The Harvard Biographical Dictionary of Music. Ed. Don Michael Randel. Cambridge, Mass.: Harvard University Press, 1996.

International Dictionary of Black Composers. Ed. Samuel A. Floyd Jr. 2 vols. Chicago: Fitzroy Deaborn, 1999.

Southern, Eileen. *Biographical Dictionary of Afro-American and African Musicians*. Westport, Conn.: Greenwood Press, 1982.

Sources on Individual Works

Bordman, Gerald. *American Musical Theatre: A Chronicle*. 2nd ed. New York: Oxford University Press, 1992.

Fuld, James. *The Book of World-Famous Music*. 4th ed. New York: Dover, 1995.

Lax, Roger, and Frederick Smith. *The Great Song Thesaurus*. 2nd ed. New York: Oxford University Press, 1989.

Mattfeld, Julius. *Variety Music Cavalcade 1620–1961*. 3rd ed. Englewood Cliffs, N.J.: Prentice Hall, 1971.

Whitburn, Joel. *Pop Memories, 1890–1954*. Menomonee Falls, Wis.: Record Research, 1986.

Histories

The Cambridge History of American Music. Ed. David Nicholls. Cambridge: Cambridge University Press, 1998.

Chase, Gilbert. *America's Music, from the Pilgrims to the Present*. 3rd ed. rev. Urbana: University of Illinois Press, 1987.

Dizikes, John. *Opera in America: A Cultural History*. New Haven: Yale University Press, 1993.

Hamm, Charles. *Music in the New World*. New York: Norton, 1983.

Hamm, Charles. *Yesterdays: Popular Song in America*. New York: Norton, 1979.

Hitchcock, H. Wiley, with Kyle Gann. *Music in the United States: A Historical Introduction*.

Upper Saddle River, N.J.: Prentice Hall, 2000.

Lowens, Irving. *Music and Musicians in Early America*. New York: Norton, 1964.

Music in Colonial Massachusetts, 1630–1820. Ed. Barbara Lambert. 2 vols. Boston: Colonial Society of Massachusetts, 1980–85.

Sanjek, Russell. *American Popular Music and Its Business: The First Four Hundred Years*. 3 vols. New York: Oxford University Press, 1988.

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

Scholarly Journals

American Music. 1983– .

Black Music Research Journal. 1983– .

The Black Perspective in Music. 1973–90.

Ethnomusicology. 1953– .

Journal of the American Musicological Society. 1948– .

The Musical Quarterly. 1916– .

Chapter 1

Berkhofer, Robert F. *The White Man's Indian: Images of the American Indian from Columbus to the Present*. New York: Knopf, 1978.

Koegel, John. “ ‘The Indian Chief’ and ‘Mortality’: An Eighteenth-Century British Popular Song Transformed into a Nineteenth-Century American Shape-note Hymn.” In Malcolm Cole and John Koegel, eds. *Music in Performance and Society: Essays in Honor of Roland Jackson*. Warren, Mich.: Harmonie Park Press, 1997.

Mitchell, Frank. *Navajo Blessingway Singer: The Autobiography of Frank Mitchell, 1881–1967*. Ed. Charlotte J. Frisbie and David P. McAllester. Tucson: University of Arizona Press, 1978.

Nabokov, Peter, ed. *Native American Testimony: A Chronicle of Indian-White Relations from Prophecy to the Present, 1492–1992*. New York: Viking, 1991.

Stevenson, Robert. “English Sources for Indian Music until 1882.” *Ethnomusicology* 17 (1973): 339ff.

———. “Written Sources for Indian Music until 1882.” *Ethnomusicology* 17 (1973): 1ff.

Todorov, Tzvetan. *The Conquest of America: The Question of the Other*. New York: Harper and Row, 1984.

Chapter 2

Richard Crawford. Introduction to *American Sacred Music Imprints, 1698–1810: A Bibliography*. Ed. Allen Perdue Britton and Irving Lowens. Worcester, Mass.: American Antiquarian Society, 1990.

Gould, Nathaniel D. *Church Music in America* [1853]. Reprint, New York: AMS Press, 1972.

Housewright, Wiley L. *A History of Music and Dance in Florida, 1565–1865*. Tuscaloosa: University of Alabama Press, 1991.

Osterhout, Paul R. “Note Reading and Regular Singing in Eighteenth-Century New England.” *American Music* 4 (1986): 125ff.

Chapter 3

Richard Crawford. Introduction to *American Sacred Music Imprints, 1698–1810: A Bibliography*. Ed. Allen Perdue Britton and Irving Lowens. Worcester, Mass.: American Antiquarian Society, 1990.

Crawford, Richard, ed. *The Core Repertory of Early American Psalmody*. Madison, Wis.: A-R Editions, 1984.

McKay, David P., and Richard Crawford. *William Billings of Boston: Eighteenth-Century Composer*. Princeton, N.J.: Princeton University Press, 1975.

Ochse, Orpha Caroline. *The History of the Organ in the United States*. Bloomington: Indiana University Press, 1975.

Silverman, Kenneth. *The Life and Times of Cotton Mather*. New York: Harper and Row, 1984.

Sonneck, Oscar G. *Francis Hopkinson, the First American Poet-Composer (1737–1791) and James Lyon, Patriot, Preacher, Psalmist (1735–1794)* [1905]. Reprint, New York: Da Capo, 1967.

Stevenson, Robert. *Protestant Church Music in America: A Short Survey of Men and Movements from 1564 to the Present*. New York: Norton, 1966.

Chapter 4

Cripe, Helen. *Thomas Jefferson and Music*. Charlottesville: University Press of Virginia, 1974.

Silverman, Kenneth. *A Cultural History of the American Revolution*. New York: Crowell, 1976.

Sonneck, Oscar G. *Francis Hopkinson, the First American Poet-Composer (1737–1791) and James Lyon, Patriot, Preacher, Psalmist (1735–1794)* [1905]. Reprint, New York: Da Capo, 1967.

Chapter 5

Camus, Raoul François. *Military Music of the American Revolution*. Chapel Hill: University of North Carolina Press, 1967.

Porter, Susan L. *With an Air Debonair: Musical Theatre in America, 1785–1815*. Washington, D.C.: Smithsonian Institution Press, 1991.

Sonneck, Oscar G. *Early Concert-Life in America (1731–1800)* [1907]. Reprint, New York: Da Capo, 1978.

Chapter 6

Chernoff, John Miller. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press, 1979.

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

Kmen, Henry A. *Music in New Orleans: The Formative Years, 1791–1841*. Baton Rouge: Louisiana State University Press, 1966.

Levine, Lawrence W. *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*. New York: Oxford University Press, 1977.

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

Chapter 7

Bailyn, Bernard. *The Peopling of British North America: An Introduction*. New York: Knopf, 1986.

———. *Voyagers to the West: A Passage in the Peopling of North America on the Eve of the Revolution*. With the assistance of Barbara DeWolfe. New York: Knopf, 1986.

Richard Crawford. Introduction to *American Sacred Music Imprints, 1698–1810: A Bibliography*. Ed. Allen Perdue Britton and Irving Lowens. Worcester, Mass.: American Antiquarian Society, 1990.

Crawford, Richard. *Andrew Law: American Psalmist*. Evanston, Ill.: Northwestern University Press, 1968.

Crawford, Richard, R. Allen Lott, and Carol J. Oja, eds. *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*. Ann Arbor: University of Michigan Press, 1990. 225–55.

Gould, Nathaniel D. *Church Music in America* [1853]. Reprint, New York: AMS Press, 1972. Chap. 4.

Chapter 8

Broyles, Michael. *Music of the Highest Class: Elitism and Populism in Antebellum Boston*. New Haven, Conn.: Yale University Press, 1992.

Crawford, Richard. *The American Musical Landscape*. Berkeley and Los Angeles: University of California Press, 1993. Chap. 5.

Pemberton, Carol Ann. *Lowell Mason: His Life and Work*. Ann Arbor: UMI Research Press, 1985.

Rich, Arthur Lowndes. *Lowell Mason, "The Father of Singing among the Children."* Chapel Hill: University of North Carolina Press, 1946.

Root, George Frederick. *The Story of a Musical Life: An Autobiography*. Cincinnati: John Church, 1891.

Stevenson, Robert. *Protestant Church Music in America*. New York: Norton, 1966.

Chapter 9

Cobb, Buell E. *The Sacred Harp: A Tradition and Its Music*. Athens: University of Georgia Press, 1978.

Cross, Whitney R. *The Burned-Over District: The Social and Intellectual History of Enthusiastic Religion in Western New York, 1800–1850*. Ithaca, N.Y.: Cornell University Press, 1950.

Hatch, Nathan O. *The Democratization of American Christianity*. New Haven, Conn.: Yale University Press, 1989.

Jackson, George Pullen. *White Spirituals in the Southern Uplands: The Story of the Fasola Folk, Their Songs, Singings, and "Buckwheat Notes"* [1933]. Reprint, New York: Dover, 1965.

Steel, David Warren. "Lazarus J. Jones and The Southern Minstrel (1849)." *American Music* 6 (1988): 123ff.

Chapter 10

- Ahlquist, Karen. *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815–60*. Urbana: University of Illinois Press, 1997.
- Grimsted, David. *Melodrama Unveiled: American Theater and Culture, 1800–1830*. Chicago: University of Chicago Press, 1968.
- Martin, George Whitney. *Verdi at the Golden Gate: Opera and San Francisco in the Gold Rush Years*. Berkeley and Los Angeles: University of California Press, 1993.
- McConachie, Bruce A. *Melodramatic Formations: American Theatre and Society, 1820–1870*. Iowa City: University of Iowa Press, 1992.
- Porter, Susan L. *With an Air Debonair: Musical Theatre in America, 1785–1815*. Washington, D.C.: Smithsonian Institution Press, 1991.
- Preston, Katherine K. *Opera on the Road: Traveling Opera Troupes in the United States, 1825–60*. Urbana: University of Illinois Press, 1993.
- Ware, W. Porter, and Thaddeus C. Lockard, Jr. *P. T. Barnum Presents Jenny Lind: The American Tour of the Swedish Nightingale*. Baton Rouge: Louisiana State University Press, 1980.

Chapter 11

- Austin, William W. “Susanna,” “Jennie,” and “The Old Folks at Home”: *The Songs of Stephen C. Foster from His Time to Ours*. New York: Macmillan, 1975.
- Cockrell, Dale. *Demons of Disorder: Early Blackface Minstrels and Their World*. Cambridge: Cambridge University Press, 1995.
- Dennison, Sam. *Scandalize My Name: Black Imagery in American Popular Music*. New York: Garland, 1982.
- Fredrickson, George M. *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817–1914*. New York: Harper and Row, 1971.
- Howard, John Tasker. *Stephen Foster: America’s Troubadour*. New York: Crowell, 1934.

Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press, 1993.

Nathan, Hans. *Dan Emmett and the Rise of Early Negro Minstrelsy*. Norman: University of Oklahoma Press, 1962.

Toll, Robert C. *Blacking Up: The Minstrel Show in Nineteenth Century America*. New York: Oxford University Press, 1974.

Watkins, Mel. *On the Real Side, Laughing, Lying, and Signifying: The Underground Tradition of African-American Humor That Transformed American Culture, from Slavery to Richard Pryor*. New York: Simon and Schuster, 1994.

Chapter 12

Bushman, Richard L. *The Refinement of America: Persons, Houses, Cities*. New York: Knopf, 1992.

Crawford, Richard. *The American Musical Landscape*. Berkeley and Los Angeles: University of California Press, 1993. Chap. 2.

Loesser, Arthur. *Men, Women, and Pianos: A Social History*. New York: Simon and Schuster, 1954.

Wolfe, Richard J. *Early American Music Engraving and Printing: A History of Music Publishing in America from 1787 to 1825 with Commentary on Earlier and Later Practices*. Urbana: University of Illinois Press, 1980.

Chapter 13

Austin, William W. "Susanna," "Jeanie," and "The Old Folks at Home": *The Songs of Stephen C. Foster from His Time to Ours*. New York: Macmillan, 1975.

Cockrell, Dale, ed. *Excelsior: Journals of the Hutchinson Family Singers, 1842–1846*. Stuyvesant, N.Y.: Pendragon Press, 1989.

- Crawford, Richard. *The Civil War Song-book*. New York: Dover, 1977.
- Finson, Jon W. *The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song*. New York: Oxford University Press, 1994.
- Jackson, Richard. *Popular Songs of Nineteenth-Century America: Complete Original Sheet Music for 64 Songs*. New York: Dover, 1976.
- Kasson, John F. *Rudeness and Civility: Manners in Nineteenth-Century Urban America*. New York: Hill and Wang, 1990.
- Nathan, Hans. *Dan Emmett and the Rise of Early Negro Minstrelsy*. Norman: University of Oklahoma Press, 1962.
- Root, George Frederick. *The Story of a Musical Life: An Autobiography*. Cincinnati: John Church, 1891.

Chapter 14

- Foster, Stephen Collins. *The Music of Stephen C. Foster: A Critical Edition*, ed. Steven Saunders and Deane L. Root. 2 vols. Washington, D.C.: Smithsonian Institution Press, 1990.
- Goldman, Richard Franko. *The Wind Band, Its Literature and Technique*. Boston: Allyn and Bacon, 1961.
- Hazen, Margaret Hindle, and Robert M. Hazen. *The Music Men: An Illustrated History of Brass Bands in America, 1800–1920*. Washington, D.C.: Smithsonian Institution Press, 1987.
- Johnson, H. Earle. “The Germania Musical Society.” *Musical Quarterly* 39 (1953): 75ff.
- Lawrence, Vera Brodsky. *Strong on Music: The New York Music Scene in the Days of George Templeton Strong, 1836–1875*. 3 vols. New York: Oxford University Press, 1988–99. Vol. 1.
- Lott, R. Allen. “Bernard Ullman: 19th-Century American Impresario.” In Richard Crawford, R. Allen Lott, and Carol J. Oja, eds. *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*. Ann Arbor: University of Michigan Press, 1990. 174ff.

Preston, Katherine K. *Music for Hire: A Study of Professional Musicians in Washington, 1877–1900*. Stuyvesant, N.Y.: Pendragon Press, 1992.

Ryan, Thomas. *Recollections of an Old Musician*. New York: Dutton, 1899.

Sablosky, Irving. *What They Heard: Music in America, 1852–1881, from the Pages of Dwight's Journal of Music*. Baton Rouge: Louisiana State University Press, 1986.

Starr, S. Frederick. *Bamboula!: The Life and Times of Louis Moreau Gottschalk*. New York: Oxford University Press, 1995.

Chapter 15

Broyles, Michael. *Music of the Highest Class: Elitism and Populism in Antebellum Boston*. New Haven, Conn.: Yale University Press, 1992.

Hart, Philip. *Orpheus in the New World: The Symphony Orchestra as an American Cultural Institution*. New York: Norton, 1973.

Hastings, Thomas. *Dissertation on Musical Taste*. New York: Mason, 1853.

Lawrence, Vera Brodsky. *Strong on Music: The New York Music Scene in the Days of George Templeton Strong, 1836–1875*. 3 vols. New York: Oxford University Press, 1988–99. Vol. 1.

Levine, Lawrence W. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, Mass.: Harvard University Press, 1988.

Perkins, Charles Callahan, and John Sullivan Dwight, eds. *History of the Handel and Haydn Society, of Boston, Massachusetts [1883–93]*. Reprint, New York: Da Capo, 1977.

Saloman, Ora Frishberg. *Beethoven's Symphonies and J. S. Dwight: The Birth of American Music Criticism*. Boston: Northeastern University Press, 1995.

Schabas, Ezra. *Theodore Thomas: America's Conductor and Builder of Orchestras, 1835–1905*. Urbana: University of Illinois Press, 1989.

Thomas, Theodore. *A Musical Autobiography [1905]*, 2 vols. Ed. George P. Upton. Reprint, New York: Da Capo, 1964.

Chapter 16

Lawrence, Vera Brodsky. *Strong on Music: The New York Music Scene in the Days of George Templeton Strong, 1836–1875*. 3 vols. New York: Oxford University Press, 1988–99. Vol. 1.

Shanet, Howard. *Philharmonic: A History of New York's Orchestra*. New York: Doubleday, 1975.

Upton, William Treat. *Anthony Philip Heinrich: A Nineteenth-Century Composer in America*. New York: Columbia University Press, 1939.

———. *William Henry Fry: American Journalist and Composer-Critic*. New York: Crowell, 1954.

Chapter 17

Doyle, John Godfrey. *Louis Moreau Gottschalk, 1829–1869: A Bibliographical Study and Catalog of Works*. Detroit: Information Coordinators, 1983.

Gottschalk, Louis Moreau. *Notes of a Pianist*. Ed. Jeanne Behrend. New York: Knopf, 1964.

Offergeld, Robert. Introduction to Louis Moreau Gottschalk. *The Piano Works of Louis Moreau Gottschalk*. Ed. Vera Brodsky Lawrence. 5 vols. New York: Arno Press and *The New York Times*, 1969. Vol. 1.

Starr, S. Frederick. *Bamboula!: The Life and Times of Louis Moreau Gottschalk*. New York: Oxford University Press, 1995.

Chapter 18

Block, Adrienne Fried. *Amy Beach, Passionate Victorian: the Life and Work of an American Composer, 1867–1944*. New York: Oxford University Press, 1998.

———. “The Child Is Mother to the Woman.” In Susan C. Cook and Judy S. Tsou, eds. *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. Urbana: University of Illinois Press, 1993. 107ff.

Horowitz, Joseph. *Wagner Nights: An American History*. Berkeley and Los Angeles: University of California Press, 1994.

Jenkins, Walter S. *The Remarkable Mrs. Beach, American Composer*. Warren, Mich.: Harmonie Park Press, 1994.

Yellin, Victor Fell. *Chadwick, Yankee Composer*. Washington, D.C.: Smithsonian Institution Press, 1990.

Chapter 19

Crawford, Richard. “Edward MacDowell: Musical Nationalism and an American Tone Poet.” *Journal of the American Musicological Society* 49 (1996): 528ff.

Gilman, Lawrence. *Edward MacDowell: A Study* [1908]. Reprint, New York: Da Capo, 1969.

MacDowell, Edward. *Critical and Historical Essays: Lectures Delivered at Columbia University* [1912]. Ed. W. J. Baltzell. Reprint, New York: Da Capo, 1969.

Sonneck, Oscar G. *Suum Cuique: Essays in Music*. New York: Schirmer, 1916.

Chapter 20

Browner, Tara C. “American Indian Music and Dance.” In *2001 Grolier Multimedia Encyclopedia*.

Browner, Tara C. “Making and Singing Pow-wow Songs: Text, Form, and the Significance of Culture-based Analysis.” *Ethnomusicology* 44 (2000): 214–33.

Gioia, Dana. 1993. “Longfellow in the Aftermath of Modernism.” In Jay Parini, ed. *The Columbia History of American Poetry*. New York: Columbia University Press, 1993. 64ff.

Hollander, John, ed. *American Poetry: The Nineteenth Century*. 2 vols. New York: Library of America, 1993.

Lee, Dorothy Sara. 1993. "North America: Native American." In Helen Myers, ed.

Ethnomusicology: Historical and Regional Studies. New York: Norton, 1993. 19ff.

Longfellow, Henry Wadsworth. "Song of Hiawatha." In Oscar Williams and Edwin Honig, eds.

The Mentor Book of Major American Poets. New York: New American Library, 1962.

Nabokov, Peter, ed. *Native American Testimony: A Chronicle of Indian-White Relations from*

Prophecy to the Present, 1492–1992. New York: Viking, 1991.

Chapter 21

Allen, William Francis. *Slave Songs of the United States* [1867]. Reprint, New York: Peter Smith, 1951.

Douglass, Frederick. *Autobiographies*. New York: Library of America, 1994.

Epstein, Dena J. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*. Urbana:

University of Illinois Press, 1977.

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

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

Stuckey, Sterling. *Slave Culture: Nationalist Theory and the Foundations of Black America*. New York: Oxford University Press, 1987.

Trotter, James M. *Music and Some Highly Musical People* [1878]. Reprint, New York: Johnson, 1968.

Chapter 22

Farwell, Arthur. "Wanderjahre of a Revolutionist" and Other Essays on American Music. Ed.

Thomas Stoner. Rochester, N.Y.: University of Rochester Press, 1995.

Foner, Philip S. *American Labor Songs of the Nineteenth Century*. Urbana: University of Illinois Press, 1975.

Lingenfelter, Richard, Richard A. Dwyer, and David Cohen, eds. *Songs of the American West*. Berkeley and Los Angeles: University of California Press, 1968.

Logsdon, Guy, ed. *"The Whorehouse Bells Were Ringing" and Other Songs Cowboys Sing*. Urbana: University of Illinois Press, 1989.

Marsden, George M. *Fundamentalism and American Culture: The Shaping of Twentieth-Century Evangelicalism, 1870–1925*. New York: Oxford University Press, 1980.

Schlereth, Thomas J. *Victorian America: Transformations in Everyday Life, 1876–1915*. New York: HarperCollins, 1991.

Chapter 23

Bierley, Paul E. *John Philip Sousa, American Phenomenon*. Englewood Cliffs, N.J.: Prentice Hall, 1973.

———. *The Works of John Philip Sousa*. Columbus, Ohio: Integrity Press, 1984.

Floyd, Samuel A., Jr. 1977. "Alton Augustus Adams: The First Black Bandmaster in the United States Navy." *The Black Perspective in Music* 5 (1977): 173ff.

Hazen, Margaret Hindle, and Robert M. Hazen. *The Music Men: An Illustrated History of Brass Bands in America, 1800–1920*. Washington, D.C.: Smithsonian Institution Press, 1987.

Kreitner, Kenneth. *Discoursing Sweet Music: Town Bands and Community Life in Turn-of-the-Century Pennsylvania*. Urbana: University of Illinois Press, 1990.

Newsom, Jon. *Perspectives on John Philip Sousa*. Washington, D.C.: Library of Congress, 1983.

Smart, James. *The Sousa Band: A Discography*. Washington, D.C.: Library of Congress, 1970.

Chapter 24

Finson, Jon W. *The Voices That Are Gone: Themes in Nineteenth-Century American Popular Song*. New York: Oxford University Press, 1994.

Jasen, David. *Tin Pan Alley—The Composers, the Songs, the Performers, and Their Times: The Golden Age of American Popular Music from 1886 to 1956*. New York: D. I. Fine, 1988.

Marks, Edward B. *They All Sang: From Tony Pastor to Rudy Vallee*. New York: Viking, 1934.

Sundquist, Eric J. *To Wake the Nations: Race in the Making of American Literature*. Cambridge, Mass.: Harvard University Press, 1993.

Chapter 25

Burkholder, J. Peter. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. New Haven, Conn.: Yale University Press, 1995.

Cowell, Henry, and Sidney Cowell. *Charles Ives and His Music*. New York: Oxford University Press, 1955.

Feder, Stuart. *Charles Ives, “My Father’s Song”: A Psychoanalytic Biography*. New Haven, Conn.: Yale University Press, 1992.

Hitchcock, H. Wiley, and Vivian Perlis, eds. *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*. Urbana: University of Illinois Press, 1977.

Ives, Charles. *Essays Before a Sonata, and Other Writings*. Ed. Howard Boatwright. New York: Norton, 1962.

Ives, Charles. *Memos*. Ed. John Kirkpatrick. New York: Norton, 1972.

Perlis, Vivian. *Charles Ives Remembered: An Oral History*. New Haven, Conn.: Yale University Press, 1974.

Swafford, Jan. *Charles Ives: A Life with Music*. New York: Norton, 1996.

Chapter 26

- Anderson, Jervis. *This Was Harlem: A Cultural Portrait, 1900–1950*. New York: Farrar Straus Giroux, 1982.
- Badger, Reid. *A Life in Ragtime: A Biography of James Reese Europe*. New York: Oxford University Press, 1995.
- Bergreen, Laurence. *As Thousands Cheer: The Life of Irving Berlin*. New York: Viking, 1990.
- Berlin, Edward A. *King of Ragtime: Scott Joplin and His Era*. New York: Oxford University Press, 1994.
- Erenberg, Lewis A. *Steppin' Out: New York Nightlife and the Transformation of American Culture, 1890–1930*. Westport, Conn.: Greenwood Press, 1981.
- Floyd, Samuel A. *The Power of Black Music: Interpreting Its History from Africa to the United States*. New York: Oxford University Press, 1995.
- Hamm, Charles, ed. *Early Songs by Irving Berlin*. Madison, Wis.: A-R Editions, 1994.
- Hamm, Charles. *Irving Berlin, Songs from the Melting Pot: The Formative Years, 1907–1914*. New York: Oxford University Press, 1997.
- Handy, W. C. *A Treasury of the Blues: Complete Words and Music of 67 Great Songs from Memphis Blues to the Present Day* [1926 as *Blues: An Anthology*.] Ed. Abbe Niles. New York: C. Boni: 1949.
- Handy, W. C. *Father of the Blues: An Autobiography*. New York: Macmillan, 1941.
- Joplin, Scott. *The Collected Works of Scott Joplin*. New York: The New York Public Library, 1971.
- May, Henry F. *The End of American Innocence: A Study of the First Years of Our Own Time, 1912–1917*. New York: Knopf, 1959.

Chapter 27

- Bechet, Sidney. *Treat It Gentle* [1960]. Reprint, New York: Da Capo, 1978.

- Bushell, Garvin, as told to Mark Tucker. *Jazz from the Beginning*. Ann Arbor: University of Michigan Press, 1988.
- Copland, Aaron. *The New Music, 1900–1960*. Rev. ed. New York: Norton, 1968.
- Ellison, Ralph. *Shadow and Act*. New York: Random House, 1964.
- Gushee, Lawrence. “The Nineteenth-Century Origins of Jazz.” *Black Music Research Journal* 14 (1994): 1ff.
- Handy, W. C. *Father of the Blues: An Autobiography*. New York: Macmillan, 1941.
- Jablonski, Edward. *Gershwin*. New York: Doubleday, 1987.
- Oja, Carol J. “Gershwin and American Modernists of the 1920s.” *The Musical Quarterly* 78 (1994): 646ff.
- Oja, Carol J. *Making Music Modern: New York in the 1920s*. New York: Oxford University Press, 2000.
- Peretti, Burton William. *The Creation of Jazz: Music, Race, and Culture in Urban America*. Urbana: University of Illinois Press, 1992.
- Murray, Albert. *The Omni-Americans: New Perspectives on Black Experience and American Culture*. New York: Outerbridge and Dienstfrey, 1970.
- Schiff, David. *Gershwin, Rhapsody in Blue*. Cambridge: Cambridge University Press, 1997.
- Titon, Jeff Todd. *Early Downhome Blues: A Musical and Cultural Analysis*. Urbana: University of Illinois Press, 1977.

Chapter 28

- Cage, John. *Silence: Lectures and Writings*. Middletown, Conn.: Wesleyan University Press, 1961.
- Copland, Aaron. *The New Music, 1900–1960*. Rev. ed. New York: Norton, 1968.
- , and Vivian Perlis. *Copland: 1900 through 1942*. New York: St. Martin’s Press, 1984.

Horowitz, Joseph. *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music*. New York: Knopf, 1987.

Marquis, Alice Goldfarb. *Hopes and Ashes: The Birth of Modern Times, 1929–1939*. New York: Free Press, 1986.

Thomson, Virgil. *American Music since 1910*. New York: Holt, Rinehart and Winston, 1971.

Chapter 29

Child, Francis James, ed. *English and Scottish Popular Ballads [1882–98]*. 5 vols. Reprint, New York: Dover, 1965.

Dunaway, David King. *How Can I Keep from Singing: Pete Seeger*. New York: McGraw-Hill, 1981.

Ethnic Recordings in America: A Neglected Heritage. Washington, D.C.: American Folklife Center, Library of Congress, 1982.

Klein, Joe. *Woody Guthrie: A Life*. New York: Knopf, 1980.

Kodish, Debora G. *Good Friends and Bad Enemies: Robert Winslow Gordon and the Study of American Folksong*. Urbana: University of Illinois Press, 1986.

Lieberman, Robbie. *My Song Is My Weapon: People's Songs, American Communism, and the Politics of Culture, 1930–1950*. Urbana: University of Illinois Press, 1989.

Malone, Bill C. *Country Music USA: A Fifty-Year History*. Austin: University of Texas Press, 1968.

Whisnant, David E. *All That Is Native and Fine: The Politics of Culture in an American Region*. Chapel Hill: University of North Carolina Press, 1983.

Wilgus, D. K. *Anglo-American Folksong Scholarship since 1898*. New Brunswick, N.J.: Rutgers University Press, 1959.

Wolfe, Charles, and Kip Lornell. *The Life and Legend of Leadbelly*. New York: HarperCollins, 1992.

Chapter 30

- Dodge, Roger Pryor. *Hot Jazz and Jazz Dance: Collected Writings, 1929–1964*. New York: Oxford University Press, 1995.
- Floyd, Samuel A. *The Power of Black Music: Interpreting Its History from Africa to the United States*. New York: Oxford University Press, 1995.
- Gushee, Lawrence. 1985. "A Preliminary Chronology of the Early Career of Ferd 'Jelly Roll' Morton." *American Music* 3 (1985): 389ff.
- Giddins, Gary. *Satchmo*. New York: Doubleday, 1988.
- Kenney, William Howland. *Chicago Jazz: A Cultural History, 1904–1930*. New York: Oxford University Press, 1993.
- Morton, Ferdinand Joseph. *Ferdinand "Jelly Roll" Morton: The Collected Piano Music*. Ed. James Dapogny. Washington, D.C.: Smithsonian Institution Press, 1982.
- Ramsey, Frederic, and Charles S. Smith, eds. *Jazzmen*. New York: Harcourt, Brace, 1939.
- Schuller, Gunther. *Early Jazz: Its Roots and Musical Development*. New York: Oxford University Press, 1968.
- Sudhalter, Richard M., and Philip Evans. *Bix: Man and Legend*. New Rochelle, N.Y.: Arlington House, 1974.
- Williams, Martin T. *The Jazz Tradition*. 2nd ed. New York: Oxford University Press, 1993.

Chapter 31

- Basie, Count. *Good Morning Blues: The Autobiography of Count Basie*. As told to Albert Murray. New York: Random House, 1985.
- Crawford, Richard. *The American Musical Landscape*. Berkeley and Los Angeles: University of California Press, 1993. Chap. 6.
- Dance, Stanley. *The World of Duke Ellington*. New York: Scribner, 1970.

- . *The World of Swing*. New York: Scribner, 1974.
- Ellington, Duke. *Music Is My Mistress*. Garden City, N.Y.: Doubleday, 1973.
- Floyd, Samuel A., ed. *Black Music in the Harlem Renaissance: A Collection of Essays*. Westport, Conn.: Greenwood Press, 1990.
- Pearson, Nathan W. *Goin' to Kansas City*. Urbana: University of Illinois Press, 1987.
- Porter, Lewis. *Lester Young*. Boston: Twayne, 1985.
- Schuller, Gunther. *The Swing Era: The Development Of Jazz, 1930–1945*. New York: Oxford University Press, 1989.
- Tucker, Mark. *Ellington: The Early Years*. Urbana: University of Illinois Press, 1991.
- Watkins, Glenn. *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists*. Cambridge, Mass.: Harvard University Press, 1994. Chap. 8.
- Williams, Martin T. *The Jazz Tradition*. 2nd ed. New York: Oxford University Press, 1993.

Chapter 32

- Bellah, Robert N., et al. *Habits of the Heart: Individualism and Commitment in American Life*. Berkeley and Los Angeles: University of California Press, 1985.
- Croce, Arlene. *The Fred Astaire and Ginger Rogers Book*. New York: Galahad, 1972.
- Douglas, Ann. *Terrible Honesty: Mongrel Manhattan in the 1920s*. New York: Farrar, Straus, & Giroux, 1995.
- Furia, Philip. *The Poets of Tin Pan Alley: A History of America's Great Lyricists*. New York: Oxford University Press, 1990.
- Green, Stanley. *The Rodgers and Hammerstein Story*. New York: J. Day, 1963.
- Harmetz, Aljean. *The Making of "The Wizard of Oz": Movie Magic and Studio Power in the Prime of MGM, and the Miracle of Production #1060*. New York: Knopf, 1977.
- Mordden, Ethan. *The Hollywood Musical*. New York: St. Martin's Press, 1981.
- Rodgers, Richard. *Musical Stages: An Autobiography*. New York: Random House, 1975.

Chapter 33

- Cage, John. *Silence: Lectures and Writings*. Middletown, Conn.: Wesleyan University Press, 1961.
- Carter, Elliott. *The Writings of Elliott Carter: An American Composer Looks at Modern Music*. Ed. Else Stone and Kurt Stone. Bloomington: Indiana University Press, 1977.
- Crawford, Dorothy Lamb. *Evenings on and off the Roof: Pioneering Concerts in Los Angeles, 1939–1971*. Berkeley and Los Angeles: University of California Press, 1995.
- Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*. 3rd ed. Englewood Cliffs, N.J.: Prentice Hall, 1988. Chap. 10.
- Kostelanetz, Richard. *Conversing with Cage*. New York: Limelight Editions, 1987.
- Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: Norton, 1991. Chap. 18.
- Patterson, James T. *Grand Expectations: The United States, 1945–1974*. New York: Oxford University Press, 1996.
- Pritchett, James. *The Music of John Cage*. Cambridge: Cambridge University Press, 1993.
- Rockwell, John. *All American Music: Composition in the Late Twentieth Century*. New York: Knopf, 1983.

Chapter 34

- Charles, Ray, and David Ritz. *Brother Ray: Ray Charles' Own Story*. New York: Dial Press, 1978.
- Frith, Simon. *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll*. New York: Pantheon, 1981.
- George, Nelson. *The Death of Rhythm & Blues*. New York: Pantheon, 1988.

- Guralnick, Peter. *Feel Like Going Home: Portraits in Blues & Rock 'n' Roll*. New York: Outerbridge and Dienstfrey, 1971.
- Guralnick, Peter. *Last Train to Memphis: The Rise of Elvis Presley*. Boston: Little, Brown, 1994.
- Halberstam, David. *The Fifties*. New York: Villard, 1993.
- Palmer, Robert. *A Tale of Two Cities: Memphis Rock and New Orleans Roll*. Brooklyn, N.Y.: Institute for Studies in American Music, 1979.
- Petkov, Steven, and Leonard Mustazza, eds. *The Frank Sinatra Reader*. New York: Oxford University Press, 1995.
- Wexler, Jerry, and David Ritz. *Rhythm and the Blues: A Life in American Music*. New York: Knopf, 1993.

Chapter 35

- Cantwell, Robert. *Bluegrass Breakdown: The Making of the Old Southern Sound*. Urbana: University of Illinois Press, 1984.
- Charters, Samuel B. *The Country Blues* [1959]. Reprint, with new introd. by the author, New York: Da Capo, 1975.
- Harris, Michael W. "Conflict and Resolution in the Life of Thomas Andrew Dorsey." In Bernice Reagon, ed. *We'll Understand It Better By and By: Pioneering African American Gospel Composers*. Washington, D.C.: Smithsonian Institution Press, 1992. 165ff.
- . *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church*. New York: Oxford University Press, 1992.
- Heilbut, Anthony. *The Gospel Sound: Good News and Bad Times*. Rev. ed. New York: Limelight 1985.
- Malone, Bill C. *Country Music USA: A Fifty-Year History*. Austin: University of Texas Press, 1968.

- Mattfeld, Julius. *Variety Music Cavalcade 1620–1961: A Chronology of Vocal and Instrumental Music Popular in the United States*. Rev. ed. Introd. by Abel Green. Englewood Cliffs, N.J.: Prentice-Hall, 1962.
- Reagon, Bernice, ed. *We'll Understand It Better By and By: Pioneering African American Gospel Composers*. Washington, D.C.: Smithsonian Institution Press, 1992.
- Rosenberg, Neil V. *Bluegrass: A History*. Urbana: University of Illinois Press, 1985.
- Seeger, Pete. *The Incompleat Folksinger*. New York: Simon and Schuster, 1972.
- Titon, Jeff Todd. 1993. "Reconstructing the Blues: Reflections on the 1960s Blues Revival." In Neil V. Rosenberg, ed. *Transforming Tradition: Folk Music Revivals Examined*. Urbana: University of Illinois Press, 1993. 220ff.

Chapter 36

- Bernstein, Leonard. *The Joy of Music*. New York: Simon and Schuster, 1959.
- Block, Geoffrey. *Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim*. New York: Oxford University Press, 1997.
- Citron, Stephen. *The Wordsmiths: Oscar Hammerstein 2nd and Alan Jay Lerner*. New York: Oxford University Press, 1995.
- DeVeaux, Scott. *The Birth of Bebop*. Berkeley: University of California Press, 1997.
- Engel, Lehman. *The American Musical Theater: A Consideration*. CBS Legacy Collection Book. New York: Macmillan, 1967.
- Gioia, Ted. *The History of Jazz*. New York: Oxford University Press, 1997. Chaps. 7 & 8.
- Porter, Lewis. *John Coltrane: His Life and Music*. Ann Arbor: University of Michigan Press, 1998.
- Lerner, Alan Jay. *The Street Where I Live*. New York: Norton, 1978.
- Murray, Albert. *Stomping the Blues*. New York: McGraw-Hill, 1976.

Williams, Martin T. , ed. *The Art of Jazz: Essays on the Nature and Development of Jazz*. New York: Oxford University Press, 1959.

———. *The Jazz Tradition*. 2nd ed. New York: Oxford University Press, 1993.

Woideck, Carl. *Charlie Parker: His Music and Life*. Ann Arbor: University of Michigan Press, 1996.

Chapter 37

Brown, James, with Bruce Tucker. *James Brown, the Godfather of Soul*. New York: Macmillan, 1986.

Cantwell, Robert. *When We Were Good: The Folk Revival*. Cambridge, Mass.: Harvard University Press, 1996.

Hamm, Charles. *Music in the New World*. New York: Norton, 1983. Chap. 20.

Hijuelos, Oscar. *The Mambo Kings Play Songs of Love*. New York: Farrar, Straus, Giroux, 1989.

Malone, Jacqui. *Steppin' on the Blues: The Visible Rhythms of African American Dance*. Urbana: University of Illinois Press, 1996.

Myers, Helen, ed. *Ethnomusicology: Historical and Regional Studies*. New York: Norton, 1993.

Palmer, Robert. *Rock & Roll: An Unruly History*. New York: Harmony Books, 1995.

Shelton, Robert. *No Direction Home: The Life and Music of Bob Dylan*. New York: Morrow, 1986.

Chapter 38

Douglas, Susan. *Where the Girls Are: Growing Up Female with the Mass Media*. New York: Times Books, 1994.

Frith, Simon. "The Magic That Can Set You Free: The Ideology of Folk and the Myth of the Rock Community." *Popular Music* 1 (1985): 159ff.

Gillett, Charlie. *The Sound of the City: The Rise of Rock and Roll*. New York: Outerbridge and Dienstfrey, 1970.

Gracyk, Theodore. *Rhythm and Noise: An Aesthetics of Rock*. Durham, N.C.: Duke University Press, 1996.

Hertsgaard, Mark. *A Day in the Life: The Music and Artistry of the Beatles*. New York: Delacorte Press, 1995.

Lax, Roger, and Frederick Smith. *The Great Song Thesaurus*. 2nd ed. New York: Oxford University Press, 1989.

Martin, George. *All You Need Is Ears*. New York: St. Martin's Press, 1979.

Chapter 39

Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Pantheon, 1998.

Douglas, Susan. *Where the Girls Are: Growing Up Female with the Mass Media*. New York: Times Books, 1994.

Duckworth, William. *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers*. New York: Schirmer, 1995.

Frith, Simon. *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll*. New York: Pantheon, 1981.

Gagne, Cole, and Tracy Caras. *Soundpieces: Interviews with American Composers*. Metuchen, N.J.: Scarecrow Press, 1982.

Gann, Kyle. *American Music in the Twentieth Century*. New York: Schirmer, 1997.

Glass, Philip. *Music by Philip Glass*. New York: Harper and Row, 1987.

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: Norton, 1991. Chap. 20.

O'Dair, Barbara, ed. *Trouble Girls: The Rolling Stone Book of Women in Rock*. New York: Random House, 1997.

Pendle, Karin, ed. *Women and Music: A History*. Bloomington: Indiana University Press, 1991.

Reich, Steve. *Writings About Music*. Halifax: Press of Nova Scotia College of Art and Design; New York: New York University Press, 1974.

Strickland, Edward. *American Composers: Dialogues on Contemporary Music*. Bloomington: Indiana University Press, 1991.

———. *Minimalism: Origins*. Bloomington: Indiana University Press, 1993.

Chapter 40

Berliner, Paul. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: University of Chicago Press, 1994.

Caponi, Gena Dagel, ed. *Signifyin(g), Sanctifyin', and Slam Dunking: A Reader in African American Expressive Culture*. Amherst: University of Massachusetts Press, 1999.

Giddins, Gary. *Visions of Jazz: The First Century*. New York: Oxford University Press, 1998. Parts 7 & 8.

Gioia, Ted. *The History of Jazz*. New York: Oxford University Press, 1997. Chaps. 7 & 8.

Mandel, Howard. *Future Jazz*. New York: Oxford University Press, 1999.

Monson, Ingrid. *Saying Something: Jazz Improvisation and Interaction*. Chicago: University of Chicago Press, 1996.

Murray, Albert. *The Omni-Americans: New Perspectives on Black Experience and American Culture*. New York: Outerbridge and Dienstfrey, 1970.

———. *Stomping the Blues*. New York: McGraw-Hill, 1976.

O'Meally, Robert G., ed. *The Jazz Cadence of American Culture*. New York: Columbia University Press, 1998.

Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover, N.H.: Wesleyan University Press and University Press of New England, 1994.