

## American Popular Music

This book is an abridgment of the third volume of *American Popular Music and Its Business--The First Four Hundred Years* by Russell Sanjek, my late father. It covers the years 1900 to 1984, a rich and provocative period in the history of American entertainment, one marked by persistent technological innovation, an expansion of markets, the refinement of techniques of commercial exploitation, and the ongoing democratization of American culture.

The traditional songs, dances, and legends of ordinary people in the United States have long served as a means of communication and a source of entertainment. Each group brought its unique song and dance music to America: The Irish brought jigs and reels, the African-American slaves work and dance songs, Hispanics their corridos and polkas, Cajuns their waltzes and two-steps. The interaction between these groups created the many rich hybrids that are American folk music.

In this pathbreaking book, Allen Forte uses modern analytical procedures to explore the large repertoire of beautiful love songs written during the heyday of American musical theater, the Big Bands, and Tin Pan Alley. Covering the work of such songwriters as Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rodgers, and Harold Arlen, he seeks to illuminate this extraordinary music indigenous to America by revealing its deeper organizational characteristics. In so doing, he aims to establish it as a unique corpus of music that deserves more intensive study and appreciation by scholars and connoisseurs in the broader fields of American popular music and jazz. Expressing much of the traditional tonality associated with European music in the eighteenth and nineteenth centuries, the love songs of the Golden Age are shown to draw on a rich variety of elements--popular harmony, idiomatic lyric-writing, and Afro-American dance rhythms. His analyses of such songs as "Embraceable You" or "Yesterdays" in particular exemplify his ability to convey the sublime, unpretentious simplicity of this great music.

From Queen Latifa to Count Basie, Madonna to Monk, *Hole in Our Soul: The Loss of Beauty and Meaning in American Popular Music* traces popular music back to its roots in jazz, blues, country, and gospel through the rise in rock 'n' roll and the emergence of heavy metal, punk, and rap. Yet despite the vigor and balance of these musical origins, Martha Bayles argues, something has gone seriously wrong, both with the sound of popular music and the sensibility it expresses. Bayles defends the tough, affirmative spirit of Afro-American music against the strain of artistic modernism she calls 'perverse.' She describes how perverse modernism was grafted onto popular music in the late 1960s, and argues that the result has been a cult of brutality and obscenity that is profoundly anti-musical. Unlike other recent critics of popular music, Bayles does not blame the problem on commerce. She argues that culture shapes the market and not the other way around. Finding censorship of popular music "both a practical and a constitutional impossibility," Bayles insists that "an informed shift in public tastes may be our only hope of reversing the current malignant mood."

Rock Music in American Popular Culture II

Studies in Popular Music

Rock 'n' Roll Resources

From Minstrelsy to MTV

Listening to Classic American Popular Songs

The field of Popular Music Studies is growing, but still lacks some basic reference materials. *The Chronology of American Popular Music, 1899-2000* fills this gap by offering a comprehensive overview of the field. It will be a must-own for students and individuals interested in this growing field of research.

"A one-volume survey of American popular music from the post-Civil War era to today. Intended for an introductory course on American popular music, it proceeds chronologically, taking a listening approach to the material." P. [4] of cover.

An in-depth study of soul music, or rhythm-and-blues, explores the role of African Americans in the evolution of American contemporary popular music, discussing such topics as the conflicts between the sacred and profane in soul music, and the roles of four key figures in the movement--Thomas A. Dorsey, Sam Cooke, Berry Gordy, and George Clinton. Reprint.

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In *Soul in Seoul: African American Popular Music and K-pop*, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop references and incorporates musical and performative elements of African American popular music culture as ways that fans outside of Korea understand these references. K-pop emerged in the 1990s with immediate global appeal by combining musical elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip-hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citational practices are deemed authentic by global fans who function as part of K-pop's music press and promotional apparatus. K-pop artists cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

Popular Music in the 1920's

Understanding Music

Encyclopedia of Latin American Popular Music

American Popular Culture

The Ballad in American Popular Music

Chronology of American Popular Music, 1900-2000

Music was integral to the profound cultural, social and political changes that swept the globe in 1968. This collection of essays offers new perspectives on the role that music played in the events of that

year, which included protests against the ongoing Vietnam War, the May riots in France and the assassination of Martin Luther King, Jr. From underground folk music in Japan to antiauthoritarian music in Scandinavia and Germany, *Music and Protest in 1968* explores music's key role as a means of socio-political dissent not just in the US and the UK but in Asia, North and South America, Europe and Africa. Contributors extend the understanding of musical protest far beyond a narrow view of the 'protest song' to explore how politics and social protest played out in many genres, including experimental and avant-garde music, free jazz, rock, popular song, and film and theatre music.

While ballads have been a cornerstone of popular music for decades, this is the first book to explore the history and appeal of these treasured songs. David Metzger investigates how and why the styles of ballads have changed over a period of more than seventy years, offering a definition of the genre and discussing the influences of celebrated performers including Frank Sinatra, Aretha Franklin, and Whitney Houston. The emotional power of the ballad is strongly linked to the popular mood of the time, and consequently songs can tell us much about how events and emotions were felt and understood in wider culture at specific moments of recent American history. Tracing both the emotional and stylistic developments of the genre from the 1950s to the present day, this lively and engaging volume is as much a musical history as it is a history of emotional life in America.

Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

*Made in Latin America* serves as a comprehensive introduction to the history, sociology, and musicology of contemporary Latin American popular music. Each essay, written by a leading scholar of Latin American music, covers the major figures, styles, and social contexts of popular music in Latin America and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Theoretical Issues; Transnational Scenes; Local and National Scenes; Class, Identity, and Politics; and Gendered Scenes.

The History of American Pop

American Popular Song

The Great Innovators, 1900-1950

Genre in Popular Music

Blackface Nation

A Multicultural History

**Reviews popular music since colonial times from the earliest ballads, chanteys, and spirituals, to modern soul and rock and touches upon the lives and achievements of many composers and performers**  
From "Who Put the Bomp (in the Bomp, Bomp, Bomp)?" to a list of all song titles containing the word "werewolf," *Rock Music in American Popular Culture II: More Rock 'n' Roll Resources* continues where 1995's Volume I left off. Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects, this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues, in social and political matters, and in key socialization activities. From marriage and sex to public schools and youth culture, readers discover how popular culture can be used to explore American values. As Authors B. Lee Cooper and Wayne S. Haney prove that integrated popular culture is the product of commercial interaction with public interest and values rather than a random phenomena, they entertainingly and knowledgeably cover such topics as: answer songs--interchanges involving social events and lyrical commentaries as explored in response recordings horror films--translations and transformations of literary images and motion picture figures into popular song characters and tales public schools--images of formal educational practices and informal learning processes in popular song lyrics sex--suggestive tales and censorship challenges within the popular music realm war--examinations of persistent military and home front themes featured in wartime recordings *Rock Music in American Popular Culture II: More Rock 'n' Roll Resources* is nontechnical, written in a clear and concise fashion, and explores each topic thoroughly, with ample discographic and bibliographic resources provided for additional research. Arranged alphabetically for quick and easy reference to specific topics, the book is equally enjoyable to read straight through. Rock music fans, teachers, popular culture professors, music instructors, public librarians, sound recording archivists, sociologists, social critics, and journalists can all learn something, as the book shows them the cross-pollination of music and social life in the United States.

An ear-opening exploration of music's New World, from Puritan psalmody to Hamilton

This comprehensive survey examines Latin American music, focusing on popular—as opposed to folk or art—music and containing more than 200 entries on the concepts and terminology, ensembles, and instruments that the genre comprises. • Roughly 200 entries on concepts and terminology, ensembles, genres, and instruments • 37 biographical sidebars of significant musicians and performers • A chronology for Latin American popular music

Love for Sale

More Rock 'n' Roll Resources

American Popular Music

An Introduction to Popular Music in America 1840 to Today

Race, Reform, and Identity in American Popular Music, 1812-1925

American Popular Music in Britain's Raj

***Purchase this access code to get sixty featured musical selections from American Popular Music, Fourth Edition, in MP3 format. Good for one use. Code will be void if used.***

***A product of old-fashioned, back-wearying, foundational scholarship, yet very readable, this book is certain to feature importantly in future studies of early jazz and its prehistory. Highly recommended. ? Library Journal. This volume makes possible the study of the rise of black music in the days that paved the way for the Harlem Renaissance?the brass***

**bands, the banjo and mandolin clubs, the male quartets, and theatrical companies. Summing up: Essential. ? Choice Outstanding Academic Title. A landmark study, based on thousands of music-related references mined by the authors from a variety of contemporaneous sources, especially African American community newspapers, Out of Sight examines musical personalities, issues, and events in context. It confronts the inescapable marketplace concessions musicians made to the period's prevailing racist sentiment. It describes the worldwide travels of jubilee singing companies, the plight of the great black prima donnas, and the evolution of ?authentic? African American minstrels. Generously reproducing newspapers and photographs, Out of Sight puts a face on musical activity in the tightly knit black communities of the day. Drawing on hard-to-access archival sources and song collections, the book is of crucial importance for understanding the roots of ragtime, blues, jazz, and gospel. Essential for comprehending the evolution and dissemination of African American popular music from 1900 to the present, Out of Sight paints a rich picture of musical variety, personalities, issues, and changes during the period that shaped American popular music and culture for the next hundred years.**

**The first systematic study to address the character and scope of American popular music in India during British rule. For many people, popular music provides a soundtrack to their lives by entwining emotion with experience. It is little wonder, then, that eventful periods in American history are often defined by the pop music of the time. For example, big band jazz evokes memories of World War II for those who lived through that era, while songs from the 1960s often remind baby boomers of the drug-fueled hippie revolution. Author Stuart Kallen traces the history of popular music in America from the sounds of Tin Pan Alley to Chicago jazz clubs, to southern rock n' roll and country, to the British Invasion, to psychedelic rock and Woodstock, to garage band heroes and music video rock stars, to hip-hop tycoons and young American idols.**

**American Popular Music, Grades 5 - 8**

**American Popular Music: The nineteenth century and Tin Pan Alley**

**Crossing Traditions**

**The Rise of African American Popular Music, 1889-1895**

**From Minstrelsy to MP3**

**Made in Latin America**

*In Crossing Traditions: American Popular Music in Local and Global Contexts, a wide range of scholarly contributions on the local and global significance of American popular music examines the connections between selected American blues, rock and roll, and hip-hop music and their equivalents from Senegal, Nigeria, England, India, and Mexico. Contributors show how American popular music promotes local and global awareness of such key issues as economic inequality and social marginalization while inspiring cross-cultural and interethnic influences among regional and transnational communities.*

*A personal, idiosyncratic history of popular music that also may well be definitive, from the revered music critic From the age of song sheets in the late nineteenth-century to the contemporary era of digital streaming, pop music has been our most influential laboratory for social and aesthetic experimentation, changing the world three minutes at a time. In Love for Sale, David Hajdu—one of the most respected critics and music historians of our time—draws on a lifetime of listening, playing, and writing about music to show how pop has done much more than peddle fantasies of love and sex to teenagers. From vaudeville singer Eva Tanguay, the “I Don’t Care Girl” who upended Victorian conceptions of feminine propriety to become one of the biggest stars of her day to the scandal of Blondie playing disco at CBGB, Hajdu presents an incisive and idiosyncratic history of a form that has repeatedly upset social and cultural expectations. Exhaustively researched and rich with fresh insights, Love for Sale is unbound by the usual tropes of pop music history. Hajdu, for instance, gives a star turn to Bessie Smith and the “blues queens” of the 1920s, who brought wildly transgressive sexuality to American audience decades before rock and roll. And there is Jimmie Rodgers, a former blackface minstrel performer, who created country music from the songs of rural white and blacks . . . entwined with the sound of the Swiss yodel. And then there are today’s practitioners of Electronic Dance Music, who Hajdu celebrates for carrying the pop revolution to heretofore unimaginable frontiers. At every turn, Hajdu surprises and challenges readers to think about our most familiar art in unexpected ways. Masterly and impassioned, authoritative and at times deeply personal, Love for Sale is a book of critical history informed by its writer's own unique history as a besotted fan and lifelong student of pop.*

*In the twenties, thirties, and forties, now-legendary American songwriters and lyricists created a repertoire of popular songs, songs that have captured the hearts of generations of music lovers. George Gershwin, Richard Rodgers, Cole Porter, Jerome Kern, Harold Arlen, Hoagy Carmichael and many others, along with such lyricists as Ira Gershwin, Lorenz Hart, and Dorothy Fields, produced extraordinary songs of signal importance to the American musical heritage. In this book Allen Forte shares his love of American popular song. He discusses in detail twenty-three songs, ranging from Gershwin’s “Fascinating Rhythm” (1924) to Irving Berlin’s “Steppin’ Out with My Baby” (1947), guiding readers and listeners toward a deeper appreciation of this vital and engaging music. Forte writes for the general reader, assuming no background other than a familiarity with basic music notation. Each song is discussed individually and includes complete lyrics and simple leadsheet notation. Forte discusses the songs’ distinctive musical features and their sophisticated, often touching and witty lyrics. Readers can follow the music while they listen to the accompanying compact disc, which was specially recorded for this volume by baritone Richard Lalli and pianist-arranger Gary Chapman, with Allen Forte, pianist-arranger for “Embraceable You” and “Come Rain or Come Shine”. Learn about these favorite songs and more: “How Long Has This Been Going On?” “What Is This Thing Called Love?” “Embraceable You” “Autumn in New York” “I’ve Got You Under My Skin” “The Nearness of You” “That Old Black Magic” “Come Rain or Come Shine”*

*Beginning with the emergence of commercial American music in the nineteenth century, Volume 1 includes essays on the major performers, composers, media, and movements that shaped our musical culture before rock and roll. Articles explore the theoretical dimensions of popular music studies; the music of the nineteenth century; and the role of black Americans in the evolution of popular music. Also included—the music of Tin Pan Alley,*

*ragtime, swing, the blues, the influences of W. S. Gilbert and Rodgers and Hammerstein, and changes in lyric writing styles from the nineteenth century to the rock era.*

*The Quintessence of American Popular Music*

*From the Spirituals, Minstrels, and Ragtime to Soul, Disco, and Hip-hop*

*Black Popular Music in America*

*A Guide to the Reference Literature*

*The Jazz Age*

*Audiotopia : Music, Race and America*

Explore the rich terrain of American popular music with the most complete introduction of its kind. With the sixth edition of the bestselling text *American Popular Music: From Minstrelsy to MP3*, Starr and Waterman help students hear more in the music around them with a cultural and social history of popular music.

A collection of essays examines a variety of popular culture through the prism of modern music

A history of Black music looks at important styles, performers, and songwriters, and assesses its influence on modern music

Organized by types of information sources, the book selectively covers guides to the literature of popular culture, including general and subject encyclopedias; subject dictionaries; handbooks and manuals; biographical compilations; directories and abstracts; bibliographies, discographies, and videographies; and supplemental sources (e.g., periodicals, research organizations). Each section is arranged by subject: general; popular arts (e.g., music, fine arts); mass media (e.g., radio, television, computers); folkways/oral tradition; and fads, events, trends, and other social phenomena. Selective rather than comprehensive, the book offers entries with descriptive and sometimes evaluative annotations. Essential as a research tool in academic libraries, this guide will also be useful in collection development.

*Soul in Seoul*

*Music and Protest in 1968*

*American Popular Song* Edited and with an Introd. by James T. Maher

*Past and Present*

*Hole in Our Soul*

*And the Beat Goes on*

**Make music come alive for students in grades 5 and up with *American Popular Music*! This 96-page book explores how the roots of American music began and developed. From European musical traditions in the seventeenth century to African American music today, this book uncovers a foundation and appreciation of America's music. It features genres such as ragtime, blues, Dixieland, swing, big band, musical theater, folk, country western, rock and roll, disco, funk, punk, rap, alternative, and contemporary Christian.**

**Introduction -- Carnival -- The Vulgar Republic -- Jim Crow's Genuine Audience -- Black Song -- Meet the Hutchinsons -- Love Crimes -- The Middle-Class Moment -- Culture Wars -- Black America -- Conclusion: Musical without End**

Appell (jazz studies, Diablo Valley College) and Hemphill (graduate studies, research, and development, San Francisco State University) offer a textbook for popular music, humanities, or cultural studies courses, organized by the musical influences of particular cultural groups--African American, European American, Latin, Native American and Asian--rather than a strict chronological approach. This is followed by a section tracing modern jazz to hip hop. They survey a broad range of styles, from minstrelsy, blues, hymns, and wind bands to Chicano music, Afro-Caribbean music, bebop, acid jazz, girl groups, folk-rock, the British invasion, R & B, and rock.

Looks at the history of the 1920s, describes the jazz bands and performers who helped shape it, and discusses the important musical developments of the period.

*Boogaloo*

*African American Popular Music and K-pop*

*American Popular Music in Local and Global Contexts*

*From Elvis to Beyoncé*

*An Introduction to America's Music*

*Pop Music in America*

Through a collection of case studies, the author examines why music categories and music genres are debated, and why the terms used to describe these categories and genres are always changing.

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Hailed as the definitive account of the classic era of American popular music, this essential book is now brought fully up-to-date in a third edition by popular music scholar Robert Rawlins, just in time for the 50th anniversary of its original publication. Both skillfully analytical and engagingly informal, *American Popular Song* examines the musical qualities that created a uniquely American art form.

*American Popular Music* From Minstrelsy to MTV *American Popular Music* McGraw-Hill Higher

Education *American Popular Song* Edited and with an Introd. by James T. Maher *The Great Innovators*,

1900-1950FolkInfobase Publishing  
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Folk  
Out of Sight  
The Loss of Beauty and Meaning in American Popular Music  
The American Popular Ballad of the Golden Era, 1924-1950