

American Studies 341
Making Sense of Sound: American Popular Music

Professor Steve Waksman
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Course Description

Music has long been considered a uniquely challenging object of study by non-musicologists. The problem is largely one of meaning: music clearly seems to communicate something to its various audiences, but precisely what it conveys can appear elusive. Whereas scholars can readily quote a passage from a literary text, or can quote lines and describe scenes from film and television sources, music can only be “quoted” through a unique system of signs, musical notation; and the information conveyed by such notation is all but impenetrable to the untrained eye or ear.

However, as the most innovative scholarship on music has shown, there is more to music than meets the eye, certainly more than can be contained within the bars and staff lines of the musical score. Like any other cultural form, music is shaped as much by its contexts of production and reception as by its internal aesthetic logic. This is not to deny the uniqueness and specificity of music as a cultural practice, but to acknowledge that in its specificity music connects to other aspects of social and cultural life.

In this course, we will take up the challenge of understanding music as a cultural practice; we will try, in other words, to make sense of sound. Our focus will be largely, though not exclusively, on American music and culture. Our readings will be a diverse assortment of texts that represent some of the more “state of the art” trends in the cultural study of music, and that are decidedly interdisciplinary in orientation, in keeping with the interdisciplinary nature of American Studies as a field. We will analyze these readings in terms of both content and methodology, highlighting not only what they have to say about various styles of American music, but how they go about saying it. At the end of it all, it will be up to you to apply some of these methods and concepts to some original research of your own concerning the cultural, social and sonic dimensions of popular music.

Readings

Philip Auslander, *Performing Glam Rock: Gender and Theatricality in Popular Music*
Simon Frith, *Performing Rites: On the Value of Popular Music*
Marybeth Hamilton, *In Search of the Blues*
Josh Kun, *Audiotopia: Music, Race and America*
Tim Lawrence, *Love Saves the Day: A History of American Dance Music Culture, 1970-1979*
Joseph Schloss, *Making Beats: The Art of Sample-based Hip Hop*
Sherrie Tucker, *Swing Shift: “All-Girl” Bands of the 1940s*

Assignments and Grading

Project proposal and presentation:	20%
Midterm essay:	20%
Final essay:	40%
Participation:	20%

Project proposal and presentation -- In preparation for the final paper for this course, you will be expected to hand in a short (1 page) project proposal, in which you describe the topic of your project and the main questions you hope to address. These are due fairly early in the semester to get you started on the process of thinking about, and researching, your final paper. Project proposals are due on **February 16**.

At the end of the semester, you will also be expected to give a 10-15 minute presentation to the class in which you outline the main ideas governing your final project, as well as share sources of particular interest. Further guidelines for the presentation will be handed out as the semester proceeds. Presentations will occur in the last two weeks of class, on **April 20** and **April 27**.

Midterm essay -- The midterm essay will ask you to analyze and evaluate key issues raised in the first four of our assigned readings (by Hamilton, Tucker, Kun and Frith). Topics will be assigned. This essay will be 5-6 pages, and is due **March 9**. (Note: We will likely not have class that day because I will be traveling to a conference. In that event, I will ask you to submit your papers to me electronically.)

Final project/essay -- The final essay for this course will be on a topic of your choice, related to some themes or issues in the study of popular music as covered during the semester. Your topic does not have to specifically relate to the assigned readings in terms of subject matter - you are free to write on styles of music or on issues in the study of music beyond those addressed in the readings. Whatever topic you choose to pursue, you will be expected to do some research outside of assigned class readings for the final essay, preferably consulting a mix of primary and secondary sources. The "Suggestions for Further Reading" included at the end of this syllabus is provided to help you sort through the mass of available publications on popular music; I will also hand out a resource guide for primary sources on popular music early in the semester. Further guidelines on the final paper -- concerning the appropriate amount of independent research to do, as well as some suggested topics -- will also be forthcoming. Final essays should be 15-20 pages, typed and double-spaced, and will be due on the last day of exam week, **Friday, May 6**.

Class participation -- Finally, a significant part of your grade will be based upon your overall participation in the seminar. This includes coming to class each day prepared to engage in class-wide discussions, as well as fulfilling the above requirements where in-class presentations are expected. This will be a discussion-based class -- I will lecture rarely if at all -- so your willingness to come to class ready to discuss the materials at hand is what will make this course run effectively. Because this class meets only one day a week, attendance is essential -- excused absences will only be granted for true emergencies (serious illness, family crisis), and more than one week's absence will negatively affect your grade. Extensions on papers are governed by the same rules -- extensions will only be granted in extreme situations, and late papers will be marked down a minimum of one-half grade if not excused in advance. Failure to complete any of the above assignments will result in a failing grade for the course.

Schedule

Week 1 (Jan. 26)
introduction

Week 2 (Feb. 2)
Marybeth Hamilton, *In Search of the Blues*

Week 3 (Feb. 9)
Sherrie Tucker, *Swing Shift*

Week 4 (Feb. 16)
Josh Kun, *Audiotopia*, pp. 1-85, 113-142, 184-225; **project proposals due**

Week 5 (Feb. 23)
No class; Rally Day

Week 6 (Mar. 2)
Simon Frith, *Performing Rites*, pp. 3-20, 75-95, 123-245, 269-278

Week 7 (Mar. 9)
mid-term essay due

Week 8 (Mar. 16)
no class; spring break

Week 9 (Mar. 23)
Philip Auslander, *Performing Glam Rock*

Week 10 (Mar. 30)
No class; away at conference

Week 11 (Apr. 6)
Tim Lawrence, *Love Saves the Day*, pp. 1-116, 155-203, 303-361

Week 12 (Apr. 13)
Joseph Schloss, *Making Beats*

Week 13 (Apr. 20)
final project presentations

Week 14 (Apr. 27)
final project presentations

Suggestions for further Reading

Jazz and Blues

- David Ake, *Jazz Cultures:*
Amiri Baraka (LeRoi Jones), *Blues People*
Amiri Baraka, *Black Music*
William Barlow, *Looking up at Down: The Emergence of Blues Culture*
Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*
Thomas Brothers, *Louis Armstrong's New Orleans*
Hazel Carby, "The Sexual Politics of Women's Blues," *Cultures in Babylon: Black Britain and African America*
John Corbett, *Extended Play: Sounding Off from John Cage to Dr. Funkenstein*
Angela Davis, *Blues Legacies and Black Feminism*
Scott DeVeaux, *The Birth of Bebop: A Social and Musical History*
Ralph Ellison, *Shadow and Act*
Lewis Erenberg, *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture*
David Evans (ed.), *Ramblin' on My Mind: New Perspectives on the Blues*
Krin Gabbard, *Jammin' at the Margins: Jazz and American Cinema*
Krin Gabbard (ed.), *Jazz Among the Discourses*
Krin Gabbard (ed.), *Representing Jazz*
Paul and Beth Garon, *Woman with Guitar: Memphis Minnie's Blues*
John Gennari, *Blowin' Hot and Cool: Jazz and its Critics*
Farah Jasmine Griffin, *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday*
Daphne Duval Harrison, *Black Pearls: Blues Queens of the 1920s*
Charles Keil, *Urban Blues*
Robin Kelley, *Thelonious Monk: The Life and Times of an American Original*
William Kenney, *Chicago Jazz, 1900-1930*
Neil Leonard, *Jazz and the White Americans: The Acceptance of a New Art Form*
Lawrence Levine, *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*
George Lewis, *A Power Stronger Than Itself: The AACM and American Experimental Music*
Alan Lomax, *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz"*
Jeffrey Melnick, *A Right to Sing the Blues: African Americans, Jews, and American Popular Song*
Ingrid Monson, *Freedom Sounds: Civil Rights Call out to Jazz and Africa*
Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction*
Albert Murray, *Stomping the Blues*
Kathy Ogren, *The Jazz Revolution: Twenties America and the Meaning of Jazz*
Robert Palmer, *Deep Blues*
Burton Peretti, *The Creation of Jazz: Music, Race, and Culture in Urban America*
Steve Pond, *Head Hunters: The Making of Jazz's First Platinum Album*
Eric Porter, *What Is This Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*
Ronald Radano, *New Musical Figurations: Anthony Braxton's Cultural Critique*
Guthrie Ramsey, *Race Music: Black Cultures from Bebop to Hip Hop*
Mike Rowe, *Chicago Breakdown*
Tony Russell, *Blacks, Whites and Blues*
Scott Saul, *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*

A.B. Spellman, *Four Lives in the Bebop Business*
David Stowe, *Swing Changes: Big-Band Jazz in New Deal America*
Jeff Todd Titon, *Early Downhome Blues: A Musical and Cultural Analysis*
Robert Walser, *Keeping Time: Readings in Jazz History*

Soul, Rhythm & Blues, and Rap/Hip-Hop

Rob Bowman, *Soulsville U.S.A.: The Story of Stax Records*
Jeff Chang, *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*
Anne Danielsen, *Presence and Pleasure: The Funk Grooves of James Brown and Parliament*
Murray Forman, *The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*
Nelson George, *The Death of Rhythm & Blues*
Peter Guralnick, *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*
Adam Krimms, *Rap Music and the Poetics of Identity*
Tony Mitchell (ed.), *Global Noise: Rap and Hip-Hop Outside the USA*
Marcyliena Morgan, *The Real Hip Hop: Battling for Knowledge, Power, and Respect in the LA Underground*
Mark Anthony Neal, *What the Music Said: Black Popular Music and Black Public Culture*
William Perkins (ed.), *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*
Imani Perry, *Prophets of the Hood: Politics and Poetics in Hip Hop*
Eithne Quinn, *Nuthin' but a "G" Thang: The Culture and Commerce of Gangsta Rap*
Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America*
Arnold Shaw, *Honkers and Shouters: The Golden Years of Rhythm and Blues*
Suzanne Smith, *Dancing in the Street: Motown and the Cultural Politics of Detroit*
David Toop, *Rap Attack 3: African Rap to Global Hip Hop*
Rickey Vincent, *Funk: The Music, the People, and the Rhythm of the One*
Brian Ward, *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations*
Craig Watkins, *Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement*

Rock and Pop

Michael Azerrad, *Our Band Could Be Your Life: Scenes from the American Indie Underground, 1981-1991*
Lester Bangs, *Psychotic Reactions and Carburetor Dung*
Roger Beebe, Denise Fulbrook, and Ben Saunders (eds.), *Rock over the Edge: Transformations in Popular Music Cultures*
Nick Bromell, *Tomorrow Never Knows: Rock and Psychedelics in the 1960s*
Daniel Cavicchi, *Tramps Like Us: Music and Meaning Among Springsteen Fans*
Iain Chambers, *Urban Rhythms: Pop Music and Popular Culture*
Robert Christgau, *Grown up All Wrong: 75 Great Rock and Pop Artists from Vaudeville to Techno*
Sara Cohen, *Rock Music in Liverpool*
Anthony DeCurtis (ed.), *Present Tense: Rock and Roll and Culture*
Anthony DeCurtis, James Henke, Holly George-Warren and Jim Miller (eds.), *The Rolling Stone Illustrated History of Rock & Roll*
Kevin Dettmar, *Is Rock Dead?*
Robert Duncan, *The Noise: Notes from a Rock 'n' Roll Era*

Alice Echols, *Hot Stuff: Disco and the Remaking of American Culture*
 Philip Ennis, *The Seventh Stream: The Emergence of Rocknroll in American Popular Music*
 Susan Fast, *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music*
 Simon Frith, *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll*
 Simon Frith and Andrew Goodwin (eds.), *On Record: Rock, Pop, and the Written Word*
 Simon Frith, Will Straw, and John Street (eds.), *The Cambridge Companion to Pop and Rock*
 Gillian Gaar, *She's a Rebel: The History of Women in Rock & Roll*
 Reebee Garofalo, *Rockin' Out: Popular Music in the USA*
 Reebee Garofalo and Steve Chapple, *Rock 'n' Roll Is Here to Pay*
 Theodore Gracyk, *I Wanna Be Me: Rock Music and the Politics of Identity*
 Theodore Gracyk, *Rhythm and Noise: An Aesthetics of Rock*
 Lawrence Grossberg, *Dancing in Spite of Myself: Essays on Popular Culture*
 Lawrence Grossberg, *We Gotta Get out of This Place: Popular Conservatism and Postmodern Culture*
 Peter Guralnick, *Last Train to Memphis: The Rise of Elvis Presley*
 Dick Hebdige, *Subculture: The Meaning of Style*
 Steven Loza, *Barrio Rhythm: Mexican American Music in Los Angeles*
 Ian MacDonald, *Revolution in the Head: The Beatles' Records and the Sixties*
 Maureen Mahon, *Right to Rock: The Black Rock Coalition and the Cultural Politics of Race*
 Greil Marcus, *Lipstick Traces: A Secret History of the Twentieth Century*
 Greil Marcus, *Mystery Train: Images of America in Rock 'n' Roll Music*
 Evelyn McDonnell and Ann Powers (eds.), *Rock She Wrote*
 Devin McKinney, *Magic Circles: The Beatles in Dream and History*
 Charles Shaar Murray, *Crosstown Traffic: Jimi Hendrix and the Post-War Rock 'n' Roll Revolution*
 Lucy O'Brien, *She-Bop: The Definitive History of Women in Rock, Pop and Soul*
 Robert Palmer, *Rock & Roll: An Unruly History*
 Simon Reynolds, *Rip It up and Start Again: Postpunk 1978-1984*
 Simon Reynolds and Joy Press, *The Sex Revolts: Gender, Rebellion and Rock 'n' Roll*
 Lisa Rhodes, *Electric Ladyland: Women and Rock Culture*
 Gilbert Rodman, *Elvis after Elvis: The Posthumous Career of a Living Legend*
 Andrew Ross and Tricia Rose (eds.), *Microphone Fiends: Youth Music and Youth Culture*
 Jon Savage, *England's Dreaming: Anarchy, Sex Pistols, Punk Rock, and Beyond*
 Barry Shank, *Dissonant Identities: The Rock 'n' Roll Scene in Austin, Texas*
 Thomas Swiss, John Sloop, and Andrew Herman (eds.), *Mapping the Beat: Popular Music and Contemporary Theory*
 Steve Waksman, *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk*
 Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*
 Ed Ward, Geoffrey Stokes, and Ken Tucker, *Rock of Ages: The Rolling Stone History of Rock & Roll*
 Jacqueline Warwick, *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*
 Deena Weinstein, *Heavy Metal: A Cultural Sociology*
 Eric Weisbard (ed.), *Listen Again: A Momentary History of Pop*
 Sheila Whiteley, *Women and Popular Music: Sexuality, Identity and Subjectivity*
 Sheila Whiteley (ed.), *Sexing the Groove: Popular Music and Gender*

Country, Bluegrass and Folk

Mary Bufwack and Robert Oermann, *Finding Her Voice: The Saga of Women in Country Music*
 Robert Cantwell, *Bluegrass Breakdown: The Making of the Old Southern Sound*
 Robert Cantwell, *When We Were Good: The Folk Revival*
 Patrick Carr (ed.), *The Illustrated History of Country Music*
 Barbara Ching, *Wrong's What I Do Best: Hard Country Music and Contemporary Culture*
 Curtis Ellison, *Country Music Culture: From Hard Times to Heaven*
 Benjamin Filene, *Romancing the Folk: Public Memory and American Roots Music*
 Aaron Fox, *Real Country: Music and Language in Working-Class Culture*
 Peter Goldsmith, *Making People's Music: Moe Asch and Folkways Records*
 Joli Jensen, *The Nashville Sound: Authenticity, Commercialization, and Country Music*
 Paul Kingsbury (ed.), *The Country Reader*
 Karen Linn, *That Half-Barbaric Twang: The Banjo in American Popular Culture*
 Bill Malone, *Country Music USA*
 Karl Miller, *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*
 Diane Pecknold, *The Selling Sound: The Rise of the Country Music Industry*
 Richard Peterson, *Creating Country Music: Fabricating Authenticity*
 Ronnie Pugh, *Ernest Tubb: The Texas Troubadour*
 Neil Rosenberg, *Bluegrass: A History*
 Neil Rosenberg (ed.), *Transforming Tradition: Folk Music Revivals Examined*
 Cecelia Tichi, *High Lonesome: The American Culture of Country Music*
 Cecelia Tichi (ed.), *Reading Country Music: Steel Guitars, Opry Stars, and Honky-Tonk Bars*
 Charles Wolfe, *A Good Natured Riot: The Birth of the Grand Ole Opry*

Music in Global Perspective

Frances Aparicio, *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*
 Lloyd Bradley, *This is Reggae Music: The Story of Jamaica's Music*
 Emma Baulch, *Making Scenes: Reggae, Punk, and Death Metal in 1990s Bali*
 Ian Condry, *Hip Hop Japan: Rap and the Paths of Cultural Globalization*
 Banning Eyre, *In Griot Time: An American Guitarist in Mali*
 Steven Feld, *Sound And Sentiment : Birds, Weeping, Poetics, And Song In Kaluli Expression*
 Heidi Feldman, *Black Rhythms of Peru: Reviving African Musical Heritage in the Black Pacific*
 Jocelyne Guilbaut, et.al., *Zouk: World Music in the West Indies*
 Mark LeVine, *Heavy Metal Islam: Rock, Resistance, and the Struggle for the Soul of Islam*
 George Lipsitz, *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*
 Peter Manuel, et. al., *Caribbean Currents: Caribbean Music from Rumba to Reggae*
 Peter Manuel, *Cassette Culture: Popular Music and Technology in North India*
 Tony Mitchell, *Popular Music and Local Identity: Rock, Pop, and Rap in Europe and Oceania*
 Deborah Pacini Hernandez, *Bachata: A Social History of Dominican Popular Music*
 Raquel Rivera, Wayne Marshall, and Debra Pacini Hernandez (eds.), *Reggaeton*
 John Storm Roberts, *Black Music of Two Worlds: African, Caribbean, Latin and African-American Traditions*
 John Storm Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States*
 Margaret Sarkissian, *D'Albuquerque's Children : Performing Tradition In Malaysia's Portuguese Settlement*
 Helena Simonett, *Banda: Mexican Musical Life Across Borders*
 Sue Steward, *Salsa: Musical Heartbeat of Latin America*
 Norman Stolzoff, *Wake the Town and Tell the People: Dancehall Culture in Jamaica*

Ned Sublette, *Cuba and Its Music: From the First Drums to the Mambo*
Timothy Taylor, *Global Pop: World Music, World Markets*
Timothy Taylor, *Beyond Exoticism: Western Music and the World*
Thomas Turino, *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*
Christopher Waterman, *Juju: A Social History and Ethnography of an African Popular Music*

Music Technology, Musical Instruments and the Music Business

Andrew Bennett and Kevin Dawe (eds.), *Guitar Cultures*
Michael Chanan, *Musica Practica: The Social Practice of Western Music from the Gregorian Chant to Postmodernism*
Victor Coelho (ed.), *The Cambridge Companion to the Guitar*
Evan Eisenberg, *The Recording Angel: Explorations in Phonography*
Frederic Grunfeld, *The Art and Times of the Guitar: An Illustrated History of Guitars and Guitarists*
Steve Jones, *Rock Formations: Music Technology and Mass Communication*
Mark Katz, *Capturing Sound: How Technology Has Changed Music*
William Kenney, *Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945*
Steve Knopper, *Appetite for Self-Destruction: The Spectacular Crash of the Record Industry in the Digital Age*
Andre Millard, *America on Record: A History of Recorded Sound*
Greg Milner, *Perfecting Sound Forever: An Aural History of Recorded Music*
James Parakilas, et.al., *Piano Roles: Three Hundred Years of Life with the Piano*
Trevor Pinch, *Analog Days: The Invention and Impact of the Moog Synthesizer*
Craig Roell, *The Piano in America, 1890-1940*
Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction*
David Suisman, *Selling Sounds: The Commercial Revolution in American Music*
Timothy Taylor, *Strange Sounds: Music, Technology & Culture*
Paul Théberge, *Any Sound You Can Imagine: Making Music/Consuming Technology*
Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*
Steve Waksman, *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience*
Albin Zak, *The Poetics of Rock: Cutting Tracks, Making Records*

Techno Music and Club Cultures

Andy Bennett, *Popular Music and Youth Culture: Music, Identity and Place*
Bill Brewster and Frank Broughton, *Last Night a DJ Saved My Life: The History of the Disc Jockey*
Matthew Collin, *Altered State: The Story of Ecstasy Culture and Acid House*
Kai Fikentscher, *"You Better Work!": Underground Dance Music in New York City*
Alejandro Madrid, *Nor-tec Rifa! Electronic Dance Music from Tijuana to the World*
Ulf Poschardt, *DJ Culture*
Steve Redhead, et.al. (eds.), *The Clubcultures Reader: Readings in Popular Cultural Studies*
Simon Reynolds, *Generation Ecstasy: Into the World of Techno and Rave Culture*
Sarah Thornton, *Club Cultures: Music Media and Subcultural Capital*

Film Music and Music Video

- Roger Beebe and Jason Middleton (eds.), *Medium Cool: Music Videos from Soundies to Cellphones*
- James Buhler, Caryl Flinn and David Neumeyer (eds.), *Music and Cinema*
- Caryl Flinn, *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*
- Daniel Goldmark, *Tunes For 'Toons: Music and the Hollywood Cartoon*
- Daniel Goldmark, Richard Leppert and Lawrence Kramer (eds.), *Beyond the Soundtrack: Representing Music in Cinema*
- Andrew Goodwin, *Dancing in the Distraction Factory: Music Television and Popular Culture*
- Claudia Gorbman, *Unheard Melodies: Narrative Film Music*
- Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*
- Kip Pegley, *Coming to You Wherever You Are: MuchMusic, MTV, and Youth Identities*
- Jeff Smith, *The Sounds of Commerce: Marketing Popular Film Music*
- Carol Vernallis, *Experiencing Music Video: Aesthetics and Cultural Context*
- Pamela Wojcik and Arthur Knight (eds.), *Soundtrack Available: Essays on Film and Popular Music*

Music History and Musical Culture

- Theodor Adorno, *Essays on Music*, with commentary by Richard Leppert
- Jacques Attali, *Noise: The Political Economy of Music*
- Harris Berger, *Metal, Rock and Jazz: Perception and the Phenomenology of Musical Experience*
- Georgina Born and David Hesmondalgh (eds.), *Western Music and Its Others: Difference, Representation, and Appropriation in Music*
- David Brackett, *Interpreting Popular Music*
- Philip Brett, Gary Thomas and Elizabeth Wood (eds.), *Queering the Pitch: The New Gay and Lesbian Musicology*
- Dale Cockrell, *Demons of Disorder: Early Blackface Minstrels and Their World*
- Susan Cook and Judy Tsou (eds.), *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*
- Susan Crafts, Daniel Cavicchi, and Charles Keil, *My Music: Explorations of Music in Daily Life*
- Richard Crawford, *America's Musical Life: A History*
- Tia DeNora, *Music in Everyday Life*
- Dena Epstein, *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*
- Samuel Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States*
- Charles Hiroshi Garrett, *Struggling to Define a Nation: American Music and the Twentieth Century*
- Charles Hamm, *Yesterdays: Popular Song in America*
- Lawrence Kramer, *Music as Cultural Practice, 1800-1900*
- Joseph Lanza, *Elevator Music: A Surreal History of Muzak, Easy Listening, and Other Moodsong*
- Richard Leppert, *The Sight of Sound: Music, Representation, and the History of the Body*
- Richard Leppert and Susan McClary (eds.), *Music and Society: The Politics of Composition, Performance, and Reception*
- W.T. Lhamon, *Raising Cain: Blackface Performance from Jim Crow to Hip Hop*
- Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class*
- Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*

Richard Middleton, *Studying Popular Music*
Ronald Radano, *Lying up a Nation: Race and Black Music*
Ronald Radano and Philip Bohlman (eds.), *Music and the Racial Imagination*
Derek Scott, *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna*
Christopher Small, *Musicking: The Meanings of Performing and Listening*
Christopher Small, *Music of the Common Tongue: Survival and Celebration in Afro-American Music*
Ruth Solie (ed.), *Musicology and Difference: Gender and Sexuality in Music Scholarship*
Eileen Southern, *The Music of Black Americans: A History*
Nicholas Tawa, *High-Minded and Low-Down: Music in the Lives of Americans, 1800-1861*
Nicholas Tawa, *The Way to Tin Pan Alley: American Popular Song, 1866-1910*
David Toop, *Exotica: Fabricated Soundscapes in a Real World*
David Toop, *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds*
Jason Toynbee, *Making Popular Music: Musicians, Creativity and Institutions*
Elijah Wald, *How the Beatles Destroyed Rock 'n' Roll: An Alternative History of American Popular Music*