#### **CONTENTS**

#### Introduction · 1

# $\star$ Part I $\star$ SETTING THE SCENE

First Writer, of Music and on Music: William Billings, *The New-England Psalm-Singer*, 1770 · 20

Blackface Minstrelsy Extends Its Twisted Roots: T. D. Rice, "Jim Crow," c.1832 · 22

Shape-Note Singing and Early Country: B. F. White and E. J. King, *The Sacred Harp*, 1844 · 25

> Music in Captivity: Solomon Northup, *Twelve Years a Slave*, 1853 · 26

Champion of the White Male Vernacular: Walt Whitman, *Leaves of Grass*, 1855 · 28 Notating Spirituals: William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, eds., Slave Songs of the United States, 1867 · 30

First Black Music Historian: James Trotter, Music and Some Highly
Musical People: The Lives of Remarkable Musicians of the
Colored Race, 1878 · 32

Child Ballads and Folklore: Francis James Child, *The English and Scottish*Popular Ballads, 5 vols., 1882–1898 · 33

Women Not Inventing Ethnomusicology: Alice C. Fletcher,

A Study of Omaha Indian Music, 1893 · 35

First Hit Songwriter, from Pop to Folk and Back Again: Morrison Foster, *Biography, Songs and Musical Compositions of Stephen C. Foster*, 1896 · 39

Novelist of Urban Pop Longings: Theodore Dreiser, Sister Carrie, 1900 · 42

> Americana Emerges: Emma Bell Miles, The Spirit of the Mountains, 1905 · 44

Documenting the Story: O. G. Sonneck, *Bibliography of Early*Secular American Music, 1905 · 45

Tin Pan Alley's Sheet Music Biz: Charles K. Harris, *How to Write a*Popular Song, 1906 · 47

First Family of Folk Collecting: John A. Lomax, *Cowboy Songs and Other Frontier Ballads*, 1910 · 50

Proclaiming Black Modernity: James Weldon Johnson, *The Autobiography of an Ex-Colored Man*, 1912 · 52

Songcatching in the Mountains: Olive Dame Campbell and Cecil J. Sharp, *English Folk Songs from the Southern* Appalachians, 1917 · 54

## ★ Part II ★ THE JAZZ AGE

Stories for the Slicks: F. Scott Fitzgerald, Flappers and Philosophers, 1920 · 62

Remembering the First Black Star: Mabel Rowland, ed.,

Bert Williams, Son of Laughter, 1923 · 64

Magazine Criticism across Popular Genres: Gilbert Seldes, *The Seven Lively Arts*, 1924 · 67

Harlem Renaissance: Alain Locke, ed., *The New Negro:*An Interpretation, 1925 · 69

Tin Pan Alley's Standards Setter: Alexander Woollcott,

The Story of Irving Berlin, 1925 · 71

Broadway Musical as Supertext: Edna Ferber, *Show Boat*, 1926 · 74

Father of the Blues in Print: W. C. Handy, ed., *Blues:*An Anthology, 1926 · 76

Poet of the Blare and Racial Mountain: Langston Hughes, The Weary Blues, 1926  $\cdot$  78

Blessed Immortal, Forgotten Songwriter: Carrie Jacobs-Bond, *The Roads of Melody*, 1927 · 80

Tune Detective and Expert Explainer: Sigmund Spaeth, *Read 'Em and Weep: The Songs You Forgot to Remember*, 1927 · 82

Pop's First History Lesson: Isaac Goldberg, *Tin Pan Alley:* A Chronicle of the American Popular Music Racket, 1930 · 84

Roots Intellectual: Constance Rourke, *American Humor:*A Study of the National Character, 1931 · 85

Jook Ethnography, Inventing Black Music Studies: Zora Neale Hurston, *Mules and Men*, 1935  $\cdot$  87

What He Played Came First: Louis Armstrong, *Swing That Music*, 1936 · 90

Jazz's Original Novel: Dorothy Baker, Young Man with a Horn, 1938 · 94

Introducing Jazz Critics: Frederic Ramsey Jr. and Charles Edward Smith, eds., *Jazzmen*, 1939 · 95

#### ★ Part III ★ MIDCENTURY ICONS

Folk Embodiment: Woody Guthrie, Bound for Glory, 1943 · 104

A Hack Story Soldiers Took to War: David Ewen, *Men of Popular Music*, 1944 · 106

From Immigrant Jew to Red Hot Mama: Sophie Tucker, *Some*of These Days, 1945 · 108

White Negro Drug Dealer: Mezz Mezzrow and Bernard Wolfe, *Really the Blues*, 1946 · 110

Composer of Tone Parallels: Barry Ulanov, Duke Ellington, 1946 · 111

Jazz's Precursor as Pop and Art: Rudi Blesh and Harriet Janis, They All Played Ragtime: The True Story of an American Music, 1950 · 114

Field Recording in the Library of Congress: Alan Lomax, *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz,*" 1950 · 118

Dramatizing Blackness from a Distance: Ethel Waters with Charles Samuels, *His Eye Is on the Sparrow*, 1951 · 120

Centering Vernacular Song: Gilbert Chase, America's Music, 1955  $\cdot$  122

Writing about Records: Roland Gelatt, *The Fabulous Phonograph:*From Tin Foil to High Fidelity, 1955 · 124

Collective Oral History to Document Scenes: Nat Shapiro and Nat Hentoff, eds., *Hear Me Talkin' to Ya: The Story of Jazz as Told by the Men Who Made It*, 1955 · 127

The Greatest Jazz Singer's Star Text: Billie Holiday with William Dufty, Lady Sings the Blues, 1956  $\cdot$  129

Beat Generation: Jack Kerouac, On the Road, 1957 · 133

Borderlands Folklore and Transnational Imaginaries: Américo Paredes, "With His Pistol in His Hands": A Border Ballad and Its Hero, 1958 · 136

New Yorker Critic of a Genre Becoming Middlebrow: Whitney Balliett, *The Sound of Surprise: 46 Pieces on Jazz*, 1959 · 141

# ★ Part IV ★ VERNACULAR COUNTERCULTURE

Blues Revivalists: Samuel Charters, *The Country Blues*, 1959; Paul Oliver, Blues Fell This Morning: The Meaning of the Blues, 1960 · 148

Britpop in Fiction: Colin MacInnes, Absolute Beginners, 1959 · 151

Form-Exploding Indeterminacy: John Cage, Silence, 1961 · 153

Science Fiction Writer Pens First Rock and Roll Novel: Harlan Ellison, *Rockabilly* [Spider Kiss], 1961 · 155

Pro-Jazz Scene Sociology: Howard S. Becker, *Outsiders:*Studies in the Sociology of Deviance, 1963 · 157

Reclaiming Black Music: LeRoi Jones (Amiri Baraka), *Blues People:*Negro Music in White America, 1963 · 159

An Endless Lit, Limited Only in Scope: Michael Braun, "Love Me Do!": The Beatles' Progress, 1964 · 162

Music as a Prose Master's Jagged Grain: Ralph Ellison, *Shadow and Act*, 1964 · 167

- How to Succeed in . . . : M. William Krasilovsky and Sidney Schemel, *This Business of Music*, 1964 · 169
  - Schmaltz and Adversity: Sammy Davis Jr. and Jane and Burt Boyar, Yes I Can, 1965 · 171
- New Journalism and Electrified Syntax: Tom Wolfe, *Kandy-Kolored Tangerine-Flake Streamline Baby*, 1965 · 173
  - Defining a Genre: Bill C. Malone, *Country Music*, U.S.A.: A Fifty-Year History, 1968 · 175
  - Swing's Movers as an Alternate History of American Pop: Marshall and Jean Stearns, *Jazz Dance: The Story of American* Vernacular Dance, 1968 · 177
  - Rock and Roll's Greatest Hyper: Nik Cohn, *Awophopaloobop Alophamboom*, 1969/1970 · 182
- Ebony's Pioneering Critic of Black Pop as Black Power: Phyl Garland, The Sound of Soul: The Story of Black Music, 1969 · 184
- Entertainment Journalism and the Power of Knowing: Lillian Roxon,

  \*Rock Encyclopedia\*, 1969 · 185
  - An Over-the-Top Genre's First Reliable History: Charlie Gillett, The Sound of the City: The Rise of Rock and Roll, 1970 · 187
    - Rock Critic of the Trivially Awesome: Richard Meltzer, *The Aesthetics of Rock*, 1970 · 188
- Black Religious Fervor as the Core of Rock and Soul: Anthony Heilbut, *The Gospel Sound: Good News and Bad Times*, 1971 · 190
  - Jazz Memoir of "Rotary Perception" Multiplicity: Charles Mingus,

    \*Beneath the Underdog, 1971 · 193
    - Composing a Formal History: Eileen Southern, *The Music of Black Americans*, 1971 · 194
    - Krazy Kat Fiction of Viral Vernaculars: Ishmael Reed, *Mumbo Jumbo*, 1972 · 196

- Derrière Garde Prose and Residual Pop Styles: Alec Wilder, American Popular Song: The Great Innovators, 1900–1950, 1972 · 198
  - Charts as a New Literature: Joel Whitburn, *Top Pop Records*, 1955–1972, 1973 · 201
- Selling Platinum across Formats: Clive Davis with James Willwerth,

  Clive: Inside the Record Business, 1975 · 203
  - Blues Relationships and Black Women's Deep Songs: Gayl Jones, *Corregidora*, 1975 · 205
    - "Look at the World in a Rock 'n' Roll Sense . . . What Does That Even Mean?": Greil Marcus, *Mystery Train:* Images of America in Rock 'n' Roll Music, 1975 · 207
- Cultural Studies Brings Pop from the Hallway to the Classroom: Stuart Hall and Tony Jefferson, eds., Resistance through Rituals:

  Youth Subcultures in Post-War Britain, 1976 · 211
- A Life in Country for an Era of Feminism and Counterculture: Loretta Lynn with George Vecsey, *Coal Miner's Daughter*, 1976 · 214
  - Introducing Rock Critics: Jim Miller, ed., *The Rolling Stone*\*Illustrated History of Rock & Roll, 1976 · 216
  - Patriarchal Exegete of Black Vernacular as "Equipment for Living": Albert Murray, *Stomping the Blues*, 1976 · 219
  - Reading Pop Culture as Intellectual Obligation: Roland Barthes,

    \*Image—Music—Text\*, 1977 · 221
  - Paging through Books to Make History: Dena Epstein, Sinful Tunes and Spirituals: Black Folk Music to the Civil War, 1977 · 223
    - Historians Begin to Study Popular Music: Lawrence Levine, Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom, 1977 · 224
    - Musicking to Overturn Hierarchy: Christopher Small, *Music*, *Society, Education*, 1977 · 226

Drool Data and Stained Panties from a Critical Noise Boy: Nick Tosches, *Country: The Biggest Music in America*, 1977 · 229

## $\bigstar$ Part V $\bigstar$

Punk Negates Rock: Julie Burchill and Tony Parsons, *The Boy Looked at Johnny: The Obituary of Rock and Roll*, 1978 · 236

The Ghostwriter behind the Music Books: Ray Charles and David Ritz,

\*Brother Ray: Ray Charles' Own Story, 1978 • 240

Disco Negates Rock: Andrew Holleran, Dancer from the Dance, 1978 · 242

Industry Schmoozer and Black Music Advocate Fills Public Libraries with Okay Overviews: Arnold Shaw, *Honkers and Shouters:* The Golden Years of Rhythm and Blues, 1978 · 245

Musicology's Greatest Tune Chronicler: Charles Hamm, *Yesterdays:*Popular Song in America, 1979 · 247

Criticism's Greatest Album Chronicler: Robert Christgau, Christgau's Record Guide: Rock Albums of the '70s, 1981 · 248

Rock's Frank Capra: Cameron Crowe, Fast Times at Ridgemont High:

A True Story, 1981 · 251

Culture Studies/Rock Critic Twofer!: Simon Frith, Sound Effects: Youth, Leisure, and the Politics of Rock'n'Roll, 1981 · 252

A Magical Explainer of Impure Sounds: Robert Palmer, Deep Blues, 1981 · 255

Feminist Rock Critic, Pop-Savvy Social Critic: Ellen Willis, Beginning to See the Light: Pieces of a Decade, 1981 · 257

New Deal Swing Believer Revived: Otis Ferguson, *In the Spirit of Jazz:*The Otis Ferguson Reader, 1982 · 259

- Ethnomusicology and Pop, Forever Fraught: Bruno Nettl, *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*, 1983 · 260
  - Autodidact Deviance, Modeling the Rock Generation to Come: V. Vale and Andrea Juno, eds., *RE/Search #6/7: Industrial Culture Handbook*, 1983 · 263
    - The Rolling Stones of Rolling Stones Books: Stanley Booth,

      The True Adventures of the Rolling Stones, 1984 · 265
  - Finding the Blackface in Bluegrass: Robert Cantwell, *Bluegrass Breakdown: The Making of the Old Southern Sound*, 1984 · 267
- Cyberpunk Novels and Cultural Studies Futurism: William Gibson,

  Neuromancer, 1984 · 269
- Glossy Magazine Features Writer Gets History's Second Draft: Gerri Hirshey, *Nowhere to Run: The Story of Soul Music*, 1984 · 272
  - Theorizing Sound as Dress Rehearsal for the Future: Jacques Attali, *Noise: The Political Economy of Music*, 1977; Translation, 1985 · 274
  - Classic Rock, Mass Market Paperback Style: Stephen Davis, *Hammer of the Gods: The Led Zeppelin Saga*, 1985 · 275
  - Love and Rockets, Signature Comic of Punk Los Angeles as Borderland Imaginary: Los Bros Hernandez, Music for Mechanics, 1985 · 277
- Plays about Black American Culture Surviving the Loss of Political Will: August Wilson, *Ma Rainey's Black Bottom*, 1985 · 280
- Putting Pop in the Big Books of Music: H. Wiley Hitchcock and Stanley Sadie, eds., *The New Grove Dictionary of American Music*, 1986 · 282
  - Popular Music's Defining Singer and Swinger: Kitty Kelley, *His Way:*The Unauthorized Biography of Frank Sinatra, 1986 · 284
- Anti-Epic Lyricizing of Black Music after Black Power: Nathaniel Mackey,

  \*Bedouin Hornbook\*, 1986 · 288

Lost Icon of Rock Criticism: Lester Bangs, *Psychotic Reactions and*Carburetor Dung, 1987 · 290

Veiled Glimpses of the Songwriter Who Invented Rock and Roll as Literature: Chuck Berry, *Chuck Berry: The Autobiography*, 1987 · 292

Making "Wild-Eyed Girls" a More Complex Narrative: Pamela Des Barres, Im with the Band: Confessions of a Groupie, 1987  $\cdot$  294

Reporting Black Music as Art Mixed with Business: Nelson George, The Death of Rhythm & Blues, 1988 · 295

Sessions with the Evil Genius of Jazz: Miles Davis with Quincy Troupe,

Miles: The Autobiography, 1989 · 298

#### ★ Part VI ★ NEW VOICES, NEW METHODS

Literature of New World Order Americanization: Jessica Hagedorn,  $Dogeaters, 1990 \cdot 308$ 

Ethnic Studies of Blended Musical Identities: George Lipsitz,

\*Time Passages: Collective Memory and American

\*Popular Culture, 1990 · 310

Ballad Novels for a Baby Boomer Appalachia: Sharyn McCrumb, If Ever I Return, Pretty Peggy-O, 1990 · 312

Pimply, Prole, and Putrid, but with a Surprisingly Diverse Genre Literature: Chuck Eddy, *Stairway to Hell: The 500 Best Heavy Metal Albums in the Universe*, 1991 · 314

How Musicology Met Cultural Studies: Susan McClary, Feminine Endings: Music, Gender, and Sexuality, 1991 · 318

Idol for Academic Analysis and a Changing Public Sphere: Madonna, Sex, 1992 · 320

Black Bohemian Cultural Nationalism: Greg Tate, Flyboy in the Buttermilk: Essays on Contemporary America, 1992 · 324

From Indie to Alternative Rock: Gina Arnold, *Route 666:*On the Road to Nirvana, 1993 · 326

Musicology on Popular Music—In Pragmatic Context: Richard Crawford, *The American Musical Landscape*, 1993 · 330

Listening, Queerly: Wayne Koestenbaum, *The Queen's Throat:*Opera, Homosexuality and the Mystery of Desire, 1993 · 332

Blackface as Stolen Vernacular: Eric Lott, *Love and Theft: Blackface*Minstrelsy and the American Working Class, 1993 · 334

Media Studies of Girls Listening to Top 40: Susan Douglas, Where the Girls Are: Growing Up Female with the Mass Media, 1994 · 338

Ironies of a Contested Identity: Peter Guralnick, Last Train to Memphis: The Rise of Elvis Presley, 1994  $\cdot$  339

Two Generations of Leading Ethnomusicologists Debate the Popular: Charles Keil and Steven Feld, *Music Grooves:*Essays and Dialogues, 1994 · 344

Defining Hip-Hop as Flow, Layering, Rupture, and Postindustrial Resistance: Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America*, 1994 · 346

Regendering Music Writing, with the Deadly Art of Attitude: Evelyn McDonnell and Ann Powers, eds. *Rock She Wrote:* Women Write about Rock, Pop, and Rap, 1995 · 348

Soundscaping References, Immersing Trauma: David Toop, Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds, 1995 · 352

Sociologist Gives Country Studies a Soft-Shell Contrast to the Honky-Tonk: Richard Peterson, *Creating Country Music: Fabricating Authenticity*, 1997 · 354

All That Not-Quite Jazz: Gary Giddins, *Visions of Jazz: The First Century*, 1998 · 355

Jazz Studies Conquers the Academy: Robert G. O'Meally, ed., *The Jazz Cadence of American Culture*, 1998 · 357

#### ★ Part VII ★ TOPICS IN PROGRESS

Paradigms of Club Culture, House and Techno to Rave and EDM: Simon Reynolds, *Energy Flash: A Journey through Rave Music and Dance Culture*, 1998 · 368

Performance Studies, Minoritarian Identity, and Academic Wildness: José Esteban Muñoz, *Disidentifications: Queers of Color and the* Performance of Politics, 1999 · 372

Left of Black: Networking a New Discourse: Mark Anthony Neal,

What the Music Said: Black Popular Music and

Black Public Culture, 1999 · 375

Aerobics as Genre, Managing Emotions: Tia DeNora, *Music in Everyday Life*, 2000 · 377

Confronting Globalization: Thomas Turino, *Nationalists*, *Cosmopolitans*, and *Popular Music in Zimbabwe*, 2000 · 378

Evocations of Cultural Migration Centered on Race, Rhythm, and Eventually Sexuality: Alejo Carpentier, *Music in Cuba*, 2001 (1946) · 382

Digging Up the Pre-Recordings Creation of a Black Pop Paradigm: Lynn Abbott and Doug Seroff, *Out of Sight: The Rise of African* American Popular Music, 1889–1895, 2002 · 386

When Faith in Popular Sound Wavers, He's Waiting: Theodor Adorno, Essays on Music, ed. Richard Leppert, 2002 · 388

Codifying a Precarious but Global Academic Field: David Hesmondhalgh and Keith Negus, eds., *Popular Music Studies*, 2002 · 391

Salsa and the Mixings of Global Culture: Lise Waxer, City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali, Colombia, 2002 · 393

Musicals as Pop, Nationalism, and Changing Identity: Stacy Wolf, A Problem Like Maria: Gender and Sexuality in the American Musical, 2002 · 396

- Musical Fiction and Criticism by the Greatest Used Bookstore Clerk of All Time: Jonathan Lethem, *Fortress of Solitude*, 2003 · 399
- Poetic Ontologies of Black Musical Style: Fred Moten, *In the Break:*The Aesthetics of the Black Radical Tradition, 2003 · 401
- Rescuing the Afromodern Vernacular: Guthrie Ramsey Jr., *Race Music:*Black Cultures from Bebop to Hip-Hop, 2003 · 402
- Sound Studies and the Songs Question: Jonathan Sterne, *The Audible*Past: Cultural Origins of Sound Reproduction, 2003 · 404
  - Dylanologist Conventions: Bob Dylan, *Chronicles*: *Volume One*, 2004 · 406
- Two Editions of a Field Evolving Faster Than a Collection Could Contain:

  Murray Forman and Mark Anthony Neal, eds., *That's the Joint!*The Hip-Hop Studies Reader, 2004, 2012 · 410
  - Revisionist Bluesology and Tangled Intellectual History: Elijah Wald, *Escaping the Delta: Robert Johnson and* the Invention of the Blues, 2004 · 412
  - Trying to Tell the Story of a Dominant Genre: Jeff Chang, *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*, 2005 · 416
  - Refiguring American Music—And Its Institutionalization: Josh Kun, *Audiotopia: Music, Race, and America*, 2005 · 420
    - Country Music Scholars Pioneer Gender and Industry Analysis:
      Diane Pecknold, *The Selling Sound: The Rise of the*Country Music Industry, 2007 · 423
    - Where Does Classical Music Fit In?: Alex Ross, *The Rest Is Noise:*Listening to the Twentieth Century, 2007 · 426
      - Poptimism, 33<sup>1/3</sup> Books, and the Struggles of Music Critics: Carl Wilson, *Let's Talk about Love: A Journey to the* End of Taste, 2007 · 429
        - Novelists Collegial with Indie Music: Jennifer Egan, *A Visit from the Goon Squad*, 2010 · 432

YouTube, Streaming, and the Popular Music Performance Archive: Will Friedwald, *A Biographical Guide to the Great Jazz and Pop Singers*, 2010 · 437

Idiosyncratic Musician Memoirs—Performer as Writer in the Era of the Artist as Brand: Jay-Z, *Decoded*, 2010 · 438

Acknowledgments · 443 Works Cited · 446 Index · 513