



THE

# SONNECK SOCIETY NEWSLETTER

Vol. VI, Number 1.

Spring, 1980

Editor: Nicholas Tawa

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ISSN 0196-7967

The Sonneck-Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, 69 Undine Road, Brighton, MA 02135. A subscription is included with membership in the Society. Dues are \$10.00 per year, and should be sent to: Raoul Camus, Treasurer-Sonneck Society, 14-34 155 St., Whitestone, NY 11357.

## Highlights

Meeting of the Sonneck-Society Board of Trustees  
New York City, 3 November 1979

The Board heard that the University of Illinois Press had approved the publication of a journal tentatively entitled American Music, as a joint venture with the Sonneck Society. The Board had asked Allen Britton to serve as Editor-in-Chief. Allen has accepted.

Discussion then centered upon the proposed title and the question of the journal's geographical scope. The phrase "The Journal of the Sonneck Society" will be retained as the Board's first choice for a subtitle. An editorial board of not less than 12 individuals appointed for three-year terms will be established. Recommended staff positions are: editor-in-chief, review editor, special issues coordinator, bibliographer, indexer.

Concerning the Sonneck volume, Lowens announced that the editorial work is well underway and that a contract has been signed with the University of Illinois Press.

Approved by the Board is the following proposed budget for 1980:

Printing: Newsletters	\$1,200
Directory	500
Flyers	---
Misc.	200
Postage & Telephone	1,000
Labor Fees	500
Bank Fees	10
Subscriptions & Reference materials	100
Mailing lists (computer)	100
Conference Fees	---
Board Fees	1,500
Miscellaneous	50
Conference Fund	250
Travel	250
	<u>\$5,660</u>

The Board agreed to recommend the following amendment to Article III, Section 2, of the By-Laws to the membership at the March meeting: ... "The ballot may or may not be signed, but must be received no later than one (1) month before the annual business meeting of the Society."

Finally, the Board voted to offer Lester Levy an honorary membership in the Society.

[The above is based on notes on the meeting, submitted by Jean Geil, Secretary.]

## Meeting at Urbana, Illinois

19 December 1979

Present were Irving Lowens and Allen Britton for the Society, and Richard Wentworth, Judith McCulloh, Christie Schultz, and Nancy Barrett for the University of Illinois Press. Agreed upon

were the following:

Sponsorship and support: The Sonneck Society and the University of Illinois Press agree to sponsor on a joint basis the publication of a quarterly journal devoted to the subject of American music. The Society will provide editorial staff sufficient to produce the editorial content, and the Press will provide staff sufficient to print and distribute the journal.

Limitation of content: None other than "American." In all probability, most of the material will relate to the United States. Everyone preferred to leave the term ambiguous for now. The actual content will provide further definition. The main criterion will be excellence.

Audience: Members of the Society, other historians, collectors, dealers, ethnomusicologists, teachers, publishers, libraries.

Content: Descriptive, sociological, musicological, historical, philosophical, etc.

Title and subtitle:

AMERICAN MUSIC -- A Quarterly Journal  
Published for the Sonneck Society by the University of Illinois Press.  
The journal will deal with all aspects of American music and music in America.

Editorial staff: Allen P. Britton has already been appointed Editor-in-Chief. The Editorial Board and special editors will be appointed by the Society at the Baltimore meeting. A committee consisting of Britton, Lowens, and Deane Root will present a slate at that time.

Time schedule: Articles are to be in hand by April 1981. The first issue will be by January 1982. The journal will be published quarterly, in January, April, July, and October. The October issue will be devoted to a single topic and will have a specially appointed editor. The topic for the first special issue may be "American Musical Theater," with Julian Mates as a possible editor. This issue could be sold separately and should be interdisciplinary.

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AMERICAN MUSIC -- A Quarterly Journal

A Statement by Allen P. Britton, Editor

Representatives of the Sonneck Society and of the University of Illinois Press have completed preliminary planning for the inauguration of the new quarterly journal to be called American Music. It will deal with all aspects of American music and music in America. Both organizations will work jointly to secure contributions, to publicize the journal, and, in general, to make sure of its elegance and quality. The Press is already a leader in the field of publishing scholarly journals, a fact that will be of significant value to the Society in establishing its own vehicle of communication.

Plans call for the first issue to appear in January of 1982. Please consider yourself invited to contribute. There are no limitations of content other than quality and Americanness. Normal conventions for typescripts will prevail: use double spacing with good margins, put your notes at the end with parenthetical references in the text, and please send two copies. More detailed instructions will appear in subsequent Newsletters.

In addition to articles, American Music will contain book reviews, bibliographies, discographies, and other helpful aids. An index will be provided from time to time. In short, we hope to fulfill many or most of the proper expectations of musical scholars.

It is almost unbelievable, when one stops to think about it, that a scholarly journal of American music does not already exist. Our proposed journal is greatly needed, and we have every reason to believe that it will quickly establish itself as one of the most important of musical journals.

Before that happens, there is still much work to do, much of it now underway. An editorial board must be appointed, and an efficient refereeing system developed. Style and format still need to be determined, as do innumerable other details. Such problems are obvious, and they will be worked out.

Some problems are not so obvious. Our most difficult task will be to maintain a true open forum for all honest scholars, without prejudice for or against any particular field of American music. We must pledge ourselves to remember always our intent to deal with all the music of all the Americas of whatever time and of whatever place. We must pledge ourselves to avoid doctrinaire pitfalls--something much easier said than done. Once Americanness has been established, then our only other criterion must be quality of scholarship.

In this endeavour, we shall need everyone's cooperation, and I speak here not only of those

actually engaged in putting out American Music but of the larger world of scholars who will be our contributors and subscribers. We shall also need the cooperation of the general audience for American music. To get such cooperation we must deserve it.

[Allen Britton can be reached at 229 Stearns Bldg., University of Michigan School of Music, Ann Arbor, MI 48109.]

Statement of Income and Expenditures  
1 January 1979 - 31 December 1979

submitted by Raoul Camus, Treasurer

<u>Income</u>	General Fund	Publications Fund	NTI
Balance carried forward	3,151.09		
1979 receipts*	2,510.00	1,201.15	2,936.71
interest	246.98		
library offer		52.00	
donations	11.06	59.15	
NEH grant			16,405.00
1980 receipts (dues prepaid)+	675.00		
	<u>6,594.13</u>	<u>1,312.30</u>	<u>19,341.71</u>
 <u>Expenditures</u>			
Printing	774.24	16.40	
Postage	381.58		
Telephone	60.04		
Labor fees	204.00		
Band fees; DC annual report fee	2.53		
Subscriptions	54.00		
Mailing list (computer fee)	100.00		
CMS mailing	265.19		
Board-meeting expenses	1,320.38		
AMS reception	149.54		
Supplies	33.79		
Conference advance	250.00		
Salaries			13,598.40
Equipment & Supplies			5,332.23
Travel			347.48
Returned to NEH			68.60
TOTAL EXPENDITURES	<u>3,595.29</u>	<u>16.40</u>	<u>19,341.71</u>
BALANCE	<u>2,998.84</u>	<u>1,295.90</u>	<u>0.00</u>
 <u>Location of Funds</u>			
Whitestone Savings Bank	2,499.61	1,295.90	
Flushing National Bank	499.23		
	<u>2,998.84</u>	<u>1,295.90</u>	

\* 309 renewals (111 prepaid in '78), 53 new members = 362 members for the year 1979.

+ 39 renewals, 22 new members, 3 student members, 2 patrons = 66 members prepaid for 1980.

Sonneck-Society Reception

A special thank-you is owed Mason Martens for offering his apartment for a reception of Sonneck-Society members and guests, at the AMS conference held in New York City last November. The turnout was large, the tables sagged with the refreshments, and the air vibrated with conversation, laughter, and other sounds of a successful gathering. All of the other people who worked to make the reception a pleasure to attend should also be thanked.

The Baltimore Conference  
of the Sonneck Society

20-23 March 1980

On the first day, Thursday, March 20, a Board meeting is the only thing planned. Registration will begin on the next day, Friday, March 21. A summary of the program now follows.

Friday, March 21, will see a morning session on sacred, Southern, and sentimental music, and an afternoon session on miscellaneous subjects: music in Wilmington, NC; the early theater orchestra; Pelissier's *Peasant Boy*; and Bristow's chamber music. At noon there will be a tour of historic Baltimore (box lunches will be provided). In the evening there will be a concert of music by Peabody composers and a reception for people attending the conference. All activities, save for the tour, will take place at the Peabody Conservatory.

Saturday, March 22, starts with a morning session entitled "Salon des refuses." Papers on early New York concert life, Roy Harris, the National Tune Index, and letters from Sonneck to Albert Stanley will be heard. Also, Gordon Myers, baritone, and Sylvia Eversole, piano, will perform songs composed by Oscar Sonneck. The afternoon session will consist of "A Program of American Music," presented by David Barron, baritone, and Neely Bruce, piano; followed by a business meeting of the Society. The evening promises cocktails, a banquet, and a fascinating exhibition of social dancing in Baltimore, ca. 1810.

Sunday, March 23, begins with a morning session on music from around 1900: music of Chautauqua and Lyceum, Parker's *Mona*, and music for the dedication ceremonies of the World's Columbian Exposition, Chicago, 1892. The afternoon session will concentrate on Maryland music: secular music in colonial Annapolis, German-American music ca. 1800, Billie Holiday, John Cole, and nineteenth-century German singing societies in Baltimore.

The Program Committee, working hard to make this conference an extraordinary one, consists of J. Bunker Clark, Chairman, Eve R. Meyer, and Irving Lowens.

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#### Some Recent Books, Articles, and Reviews

- Albrecht, Otto E. "Opera in Philadelphia, 1800-1830." Journal of the American Musicological Society 32 (1979), 499-515.
- Bartlett, Jan. "The P. J. Thomas Collection of British Columbia Folk Songs." Canadian Folk Music Journal 4 (1976), 29-30.
- Behague, Gerard. Music in Latin America: An Introduction. Englewood Cliffs, NJ: Prentice-Hall, 1979.
- Brandon, Elizabeth. "A Study of a May-December Wedding Song in France and Louisiana." Mid-South Folklore 6 (1978), 3-14.
- Bronner, Simon J. "Street Cries and Peddler Traditions in Contemporary Perspective." New York Folklore 2 (1976), 2-15.
- Burke, Padraic. "Rolling Carts and Songs of Plenty: The Urban Food Vendor." Journal of American Culture 2 (1979), 480-87.
- Busnar, Gene. It's Rock and Roll. New York: Wanderer, 1979.
- Byrd, Donald. "Music Without Aesthetics: How Some Non-Musical Forces and Institutions Influence Change in Black Music." Black Scholar 9 (1978), 2-5.
- Card, Edith B. "Saints Bound for Heaven: The Singing School Lives On." Southern Quarterly 15 (1976), 75-87.
- Carter, Ann L. "Black Music--More Than Meets the Ear." Black Scholar 9 (1978), 6-10.
- Center for Arts Information. Directory for The Arts: Services, Programs, and Funds . . . in New York State. New York: Center for Arts Information, 1978.
- Clarfield, Geoffrey. "Music in the Moroccan Jewish Community of Toronto." Canadian Folk Music Journal 4 (1976), 31-38.
- Davis, Ronald L. "Sentimental Songs in Antebellum America." Southwest Review 6 (1976), 50-65.
- Edet, Edna M. "One Hundred Years of Black Protest Music." Black Scholar 7 (1976), 38-48.
- Emblidge, David. "I Feel, Therefore I Am: The Blues-Rock of Janis Joplin." Southwest Review 6 (1976), 34-53.
- Gabiou, Alfrieda. Gordon Lightfoot. New York: Quick Fox, c1979. [Canadian country-folk music.]
- Goldman, Albert Harry. Disco. New York: Hawthorn, c1978.
- Grobman, Neil R. "The Role of Popular 19th-Century Periodical Literature in Shaping Afro-American Religious Folksong Scholarship." New York Folklore 2 (1976), 43-59.
- Hodier, Andre. Jazz, Its Evolution and Essence, rev. Evergreen Edition. New York: Grove, 1979.
- Horwitz, Tem. Arts Administration. Chicago: Chicago Review Press, 1978.
- Kingman, Daniel. American Music: A Panorama. New York: Schirmer, c1979.
- Kodish, Debora G. "A National Project with Many Workers': Robert Winslow Gordon and the Archive of American Folk Song." Quarterly Journal of the Library of Congress 35 (1978), 218-33.
- Kroeger, Karl. "On the Early Performance of Moravian Chorales." The Moravian Music Foundation Bulletin 24 (Fall-Winter 1979), 2-8.
- Lemay, J. A. "The American Origins of 'Yankee Doodle'." William and Mary Quarterly 33 (1976), 435-64.
- Locke, Theresa Ann. "The Forgotten Sacred Harp." Negro History Bulletin 39 (1976), 619-21.
- Malone, Bill C. Southern Music. Lexington: Univ. of Kentucky Press, c1979.
- Mealing, F. Mark. "Sons-of-Freedom Songs in English." Canadian Folk Music Journal 4 (1976), 15-24.
- Mohrmann, G. P., and F. Eugene Scott. "Popular Music and World War II." Quarterly Journal of Speech 62 (1976), 145-56.

- Mooney, Hughson. "The Past as Prelude: American Popular Music, 1840-1895." Connecticut Review 9 (1976), 51-67.
- Pichaske, David R. A Generation in Motion: Popular Music and Culture in the 1960's. New York: Schirmer, c1979.
- Porterfield, Nolan. Jimmy Rodgers: The Life and Times of America's Blue Yodeler. Urbana: Univ. of Illinois Press, c1979.
- Reinagle, Alexander. The Philadelphia Sonatas, ed. Robert Hopkins. Madison: A-R Editions, c1978.
- Roberts, John S. The Latin Tinge: The Impact of Latin-American Music on the United States. New York: Oxford, 1979.
- Rose, Al. Eubie Blake. New York: Schirmer, 1979.
- Ruppli, Michel. Atlantic Records: A Discography. Westport: Greenwood, c19--.
- Ryder, Georgia A. "Black Women in Song: Some Socio-Cultural Images." Negro History Bulletin 39 (1976), 601-03.
- Singletary, Milly. Hilo Hattie: A Legend in Our Time. Honolulu: Singletary, 1979. [Hawaii-Singers.]
- Stearns, Marshall Winslow. Jazz Dance. 1968. Reprint, New York: Schirmer, 1979.
- Tudor, Dean, and Nancy Tudor. Grass Roots Music. Littleton, CO: Libraries Unlimited, 1979.
- Walker, Wyatt T. Somebody's Calling My Name. Walley Forge, PA: Judson, [1979]. [Afro-American and Gospel Music.]
- Williamson, J. W., editor. An Appalachian Symposium: Essays Written in Honor of Cratis D. Williams. Boone, NC: Appalachian State University Press, 1977.
- Wyman, Max. The Royal Winnipeg Ballet: The First Forty Years. Garden City: Doubleday, 1978.

Some Recent Recordings

- Cage: A Room; She Is Asleep; Seven Haiku; Totem Ancestor; Two Pastorales; And The Earth Shall Bear Again. Various performers. TOMATO TOM-7016.
- Cooper: Quartet for Strings No. 6. Lansky: Quartet for Strings. Shepherd Quartet (in Cooper); Pro Arte Quartet (in Lansky). CRI RECORDS SD 402.
- Copland: Symphony No. 3. Philharmonia Orchestra conducted by Aaron Copland. COLUMBIA M 35113.
- Effinger: Paul of Tarsus. Douglas Lawrence, baritone; Ladd Thomas, organ; William Hall Chorale and String Orchestra conducted by William Hall. OWL 25. (Owl Recording Co. P.O. Box 4536, Boulder, CO 80306.)
- Feliciano: Glossolalia: Ritual for Electronic Tape, Percussion, Baritone and Organ; In Celebration of Golden Rain for Gamelan and Organ. Harrison: Gendin Pak Chokro for Gamelan Orchestra. Various performers conducted by Richard Feliciano. CAMBRIDGE CRS 2560.
- Flagello. Symphony No. 2. Mais: Fantasy on Jewish Tunes. Cornell University Wind Ensemble conducted by Marice Stith. CORNELL CUWE 23.
- Foote: Sonata for Cello and Piano, Op. 78; Aubade, Op. 77; Three Pieces for Piano and Cello, Op. 1; Romanza, Op. 33; Scherzo, Op. 22. Douglas Moore, cello; Paula Ennis Dwyer, piano. MUSICAL HERITAGE SOCIETY MHS 4018.
- Gershwin: I Got Rhythm; Girl Crazy Suite; Overtures; Three Preludes; Second Rhapsody. Ralph Votapek (in Rhapsody). Boston Pops conducted by Arthur Fiedler. LONDON PHASE 4 SPC 21185.
- Gershwin: Music of George Gershwin. Frederick Fennell and His Orchestra. MERCURY GOLDEN IMPORTS SRI 75127.
- Harris: Concerto for Amplified Piano, Brass, String Basses, and Percussion; Toccata and Chorale for Organ and Brass; Fantasy for Organ, Brass, and Timpani. Johanna Harris, piano; members of U.S. Air Force Academy Band conducted by Roy Harris (in Concerto); Thomas Harmon, organ; U.C.L.A. Brass Ensemble conducted by James Westbrook (in Toccata; Fantasy). VARESE SARABANDE VC 81085.
- Hiller: Jesse James, for Vocal Quartet and Piano; Five Appalachian Ballads for Voice and Guitar.
- Kosins: Shadows of the Heart. Various soloists. Detroit Symphony Orchestra conducted by Felix Resnick (in Shadows). ORION ORS 78287.
- Kaufman: In Time Past Time Remembered. MacDowell: Three Pieces. Long Island Chamber Ensemble. GRENADILLA GS 1022.
- La Barbara: Tapesongs. Cage: Solo for Voice 45. Joan La Barbara, voice, electronics; Warren Smith, Bruce Ditmas, timpani. CHIAROSCURO CR 196.
- Parris: The Book of Imaginary Beings; Concerto for Percussion, Violin, Cello, and Piano. University of Maryland Trio, et al. ORION ORS 78301.
- Persichetti: Te Deum; Parable IX; Four Cummings Choruses; Symphony No. 6 (Excerpts). Various performers. USC SOUND ENTERPRISES KM 1558. (USC, P.O. Box 11211, Memphis, Tennessee 38111.
- Roem: Serenade on Five English Poems for Mezzo-Soprano, Violin, Viola, and Piano. Starer: Piano Quartet. Elaine Bonazzi, mezzo; The Cantilena Chamber Players; Frank Glazer, piano. GRENADILLA GS 1031.
- Tull: Capriccio for Chamber Orchestra; Reflections on Paris; Cryptic Essay. Tenn. Tech Chamber Orchestra conducted by James Wattenbarger; Tenn. Tech Symphonic Band conducted by Wayne Pegram and Fisher Tull. USC SOUND ENTERPRISES RPP 518.
- Werle: Symphony No. 2; Divertimento; Glider Pilots' Reunion. Kent State Univ. Wind Ensemble conducted by John Boyd. GOLDEN CREST ATH 5058.

AMERICA SINGS, Vol. IV. Contemporary American Choral Music after 1950. Gregg Smith Singers; Orpheus Ensemble; Peabody Conservatory Chorus and Orchestra; Texas Boys' Choir conducted by Gregg Smith. VOX BOX SVBX 5354.  
American Choral Music of the 20th Century, of Carter, Ives, Druckman, and Copland. Tanglewood Festival Chorus conducted by John Oliver. DEUTSCHE GRAMMOPHON 2530 912.  
Rivers of Delight. American Folk Hymns from the Sacred Harp Tradition. Word of Mouth Chorus. NONESUCH H 71360.

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#### Latin American Music Review

The University of Texas Press has announced the launching of a new journal, Latin American Music Review, with Gerard Behague as editor. All aspects of Latin American music will be studied, including the Latin music heard in the United States and Canada. The editor is now calling for papers, which may be submitted in English, Spanish, or Portuguese. For further information, please write to Dr. Gerard Behague, Institute of Latin American Studies, SRH 1.323, University of Texas at Austin, Austin, TX 78712.

Subscription rates are \$10.00 for individuals; \$20.00 for institutions.

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#### From Greenwood Press

Among the books Greenwood Press is coming out with are two on American women in music. One of these is Unsung: A History of Women in American Music, by Christine Ammer. Another is Women in American Music: A Bibliography of Music and Literature, compiled and edited by Adrienne Fried Block and Carol Neuls-Bates.

Also from Greenwood come three discographies, compiled by Michel Ruppli: Atlantic Records, The Savoy Label, and The Prestige Label.

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#### On Getting Grants

Craig W. Smith and Eric W. Skjei, Getting Grants (Harper & Row) explains the rules for winning grants from various sources. The authors, specialists in grant research, give profiles of corporate grant-givers, and in practical fashion discuss the proper approaches to private and community foundations and to government agencies. Step by step directions are given on how to put a proposal together and on how to go about finding a sponsor.

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#### The National Tune Index

University Music Editions, Box 192, Ft. George Station, New York, NY 10040, has come out with the microfiche edition of The National Tune Index. This consists of 50 microfiche in a special binder with a fiche-by-fiche Contents Index, the latter readable without a viewer. Also there is a printed User's Guide to The National Tune Index with a Forward by Lowens and an Introduction by Arthur Schrader. The compilers of the Index and authors of the Guide are Kate Van Winkle Keller and Carolyn Rabson.

The Index is a computer-generated, five-part index of information on 38,500 secular tunes, songs, and dances of the 18th century. The information is gathered from 520 printed and manuscript sources in 65 libraries and private collections in the United States, Canada, and Great Britain.

Since the publication date is set for about this time, interested people can, if they wish, start looking for it. The estimated price is \$250.00.

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#### Music Periodicals in Texas

I have received a letter from Sally Carroll, Audiovisual Librarian at Austin State Univ., Nacogdoches, Texas. She writes that there are many music periodicals and journals in Texas libraries which are not listed in standard sources such as the computer data base OCLC, the Union List of Serials, New Serial Titles, and The Texas List. Because of this, the Texas Music Library Association has compiled a list of music periodicals and journals found in Texas libraries. The Texas Union List of Music Periodicals (photocopy) is available for \$4.00 from: Donna Mendro, Fine Arts Department, Dallas Public Library, 1954 Commerce St., Dallas, TX 75201.

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On Jerome Kern

Slated for April publication is Gerald Borman's Jerome Kern (Oxford). Boardman studies Kern's musical career from its start on Broadway and London's West End, in the years before World War I, to its close in 1945, the year of his death. Boardman examines scores for all of Kern's shows (including several forgotten by or unknown to earlier writers) as well as his films. The author demonstrates not only how Kern helped to change perceptions of what theater music should or could be, but also how Kern's own music was influenced by the developments around him.

Twayne Music

The Twayne Musical Arts Series has contracted for three more titles in American music. They are American Women Composers, by Ruth Julius, Elizabeth Wood, and Adrienne Fried Block; Morton Gould, by Lee Evans; and Peter Mennin, by Terence Shook. Twayne, a division of G. K. Hall Publishers, will try to issue these, and the books listed in the last edition of the Newsletter, in the not-too-distant future.

Rhythm & Blues: A Bibliography of Books

Joseph C. Hickerson, head of the Archive of Folk Song, The Library of Congress, has sent a compilation made by David Goren, George Washington Univ., with the assistance of Barry Lee Pearson, Univ. of Maryland:

- Barret, Eugene Hansen. Negro Popular Music, 1945-53. Unpublished MA Thesis, Los Angeles: univ. of California, 1967.
- Broven, John. Walking to New Orleans. Bexhill-on-Sea: Blues Unlimited, 1974. Reprinted as Rhythm & Blues in New Orleans, Gretna, LA: Pelican, 1979.
- Brown, Len and Gary Friedrich. Encyclopedia of Rock and Roll. New York: Tower, 1970.
- Charles, Ray and David Ritz. Brother Ray: Ray Charles' Own Story. New York: Dial, 1978.
- Cummings, Tony. Sound of Philadelphia. London: Eyre Methuen, 1975.
- Ferlingere, Robert D. A Discography of Rhythm & Blues and Rock n' Roll Vocal Groups, 1945 to 1965. Pittsburg, CA: California Trade School, 1976.
- Folk Blues. New York: Arc, 1965.
- Fredericks, Vic. Who's Who in Rock n' Roll. New York: Fell, 1958.
- Garland, Phyl. The Sound of Soul. Chicago: Regener, 1969.
- Gillet, Charlie. Making Tracks: Atlantic Records and the Growth of a Multi-Billion-Dollar Industry. New York: Dutton, 1974.
- The Sound of the City. New York: Outbridge and Dienstfrey, 1970. Second Edition, London: Souvenir, 1971.
- Gonzalez, Fernando L. The Discographical Catalogue of American Rock & Roll and Rhythm & Blues. Second Edition. Flushing, NY: Gonzalez, 1977.
- Greil, Marcus. Mystery Train: Images of America in Rock and Roll Music. New York: Dutton, 1975.
- Groia, Phillip. They All Sang on the Corner: New York City's R & B Vocal Groups of the 1950's. Second Edition. Setauket, NY: Edmund, 1974.
- Guralnick, Peter. Feel Like Going Home: Portraits in Blue and Rock n' Roll. New York: Outerbridge and Dienstfrey, 1971.
- Haralambos, Michael. Right on: From Blues to Soul in Black America. New York: Drake, 1975.
- Hoare, Ian et al. The Soul Book. New York: Delta, 1976.
- Keil, Charles. Urban Blues. Chicago: Univ. of Chicago Press, 1966.
- Leadbitter, Mike, ed. Nothing But The Blues: An Illustrated Documentary. London: Hanover, 1971.
- Leadbitter, Mike and Neil Slaven. Blues Records: 1943-1966. New York: Oak, 1968.
- Leichter, Albert. A Discography of Rhythm & Blues and Rock n' Roll circa 1946-1964. Staunton, VA: Leichter, 1975.
- Leiser, Willie. I'm a Road Runner Baby. Bexhill-on-Sea, Sussex, U.K.: Blues Unlimited, 1969.
- Lyndon, Michael. Boogie Lightening. New York: Dial, 1974.
- Middleton, Richard. Pop Music and the Blues. London: Gollanz, 1972.
- Millar, Bill. The Coasters. London: Star, 1975.
- The Drifters: The Rise and Fall of the Black Vocal Group. London: Studio Vista; New York: Macmillan, 1971.
- Morse, David. Motown and the Arrival of Black Music. New York: Macmillan, 1971.
- Neff, Robert and Anthony Connor. Blues. Boston: Godine, 1975.
- Nite, Norm N. Rock On. New York: Crowell, 1974.
- Noebel, David A. Rhythm, Riots and Revolution. Tulsa: Christian Crusade, 1966.
- Osborne, Jerry. Popular & Rock Records, 1948-78, ed. Bruce Hamilton. Phoenix: O'Sullivan, Woodside, 1978.
- Prope, Steve. Those Oldies but Goodies: A Guide to 50's Record Collecting. New York: Collier, 1973.
- Redd, Lawrence N. Rock is Rhythm & Blues (The Impact of Mass Media). East Lansing: Michigan State University Press, 1974.