Course Description:
This course analyzes interests and values exhibited in American popular songs in the period between 1914 and 1945. Topics range from sexual mores and work ethic to race relations and the Melting Pot. Emphasis is on the songs and their writers: performance and performers will be emphasized in a subsequent course.

Website
The course does have a website, which is being updated for the start of classes.

Library Resource Guide:
Ned Quist, the Music Librarian, is preparing a Library Resource Guide, through which you will be able to link to numerous resources relevant to the material of this course. I will e-mail the URL address.

SCHEDULE OF CLASSES

Week 1:
Th: Jan. 25: Introduction
1) Old-Time Songs and Overview (Sheet music, oral traditions):
   Let’s Sing the Same Songs (NY: National Recreation Association, [1942]).

   Music LE85ts 1942 (the Hay) [gift of Pete Seeger] (summary to be given out)

   2) Overview of Standards (selected recordings):
      Selected Recordings of Standards;
      Songs of the Century (compiled by Recording Industry of American and the National Endowment for the Arts) [CNN: March 7, 2001]
      (copy to be given out):
      http://archives.cnn.com/2001/SHOWBIZ/Music/03/07/list.top.365.songs/

Week 2:
Th: Feb. 1
   4 SHARP-5 (+?): Session at the Hay with Rosemary Cullen.
   5:30-6:30 [back at Orwig]: Discussion of Hayakawa article.
Assignment due:
Green, Jesse, “The Song is Ended” *NY Times Magazine*, ca. 11 pp. [available on Lexis / Nexis; CP? or to be e-mailed]

Gene Lees, Foreword, to Wilder, *American Popular Song*, pp. xii-xvi; (CP)


**WEEK 3:**

**Th: Feb. 8**  
Early Tin Pan Alley. Guest speaker: Michael Campbell.

**Assignment due:**

Hamm, Charles. *Heart Songs*, NY. New Introduction by Charles Hamm (5pp)+ original 1909 Foreword by Joe Mitchell Chapple (4 pp.) (CP)

Hamm, *Yesterdays*, Chap. 13: “‘After the Ball’; or, The Birth of Tin Pan Alley (pp. 284-324). (CP)


Furia, *Poets*, Chap. 1, “Blah, Blah Blah, Blah Love: Alley Standards” (pp. 3-18)

Chap. 2, “After the Ball: Early Alley” (pp. 19-45).

Tawa, *Supremely American*, Chap. 1, “Preliminary Considerations” (pp. 1-29).

Goldberg, *TPA*, Chap. 6, “The Rise of Tin Pan Alley: Hearts and Flowers” (pp. 84-138). (CP)

Baxendale, John. “‘... into another kind of life in which anything might happen. . .’” Popular music and late modernity, 1910-1930 (pp. 137-54).


**WEEK 4:**

**Th: Feb. 15**  
Into the 1920s.

**Assignment due:**

Goldberg, *TPA*, Introduction by George Gershwin (pp. vii-xi). (CP)

Chap. 6, “The Rise of TPA: Ragtime” (pp. 139-77). (CP)

Chap. 8, “Ballyhoo... Plugging” (pp. 197-233). (CP)


Furia, *Poets*, Chap. 3 [Irving Berlin] (pp. 46-71).

Chap. 4 [Lyricists of the 1920s] (pp. 72-94).

Magee, Jeffrey, “Irving Berlin’s ‘Blue Skies,’” *MQ* (pp. 537-80). (CP)

Magee, Jeffrey, “‘Everybody Step’: Irving Berlin, Jazz, and Broadway in the 1920s,” *Journal of the American Musicological Society [JAMS]*, vol. 59, no. 3 (Fall, 2006), 697-732 http://caliber.ucpress.net/doi/pdf/10.1525/jams.2006.59.3.697 (for Brown users) (too late for CP; will be handed out separately in class)
**WEEK 5:**
Th: Feb. 22
1920s / The Gershwins.

**Assignment due:**
- Goldberg, *TPA*, Chap. 9, “Transition” [Ragtime to Jazz] (pp. 234-58). (CP)
- Whitfield, Stephen, “Is It True What They Say About Dixie?” *Southern Cultures* pp. 8-37. (CP)
- Seldes, Gilbert, *Seven Lively Arts*, “Tearing a Passion to Ragtime” (pp. 67-82). (CP)

**WEEK 6:**
Th: Mar. 1.
The Gershwins / Into the 1930s.

**Assignment due:**
- Behrman, S.N. *People in a Diary*, Chap. XIX, “The Gershwin Years,” (pp. 239-58). (CP)
- Gershwin, Ira, *Lyrics on Several Occasions*: Read IG’s comments on at least 4 songs from every chapter. Make notes of points for discussion.
- Garrett, Charles Hiroshi, “Chinatown, Whose Chinatown?” *JAMS* (pp. 119-73). (CP)

**WEEK 7:**
Th: Mar. 8.
The Golden Age of Tin Pan Alley.

**Assignment due:**
- Furia, *Poets*, Chap. 5 [Hart] (pp. 95-125).
- Chap. 7 [Porter] (pp. 153-81).
- Lindberg, Ulf, “Popular Modernism? The ‘urban’ style of interwar TPA,” *Popular Music* (pp. 283-98). (CP)

**WEEK 8:**
Th: Mar. 15.
Beyond the Golden Age (through the 1940s and Beyond).

**Assignment due:**

**Start Student Presentations: Song Tracking (instructions will be given in class)**

**Week 9:**
Th: Mar. 22.

- **Student Presentations, CTD:**; start reading on Song and World War II.

Assignment due:
Smith, *God Bless America*, Chaps. 1-10 (pp. 1-113)

**Week 10**
[Mar. 29] No classes: Spring Vacation

**Week 11:**
Th: Apr. 5

- **Student Presentations Conclude**
  Ed Hayslip’s presentation.
  Continue WWII reading (+ some discussion if possible)

Assignment due:
Smith, *God Bless America*, Chaps. 11-15 (pp. 114-78).

**Week 12:**
Th: Apr. 12.

World War II and Song [finish reading + discussion]
Erin McKeown.

Assignment due:
Jones, *The Songs that Fought the War*, Chaps. 10-12 (pp. 215-93). (CP)
Furia, *Skylark*, Prologue through chap 10 [through 1948] [pp. 1-167]

**Week 13:**
Th: Apr. 19.
Johnny Mercer.

Assignment due:
Furia, *Skylark*, Chap. 11-17 [1949 to his death] (pp. 168-274).
Lees, *Portrait of Johnny* (Complete)

**Week 14:**

2**nd** **Student Presentations (instructions will be given in class):**

- Hay Project.
- Reader’s Digest Project.
- Song Standards post-1950.

Assignment due:
Terry Teachout “Why They Don’t Write ‘em Like They Used To,” vol. 120, no. 3 (Oct. 2005), 59-62. (CP)
Sanneh, Kelefa, “The Rap Against Rockism,” *NY Times* October 31, 2004,
Section 2: 1 + (CP)
Sisario, Ben, "American Songbook Returns, Horizons Still Expanding"
(New York Times, January 17, 2007: B4) (will be e-mailed or handouted)

**READING PERIOD: APRIL 27-MAY 8.**

**WEEK 15:**
Th: May 3
Spillover as Needed.
Possibility: Subotnik paper on Tin Pan Alley (“Shoddy Equipment for Living?”)

**EXAM SLOT:**
May 17 2-5 p.m. **Final Papers Due, Thursday, May 17 by 5 p.m.**

**READING LISTS:**
Complete citations are given only once for each book. These lists completely or largely exclude the following:
- Books oriented towards performance of songs. (The plan is to include them in a companion course, focused on performance.)
- Large-scale histories of American music.
- Biographies.
- Articles.
- Scores. (Many are available and valuable. Especially noteworthy for early 20th C. are the collections published by Dover Publications, all of which the library should own. You can find the titles on the Dover Publications website.)
- Recordings.

**BOOKS ORDERED FOR PURCHASE AT BOOKSTORE**

**COURSE PACKET AVAILABLE AT ALLEGRA**
Allegra Print & Imaging
102 Waterman Street
Providence, RI 02906
P 401.421.5160
F 401.272.0686
www.allegraprovidence.com
print@allegraprovidence.com

**BOOKS REQUESTED FOR ORWIG RESERVE**
Furia, Philip. The Poets of Tin Pan Alley PS309.L8 F8 1990
Furia, Philip & Lasser, Michael. America’s Songs: The Stories Behind the Songs ML3477 .F87 2006
Hischak, Thomas. Word Crazy: Broadway Lyricists from Cohan to Sondheim PS309.L8 H5 1991
Morath, Max. The NPR Curious Listener's Guide to Popular Standards (NY: Grand Central / Perigee
[penguininputnam]), 2002). [requested for purchase, Orwig Reserve].
Smith, Kathleen E.R., God Bless America: Tin Pan Alley Goes to War ML3477 .S65 2003
Whitburn, Joel. Joel Whitburn’s Pop Memories 1890-1954: The History of American Popular Music (Menomonee Fall, WI: Record Research Inc., c. 1986). Useful but charts up to 1930 to be used with caution. ML156.4.P6 W485 1986

ARTICLES AND CHAPTERS REQUESTED FOR RESERVE (i.e. scanned or linked)
Baxendale, John. “ ‘ . . . into another kind of life in which anything might happen. . .’ ”
Introduction by George Gershwin, pp. vii-xi. (CP)
Chap. 13: “ ‘After the Ball’; or, The Birth of Tin Pan Alley,” pp. 284-324. (CP)

(too late for CP; will be handed out separately in class)


Jablonski: see Goldberg (this list).

Lees: see Wilder (this list)


Magee, Jeffrey, “‘Everybody Step’: Irving Berlin, Jazz, and Broadway in the 1920s,” *Journal of the American Musicological Society* [JAMS], vol. 59, no. 3 (Fall, 2006), 697-732.

http://caliber.ucpress.edu/doi/pdf/10.1525/jams.2006.59.3.697 (for Brown users)

(too late for CP; will be handed out separately in class)


Maher: see Wilder (this list)

McGuire, Kenneth M. “Common Songs of the Cultural Heritage of the United States:


Seldes, Gilbert. *The Seven Lively Arts*:
“Tearing a Passion to Ragtime,” pp. 67-82. (CP)


Teachout, Terry. (All available electronically to Brown students via Josiah).

[A useful series of lists of songs, each linked with a performer.]

All in *Commentary*:
“Why They Don’t Write ‘em Like They Used To,” vol. 120, no. 3 (Oct. 2005), 59-62. (CP)


Gene Lees, Foreword, pp. xii-xvi; (CP)
James T. Maher, Introduction, pp. xxi-xxix. (CP)

**A FEW OTHER USEFUL TITLES**


companion book to the Bravo Television Series, *Soundtrack of the Century* [though the TV series is vastly more extensive. This book singles out 100 Best Songs.]


**A FEW USEFUL REFERENCE WORKS** [some are Orwig reference books; others are on Orwig Reserve for this course, building use only.]


continued by


Havlice, Patricia Pate. *Popular Song Index* (Lanham, MD: Scarecrow Press). [for locating collections and anthologies of sheet music that contain a given title.]

Original volume, 1975. ML128.S3 H4 1975 through

Fourth Supplement: 2005. ML128.S3 H4 2005 Suppl. 4 2


LYRICS
   [lyrics for more than 1000 songs between 1900-1975]. ML54.6 .R39 2000
*The Lyric Book: Complete Lyrics for Over 1000 Songs from Tin Pan Alley to Today* (Milwaukee: Hal Leonard, n.d.).
   1-SIZE ML54.6.P7 K5 1992
   1-SIZE ML54.6.L64 K56x 2003
   1-SIZE ML54.6.G28 K55 1993
Gene Lees, Foreword, pp. xii-xvi;
Introduction by George Gershwin, pp. vii-xi.
Chap. 6, “The Rise of Tin Pan Alley: Ragtime,” pp. 139-77.
Chap. 9, “Transition” [Ragtime to Jazz], pp. 234-58.
PN2221 .S4 1962
“Tearing a Passion to Ragtime,” pp. 67-82.
BOOKS LISTED TOPICALLY
(consult previous lists to determine which are on reserve)
[articles largely excluded]

OVERVIEWS—HISTORICAL / CHRONOLOGICAL (ranging from pre- through post-Tin Pan Alley)

OVERVIEWS—OF SONGS AND SONGWRITERS (see also below: Reference: Overviews of Many Songs)
Jasen, David A. Tin Pan Alley: The Composer, the Songs, the Performers and their Times (London / NY: Omnibus Press, 1990 [c. 1988]).
Teachout, Terry. (All available electronically to Brown students via Josiah).

All in Commentary:

ML102.P66 S88 2000
NINETEENTH-CENTURY SONG / PRE-TIN-PAN ALLEY

TIN PAN ALLEY: PRIMARY, CONTEMPORANEOUS, AND MID-20TH-CENTURY SOURCES
Gershwin, Ira. Lyrics on Several Occasions (Limelight reprint) ML54.6.G28 L9 1997
(Solo) Hayakawa article on Tin Pan Alley song; see “Articles Requested for Reserve” below).

SONG DURING WORLD WAR II
Smith, Kathleen E.R., God Bless America: Tin Pan Alley Goes to War ML3477 .S65 2003

POST-TIN-PAN ALLEY SONG
Teachout, Terry, “Why They Don’t Write ‘em Like They Used To,” Commentary, vol. 120, no. 3 (Oct. 2005), 59-62.

AFRICAN AMERICAN TOPICS
ANALYSIS (MUSICAL AND THEORETICAL: TIN PAN ALLEY AND POST-1950):

A FEW USEFUL REFERENCE WORKS [Orwig Ref. Books or Orwig Reserve]

MULTI-VOLUME ENCYCLOPEDIAS (LISTING INFORMATION ABOUT SONGS, SONGWRITERS, SHEET MUSIC COLLECTIONS, PERFORMERS, AND/OR RECORDINGS IN VARIOUS FORMATS)
Havlice, Patricia Pate. *Popular Song Index* (Lanham, MD: Scarecrow Press). [for locating collections and anthologies of sheet music that contain a given title.)

OVERVIEWS OF MANY SONGS (PROVIDE VARIOUS KINDS OF DETAILS: DATES, SOURCES, BIOGRAPHICAL, MUSICAL STYLE, RECORDING, ETC. (SEE ALSO ABOVE: “OVERVIEWS—OF SONGS AND SONG WRITERS”)

CHARTS
Brooks, Elston. *I’ve Heard Those Songs Before: Vol II: The Weekly Top Then Hits of the Last Six Decades* (1930s through 1980s) (Ft. Worth, TX: The Summit Group, c. 1991). [is an expanded version of the
earlier Vol. I.]

**LYRICISTS AND LYRICS (compilations and studies of)**

**LYRICISTS**
Furia, Philip. *The Poets of Tin Pan Alley* PS309.L8 F8 1990

**LYRICS**
The Lyric Book: Complete Lyrics for Over 1000 Songs from Tin Pan Alley to Today (Milwaukee: Hal Leonard, n.d.).