

**MUSIC 1620 / SPRING 2008**  
**SEMINAR IN AMERICAN MUSIC:**  
**THE GREAT AMERICAN SONGBOOK (PART II: PERFORMERS)**  
**(Rose Rosengard Subotnik)**

**Course Description:**

Emphasizes the musical and cultural effects of various styles of vocal performance on American standards written between 1914 and 1960. Possible singers include Louis Armstrong, Bing Crosby, Fred Astaire, Ethel Waters, Ella Fitzgerald, Billie Holiday, Frank Sinatra, Nat King Cole, and Tony Bennett. More recent jazz and cabaret singers also receive consideration. Course ends by considering changes represented by Elvis Presley and Bob Dylan. This course complements another that emphasizes the songs of this period in themselves. Students from all backgrounds are welcome. Prerequisite: MUSC0550 or written permission. LL DP

**Website / Library Resource Guide**

Rosemary Cullen, Head of Special Collections at the Hay, Ned Quist, the Music Librarian, are updating the Website / Library Resource Guide, through which you will be able to link to numerous resources on the internet relevant to the material of this course. Ned will demonstrate some of features at our first class (assuming we have a laptop available).

**ATTENDANCE:**

Pre-registration suggests that this class will be very small. Perhaps the reality will be a pleasant surprise. Either way, but particularly if the class is small, attendance at every session is mandatory. Only in cases of illness or emergency will your absence be excused. In such cases, you must give me either forewarning, or, if that is impossible, an explanation of the circumstances as soon as possible after the class in question.

Attendance at the 3-part lecture series (see below) is mandatory.

**POSSIBLE EXTRA SESSIONS:**

Please note: **This class assumes that you will be able to attend a final session during the final exam slot, Wed. May 14, 2-5.** Only if it becomes clear that we do not need that slot will I release you from that obligation.

It may also become advisable to arrange a make-up class on a Tuesday at the 4-6:20 hour, for reasons discussed below.

Possibly we will need the Exam Slot, the Tuesday make-up class, both, or neither. We will work this out among us in the first sessions.

**GRADE REQUIREMENTS:**

I have set up the course to give you maximum time to focus on the assigned reading and on exploring performers who will be covered either fleetingly or not at all.

Students are expected to make two oral presentations.

**ORAL PRESENTATIONS:**

**ORAL PRESENTATION #1: Student Choice.**

Each of you is to choose a performer on whom we do not focus (i.e. not Jolson, Armstrong, Crosby, Waters, Sinatra, or Cole), play some recordings, and discuss the performance style of that performer in terms of the issues we discuss in class. The performer could be anyone who performs standards, whether from the heyday of the American Popular Standard (first half of the 20<sup>th</sup> century) or at any time since (jazz or cabaret singers).

The library has a superb collection of CDs, and I will be happy to make my own collection available for this purpose.

Assuming the class is small, each of you must pick a different singer and a different date on which to give your presentations. The earlier in the term you give me your preferences, the more likely you are to get them. The date is the first thing you should try to reserve. The performer need not be locked in quite so early, but you will have to coordinate with your classmates to make sure you are not duplicating each

other's choice. In the unlikely event that the class turned out to be very large, we will modify the format, allowing students to present in pairs, or, if absolutely necessary, to substitute a short paper in some cases.

The report should take a maximum of 30 minutes including playing the music, your commentary responses and questions at the end. You must, at the time of your handout, have some sort of typed notes, outline, or other handout, that you give me at its conclusion.

**ORAL PRESENTATION #2: Elvis Presley or Bob Dylan (possibly + others)..**

The last class, or possibly the last two classes (including exam slot) will be devoted to examining the new directions taken and defined by Presley and Dylan. I have included the beginnings of some common readings for those classes in the syllabus; I am considering others to be identified and given out subsequently. Students are to be in charge of this material. You may need or wish to work in pairs for this project; much depends on the size of the class. Whatever its size, at least two of you need to prepare a presentation on Elvis, two on Dylan. Others will coordinate with you to work on various aspects of the two performers. Since each reinvented himself several times, it should not be difficult to find such aspects. If the class is large enough, I will entertain the possibility of working on additional performers who represent new directions for the popular song.

Assignments after the Spring Break are relatively short, and there is likely to be no assignment for the class of April 24. This should give you ample time to read and prepare for this presentation.

All presentations should be ready to give on Thursday, May 1. You must request your preference (for Elvis or Dylan) by Thursday, March 13. I will do my best to accommodate your preference and to help you coordinate the actual area each of you covers. At present I envision a presentation of 30 minutes (including responses) and some sort of documentation that you hand in. If the class is unexpectedly large, we may adjust the timing.

**FINAL PAPER**

Final papers are **theoretically due by 5 p.m. Wed. May 14**.

If we do not use the final exam slot, that date will remain in force, at least for graduating seniors.

If we do use the exam slot, the due date will be extended to Fri. May 16 at **noon** for graduating seniors, May 16 at **5 p.m.** for all others.

Extensions are possible for non-graduating-seniors, but you need to work out the dates with me. I may allow papers to be emailed as attachments to my g-mail account. Check with me.

The final paper can be on any performer or issue of performance tied to American popular song, that interests you. The repertory need not be the Great American Songbook repertory. Your discussion, however, should show call attention to issues that have been raised in class or the assigned reading in relation to that repertory; that is to say, if you write about a different repertory, you must frame your discussion within an explicit relationship to issues or material covered in the course. The length is flexible. A good length would be 6-8 pp. The paper can be as short as 4 pp. if intensively argued, or as long as 10 (maximum 12) pp. if you need the space. Please do not skimp on margins, spacing, or font size in order to meet requirements of length. I prefer greater length to skimpier printing.

**Format requirements for final paper; PLEASE READ CAREFULLY:**

- .1) Name and page number at the top right of every page.
- 2) 12-point font; double-spacing; default margins on all four sides (NO margins smaller than 1 inch). Assuming you hand in hard copy:
- 3) Single-sided printing. If necessary, Xerox double-sided printing if necessary
- 4) paper-clip the pages together; do not staple them.

**LECTURE SERIES:**

**“RETHINKING THE GREAT AMERICAN SONGBOOK: BLACK/WHITE/BLUE?  
COOL/HOT/SQUARE?” (Three Lectures; Attendance required at all three.)  
Lectures will take place at Grant Recital Hall.**

We are extremely lucky to have won a lecture series connected with this course, funded by Brown's C.V Starr Foundation Lectureships Fund. Two of the three scheduled lectures are authors of books and articles that constitute a great deal of the reading for this class. The third is an African-American specialist on this repertory who will bring a fresh perspective on this material. This is a great opportunity for us. All three are well-known, highly regarded speakers who are coming to Brown for a fraction of their usual fee. **Attendance at all three lectures is mandatory.** Please do your best to publicize them to your friends, at Brown and at other universities in the area.

**SPEAKERS**

- 1) **WILL FRIEDWALD.** Author of many books and articles on jazz, music critic for the *New York Sun*. Scheduled to speak on **Thursday in February 21, at 4 p.m.** (Readings assigned for that Thursday will be discussed either at the following class, in which case, discussion of assignments for all classes until the spring break will be pushed together, or at a make-up session to be determined.)
- 2) **GARY GIDDINS.** Author of many books and articles on jazz, maker of noted films on same. He is scheduled to speak **Friday April 4 at 4;** Giddins will also host the presentation of one of his films, as arranged by Matt McGarrell, Friday evening (I believe the time is 7:30; I will verify). Latter is not required but strongly recommended.
- 3) **JOHN McWHORTER.** McWhorter first spoke at Brown as part of the series on reparation. Here he will wear a totally different hat. He is scheduled to speak on **Thursday, April 24, at 4 p.m.,** i.e., again, during class hour.

### **SCHEDULE OF CLASSES**

Dates of assigned topics are subject to adjustment, depending on the availability of resource people, size of class, and time used in actual discussions.

List of sources, including complete citations, appears at the end of the syllabus.

CP = Course Packet.

**Items preceded by a \* are required reading.**

**You are expected to read more than the starred items.**

Choose what interests you.

We will not discuss everything we read, but everything we read will make a valuable contribution to our discussion.

Some assignments are longer than others. Look ahead and plan ahead to the extent possible. Always put in a reasonable amount of time on the week's assignment, remembering that we meet only once, so each assignment is in effect a double-assignment. I do not expect you to do more than is reasonable. If I have assigned too much, be intelligently selective, and let me know.

A note on CDS:

No CDs have been put on reserve or assigned. We will listen to a great deal of music in class. You are encouraged to explore the bibliography below and recordings, old and new, of this repertory, and to bring in music that seems relevant or interesting.

LONG-TERM ASSIGNMENT:

READ BY APRIL 24:

\*Potter, John. *Vocal Authority: Singing Style and Ideology* (Cambridge /NY: Cambridge UP, 1998). [MT892 .P68 1998](#)

Chapter 9: "Singing and social processes," pp. 158-89. [CP]

Chapter 10: "Towards a theory of vocal style," pp. 190-199 [CP]

WEEK 1 / Thurs. Jan 24. Introduction.

WEEK 2 / Thurs. Jan 31.

**(Jolson), Louis Armstrong, Transition to Crooning, Early Bing.**

ASSIGNMENT DUE:

**JOLSON & OTHER PRE-HISTORY**

\*Banfield, "Stage and Screen," in Potter, *Cambridge Companion*, ["The Field and the Evidence" through "Cantorial Singing"], pp. 63-72. [CP]

Friedwald, "Preface," *Jazz Singing* pp. ix-xvi. [CP]

Friedwald, "Forebears: The Birth and the Blues," *Jazz Singing*, pp. 1-22. [CP]

Pleasants, 1. "Al Jolson," pp. 49-62. [CP]

\*Giddins, *Visions of Jazz*, "Bert Williams/Al Jolson," pp. 13-19. [CP]

**ARMSTRONG**

Pleasants, 4. "Louis Armstrong," pp. 97-110. [CP]

Giddins, *Visions of Jazz*:

\*3. "Louis Armstrong / Mills Brothers (Signifying)," pp. 23-27. [CP]

\*11. "Louis Armstrong (The Once and Future King)," pp. 83-102. [CP]

[77. "Louis Armstrong / Nicholas Payton (Interpreted)," pp. 634-40.] [CP]  
Givan, "Duets for One: Louis Armstrong's Vocal Recordings," pp. 188-218. [CP]

**ETHEL WATERS / TRANSITION TO 1930s**

Pleasants, 3. "Ethel Waters," pp. 80-96. [CP]  
Giddins, *Visions of Jazz*, 7. "Ethel Waters (The Mother of Us All)," pp. 51-59. [CP]  
\*Greenberg, "Ethel Waters and the Politics of Pronunciation," 22 pp. [CP]  
Friedwald, *Jazz Singing*, "The First Generation: The Late Twenties and Early Thirties," pp. 50-67. [CP]

**CROONING / TRANSITION TO BING**

\*McCracken, "God's Gift. . . "Crooning," pp. 365-95. [CP]  
\*Banfield, "Stage and Screen," in Potter, *Cambridge Companion*, ["Crooning "]pp. 72-74 [CP]  
\*Giddins, *Pocketful of Dreams*, on Crosby and Jolson: pp. 78-86.  
Friedwald, *Jazz Singing*, "Mr. Satch and Mr. Cros," pp. 23-49.]CP]

**EARLY BING**

\*Giddins, *Pocketful of Dreams*: Introduction-Chap. 6: "Mr. Interlocutor": pp. 3-91.

WEEK 3 / Thurs. Feb. 7.

**Bing, ctd.**

ASSIGNMENT DUE:

\*Giddins, Chap. 7 ("Musicaladers")-Chap. 17 ("Under Western Skies"), pp. 92-340.  
Pleasants, 6. "Bing Crosby," pp. 126-42. [CP]

*Going My Way: Bing Crosby and American Culture*

\*Prigozy, Ruth, and Walter Raubicheck, "Preface," pp. xv-xxi  
\*Gary Giddins, "Introduction," pp. 1-8.  
Mazur, Erich Michael, "Going My Way?: Crosby and Catholicism on the Road to America," pp. 17-33.  
Phillips, Elaine Anderson, "Saint Bing: Apatheia, Masculine Desire, and the Films of Bing Crosby," pp. 36-46.  
\*Dick, Bernard, F., "Crosby at Paramount: From Crooner to Actor," pp. 87-97.  
\*Fuchs, Jeanne, "A Couple of Song and Dance Men: Bing Crosby and Fred Astaire," 107-14.  
Robinson, Linda A., "Bing on a Binge: Casting-Against-Type in *The Country Girl*," pp. 47-64.

WEEK 4 / Thurs. Feb 14.

**Bing, ctd.**

ASSIGNMENT DUE:

\*Giddins, Chap. 18 ("More Than a Crooner")-End ("Easy Rider"), pp. 341-592.  
\*Brackett, "Family Values in Music?" Billie Holiday's and Bing Crosby's 'I'll Be Seeing You," in *Interpreting Popular Music*, pp. 34-74. [CP]  
*Going My Way: Bing Crosby and American Culture*

- \*Schafer, Stephen C., "From Crooner to American Icon: Caricatures of Bing Crosby in American Cartoons from the 1930s to the 1950s," pp. 123-32.
- Dolan, Deborah, "Not Just 'The Crooner': Bing Crosby's Research and Business Endeavors in World War II," pp. 135-40.
- Macfarlane, Malcolm, "Bing's Entertainment and War Bond Sales Activities During World War II," pp. 141-49.
- \*McQuade, Martin and Pete Hammar, "Bing Crosby's Magnetic Tape Revolution," pp. 151-58.
- \*Friedwald, Will, "Conclusion: Bing Crosby—Architect of Twentieth-Century Style," pp. 163-65.
- \*Barnes, Ken, "The Real Bing Crosby," pp. 173-76.

WEEK 5 / Thurs. Feb. 21.

**LECTURE BY WILL FRIEDWALD DURING CLASS HOUR. ATTENDANCE REQUIRED.**

CLASS MATERIAL AND ASSIGNMENTS WILL EITHER BE DISCUSSED NEXT WEEK (necessitating squeezing of all discussions up to Spring Break) OR at a MAKE-UP SESSION TO BE DETERMINED.

Be sure to have read the chapters assigned in Friedwald's *Sinatra!* before his talk.

**Transition to Sinatra; Sinatra.**

ASSIGNMENT DUE:

TRANSITION TO SINATRA

*Going My Way: Bing Crosby and American Culture*

- \*Chell, Samuel L., "Rivalries: The Mutual Mentoring of Bing Crosby and Frank Sinatra," pp. 115-22.
- \*Potter, John, *Vocal Authority*, Chapter 6: "Armstrong to Sinatra: Swing and Sub-Text", pp. 87-112. [CP]

SINATRA

\*Friedwald, *Sinatra!*

Chap. 1, " 'Night and Day': The Sinatra Style," pp. 15-57.

Chaps. 2-3 (Hoboken. Dorsey), pp. 61-119.

WEEK 6 / Thurs. Feb. 28.

**Sinatra, ctd.**

ASSIGNMENT DUE:

- \*Friedwald, *Sinatra!* Chaps. 4 (Axel Stordahl), pp. 121-61; 5 (In-Between Years), pp. 163-200; Chaps. 6 (Nelson Riddle), pp. 203-top 262 only; 7 (Billy May), pp. 275-279 only; 8 (Gordon Jenkins), pp. 317-350 top paragraph only.
- Pleasants, 10. "Frank Sinatra," pp. 181-97. [CP]

*FS: The Man, The Music, The Legend*

Fuchs, Jeanne and Ruth Prigozy, "Introduction," pp. 1-6.

\*Finck, David. "The Musical Skills of Frank Sinatra," 9-13.

- \*Chell, Samuel L., "Frank Sinatra's Artistry and the Question of Phrasing," pp. 15-19.
- \*Fioravanti, Joseph, "Hanging on a String of Dreams: Delirium and Discontent in Sinatra's Love Songs," pp. 21-29.
- Smith, Arnold Jay, "Jazzin' Sinatra: Three 'Understated' Arrangers—George Siravo, Johnny Mandel, and Quincy Jones," 31-36.

WEEK 7 / Thurs. Mar. 6.

**Sinatra, ctd.**

*FS: The Man, The Music, The Legend*

- \*Gilbert, Roger, "Singing in the Moment: Sinatra and the Culture of the Fifties," p. 55-61.
- Allan, Blaine, "Frank Sinatra Meets the Beats," pp. 63-72.
- \*Furia, Philip, "Sinatra in (Lyrical) Drag," pp. 73-81.
- Simon, Ron, "Sinatra Meets Television: A Search for Identity in Fifties America," pp. 83-94.

Giddins, Gary, *Visions of Jazz*, 26. "Frank Sinatra (The Ultimate in Theater)," pp. 220-30. [CP]

- \*Gilbert, Roger, "The Swinger and the Loser: Sinatra, Masculinity, and Fifties Culture," in Mustazza, *FS and Popular Culture*, pp. 38-49. [CP]
- \*Granata, Charles L., "Frank Sinatra and the Art of Recording," in Mustazza, *FS and Popular Culture*, pp. 116-61. [CP]
- \*Lees, Gene, *Singers and the Song II*, "The Paradox—Frank Sinatra," pp. 91-103. [CP]
- \*Talese, Gay, in Petkov & Mustazza, *The Frank Sinatra Reader*, "Frank Sinatra Has a Cold," pp. 99-129. [CP]

Friedwald, *Jazz Singing*,

- "Conquest of the Crooners: Pop Singing in the Postwar Era," pp. 185-222. [CP]
- "Modernism 2: Ballads, Baritones, and B," pp. 251-78. [about black singers] [CP]
- "Sinatra! And Other Swingin' Lovers," p. 312-341. [CP]

WEEK 8 / Thurs. Mar. 13.

**Nat King Cole**

- \*Epstein, *Nat King Cole*,  
Part One ("Chicago"), pp. 3-61, and  
Part Two ("Los Angeles"), pp. 65-159.

Pleasants, 12. "Nat King Cole," pp. 213-26. [CP]

- \*Giddins, Gary, *Visions of Jazz*, 43: "Nat King Cole (The Comeback King)," pp. 402-407
- \*Lees, *You Can't Steal a Gift*, "King Cole," pp. 203-52. [CP]
- Schuller, Gunther, "King Cole," *Swing Era* [q.v.], pp. 816-25. [CP]

WEEK 9.

Thurs. Mar. 20

- \*Epstein, *Nat King Cole*

Part Three (“America”), pp. 163-266, and  
Part Four (“This World and the Next”), pp. 269-366.  
(possible: reports; spillover)

[WEEK 10. Thurs. Mar. 27: SPRING BREAK]

WEEK 11 / Thurs. Apr. 3.

(Ed Hayslip?)

**Longitudinal View**

ASSIGNMENT DUE:

- \*Friedwald, *Stardust Melodies*,  
“Ol’ Man River,” pp. 104-141.
- “I Got Rhythm,” pp. 180-210.
- “Stormy Weather,” pp. 276-307.

**FRIDAY APRIL 4: GARY GIDDINS LECTURE, 4 P.M. ATTENDANCE REQUIRED.**

WEEK 12 / Thurs. Apr. 10.

**Longitudinal View, ctd.**

ASSIGNMENT DUE:

- \*Friedwald, *Stardust Melodies*,  
“Summertime,” pp. 308-346.
- “Star Dust,” pp. 2-36
- “Night and Day,” pp. 242-75.

WEEK 13 / Thurs. Apr. 17.

**Longitudinal View, ctd.; Jazz Singing after Advent of Rock ‘n Roll; Transition to Rock ‘n Roll & Beyond.**

ASSIGNMENT DUE:

**LONGITUDINAL VIEW, CTD.**

- \*Friedwald, *Stardust Melodies*,  
“Body and Soul,” pp. 142-79.
- “My Funny Valentine,” pp. 349-73

**JAZZ SINGING AFTER ADVENT OF ROCK ‘N ROLL**

Friedwald, *Jazz Singing*,

- “Revolt of the Philistines: Problems and Answers in the Sixties,” pp. 371-98.[CP]
- “Present Tense: The Past Predicted, The Future Re-created,” pp. 399-431 [CP]

**TRANSITION TO ROCK ‘N ROLL AND BEYOND**

*Going My Way*

- \*Dempsey, John Mark, “Bing Crosby: Rock ‘n’ Roll Godfather,” pp. 67-77.

*FS*

- \*Wild, David, “They Can’t Take That Away from Me: Frank Sinatra and His Curious but Close Relationship with the Rock ‘n’ Roll Generation,” pp. 37-44.
- \*Smith, James F., “Frank Sinatra and Elvis Presley: The Taming of Teen Idols and *The*



*Timex Show*,” pp. 95-105.

Raubicheck, Walter, “From Sam Spade to Tony Rome: Bogart’s Influence on Sinatra’s Film Career,” pp. 125-32.

Verrone, Patric M., “Sinatra Satire: Fifty Years of Punch Lines,” pp. 133-46.

Banfield, “Stage and Screen Entertainers in the twentieth century,” in Potter, *Cambridge Companion*,

“Classical Singing,” p. 74-75. [CP]

\* “Amplification and Accommodation” through “The Second Shift,” pp. 76-81. [CP]

WEEK 14 / Thurs. April 24

**LECTURE BY JOHN MCWHORTER DURING CLASS HOUR. ATTENDANCE REQUIRED.**

Long-Term Assignment Due:

\*Potter, John. *Vocal Authority*,

Chapter 9: “Singing and social processes,” pp. 158-89.

Chapter 10: “Towards a theory of vocal style,” pp. 190-199

**READING PERIOD begins Fri. Apr. 25.**

WEEK 15 / Thurs. May 1.

**Elvis; Dylan**

ASSIGNMENT DUE:

Pleasants, 15. “Elvis Presley,” pp. 262-78. [CP]

Potter, John, *Vocal Authority*:

\*“Elvis Presley to rap: moments of change since the forties,” pp. 133-57. [CP]

\* Davis, Francis. “Napoleon in Rags,” *Atlantic Monthly* (May 1999), pp. 108-117 + letters: August 1999, p. 10. [CP]

Singer, Barry, “Ethel Merman: The Clarion Call,” *New York Times* (January 6, 2002), II: 29. [CP]

\*Gavin, James, “Not Afraid of Tears in a Tough Guys’ World,” *New York Times* (January 6, 2002), II: 29. [CP]

Moore, Tracey, “Teaching the Broadway Singing Style in the Era of *American Idol*,” *Studies in Musical Theatre* 1 no. 1 (2007), 85-95. [CP]

<http://www.intellectbooks.co.uk/journals/articles/17503159/1/1/smt.1.1.85.pdf>

[Other assigned readings are possible, to be identified and given out during the semester.]

REPORTS

EXAM SLOT: WED. MAY 14 2-5.

KEEP OPEN FOR REPORTS unless or until date is released.

## BIBLIOGRAPHY

### BOOKS ORDERED FOR PURCHASE AT BROWN BOOKSTORE

(all are also on Reserve at Orwig Music Library)

[See also below: Two Course Packets]

#### **(Books for purchase in the order in which they will be used):**

- Giddins, Gary.** *Bing Crosby: A Pocketful of Dreams (The Early Years: 1903-1940)* (Boston: Little, Brown and Company, c. 2001). [ML420.C93 G53 2001](#) v.1
- Prigozy, Ruth and Walter Raubicheck, eds.** *Going My Way: Bing Crosby and American Culture* (Rochester: U of Rochester P, 2007). [ML420.C93 G65 2007](#)
- Friedwald, Will.** *Sinatra! The Song is You: A Singer's Art* (NY: Scribner, c. 1995). [ML420.S565 F78 1995](#)
- Fuchs, Jeanne and Ruth Prigozy, eds.** *Frank Sinatra: The Man, The Music, The Legend* (Rochester: U of Rochester P, 2007).
- Friedwald, Will.** *Stardust Melodies* (NY: Pantheon Books, c. 2002). [ML3477 .F75 2002](#)
- Epstein, Daniel Mark.** *Nat King Cole* (Boston: Northeastern UP, 2000 [1999]). [ML420.C63 E67 1999](#)

#### **BOOKS REQUESTED FOR ORWIG RESERVE:**

- Balliett, Whitney. *American Singers: 27 Portraits in Song* (NY: Oxford UP, 1988). [ML400 .B25 1988](#)
- Bourne, Stephen. *Ethel Waters: Stormy Weather* (Lanham, MD: Scarecrow Press, 2007). [ML420.W24 B68 2007](#)
- Brackett, David. *Interpreting Popular Music* (Berkeley/LA: U of California P, 2000 [1995]). [ML3470 .B73 1995](#)
- Crosby, Bing. *Call Me Lucky*. 2<sup>nd</sup> Da Capo ed. (NY: Da Capo, 2001 [1953]). As told to Pete Martin. Introduction by Gary Giddins. [ML420.C93 A3 2001](#)
- Decker, Todd R. *Black/White Encounters On the American Musical Stage and Screen (1924-2005)* (UMI Dissertation Services #3253256) [ML1711.D34 2007a](#) (Ph.D. dissertation: University of Michigan Dept. of Music, 2007).
- Dunn, Leslie C. and Nancy A. Jones. *Embodied Voices: Representing Female Vocality in Western Culture* (Cambridge / NY: Cambridge UP, 1994). [ML82 .E55 1994](#)
- Flinn, Caryl. *Brass Diva: The Life and Legends of Ethel Merman* (Berkeley /LA: U of California P, c. 2007). [ML420.M39 F55 2007](#)
- Freedland, Michael. *Jolson: The Story of Al Jolson* (Portland, OR: Vallentine Mitchell, 2007 [1972]). [ML420.J74 F7 2007](#)
- Friedwald, Will. *The Good Life: Tony Bennett* (NY: Pocket Books [Simon and Schuster], 1998). [ML420.B3438 B46x 1998](#)
- Friedwald, Will. *Jazz Singing: America's great voices from Bessie Smith to Bebop and beyond* (NY: C. Scribner's Sons, c. 1990). [ML3508 .F74 1990](#)
- Gavin, James. *Intimate Nights: The Golden Age of New York Cabaret* (NY: Limelight Edition, 1992 [1991]). [PN1969.C3 G3 1991](#)
- Giddins, Gary. *Visions of Jazz. Visions of Jazz* (NY: Oxford UP, 1998). [ML385 .G53 1998](#)
- Granata, Charles L. *Sessions with Sinatra: Frank Sinatra and the Art of Recording* (Chicago: A Cappella Books, c. 1999) [ML420.S565 G73 1999](#)
- Heylin, Clinton. *Bob Dylan: The Recording Sessions [1960-1994]* (NY: St. Martin's Press, c. 1995). [ML156.7.D97 H49 1995](#)

- Jones, Stacy Homan. *Torch Singing: Performing Resistance and Desire from Billie Holiday to Edith Piaf* (Lanham, MD: AltaMira Press, c. 2007).  
[ML3918.P67 H65 2007](#)
- Keightley, Keir. *Frank Sinatra, hi-fi, and formations of adult culture : gender, technology, and celebrity, 1948-62* [Ph.D. Concordia University, 1997] Ann Arbor, Mich. : University Microfilms International, 2001. [ML420.S565 K38x 1996a](#)
- Lees, Gene. *Singers and the Song* (NY: Oxford UP, 1987).[ML3477 .L43 1987](#)
- Lees, Gene. *Singers and the Song II* (NY: Oxford UP, 1998). [ML3477 .L43 1998](#)
- Lees, Gene. *You Can't Steal a Gift: Dizzy, Clark, Milt, and Nat* (New Haven: Yale UP, c. 2001) [ML394 .L393 2001](#)
- Levy, Shawn. *Rat Pack Confidential* [PN2285 .L48 2001](#)
- Marcus, Greil. *Dead Elvis* (NY: Doubleday, 1991). [ML420.P96 M32 1991](#)
- Marcus, Greil. *Mystery Train* 4<sup>th</sup> rev. ed. ((NY: Plume 1997 [1975]). [ML3534 .M36 1997](#)
- Mustazza, Leonard, ed. *Frank Sinatra and Popular Culture: Essays on an American Icon* (Westport, CT: Praeger, c. 1998) [ML420.S565 F73 1998](#)
- Nicholson, Stuart. *Billie Holiday* (Boston: Northeastern UP, 1995)  
[ML420.H58 N53 1995](#)
- Nicholson, Stuart. *Ella Fitzgerald: The Complete Biography* (NY: Routledge, 2004).  
[ML420.F52 N5x 2004](#)
- Petkov, Steven & Leonard Mustazza, eds. *The Frank Sinatra Reader* (NY: Oxford UP, 1995) [ML420.S565 F74 1995](#)
- Pitts, Michael and Frank Hoffman, *Rise of the Crooners*. Introduction by Ian Whitcomb. (Lanham, MD: Scarecrow Press, 2002). [ML400 .P64 2002](#)
- Pleasants, Henry. *The Great American Popular Singers: Their Lives, Careers, and Art* (NY: Simon & Schuster [A Fireside Book], c. 1974) [ML400 .P647 1985](#)
- Potter, John, ed. *The Cambridge Companion to Singing*, ed. John Potter (Cambridge / NY, 2000), pp. 63-82. [ML1460 .C28 2000](#)
- Potter, John. *Vocal Authority: Singing Style and Ideology* (NY: Cambridge UP, 1998)  
[MT892 .P68 1998](#)
- Quirk Lawrence J. and William Schoell. *The Rat Pack: Neon Nights with the Kings of Cool* (NY: Spike [Avon Books], c. 1998). (NY: Doubleday, 1998).  
[PN2885 .Q58 2002](#)
- Schoell, William. *Martini Man: The Life of Dean Martin* (Dallas: Taylor Publishing, c. 1999). ISBN 0-87833-231-6 [on order]
- Schuller, Gunther, *The Swing Era: The Development of Jazz 1930-1945* (NY: Oxford UP, 1989). [ML3561.J3 S3295 2](#)
- Tosches, Nick. *Dino: Living High in the Dirty Business of Dreams* (NY: Delta Trade Paperbacks, 1999, c1992). [PN2287.M52 T6 1999](#)
- Vallée, Rudy, and Gil McKean. *My Time is Your Time: The Story of Rudy Vallée* (NY: Ivan Obolensky, Inc., 1962). [ML419.V2 A3 1962](#)
- Waters, Ethel. *His Eye is on the Sparrow: An Autobiography*. Preface by Donald Bogle (NY: DaCapo Press, 1992 [1951]). [ML420.W24 A3x 1951](#)
- Winer, Deborah Grace. *The Night and the Music: Rosemary Clooney, Barbara Cook, and Julie Wilson Inside the World of Cabaret* (NY: Schirmer Books, c. 1996).  
[ML400 .W56 1996](#)

**SINGLE CHAPTERS AND ARTICLES ASSIGNED (available either through OCRA, via internet link, or in Course Packet) COURSE PACKET AVAILABLE AT ALLEGRA**

[This list does not include the following six books. All chapters assigned in them are listed in the Assignments, in the Schedule of Classes, above. Chapters assigned in Friedwald, Giddins, Potter, and Pleasants are also itemized in the Course Packet Contents, below.

Prigozy & Raubicheck: *Going My Way*

Fuchs & Prigozy: *Frank Sinatra*

Friedwald, *Jazz Singing*

Giddins, *Visions of Jazz*

Pleasants, *The Great American Popular Songs*

Potter, *Vocal Authority*. ]

Single Chapters & Articles:

Listed Alphabetically by Author; Listed more or less in Order Assigned in the Course Packet Contents, below:

- Banfield, Stephen. "Stage and screen entertainers in the twentieth-century," in *The Cambridge Companion to Singing*, ed. John Potter (Cambridge / NY, 2000), pp. 63- 82.
- Brackett, David. "Family Values in Music?" Billie Holiday's and Bing Crosby's 'I'll Be Seeing You,'" in *Interpreting Popular Music* (Berkeley/LA: U of California P, 2000 [1995]), pp. 34-74.
- Davis, Francis. "Napoleon in Rags," *Atlantic Monthly* (May 1999), pp. 108-117 + letters: August 1999, p. 10.
- Gilbert, Roger, "The Swinger and the Loser: Sinatra, Masculinity, and Fifties Culture," in pp. 38-49. Mustazza, Leonard, ed. *Frank Sinatra and Popular Culture* (Westport, CT: Praeger, c. 1998).
- Givan, Benjamin. "Duets for One: Louis Armstrong's Vocal Recordings," *Musical Quarterly*, 87(2), 2004, p.188-218.  
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- Granata, Charles. "Frank Sinatra and the Art of Recording," *Sessions with Sinatra: Frank Sinatra and the Art of Recording* (Chicago: A Cappella Books, c. 1999), pp. 116-61.
- Greenberg, Jonathan. "Ethel Waters and the Politics of Pronunciation," 22 pp (chap. 4 of UCLA diss.)
- Lees, Gene. "The Paradox—Frank Sinatra," pp. 91-103, *Singers and the Song II* (NY: Oxford UP, 1998).
- Lees, "King Cole," *You Can't Steal a Gift: Dizzy, Clark, Milt, and Nat* (New Haven: Yale UP, c. 2001), pp. 203-52.
- McCracken, Allison. "'God's Gift to Us Girls: Crooning, Gender, and the Re-Creation of American Popular Song," *American Music*, 17, no. 4 (Winter, 1999), 365-95.  
<http://www.jstor.org/view/07344392/sp020067/02x1217u/0?frame=noframe&userID=8094d6be@brown.edu/01c0a8486700509f147&dpi=3&config=jstor>
- Moore, Tracey. "Teaching the Broadway Singing Style in the Era of *American Idol*," *Studies In Musical Theatre*, 1(1), 2007, p.85-95  
<http://www.intellectbooks.co.uk/journals/articles/17503159/1/1/smt.1.1.85.pdf>
- Schuller, Gunther, "King Cole," *The Swing Era: The Development of Jazz 1930-1945* (NY: Oxford UP, 1989), pp. 816-25.
- Talese, Gay in Petkov & Mustazza, *The Frank Sinatra Reader*, "Frank Sinatra Has a Cold," in Petkov, Steven, and Leonard Mustazza, eds. *The Frank Sinatra Reader* (NY: Oxford UP, 1995), pp. 99-129.

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**COURSE PACKET CONTENTS**

**1) MULTI-CHAPTERS (in this order):**

Pleasants, Henry. *The Great American Popular Singers: Their Lives, Careers, and Art*

(NY: Simon & Schuster [A Fireside Book], c. 1974) [ML400 .P647 1985](#)

1. "Al Jolson," pp. 49-62.
3. "Ethel Waters," pp. 89-96.
4. "Louis Armstrong," pp. 97-110.
6. "Bing Crosby," pp. 126-42.
10. "Frank Sinatra," pp. 181-97.
12. "Nat King Cole," pp. 213-26.
15. "Elvis Presley," pp. 262-78.

Giddins, Gary, *Visions of Jazz* (NY: Oxford UP, 1998). [ML385 .G53 1998](#)

1. Bert Williams / Al Jolson (Native Wits)," pp. 13-19.
3. "Louis Armstrong / Mills Brothers (Signifying)," pp. 23-27.
7. "Ethel Waters (The Mother of Us All)," pp. 51-59.
11. "Louis Armstrong (The Once and Future King)," pp. 83-102.
26. "Frank Sinatra (The Ultimate in Theater)," pp. 220-30.
43. "Nat King Cole (The Comeback King)," pp. 402-407
- [77. "Louis Armstrong / Nicholas Payton (Interpreted)," pp. 634-40.]

Friedwald, Will. *Jazz Singing: America's great voices from Bessie Smith to Bebop and*

*Beyond* (NY: C. Scribner's Sons, c. 1990). [ML3508 .F74 1990](#)

- "Preface: Definitions," pp. ix-xvi.
- "Mr. Satch and Mr. Cros: Louis Armstrong and Bing Crosby," pp. 23-49.
- "The First Generation: The Late Twenties and Early Thirties," pp. 50-67.
- "The Conquest of the Crooners: Pop Singing in the Postwar Era," pp. 185-222.
- "Sinatra! And Other Swingin' Lovers," p. 312-341.
- "Modernism 2: Ballads, Baritones, and B," [about black singers], pp. 251-78.
- "Revolt of the Philistines: Problems and Answers in the Sixties," pp. 371-98.
- "Present Tense: The Past Predicted, The Future Re-created," pp. 399-432 (?)

Potter, John. *Vocal Authority: Singing Style and Ideology* (Cambridge /NY: Cambridge UP, 1998). [MT892 .P68 1998](#)

- Chapter 6: "Armstrong to Sinatra: Swing and Sub-Text", pp. 87-112.
- Chapter 8: "Elvis Presley to rap: moments of change since the forties," pp. 133-57.
- Chapter 9: "Singing and social processes," pp. 158-89.
- Chapter 10: "Towards a theory of vocal style," pp. 190-199

**2) SINGLE CHAPTERS OR ARTICLES (in this order = more or less order of use):**

- Banfield, Stephen. "Stage and screen entertainers in the twentieth-century," *The Cambridge Companion to Singing*, ed. John Potter (Cambridge / NY, 2000), pp. 63- 82.
- Brackett, David. "Family Values in Music?" Billie Holiday's and Bing Crosby's 'I'll Be Seeing You,'" in *Interpreting Popular Music* (Berkeley/LA: U of California P, 2000 [1995]), pp. 34-74.
- Givan, Benjamin. "Duets for One: Louis Armstrong's Vocal Recordings," *Musical Quarterly*, 87(2), 2004, p.188-218.  
<http://mq.oxfordjournals.org/content/vol87/issue2/index.dtl>
- Greenberg, Jonathan. "Ethel Waters and the Politics of Pronunciation," 22 pp (chap. 4 of UCLA diss.).
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- Gilbert, Roger, "The Swinger and the Loser: Sinatra, Masculinity, and Fifties Culture," in Mustazza, *FS and Popular Culture*, pp. 38-49.
- Granata, Charles. *Sessions with Sinatra: Frank Sinatra and the Art of Recording* (Chicago: A Cappella Books, c. 1999): "Frank Sinatra and the Art of Recording," pp. 116-61.
- Lees, Gene. "The Paradox—Frank Sinatra," *Singers and the Song II* (NY: Oxford UP, 1998). pp. 91-103.
- Talese, Gay in Petkov & Mustazza, *The Frank Sinatra Reader*, "Frank Sinatra Has a Cold," in Petkov, Steven, and Leonard Mustazza, eds. *The Frank Sinatra Reader* (NY: Oxford UP, 1995), pp. 99-129.
- Lees, "King Cole," *You Can't Steal a Gift: Dizzy, Clark, Milt, and Nat* (New Haven: Yale UP, c. 2001), pp. 203-52.
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- Davis, Francis. "Napoleon in Rags," *Atlantic Monthly* (May 1999), pp. 108-117 + letters: August 1999, p. 10.
- Singer, Barry. "Ethel Merman: The Clarion Call," *New York Times* (January 6, 2002), II: 29.
- Gavin, James. "Not Afraid of Tears in a Tough Guys' World," *New York Times* (January 6, 2002), II: 29.
- Moore, Tracey. "Teaching the Broadway Singing Style in the Era of *American Idol*," *Studies in Musical Theatre* 1 no. 1 (2007), 85-95.  
<http://www.intellectbooks.co.uk/journals/articles/17503159/1/1/smt.1.1.85.pdf>