

Notes

Prelude

1. King, "Dysconscious Racism."
2. Radano, *Lying Up a Nation*.
3. See *ibid.*, 18–20.
4. Thomas Popkewitz has done extensive work on social exclusion and inclusion. See, for example, *Struggling for the Soul*. For a different way of analyzing this problem, see Lee, "The Centrality of Culture."
5. The scope and complexity of representing blackness as an identity in cultural and postcolonial studies have been deeply plumbed by bell hooks, Sylvia Wynter, W. E. B. Du Bois, Franz Fanon, and numerous others. See also King, "Dysconscious Racism."
6. See works by Michel Foucault, *The Order of Things, An Archaeology of Knowledge, Technologies of the Self*, "The Subject and Power," "Different Spaces," "Docile Bodies," and "Nietzsche, Genealogy and History."

Chapter 1

1. Stellings, "Music Cognition Theory," 285.
2. Janson, *History of Art*, 503.
3. Bourdieu, *The Field of Cultural Production*.
4. King, "Dysconscious Racism."
5. Fitz, *A Child's Songbook*, 6.
6. I am using this song as a forerunner of the method that was called the "Pestalozzi object lesson" by American music educators, teaching moral and academic principles through emersion in song.
7. Mason, *Manual*, 132.
8. Mann, *Report*, 151.
9. The literature on the discipline of school/church behavior in both England and New England loosened strictures against music and dance in the late eighteenth century. Even though prohibitions became increasingly rare, extroverted dancing remained a social evil. See Southey, *The Doctor and Etc*. See also Preston Cummings, *A Dictionary of Congregational Usages* (Boston: S. K. Whipple, 1853).
10. What it meant to be a slave had not fundamentally altered from the terrifying brutality of the early colonial days. While there were widely differing conditions slaves had to contend with, there was always the possibility that one's circumstances, even if relatively favorable, could, through sale of one's body, be as murderous, brutal, and dehumanizing as many accounts have documented. Ronald Radano discusses several histories of the African Holocaust with regard to the pervasiveness of an oppression and cruelty that expunged family ties and cultural forms in the period up to the American Revolution.

- Slave narratives such as that by Frederick Douglass were eyewitness accounts of these practices. See Radano, *Lying Up a Nation*, 59, 309n25.
11. See Schultz, *The Culture Factory*.
 12. Mason and Ives, "Preface," in *The Juvenile Lyre*, 2–3.
 13. Prussian public schools were to enlighten a new generation for service in the state bureaucracy. See La Vopa, *Prussian School Teachers*.
 14. See Michael Broyles's description of Lowell Mason's musical aims in his "Music of the Highest Class," 88.
 15. Attempts to delimit this concept, for example, in the early twentieth-century work of Carl Seashore ("The Measurement of Musical Talent," 1913, and "Talent in the Public Schools," 1916), have been odious in their connection to the reasoning implicit in the eugenics movement.
 16. Ment, "Racial Segregation in the Public Schools."
 17. Popkewitz and Gustafson, "Standards of Music Education."
 18. See Michael Broyles's description of Lowell Mason's musical aims in his "Music of the Highest Class," 88.
 19. See Popkewitz, *Struggling for the Soul*, 71.
 20. Hastings, *Dissertation*.
 21. Broyles, "Music of the Highest Class."
 22. Ment, "Racial Segregation in the Public Schools."
 23. See Bercovitch, *The Rites of Assent*.
 24. J. Adams, "A Dissertation," 464.
 25. Hammer, "Puritanism." See also J. Q. Adams, *An Oration*.
 26. Wood, *Radicalism*, 181.
 27. Shaftesbury's *Characteristics of Men, Manners, Opinions, Times* elaborates the British tradition of aristocratic manners. There is also a large literature on the profile of cultural nobility in the *Bildungsmans* texts called novels of self-cultivation. This genre was brought to America via German philosophic thought circulating in music and literary circles.
 28. Eric Lott describes the racial mixing and sexual cross-dressing that made blackface both a scandal and alluring theatre success in the pre-Civil War period. See Lott, *Love and Theft*.
 29. Hutton, *Curiosities*, 34.
 30. Botstein, "Listening through Reading."
 31. Antoine, "The Rhetoric of Jeremy Taylor's Prose," 75.
 32. Mann, quoted in Brooks, *The Flowering of New England*, 181.
 33. For an expanded discussion of the dynamics of political power in secularism, see Talal Asad, *Formations of the Secular: Christianity, Islam and Modernity* (Palo Alto, CA: Stanford University Press, 2003), 134–40.
 34. Aspects of performance that convey memory and reinforce ideas and sentiments are covered in Radano and Bohlman, ed., *Music and the Racial Imagination*. For a more in depth analysis of performativity, see Judith Butler's *Theories of Subjection*.
 35. Tia DeNora, in her book *Music in Everyday Life*, discusses this process of entrainment in relation to social role in chapter, "Music as a Device of Social Ordering," 109–50. This subject is explored, in its many ramifications, for social status by McClary in *Feminine Endings*.
 36. For a theoretical discussion of "difference" between subjects (individuals), see Homi Bhabha, *The Location of Culture*. This issue is one of the main differences between neo-Marxist interpretations of music, such as Adorno's work

- and scholars such as Tia DeNora, who attempt to understand the social significance of music from both the production side *and* the interpreter's or listener's point of view.
37. Kay K. Shelemay, in *Let Jasmine Rain Down: Song and Remembrance Among Syrian Jews*, explores the capacity of song to solidify geographical and ethnic belonging.
 38. In his analysis of public school textbooks, Walter Jones writes that from 1845 to 1865, patriotic songs were markedly increased. After 1869, nature songs again became the most common type. Jones, "An Analysis of Public School Textbooks."
 39. See DeNora, *Music in Everyday Life*, 62–78.
 40. See, for example, Shelemay's *Let Jasmine Rain Down*.
 41. See John Sullivan Dwight, "Introductory," where he wrote that the elevating style was a model for the tempo of democratic life. Dwight was referring to the concert music of elites, contrasting the social value of cultivated art with popular forms of music. While no mention is made of the social hierarchy, the leadership of the elite class is taken for granted.
 42. In the early 1800s, the term genteel was not pejorative; rather, it was a badge of belonging that indicated a high degree of social standing and social manners. See Broyles, "*Music of the Highest Class*," 296.
 43. See, for example, Giffe, *The New Favorite*; Leslie, *The Cyclone of Song*.
 44. Keene, *A History of Music Education*; Mark, *A History of American Music Education*. See also Reese, *The Origins of the American High School*, and Jones, "An Analysis of Public School Textbooks."
 45. Songs were, for the most part, a special type of ballad; sometimes, they were not harmonized, but most often they were written out for three voice parts or with piano accompaniment in accordance with the harmonic practices common to music published in the Western art tradition; tunes from whatever source were encased and transmuted to fit the moral and musical specifications of the school setting. See Jones, "An Analysis of Public School Music Textbooks," 68.
 46. Esterhammer, *The Romantic Performative*.
 47. Butler, *Theories of Subjection*, 99. "Within speech act theory, a performative is that discursive practice that enacts or produces that which it names. According to the biblical rendition of the performative i.e. Let there be light! it appears that it is by *virtue of the power of a subject or its will* that phenomenon is named into being." The notion that language summons a fictive world that can displace or augment the "real" has been explored extensively in literary criticism as well. See Esterhammer, *The Romantic Performative*, and Wolfgang Iser, *The Fictive and the Imaginary: Charting Literary Anthropology* (Baltimore: Johns Hopkins University Press, 1993).
 48. Mason and Ives, *The Juvenile Lyre*.
 49. S. Schultz, *The Culture Factory*, 32.
 50. See Mann, *Sixth Annual Report*.
 51. Emerson, *The Golden Wreath*, 184.
 52. Crawford, "Musical Learning."
 53. For a description of "others," see Fitzgerald, "The Origins of New York's Child Care Systems," in "Irish Catholic Nuns," 394–477.
 54. See Radano, *Lying Up a Nation*, 81–82. See also Lott, *Love and Theft*, 77–78, and Gould, *The Mismeasure of Man*.

55. Ment, "Racial Segregation in the Public Schools."
56. "Do They Think of Me at Home?" and "When the Swallows Homeward Fly" and "We're Tenting on the Old Camp Ground" are examples from Butler, *The Silver Bell*.
57. Perkins and Perkins, *The Nightingale*.
58. Parry, *The Evolution of the Art of Music*.

Chapter 2

1. See Morris's discussion of the formation of social administration in *Cholera, 1832*.
2. There is a large body of literature documenting an international hygienic discourse that impacted the common or public school movement and in the formation of singing and exercise societies. See Lempa, "German Body Culture." See also Hultqvist, "The Future Is Already Here." Hultqvist discussed the history of education in Sweden and the widespread use of metaphors of blood circulation in the early 1800s.
3. The task of making physical distinctions between the intellectually inclined and others was not new to the theorization of the educated individual in the 1830s and 1840s. John Locke's interest in evaluating the child, previous to instruction, was a physiological estimation—a reading of his body as one with a particular temperament or "humor." See Locke's "Some Thoughts Concerning Education." See also Baker, *In Perpetual Motion*. See pages 197–99 for a discussion of Locke's interest in the four humors; also see pages 132–33 for a history of the body's interior in relation to mechanical theories of anatomy that provided a stable map for the operations of pedagogy.
4. L. Mason, "Manual," 127–33.
5. See McMurry, "And I? I Am in a Consumption."
6. Mann, "Report for 1844," 148–49.
7. See Broman, "The Transformation of Academic Medicine." See pages 148–60, where Broman discusses differences between the principles of *Wissenschaft*, or scientific research, and the art of medical practice. For a discussion of the status of *Wissenschaft*, see Emch-Deriaz, "The Non-Medicals Made Easy."
8. Mann was a follower of George Combe, a prominent Scottish phrenologist and author of *The Constitution of Man*, which was a whole system of thought about man's physiology in relation to his general health and social ideas.
9. The British study in Mann's *Sixth Annual Report* claimed that the gentry lived to an average age of forty. Persons in trade and their families lived to thirty-three years and lower-class laborers had a substantially shorter life span. Mann wrote that a physiological education would improve this statistical situation.
10. One indication of the general influence and status of the new medical knowledge of this period can be gleaned from the fact that it was allocated a large space in the French *Encyclopedie* of the late eighteenth century as a strategy for broadening readership and sales. See Emch-Deriaz, "The Non-Medicals Made Easy," 134–59.
11. Mann's recommendations followed George Combe, whose "Preface" to his long essay, *The Constitution of Man*, attempts to make one coherent system of moral and organic functioning.
12. Mann, *Sixth Annual Report*, 65. See also Tharp, *Until Victory*.

13. See Lempa, "German Body Culture," for discussion of intersection of health regimens associated with high status culture. As a phrenologist, Combe's premises were likely to be misunderstood as mere "readings" of cranial bumps on the skull, but phrenology actually worked against the summary notion of a single ranked intelligence per human being in distinction to the practices of skull comparison. Clarifying phrenology's differences with craniometry, Stephen Jay Gould writes that "phrenologists celebrated the theory of richly multiple and independent intelligences . . . the major challenge to Jensen in the last generation and to Hearnstein and Murray today . . . By reading each bump on the skull as a measure of domesticity or performativeness or sublimity . . . the phrenologists divided mental functioning into rich congeries of largely independent attributes. With such a view, no single number could possibly express human worth." See Gould, *The Mismeasure of Man*.
14. See Broyles, "Music of the Highest Class."
15. See Stephen J. Gould, *The Mismeasure of Man*, on the LaMarckian precepts that underpinned a notion of inheritance of acquired traits and often a very blurry distinction between the two in this period.
16. See Schultz, *The Culture Factory*.
17. *Ibid.*, 297.
18. See Rosenberg, *The Cholera Years*.
19. See Morris's discussion of government in New York City in *Cholera, 1832*.
20. See Anderson's *The American Census*, 22. In 1839, a National Bureau for Statistics was established in Washington for the development of statistical methods to compare characteristics of different populations and locales. The statistical procedures classified whites, colored people, immigrants, and Indians for purposes of legislative apportionment, calibrated on a fractional basis; the Irish were counted ambiguously due to their frequent official status as "indentured" or as "servant." Another result of fractional counting, Anderson writes, was that the conflation of "colored" persons with the category of insanity, solicited on the census of 1840, lowered the count of African Americans who had representation in legislatures.
21. Alain Desrosières, *The Politics of Large Numbers*, discusses how the importance of census data grew exponentially as a tool for change, dating from the "birth" of modern statistical reasoning with Quetelet's work in the 1830s. With the founding of the American Statistical Association in 1839, described by Margo Anderson in *The American Census*, statistics produced population profiles, creating the standard for health of the "normal" public.
22. Giffe, "Wine is a Mocker," 137–38.
23. Rosenberg, *The Cholera Years*.
24. Schultz, *The Culture Factory*, 32.
25. Of the many hygienic practices popular in this era, exercise was central. More organized in Europe, and especially in the German territories, Prussian gymnastic societies offered quasi-military training. General interest in cultivating the body's strength and appearance permeated the discourse about cultivating the mind resulting in the compression of mental endowment and fitness with Teutonic heritage. See Lempa, "German Body Culture"; see also McMillan, "Germany Incarnate," 136.
26. As late as the beginning of the twentieth century, popular remedies and superstitions persisted, making it difficult to convince the population at large that

- germs were the prime causes of disease, not sin or poverty per se, but bacteria. See Morris's discussion of government in New York City in *Cholera*.
27. Horace Mann's notion of phrenology was attributed to his reading and meeting with George Combe, author of *The Constitution of Man*.
 28. Tharp, *Until Victory*.
 29. Mann, "Report for 1844," 149; see also Anderson's *American Census* for a discussion of the use of statistics in this period.
 30. Mann, *Sixth Annual Report*, 36.
 31. See discussion of body culture movement in Lempa, "German Body Culture," 179.
 32. Mann, "Report for 1844," 149.
 33. Mann's imagery is a reminder that mechanistic rather than, strictly speaking, biological theories underpinned notions of the body's vital energy. Quantities of that energy were seen as both belonging and lacking, in various degrees to different populations and human types. See Combe, *The Constitution of Man*.
 34. Mann, "Report for 1844," 149.
 35. See Kemper Davis's *Report to the Boston School Committee* on the merits of vocal instruction, and John Locke's comments on music as mental relief in "Some Thoughts Concerning Education," both in Mark, *Source Readings in Music Education*.
 36. Gould, *The Mismeasure of Man*, chapter titled "American Polygeny and Craniometry Before Darwin," 62–105.
 37. McMurry, "And I? I Am in a Consumption."
 38. See Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination*, for a theorization of whiteness in relation to an Africanist absence.
 39. See Alan Kraut, *Silent Travelers: Germs, Genes and the Immigrant Menace*, for description of the prevalent mythologizing that surrounded disease in this period.
 40. See Rosenberg's discussion of contagion in *The Cholera Years*, 16–36. See also Morris, *Cholera, 1832*.
 41. See Rosenberg, *The Cholera Years*, 24–30; see also Kraut, *Silent Travelers*, 13.
 42. Mann, "Report for 1844," 144–54.
 43. McMurry, "And I? I Am in a Consumption."
 44. C. E. Leslie, "Give the Boy a Chance," in *The Cyclone of Song*, 52–53.
 45. See Popkewitz, "Pastoral Power, Redemption and Rescuing the Soul," in *Struggling for the Soul*.
 46. See Lott, *Love and Theft*.
 47. See McMurry, "And I? I Am in a Consumption."
 48. *Ibid.*
 49. The images that pervade medical texts, often written in high literary style with allusions to images from the classical age, inscribed a regal and elevated level of civilization on the consumptive persona. They took a tone of awe or reverence in describing the ennobling effects of consumption on the victim and the power of the disease to release the highest quality of aesthetic and emotional feeling.
 50. McMurry, "And I? I Am in a Consumption," 105.
 51. See Morris's discussion of government in New York City in *Cholera, 1832*.
 52. See John Greenleaf Whittier, "Snow-Bound," in *The American Tradition in Literature* (New York: W. W. Norton, 1961), 724–41.

53. See McMurry, “And I? I Am in a Consumption.”
54. For a discussion of medical approval of minuet over waltz, see Lempa, “German Body Culture,” 251–68. Lempa gives an account of the history of dance and its relation to body comportment in the late eighteenth and early nineteenth centuries. She argues that German social life featured all kinds of line dances, reels, and folk dancing; hornpipes, gavottes, and reels, with the minuet appearing in some contexts to consecrate gentility and insure the status of the company. By the 1820s, the waltz was entering a new phase of acceptance. Its former association with sexuality challenged the notion that dance was an act of self-cultivation at all. Where the minuet resembled the stylized movement of the ballet, the waltz had dropped the methodological deliberateness of body movement, especially of the upper body, to increase the activity of the lower body. Moreover, the waltz was a free-moving dance, where the male of the couple determined the direction and path of the twosome’s progress across the dance floor. As the century progressed, the waltz disentangled itself from the projections of a negative, explicitly sexual comportment to become more a more fashionably romantic coupling.
55. See McMurry, “And I? I Am in a Consumption.”
56. Invitations and manners at balls and social events recognized a particular register of social comportment through limited access. Taking off one’s hat was a minuet-like gesture of cultivation between members of the upper social ranks, while lower-class people did not merit any special gesture; the degenerate were to be ignored. Where the minuet was a moral education in itself, the waltz enacted an association with the signs of aristocratic refinement, in greetings and the formality of social introduction, now lodged in a broader segment of a rising middle class. See Lempa, “German Body Culture,” 253, for a discussion of European manners that were also emulated by the upper and middle classes of the United States.
57. See Amy DeRogatis, *Moral Geography: Maps, Missionaries and the American Frontier*, for a discussion of the planning of Oberlin, Ohio, as a replica of the American Puritan community. Also relevant to American exceptionalism is David Nye’s *The American Technological Sublime*.
58. Thomas Jefferson, as quoted in Bercovitch, *The Rites of Assent*, 84. See also discussion of Representative Robert Winthrop in Bercovitch, *The Rites of Assent*, 85.
59. See Wood, *The Radicalism of the American Revolution*, 135–37, for a discussion of emulative consumption and luxury as corruption in need of oversight through moral education. See Elias, “The Civilizing Process,” on the uptake of aristocratic manners. Pierre Bourdieu discusses the importance of manners in a democratic society as an individual’s distinguishing traits when other forms of cultural capital are equal, for instance, academic standing or lineage. See Bourdieu, *The State Nobility*, 214–17.

Chapter 3

1. Eric Lott gives an overall view of the pre–Civil War audiences for popular entertainment in his *Love and Theft: Blackface Minstrelsy and the American Working Class*.

2. In the early 1800s, the term genteel was not a pejorative; rather, it was a badge of belonging that indicated a high degree of social standing and social manners. See Broyles, "Music of the Highest Class," 296.
3. Orsini, *Coleridge and German Idealism*, 162.
4. See also Bradbury and Sanders, *The Young Choir*, and "Preface" in that songbook by S. W. Seton.
5. In Bernadette M. Baker's *In Perpetual Motion: Theories of Power, Educational History and The Child*, 193–95, there is a discussion of schooling of the citizen underwritten by Locke's views. Baker writes that education was not so much to rescue as to provide a system of appraisal that would make it possible for the child himself to choose between proper and improper impulses, wants and pleasures.
6. Friedrich Froebel, founder of the kindergarten in 1837, viewed instruction and experience of the child in singing, as bringing out the divine aspect of his being. See Froebel, "The Education of Man," in Mark, *Source Readings in Music Education*, 95–97.
7. Lott, *Love and Theft*, 86.
8. See Douglass, *Narrative of the Life*, 20–21.
9. See Radano, *Lying Up a Nation*.
10. For a discussion of some of genteel views on social dancing in the early nineteenth century, see Broyles on the Pierian Society of Harvard College in "Music of the Highest Class."
11. See chapter titled "A Motley Crew" in Ernst Krohn, *Music Publishing in St. Louis* (Warren, MI: Harmonie Park, 1988), 37–40.
12. The subject of overstimulation is mentioned by John Ruskin in his remarks on music to the Senate House in Cambridge, England, in 1867. See Ruskin, "On the Relation of National Ethics," 98–103. This was a shadow theme in the documents from the 1830s and 1840s on public music education in Boston, corresponding to the public interest in phrenology that sought to avoid both under-exercise and overstimulation. See Mann, *Sixth Annual Report*.
13. Among the various social causes to which Eve lent a hand was the argument for equality under the assumption that the white race, as a whole, degenerates under the deprivation of women's ability to rise, conjointly with men, in the progress of civilization. See Bederman, "Not to Sex—But to Race!" and the "Return of the Primitive Rapist," in *Manliness and Civilization*, 121–69.
14. The Primary School Board of Boston made claims for the physical, moral, and mental inferiority of "colored" children. See Ment, "Racial Segregation in the Public Schools," 13.
15. See page 99 in Eric Lott's *Love and Theft*, 257n21.
16. See Chamberlain and Gilman, *Degeneration*; see also Jefferson, *Notes on the State of Virginia*, 132–38, in which Jefferson discusses what he called the inferior traits of the Negro race.
17. See Gould, *The Mismeasure of Man*, chapter titled "American Polygeny and Craniometry before Darwin."
18. The crossing of what we now consider separate disciplines was part of an exchange of ideas between musical elites, school songbook composers, educationists, and European scientific and intellectual thought to a degree that is, by comparison, unusual today. This is illustrated most strikingly in Goethe's *Wilhelm Meister* novels with respect to the Mignon story and the author's interest in plant morphology. Also, see Goethe, *Wilhelm Meister's Journeyman Years*,

- 203, and Carolyn Steedman's commentary on Goethe in *Strange Dislocations*, chap. 3, "Figures and Physiology," 44–62.
19. Goethe, *Wilhelm Meister's Journeyman Years*, 203.
 20. For a complete analysis of educational theories of the child in this period, see Baker, *In Perpetual Motion*.
 21. See Pemberton, *Lowell Mason*, 63–66.
 22. Herder is close to Johann Gottlieb Fichte's writing with regard to what Fichte refers to as the national destiny of Germany.
 23. Boston School Committee, "Report of Special Committee, 1837," 135.
 24. See Scholes, *The Puritans and Music in England and New England*, 69–79.
 25. See discussion of the idea of nation in language and music in Schulze, *The Course of German Nationalism*, 65–66.
 26. The proliferation of music societies that were devoted to Wagner was an important aspect of the spread of the notion of the "German" greats (Leslie Blasius, personal communication, February 23, 2005).
 27. Charles White, from his *Account of the Regular Gradations of Man*, as cited in Gould, *The Mismeasure of Man*, 73–74.
 28. See Charles White, quoted in Gossett, *Race: The History of an Idea in America* (New York: Oxford University Press, 1997), 49.
 29. See Jefferson, *Notes on the State of Virginia*, 135.
 30. *Ibid.*, 137.
 31. Litwack, *North of Slavery*.
 32. See Daniel Pick's introduction to *Faces of Degeneration*.
 33. Lott, *Love and Theft*.
 34. Carlyle, "The Nigger Question," 12.
 35. Herder, *Kalligone*, 44.
 36. Shelemay, *Let Jasmine Rain Down*; see also Bohlman, "The Remembrance of Things Past."
 37. See discussion of fraternal Teutonism in McMillan, "Germany Incarnate."
 38. There was an ambivalent relation to Europe that made school songs, on the one hand, representative of an honored educational tradition in music, as mentioned in music text prefaces. On the other hand, a cultural rivalry that had so long put Europe in the lead in this regard made the antebellum publication of numerous American school songbooks—numbering over thirty, according to one study—a significant factor in breaking the shackles of Europe's lead in the domain of public school music education. In Bradbury and Sanders's *The Young Choir*, several Swiss and German songs were published along with songs titled after American holidays such as "Independence Day" and "Columbia's Natal Day"; these fostered a convergence of American and Northern European tastes by putting European borrowings in service of a vision of forming a republic, rather than an enlightened monarchy. See Jones, "List of Textbooks," in "An Analysis of Public School Textbooks Before 1900," 150–54.
 39. The dactyl is embedded in a 4/4 scheme of meter: a quarter note followed by dotted eighth note and sixteenth, then a quarter followed by two eighths. There are several "architectonic levels" of poetic musical rhythm that capture the manifold nature of the song's rhythmic trajectory. See discussion of contradictory and overlapping patterns of meter and rhythm in Cooper and Meyer, *The Rhythmic Structure of Music*, 1–9.
 40. Emerson, *The Golden Wreath*, 119.
 41. Butler, *The Silver Bell*, 213.

42. See Perry Miller, *The Errand into the Wilderness*, for a scholarly history of the use of this image in Puritan New England.
43. Weekley, *An Etymological Dictionary of Modern English*, 543, 594.
44. Gove, ed., *Webster's Seventh New Collegiate Dictionary*, 815.
45. Popkewitz, *Struggling for the Soul*.
46. This offers one take on Althusser's allegory involving a policeman hailing a subject and that subject turning around in obeisant recognition of his authority. See Butler, *Theories of Subjection*, chapter titled "Althusser's Subjection," 106–31.
47. Butler's use of psychic resistance allows for a diversity of hailing's effects. In this sense, her theory is consistent with strategies for racial identity described by Frederick Douglass, Franz Fanon, Sylvia Wynter, W. E. B. Du Bois, and others. What these strategies boil down to is the construction of a "double" that performs a subservient role while the individual holds another idea of herself.
48. Gordon S. Wood describes this dynamic throughout his *Radicalism of the American Revolution*.
49. This is what Norbert Elias makes clear in his *History of Manners* insofar as formalized interactions were part of the internal pacification that occurred in nation building in Europe. Elias, "The Civilizing Process," in *The Norbert Elias Reader*, 48.
50. See Popkewitz, *Struggling for the Soul: The Politics of Schooling and the Construction of the Teacher*, chapter titled "Pastoral Power, Redemption and Rescuing the Soul."
51. See Nye, *The American Technological Sublime*.
52. Jones, "An Analysis of Public School Textbooks."
53. See Painter, *Standing at Armageddon*.
54. Jay Fliegelman gives detailed attention to Thomas Jefferson's concern about the music of the "Declaration of Independence" as he was preparing it for oral delivery in the Continental Congress in *Declaring Independence: Jefferson, Natural Language, and the Culture of Performance*.
55. See Robert Ferguson, *The American Enlightenment, 1750–1820*, for a discussion of the uses of literary and political strategies as expressed in the Declaration of Independence and the Constitution.
56. Schelling was a follower of Kant's *Critique of Pure Reason*, in which the products of the artist are self-organizing; its teleology is pleasure. See discussion of Kant and Schelling in Orsini, *Coleridge and German Idealism*, 161–62.
57. For a discussion of the late nineteenth-century coordination of language with music, or what von Humboldt termed *Naturlänge*, is close to Riemann's use of sonority. Rehding, "Nature and Nationhood."
58. See Ferguson, *The American Enlightenment*, 26–27.
59. See "Geographical Song," in Bascom, *The School Harp*, 63.
60. See Hughes, *Winter Pollen*, 334–35.
61. Quoted from Samuel Taylor Coleridge's *Biographia Literaria* in Orsini, *Coleridge and German Idealism*, 38; also see discussion on Burke and political performatives in Orsini, 162–63.
62. Coleridge, "Eolian Harp," 1381–82.
63. Mann, "Report for 1844: Vocal Music in the Schools," 149. For a discussion of the elite class's interest in musical matters, see Broyles, "Music of the Highest Class"; also see Lempa, *German Body Culture*. Lempa discusses the

- intersection of health regimens with high status culture. See also Mann, *Sixth Annual Report*, 65; and Tharp, *Until Victory*.
64. This was part of the organic relation between language and thought that had traveled in the work of the English poets, chiefly through Coleridge, whose signature rhythms were heard in the early nineteenth century as a revolutionary break with eighteenth-century rationalism in Pope's work, for example. See discussion of the intersection of performative language at the end of the eighteenth century that brings together politics, a philosophy of language, and literature, in Esterhammer, *The Romantic Performative*, 61–67.
 65. This early “literary” pragmatism is discussed in Henry Adams's essay, “The Dynamo and the Virgin,” in *The American Tradition in Literature*, ed. Bradley Sculley (New York: W. W. Norton), 1136–45.

Chapter 4

1. See Lott, *Love and Theft*.
2. Coleridge and Wordsworth's joint groundbreaking edition of *Lyrical Ballads* was “to share the archaic strengths of the people” chiefly through the trope of childhood innocence and domestic tranquility; in their view, the poet would speak more spontaneously, conveying a less formal tone than the sonnet or long elegiac poems.
3. See “Emergence,” in P. Miller, *The Transcendentalists*.
4. See Bederman, *Manliness and Civilization*.
5. Simon Schama, a prominent twenty-first-century art historian who has written extensively on the topic of culture as understood through painting, observes that the characteristic traits of a given landscape are imagined as well as mapped onto “real” space. See Schama, *Landscape and Memory*.
6. See Eliot, “Third Annual Report.”
7. See Birge, *History of Public School Music*. One of the latest versions of the trope is found in a comprehensive history of music education published, Michael Mark's *A History of American Music Education*.
8. According to Edward Bailey Birge and Michael Mark, the first singing school was established in Boston in 1717 as the initial step toward reversing the degeneration of the hymn. Birge, *History of Public School Music*; Mark, *A History of American Music Education*.
9. See disapproval of degenerate music in Mason and Ives, “Preface,” 2–3. *The Normal Singer's* introduction points to the negative features excessive “levity, frolic or idle mirth” in popular songs of the time. See Mason, *The Normal Singer*, iii.
10. Hastings, *Dissertation*, 20.
11. The line is set with the metrical stress on the word “save.” Hastings, *Dissertation*, 158.
12. In *Lying Up a Nation*, 92–93, Ronald Radano writes, “In the form of the sonic projection named ‘African’ and then ‘black’ music, noise became monstrous, reinforcing European assumptions about music's profound cultural significance.”
13. Hymn attributed to Rev. Christopher, *Poets of Methodism* (n.p., n.d.) in Perkins and Dwight, *History of the Handel and Haydn Society*, 21.
14. The widespread popularity of Billings's fuguing tunes and transgressive verifications indicated that, for nearly a quarter century, many churches and

- musicians were captivated by his music. Michael Broyles comments that there was a deep divide between those who were both religious and musical conservatives and those looking for a way to renounce what they saw as oppressive social and musical practices: "Within the service psalms seemed at the very least to have been an outlet, an opportunity to vent feelings in a generally repressive and emotionally constricting environment. As such . . . psalmody was subversive." See Broyles, "*Music of the Highest Class*," 42.
15. For a fuller political description of the era, see Wood, *Radicalism of the American Revolution*, 124–45, in which he discusses the contestation between the "gentlemanly" oral contract and the spread of Jacksonian, legalistic forms of contract.
 16. See, for example, the preface in Emerson, *The Golden Wreath*; also see Leslie, *The Cyclone of Song*.
 17. See Lawrence Levine's "The Sacralization of Culture," in *Highbrow and Lowbrow*, 83–169. See also Ronald Radano, *Lying Up a Nation*, 90: "Theories of [musical inferiority] could not exist in isolation but were posited in their relation to (and difference from) the civilized expressions of Europe, and this conversation radically reshaped the understanding of European music's history and character. The engagement of rhetoric of the musically foreign and familiar, the 'low' and the 'high' reveals, in turn, the importance of elite critical concepts."
 18. Loosely led and ill-performed hymn singing appeared to be a very old concern. Both John Cotton and Cotton Mather wrote treatises on the proper singing of hymns noting the state of degeneracy circa 1700. These and similar writings mentioned the jarring of the ear that was a common church experience when parishioners engaged in purposeful disharmony. It seemed that when one hymn was ordered, some in the congregation would choose to sing another.
 19. For a discussion of the westward spread of education, see the chapter titled "The Moral Garden of the Western World: Bodies, Towns and Families," in Amy DeRogatis, *Moral Geography*, 90–127.
 20. It is apparent that the hymns themselves were not the sole targets of censure; one target was William Billings, for example, a late eighteenth-century merchant who composed verses similar to "Ye monsters . . ." Billings had the reputation of being the chief creator of musical mischief and relished the reactions to his irreverence and flaunted his "untutored" style to make fun of what he saw as the erudite pretensions of church hymnody. See Perkins and Dwight, *History of the Handel and Haydn Society*.
 21. See James, "A Survey of Teacher-Training Programs."
 22. Such divisions overrode the continual intermingling of musical genres in the sonic space of the nation insofar as public music instruction was concerned. Even while a variety of music occupied the public space, the choices for the music curriculum reflected the elite habitus. After long neglect of the importance of "folk" music to elite tastes, it was not until the early twentieth century that scholars began to document this interconnectedness. See discussion of American music historiography in Crawford, "Cosmopolitan and Provincial: American Musical Historiography," in *The American Musical Landscape*, 3–40.
 23. See Tapper, *The Education of the Music Teacher*; also see Giddings, *School Music Teaching*.

24. Tia DeNora describes a turning point in the musical salons of Europe when performing artists would wait for silence before beginning their performance. See DeNora, *Beethoven and the Construction of Genius*, 71.
25. Dwight's disgust at this sort of entertainment earned him the name John Sebastian Dwight; a similar disposition led the chief patron of the Boston Symphony Orchestra, Henry Lee Higginson, to oppose the mixing of the masterworks with mere virtuosic displays by instrumentalists and vocalists. See Levine's "The Sacralization of Culture," in *Highbrow and Lowbrow*, 104–5, 120.
26. See Burke, *Enquiry into the Sublime*, xxxix. The anvils also suggest the awesome spectacle of mass industrialization. See Nye, *The American Technological Sublime*.
27. Hurley, *The Gothic Body*. See also Stallybrass and White, *The Politics and Poetics of Transgression*.
28. See Ronald Radano, "First Truth, Second Hearing," in *Lying Up a Nation* for a vivid account of revival camps that draws on a variety of primary sources as witnesses to the breach of societal conventions in revival meetings.
29. See Broyles, "Music of the Highest Class," 88. Irish Catholic devotionism was captioned as "the Beast," and the rituals of mass and catechism were heard as the undermining of civil authority, especially since many Catholics resisted public schooling for their children. See Fitzgerald, "Irish Catholic Nuns," 171–79.
30. Revivalism sometimes took the form of protests against the repression of the human spirit and the inhumanity of slavery. Evangelistic Christians saw the enslavement of the Negro as a national sin and slave owners as anti-Christ. See Radano, "First Truth, Second Hearing," in *Lying Up a Nation*.
31. See Table 3 in Jones, "An Analysis of Public School Music Textbooks."
32. See Painter, *Standing At Armageddon*, xxxii.
33. See Anderson, *The American Census*, for a discussion of this issue; see also Litwack, *North of Slavery*.
34. The power of the Northern revivalist movement was reflected in its view that the South's political leaders were anti-Christ, aiding Lincoln's defeat of Douglas and the ascension of a young Republican party in the 1850s. See Bercovitch, *The American Jeremiad*, 170–75. See also Ronald Radano's extensive discussion of the connection between the abolitionist cause and revival singing in his *Lying Up a Nation*.
35. See Priscilla Wald's discussion of demographic changes in her chapter "Neither Citizen Nor Alien," in *Constituting American*.
36. By the 1990s, W. S. B. Mathews and Mary Regal were teaching music appreciation in normal schools and high schools, respectively, each using a pedagogical method that required close attention to music's formal characteristics.
37. See Cooper, *Characteristics of Men*.
38. Kant's influential *Critique of Judgment* articulated some of the salient aspects of the relation between art and universal value that came to embody a cosmopolitan outlook. Beauty's universal appeal rested on the same dimensions of mind that enabled an exercise of moral reasoning and self-governance. See J. H. Bernard's "Introduction" in Kant, *Critique*, xx.
39. See Rose Subotnik's discussion of this historical attitude in her "Introduction" to *Deconstructive Variations*.

40. See Hanslick, *The Beautiful in Music*, 72. This point of view had important racial dimensions in that it followed the contours of an aesthetic philosophy linking music to the notion of national expression. Hanslick's idea of musical disinterest required that the self-interest of the listener be converted to a kind of aesthetic and social altruism. See Fendler, "The Educated Subject," for a discussion of social altruism in this period.
41. See Leppert and McClary's "Introduction" to *Music and Society*, xiii.
42. Henderson, *What Is Good Music?* 186; see also reference to Henderson in Fryberger, *Listening Lessons in Music*, 218.
43. Anon., "Notes from a Professor's Lecture," 19.
44. See "Preliminaries" in Parry, *The Evolution of the Art of Music*, 6.
45. Goepf, "Musical Appreciation," 33.
46. Wagner, "Artwork of the Future," 217.
47. This subject was also discussed in Chapter 4 of the dissertation as popular entertainment. "Jim Crow" and "Zip Coon" were published in the antebellum period in *The Ethiopian Glee Book* and several versions of these, some by Thomas Rice and Stephen Foster, circulated among a wide public. See Marrocco and Gleason, *Music in America*, 263–64.
48. Part of that message was represented in the opening bars of each "sorrow song" that Du Bois used to introduce each of the fourteen chapters of these essays. In *The Souls of Black Folk*, the guiding metaphor is a journey up a mountain that performs the substance of a jeremiadic sermon. See Du Bois, *The Souls of Black Folk*.
49. Du Bois, *The Souls of Black Folk*, 29. Recent multicultural approaches represent attempts to amend this situation, but this is problematic given the absorption of a history that is limited to discussions of music per se.
50. Walter Jones, "An Analysis of Public School Music Textbooks." The "Preface" to the school music book *The Juvenile Lyre* stated that "to distort the child's proper growth by exposing him to the music of degenerates"; *The Normal Singer's* introduction states that the collection avoids songs that feature excessive "levity, frolic or idle mirth," a veiled reference to the minstrel songs and ballads popular at the time. See Mason and Ives, "Preface," in *The Juvenile Lyre*, 2–3. But the line between what was a "school songbook" and what was, for example, a collection for the general public, was not always firm. Songs such as "Nellie Gray," concerning a slave woman, may have appeared in some collections.
51. See, for example, Aiken, *Aiken's Music Course*, and Knowlton, *Nature Songs for Children*.
52. See Ronald Radano's discussion on historical collections of Negro music in *Lying Up a Nation*, 206. Radano also discusses the historical inflection of sublimity and transcendence attached to "slave music" or "Negro music" in other decades and circumstances.
53. For example, see Eric Lott's descriptions of church singing in Lott, *Love and Theft*, 16.
54. Clark, "Outline of Music History."
55. Indian death songs and minstrel ballads were harmonized and published as exemplars of Native American and black stereotypes. See Marrocco and Gleason, *Music in America*, 213.
56. Victor Talking Machine Company, 22.
57. Said, *Culture and Imperialism*, xi–xiii.

58. With regard to an epistemological frame for the Negro's "natural abilities, it falls within the trope of using Nature as a source of the capacity for language where, to extend Bernadette Baker's linkages of music, mother, language, and to music, there is a construction of Negro musical abilities as child-like; this locates its 'naturalness' in a permanent caesura along the stages of development, but also ties it to family and discourses of 'learning,' rather than putting it on an equal footing with the art-song." See Baker, "Hear Ye! Hear Ye!" 287–312.
59. This point of view is at its most virulent in Richard Wagner's writing. See Wagner, "Jews in Music," 51–59.
60. See T. Morrison, *Playing in the Dark*, 26–27. See classification of "baby and childhood" songs in Jones, "An Analysis of Public School Music Textbooks."
61. Rickford, *African American Vernacular English*, 4–5.
62. See John Rickford's summary of Wolfram Labov and others' views of linguistic traits that indicate an African American speaker in the chapter titled "Social Contact and Linguistic Diffusion: Hiberno English and New World Black English," in *African American Vernacular English*, 174–220.
63. T. Morrison, *Playing in the Dark*.
64. The large canon of songs appropriate for school use represented the speech of the nation as genteel rhetoric, diction, and sentiment. The mixture of African American vernacular usages and Standard English in "Yeep" is similar to the colloquial speech of a broad working class and some Southern dialects as well.
65. Quoted from *The Liberator*, October 21, 1846, in Ment, "Racial Segregation," 45. Similar accusations were flung at Irish Catholics; moreover, public school was seen as a way to rescue Catholic children from parochial indoctrination. See Maureen Fitzgerald, "The Origins of New York's Child Care Systems," 394–477, cited in Fitzgerald, *Irish Catholic Nuns and the Development of the New York City Welfare System*, 176.
66. See Bosco, "Introduction," in *The Puritan Sermon in America*. The paradigmatic degeneration upon which other forms of the degenerative state were imposed was the falling away of the native born American Puritans from church laws and moral code. This type of degeneration had inspired the First and Second Great Awakenings of evangelicals, the former taking place in the 1740s and latter taking place in the second decade of the nineteenth century. But this disappointment with the forms of community life was carried over into the post-Revolutionary society after the initial euphoria of independence made clear that establishing a constitutional union would be difficult.
67. For an overview of these cases, see Litwacks, *North of Slavery*.
68. This is the thesis of Ronald Radano's *Lying Up a Nation*.
69. As Toni Morrison comments in relation to the novel, the denial of black humanity denied whites full expression as well through a restriction of what could be considered as music. See also Koza, "Rap Music," 171–96.
70. See Scholes, *The Puritans and Music*.

Chapter 5

1. See Vaillant, *Sounds of Reform*, 40–90.
2. Ibid.

3. For several decades, black announcers were banned from radio stations in Chicago. See Vaillant, "Sounds of Whiteness."
4. See discussion of Carl Jung in Golston, "Im Anfang War Der Rhythmus."
5. Erskine, "Adult Education in Music."
6. For analysis of the child study movement, see B. M. Baker, *In Perpetual Motion*.
7. K. Miller, "Americanism Musically."
8. See fuller discussion of the performance in Mantle, "Mantle Hopes," 14.
9. See Lott, *Love and Theft*, 112.
10. Quotation from Joaquin Miller's "Song of the Centennial" in Rydell, *All the World's a Fair*.
11. See K. Miller, "Americanism Musically," appendix.
12. See Vaillant, *Sounds of Reform*, 79.
13. See Sovetov, *Aunt Jemima*.
14. The class was taught by Mary Regal in Springfield, Massachusetts. See Keene, *A History of Music Education*.
15. Burney, *A General History of Music*, iii.
16. W. Mathews, *How to Understand Music*.
17. See Botstein, "Listening through Reading." See also DeNora, *Beethoven and the Construction of Genius*.
18. See Stallybrass and White, *The Politics and Poetics of Transgression*, 2–3.
19. See Immanuel Kant, *Critique of Pure Judgment*, 165–220, for discussion of standards for beauty's universal value that came to embody the reasoning individual on pages.
20. See Fliegelman, *Declaring Independence*.
21. See Radano, *Lying Up a Nation*, for a discussion of racial formation and characteristics of black music making.
22. See Koch, "The History and Promotional Activities of the National Bureau for the Advancement of Music."
23. See Derek Vaillant's description of the Chicago race riot of 1919 in *Sounds of Reform: Progressivism and Music in Chicago, 1873–1935*. I have also referenced Carl Seashore's music ability tests, put to use in many public school districts as part of a larger historical project on classifying musical characteristics of races and nationalities that can be traced back to Frances Galton's research on eugenics and hereditary traits.
24. See Levine, *Black Culture and Black Consciousness*.
25. See Blesh and Janis, *They All Played Ragtime*, with respect to the upper- and middle-class makeup of audience and dancers to rag music.
26. See Vaillant's discussion about musical control aimed at juvenile delinquency in *Sounds of Reform*, 199–213.
27. Genteel taste and definitions of the sublime were assumed to be universal, but distinctions between types of listeners intersected, at times, with contradictory views of the sublime. Classical musical enthusiasts were divided into two camps in the late nineteenth and early twentieth centuries—Wagnerites and Hanslick supporters. For examples of the enmity between these two factions, see Surette, "Musical Appreciation for the General Public" and Francis York, "Report of Appreciation Conference"; see also Henderson, *What Is Good Music?*
28. Louis Dumont, *German Ideology*, 85.
29. *Ibid.*, 264.

30. Tröhler, "History of Language of Education." In a paper delivered at the University of Wisconsin–Madison on March 1, 2004, Daniel Tröhler drew important distinctions between the language of German educational theory and philosophy and an American democratic outlook.
31. For a description of the social anxieties over immorality and entertainment in this period, see Vaillant, "Sounds of Whiteness."
32. See Dalcroze, *Rhythm, Music and Education*, 95, where the author quotes Lionel Dauriac as the source for the phrase "faculty of the soul."
33. See Gehrkens, "Rhythm Training."
34. The *Bildung* tradition had a Lutheran genealogy, but it also had aspects in common with American Calvinism's predestination and notions about what man could do on earth to please God. As Wingren, in *The Christian's Calling*, puts it, paraphrasing Luther, "God himself will mild the cows through him whose vocation that is." The sense of duty, *Amt*, and calling, *Beruf*, constrained the individual to his role in the world. *Bildung* entitled one to the highest respect in the eyes of God and one's fellows in the process of following a high calling. See Wingren, *The Christian's Calling*, 9. The secularization of American Calvinism provided avenues to improvise a covenant with God in which the individual's chosen path would show its rightness in one's outward success.
35. Satires by Twain and insights from Henry James's novels provide some sense of this issue. For further explication of *Bildung* in various settings and eras, see William Pinar, "Bildung and the Internationalization of Curriculum Studies," *Transnational Curriculum Inquiry* 3, no. 2 (2006), <http://nitinat.library.ubc.ca/ojs/index.php/tci>.
36. See Koselleck, "On the Anthropological and Semantic Structure of *Bildung*," 199. See also Von Humboldt, "A General Introduction to Language," 257. For discussion of this concept as it pertains to the American scene, see Tuveson, *Redeemer Nation*, 97–109. Von Humboldt's vision concerned the public school as a vehicle for achieving an enlightened society in Prussia. See also Anthony La Vopa, *Prussian School Teachers*, with regard to how the concept applied to educating schoolteachers.
37. Crocker, *Social Work and Social Order*, 30–33, 69–70.
38. See Du Bois, "Of Mr. Booker T. Washington and Others," in *The Souls of Black Folk*, 30–42.
39. These statistics appear in an article titled "Somebody is Getting this School Business," *The Voice of the Victor* (October 1924), as cited in R. Dunham, "Music Appreciation in the Public Schools," 140.
40. Kingman, "The Place and Importance of Music," 30.
41. See Chapter 2, "Jim Crow's Triumph," in Spear, *Black Chicago*.
42. Perusal of the Internet and library catalogues online reveals a lack of literature on black students and music teachers at all levels of public school music education.
43. See R. James, "A Survey of Teacher-Training Programs," Appendix B-5.
44. See Reuben, *The Making of the Modern University*.
45. See Tröhler, "The 'Kingdom of God on Earth.'"
46. Friedrich Schiller, "Letters on the Aesthetic Education of Man" as quoted in Swales, *The German Bildungsroman from Wieland to Hesse*, 15.
47. Lippman, ed., *Musical Aesthetics*.
48. Weber. "Wagner, Wagnerism, and Musical Idealism."

49. See Surette and Mason's extensive treatment of Beethoven's Fifth in *The Appreciation of Music*, 181–221. See also Spalding's discussion of the human soul in Beethoven's work in *Music: An Art and a Language*, 128.
50. Thompson, *College Music*. See also Fleming, "Music in the High School."
51. Rydell, *All the World's a Fair*.
52. R. Thomas, *Memoirs of Theodore Thomas*.
53. See S. Green, "Art for Life's Sake"; Vaillant, *Sounds of Reform*; Lasch-Quinn, *Black Neighbors*.
54. K. Miller, "Americanism Musically," 148–49.
55. Spear, *Black Chicago*, 29.
56. See B. Baker, *In Perpetual Motion*, 465–67, for an overview of the problem of identifying the "progressive" in the aggregation of practices and philosophies traveling under that rubric.
57. See Popkewitz, *Cosmopolitanism and the Age of School Reform*, 96.
58. See Radano, "Hot Fantasies."
59. Emery, *Black Dance*.
60. See Michael Golston, "Im Anfang War Der Rhythmus." Available from <http://www.stanford.edu/group/SHR/5-suppl/text/golston.html>.
61. See Crary, *Suspensions of Perception*.
62. Thaddeus Bolton, "Rhythm."
63. Numerous studies in Max Schoen, ed., *The Effects of Music*, are concerned with the effects of music on the muscles, emotions, and pulse.
64. Earl Barnes, "The Relation of Rhythmic Exercises to Music." See also Mohler, "The Project Method in Teaching Music Appreciation."
65. See Birchard, "Music for Individual and Social Life."
66. The reason framing music appreciation is a rendering of the alchemy of dispositions of an educated elite. See Popkewitz, "The Alchemy of the Mathematics Curriculum."
67. Thomas Bolton, "Rhythm."

Chapter 6

1. See DeNora, *Beethoven and the Construction of Genius*, 24–25.
2. See Botstein, "Listening through Reading."
3. Goodman, *Radio's Public*.
4. See Habermas, *The Social Transformation of the Public Sphere*. See also DeNora, *Beethoven and the Construction of Genius*.
5. Edward Hanslick, eminent music critic of the nineteenth century, wrote, "It will always, however, be a matter of course that the . . . different parts of a sonata are bound up in a harmonious whole and that each should set off and heighten the effect of others according to the aesthetic laws of music . . . It is the frame of mind bent on musical unity which gives the character of an organically related whole." Hanslick, *The Beautiful in Music*, 60.
6. See Fliegelman, *Declaring Independence*, 220.
7. Vaillant, *Sounds of Reform*, 75–76.
8. Jay Fliegelman quotes Jefferson in *Declaring Independence*, 190–91.
9. From Jefferson, *Notes on the State of Virginia*, 288.
10. See Fliegelman, 194–95.

11. See R. Dunham, "Music Appreciation in the Public Schools," 184, as well as a more general theory of fabricated communities in B. Anderson, *Imagined Communities*.
12. The National Bureau for the Advancement of Music, "Music Memory Contests," cited in R. Dunham, "Music Appreciation in the Public Schools," 184.
13. Nye, *The American Technological Sublime*.
14. See Vaillant, "Introduction," in *Sounds of Reform*, 1–9.
15. See Damrosch, "Music and the Radio," and Goepp, "Musical Appreciation in America."
16. See Crawford, *The American Musical Landscape* and "Musical Learning in Nineteenth-Century America."
17. See Kasson, *Rudeness and Civility*, and Eric Lott, *Love and Theft*.
18. Leon Botstein, "Listening through Reading." See also reference to Tremaine's efforts to increase declining piano sales in Robert Koch's "The History and Promotional Activities of the National Bureau for the Advancement of Music."
19. See Koch, "The History and Promotional Activities."
20. Musical tastes were all over the map with the advent of local stations in Chicago, according to Vaillant, "Sounds of Whiteness."
21. Kasson, *Rudeness and Civility*.
22. One of the teacher training programs for music appreciation was at Iowa State University. The first text of major circulation on music appreciation was Surette and Mason's *The Appreciation of Music*.
23. These ideas are discussed eloquently in Derek Vaillant's work. See "Peddling Noise," *Sounds of Reform*, and "Sounds of Whiteness." Also see Rydell, *All the World's a Fair*.
24. Robert Rydell's *All the World's a Fair* follows the implication of comparative ethnology in the large exhibitions occurring from 1876 through 1916.
25. See Rydell, *All the World's a Fair*.
26. Robert Koch describes Tremaine's effort to transfer the National Bureau for the Advancement of Music to the sponsorship of the Music Teachers National Conference. See "The History and Promotional Activities of the National Bureau for the Advancement of Music."
27. See Claxton, "The Place of Music in National Education."
28. See James, "A Survey of Teacher-Training Programs." Also, with regard to ear training and music appreciation, see Alchin, *Ear Training and Teacher and Pupil*.
29. Fryberger, *Listening Lessons in Music*.
30. On P. T. Barnum, see Lott, *Love and Theft*, 113.
31. The black contralto Marian Anderson pursued a search for training that is a case in point. See Keiler, *Marian Anderson: A Singer's Journey*.
32. Julia Koza, professor of music education, personal communication, February 4, 2008.
33. See Spear, *Black Chicago*.
34. See Kasson, *Rudeness and Civility*.
35. Briggs, "Music Memory Contests." Susan Cook, professor of music, mentions so-called crossover artists who got their start on the Victor black label—Caruso, for example. Personal communication, October 11, 2004.
36. See James Keene, *A History of Music Education in the United States*, on the subject of Ada Fleming and Will Earheart, both teachers in the Midwest who wrote on music appreciation for public schools.

37. France Elliott Clark's work, published in journals of the Music Teachers National Association and Music Supervisors National Conference, made mention of these practices with no specifics.
38. See Keene, *A History of Music Education*, 271.
39. Notable exceptions were John Sullivan Dwight, a champion of the Negro spiritual, and others who saw in folk music the spiritual essence of the nation. See Radano, "Denoting Difference."
40. Evidence of Surette's acclaim appear in the *New York Times*, for example, in an article on his Wagner lectures; see Anon., "School Lecture Recitals"
41. This would include the musicologist Sir Hubert Parry and philosopher Herbert Spencer.
42. This expression is from one of the papers published by the conference. See Coffin, "Report of the Sub-Committee on Music Appreciation."
43. See Koch, "The History and Promotional Activities of the National Bureau for the Advancement of Music."
44. For example, Glenn and Rhetts, *Reading Lessons in Music Appreciation* as well as Rhetts, *Outlines of a Brief Study of Music Appreciation*.
45. For example, one series of music teacher manuals by Giddings et al., *Music Appreciation in the Schoolroom*, references the psychology of child study associated with G. Stanley Hall.
46. See Victor Talking Machine Company, *Music Appreciation with the Victrola for Children*.
47. See Mussulman, *Music in the Cultured Generation*, 109.
48. Popkewitz and Gustafson, "Standards of Music Education."
49. See Vaillant, "Sounds of Whiteness."
50. Ibid.
51. For an overview of segregation controversies in Washington, D.C., New York, and Chicago in particular, see biographical texts Keiler, *Marian Anderson: A Singer's Journey*, and Dorinson, "Paul Robeson and Jackie Robinson." See also Savage, *Broadcasting Freedom*.
52. One speaker at music teacher conferences headed the National Bureau for the Advancement of Music. See Tremaine, "The Music Memory Contest."
53. R. Dunham's "Music Appreciation in the Public Schools, 1887–1930," 66, provides an account of the overlapping of the concert world, music teachers, and wholesale commercial gramophone manufacturers.
54. Clark, "Outline of Music History."
55. Rhetts, *Outline of a Brief Study of Music Appreciation*.
56. For a thorough treatment of transcription and interpretation of Negro song, see Radano, "Denoting Difference."
57. Anne Shaw Faulkner, *What We Hear in Music*, ed. Victor Talking Machine Company (Camden: RCA Victor, 1928).
58. Morrison, *Playing in the Dark*.
59. See H. Thomas, *The Body, Dance, and Cultural Theory* and Kasson, *Houdini, Tarzan, and the Perfect Man*. See also Dalcroze, *Rhythm, Music and Education*.
60. This idea is most famously expressed in Wagner's essay, "Jews in Music," 51–59.
61. Ibid.
62. For a detailed treatment of Emile Jacques-Dalcroze, see Michael Golston's *Im Anfang War Der Rhythmu*.

63. See Hall, "The Ideal School as Based on Child Study," and discussion of Hall's work in Baker, *In Perpetual Motion*.
64. See McConathy et al., *The Music Hour*.
65. Anne Dzamba Sessa discusses these aspects of Wagner in American in "British and American Wagnerians."
66. See Mussulman, "Cosmopolitan Nationalism," in *Music in the Cultured Generation*.
67. For a discussion of Dewey's traveling reputation and library of ideas, see Popkewitz, "Preface," in *Inventing the Modern Self and John Dewey*.
68. See Chybowski, "Popularizing Classical Music and Developing American Taste," and Fryberger, *Listening Lessons in Music*.
69. In David Charles Goodman, in his forthcoming book on classical radio broadcasting, *Radio's Public: The Civic Ambitions of 1930s American Radio*, he writes that classical radio's heyday in the early twentieth century conducted a broad campaign to hold out against the tide of mass culture.
70. Chybowski, "Popularizing Classical Music and Developing American Taste."
71. See Sessa, "British and American Wagnerians."
72. See Anon., "School Lecture Recitals."
73. See Mussulman, "Wagnerism in America," in *Music in the Cultured Generation*.
74. See Schabas, *Theodore Thomas*.
75. On Dewey and education, see McGerr, *A Fierce Discontent*, 111.
76. See Cundiff and Dykema, *School Music Handbook*.
77. See Vaillant, "Sounds of Whiteness." See also Savage, *Broadcasting Freedom*.
78. See Golston, "Im Anfang War Der Rhythmus."
79. See Victor Talking Machine Company, *Music Appreciation with the Victrola for Children*, 139.
80. The emphasis on recall of musical themes corresponded to an interest in Wagner's work as a signature style of contesting motifs. Following this trend, a small industry of both serious and satiric commentary flourished in the United States. This created a sort of popular familiarity with Wagner's style among music listeners. As one journal put it, "We have a great deal to learn, and the successful explication or elucidation of Wagnerian theories and practices was a challenge that cultured critics met with eagerness and energy . . . The principle of *Leitmotiv*, for example could be grasped by a sufficient number of cultured readers to make intricate satires on it" (editor of *The Critic*, quoted in Mussulman, 148).
81. This is a gradual development of intellectual thought with respect to music, ranging from Wagner's theories of drama and opera, to Nietzsche's essay on Wagner, to Theodore Adorno. The common theme is how material decadence and hero worship are mirrored in music that fails to integrate the needs of the psyche and society but capitalizes on appeal to bourgeois tastes and simplistic politics.
82. Franklin Dunham mentions Stravinsky as a possibility for instruction in schools in "Can Music Appreciation Be Taught?"
83. See experiments in Schoen, ed., *The Effects of Music*.
84. Wagner, "Jews in Music."
85. Clark, "Festival of the Nations," 14.
86. See Vaillant, "Peddling Noise," "Sounds of Whiteness."
87. See Goodman, "Distracted Listening."

88. Clark, "Music Appreciation of the Future."
89. The Romantic outlook that permeated the nature idylls in nineteenth-century songbooks also made itself felt as "the trope of authenticity." See Radano, "Denoting Difference," 511.
90. See Hooker, "The Invention of American Musical Culture."
91. See Dunham, "Can Music Appreciation Be Taught?" 83.
92. Damrosch, "A Lesson in Music Appreciation," 88.
93. See David C. Goodman's discussion of fragmented attention in his paper, "Distracted Listening," 28–33.
94. The analysis of a fragmented modernism in my argument is borrowed from Crary, *Suspensions of Perception*, chap. 1.
95. See pictures of German socialites performing the "cakewalk" in Blesh and Janis, *They All Played Ragtime*, 82–83.
96. See R, Choate, "Introduction."
97. See, for example, recent curriculum guides that align themselves with national music standards in DPI, "Wisconsin."

Chapter 7

1. See Stallybrass and White, "Introduction," in *The Politics and Poetics of Transgression*.
2. Seashore, "Talent in the Public Schools."
3. See Giddings et al., *Music Appreciation in the Schoolroom*.
4. See Cundiff and Dykema, *School Music Handbook*.
5. Fryberger, *Listening Lessons in Music*.
6. See, for example, Bobbitt, "A City School as a Community Art and Musical Center." More recently, Soderman and Folkestad, in "How Hip Hop Musicians Learn: Strategies in Informal Creative Music Making," *Music Education Research* 6, no. 3 (2004): 314–26, describe the elaborate musical rituals of so-called marginal youth that justify considering popular forms of music as worthy practices.
7. See the biography of conductor Theodore Thomas, *The American Orchestra and Theodore Thomas* by J. Russell (Garden City, NY: Doubleday, 1927). See also Vaillant, *Sounds of Reform* for a discussion of Thomas's role in the Chicago Exposition of 1893.
8. Shiraishi, "Calvin Brainerd Cady."
9. See Tröhler, "The 'Kingdom of God on Earth.'" See also Popkewitz, *Cosmopolitanism and the Age of School Reform*.
10. See Baker, "Hear Ye! Hear Ye!"
11. See Fliegelman, *Declaring Independence*, 67, 69, 70.
12. Jefferson, *Notes on the State of Virginia*.
13. See Connor, "What I Say Goes," in *Dumbstruck*.
14. Schmidt's *Hearing Things*, gives a detailed account of this process as does, in another vein, Steven Connor's *Dumbstruck*.
15. See Vaillant, "Sounds of Whiteness."
16. These sounds include peddlers' cries and radio broadcasts that posited competition in airwave space. See Derek Vaillant's description of these phenomena in "Peddling Noise."
17. See, for example, the influential studies of Petzold, *Development of Auditory Perception of Musical Sounds*.

18. Barthes, "The Grain of the Voice."
19. Italian opera had a more ambiguous status in American concert halls.
20. See Pemberton, *Lowell Mason*.
21. See Radano, "Denoting Difference."
22. See Stark, *Bel Canto: A History of Vocal Pedagogy*.
23. See *ibid.*, chap. 7.
24. Exceptions to this rule occur when choral directors call for more feeling in delivery of vocal expression. Julia Eklund Koza, personal communication, 2008.
25. See, for example, Regelski, *Teaching General Music*.
26. Barthes, "The Grain of the Voice."
27. See Stark, *Bel Canto: A History of Vocal Pedagogy*, 86.
28. In personal communications, some vocalists in training and teachers in college and university courses in music have indicated that the discouragement of belting, common in popular and gospel genres, is widespread and based, in their opinion, on anatomical risk.
29. See Bermingham, "The Effects of Performers."
30. Moses, *Developing and Administering a Comprehensive High School Music Program*.
31. Regelski. *Teaching General Music*, 63.
32. For a full treatment of Herbert Spencer's evolutionary typologies covering, but not limited to, music, see his two-volume work, *Principles of Psychology*; also see Spencer, *The Organization and Function of Music*.
33. R. Dunham, "Music Appreciation in the Public Schools."
34. Rhetts, *Outline of a Brief Study of Music Appreciation*, 6. In many Victor Talking Machine publications, "Asiatic" and "oriental" encompassed so-called African or "Negro" music.
35. See Marrocco and Gleason, eds., *Music in America*, 213.
36. See *The Music Hour* series and, specifically, McConathy et al., *The Music Hour*.
37. See Floyd, "The Implications of John Dewey's Theory."
38. See, for example, Mohler, "The Project Method in Teaching Music Appreciation."
39. The chapter titled "Stewart House" in Ruth Crocker's *Social Work and Social Order* provides a detailed account of social institutions and change that were to "rehabilitate" the Southern negro and elevate their condition.
40. Quote is from Tröhler, "The 'Kingdom of God on Earth.'"
41. Lasch-Quinn, *Black Neighbors*.
42. See, for example, Clark, "Festival of the Nations."
43. For a discussion of the relation between progress and degeneration, see "Introduction," in Spadafora, *The Idea of Progress in Eighteenth Century Britain*, and see Pick, *Faces of Degeneration*.
44. Birchard, "Music for Individual and Social Life."
45. Michael McGerr, *A Fierce Discontent*.
46. Expressed in a paper presented at the Music Teachers National Association, "The Mission of Music in Colleges," *Educational Review* 38 (1909): 132–35.
47. See, for example, the series of textbooks for teachers called *The Music Hour*, published by Silver Burdett.
48. Popkewitz and Friedrich, "Professional Development Schools."

49. For a summary of research in rhythm in this period, see Golston, "Im Anfang War Der Rhythmus." A well-known music and dance teacher, Jacques-Dalcroze, led a movement in Europe and the United States to teach rhythm through body movement. See Jacques-Dalcroze, *Rhythm, Music, and Education*.
50. Tröhler, "The 'Kingdom of God on Earth,'" 12.
51. See Sloboda, *The Musical Mind*, for an overview of Carl Seashore's tests for musical ability.
52. See, for example, Petzold, *Development of Auditory Perception of Musical Sounds by Children*.
53. The study Seashore reviewed was by Milton Metfessel (see following note).
54. This study, "Phonophotography in Folk Music," was by Milton Metfessel. See Seashore, *Psychology of Music*, 348–59.
55. Seashore's commentary on Negro singers was to defend primitive art from charges of inaccuracy due to lack of ability. With regard to Metfessel's studies especially, Seashore describes the primitive as a different aesthetic. See Seashore, *Psychology of Music*, 357.
56. For a discussion of coproduction of scientific data, see DeNora's comments on Bruno Latour's work (*Pandora's Hope*) in *After Adorno: Rethinking Music Sociology*, 38.
57. Ronald Radano documents the complex reception of Negro song throughout the nineteenth century, which was uneven and, in some cases, made moves to place the music in the art canon. See Radano, "Denoting Difference," 506–44.
58. See Seashore, *Psychology of Music*, 368.
59. Julia Koza, personal communication, 2008.
60. See Tröhler, "The 'Kingdom of God on Earth.'" 12.
61. Steven Connor, in *Dumbstruck*, and Leigh Schmidt, in *Hearing Things*, offer a wealth of archival work on the suspicions of vocal production and aural technology that permeated the modern era. See Charles Hirschkind, *The Ethical Soundscape*, 106, for an exploration of counterpublic as opposition to the normative notion of public.
62. See Ruth Crocker's *Social Work and Social Order, 1889–1930* for an account of the migration from South to North and several of Indiana's civic notaries' concerns.
63. Clark, "Festival of the Nations," and Vaillant, "Sounds of Whiteness."
64. See Ronald Radano's discussion of African retentions and racial precepts in "Hot Fantasies: American Modernism and the Idea of Black Rhythm." For the historical record, African drumming and dance were allowed to continue in the Caribbean setting after slaves were brought from Africa but this was not the case in the continental United States. See Emery, *Black Dance*. As Emery notes, one reason for this was that the white population looked with suspicion on African religions and voodoo practices; the other was the condemnation of dance by the Protestant churches. What is now termed "black rhythm" is a historical invention that arose from the suppression of particular musical practices, slavery, colonialism, and musical interchange.
65. See Gilliland and Moore, "The Immediate and Long-Time Effects of Classical and Popular Phonograph Selections."
66. The Victor publications of records and curriculum guides specified dancing of the Scandinavian and British traditions, leaving out traditions such as polkas that used paired dance. They also omitted popular dance forms. This follows religious principles from the Calvinist and other Protestant churches. See also

- Blesh and Janis, *They All Played Ragtime*. For mention of a physician concerned with the mental health of students at the Philadelphia School for Girls, see Leonard, *Jazz and the White Americans*.
67. Periodically, a type of scientific study appears that correlates musical activity with growth in cognitive ability. Sloboda's Chapter 6 in *The Musical Mind* provides an overview of research in this area. For a recent example of the debate on music and cognitive development, see Rauscher, *Discussion of Research*.
 68. See Max Schoen's edited volume of psychoacoustic studies, *The Effects of Music*. For a more recent large-scale study on musical perception among public school students, see Petzold's study on distinctions of auditory perception in children in grades one through six, *Development of Auditory Perception of Musical Sounds by Children in the First Six Grades*.
 69. For a glimpse of the use of racial essence in the world of music journalism that corresponded to the blossoming of experimental science on the voice, see the review of Paul Robeson singing "Ol' Man River" in Dorinson's "Paul Robeson and Jackie Robinson: Athletes and Activists at Armageddon," 18.
 70. See B. Chinn, "Vocal Self-Identification, Singing Style, and Singing Range," and S. Morrison, "A Comparison of Preferences and Responses of White and African American Students."
 71. In *Dumbstruck: A Cultural History of Ventriloquism*, Connor describes the oracle as sitting over a cleft in the earth that doubled as the cleft in the lower body like a mouth (stoma) from which the goddess and gods would speak. The circuit of voice and earth also inscribed a division in space and meaning between the female body and the earth's opening, over which the goddess stood to receive divine communications. In different ages and in different guises, she would "speak" prophecies in various ways, one being the method of dislocating the voice to the "stomach" and having it emanate from the lower body as if from the earth.
 72. See Lott, *Love and Theft*.
 73. Ronald Radano discusses some of the feminization that went into the construction of "black" music in "Denoting Difference: The Writing of the Slave Spirituals."
 74. Nietzsche discusses this historical development in his famous essay, *Genealogy of Morals*. See also Joseph Fontenrose, *The Delphic Oracle*.
 75. Ronald Radano cites the German scholar, Forkel, and Jean Jacques Rousseau in relation to making this point. See Radano, *Lying Up a Nation*, 91.
 76. Davis, *I Got the Word in Me and I Can Sing*; Philips, "'Stand by Me': Sacred Quartet Music and Emotionology," 245, 248.
 77. See Radano, *Lying Up a Nation*, 247–50.
 78. "Hesitating" might refer to syncopated rhythms that compel movements to pause in mid-beat by the standard musical lexicon or it might refer to socializing.
 79. Thomas Popkewitz, in "Hopes of Progress and Fears of the Dangerous."
 80. Radano, "Denoting Difference." See Judith Butler's description of performance of various states of being and gender in *Bodies That Matter: On the Discursive Limits of "Sex."*
 81. One of her biographers, Allan Keiler, makes it clear that there was much physical danger in her appearance and that her fear and self-doubt about the concert revolved around being made use of as a symbol of white liberalism as well

as a valuable commercial commodity to her agent and recording contractors. See Keiler, *Marian Anderson: A Singer's Journey*.

82. For this analysis of Marian Anderson, I have borrowed several ideas from Radano, *Lying Up a Nation*, 138–84.

Chapter 8

1. A radical change in vocal technique, for example, in a summer study with an operatic vocal specialist, Anderson said later, made her lose confidence in her own abilities. See Keiler, *Marian Anderson: A Singer's Journey*, 42.
2. Informal conversations with music educators and African American music students offer some evidence to suggest the phenomenon is widespread and is a key factor in the lack of African American music teachers in public schools.
3. John A. Sloboda's *Exploring the Musical Mind: Cognition, Emotion, Ability, Function* surveys most of the areas of music psychology research. Pedagogical approaches that assert claims of universal talent are ubiquitous and have widespread impact in recent times on new teaching methods, such as the Suzuki approach.
4. See R. James, "A Survey of Teacher-Training Programs in Music."
5. See, for example, Bruce Benward's explanation of an extensive and nationally recognized system for teaching music theory online. http://www.macromusic.org/journal/volume3/06_Musical_Insights.pdf.
6. On musical families, see Francis Galton, "The Comparative Worth of Different Races," in *Hereditary Genius: An Inquiry Into Its Laws and Consequences*; see also pages 291–303.
7. Giddings et al., *Music Appreciation in the Schoolroom*, 29.
8. Derek Vaillant's research on radio stations in Chicago in the early twentieth century notes that there were restrictions. However, according to the teacher conferences and journals, these did not match the agenda of creating a larger national audience for the cultured tradition. See Vaillant, "Sounds of Whiteness." See also David Goodman, "Distracted Listening."
9. Cundiff and Dykema, *School Music Handbook*, 172.
10. See M. Golston, "Im Anfang War Der Rhythmus."
11. As I discuss in a later chapter, activist scholarship on African culture has also had its tendencies to reify identity and rhythm in order to express its opposition to "white" forms of appropriation and European or North American musical superiority. See Agawu, "The Invention of 'African Rhythm.'"
12. See comments on Thomas Bolton in Golston, "Im Anfang War Der Rhythmus."
13. Vaillant, "Peddling Noise."
14. C. M. Tremaine, director of the National Bureau for the Advancement of Music in the early twentieth century, presented the view that music education efforts toward developing the love of music were most profitably done among the young, when tastes are being formed and minds are in an impressionable state. See Tremaine, "The Music Memory Contest," 101.
15. See discussion of aspects of interior or exterior dichotomy in the child in Baker, *In Perpetual Motion*, 441–65.
16. See, for example, Barnes, "The Relation of Rhythmic Exercises to Music," and Gilliland and Moore, "The Immediate and Long-Time Effects of Classical and Popular Phonograph Selections."

17. "Wants Legislature to Stop Jazz as an Intoxicant," *New York Times*, February 12, 1922, 12, cited in Neil Leonard, *Jazz: Myth and Religion*.
18. For similar developments in ascertaining and directing attention, see Sobe, "Challenging the Gaze," and Sobe and Carrie Rackers, "Fashioning Writing Machines."
19. School songbook prefaces commonly discussed this "problem." Judging poor singers could, theoretically, have been strictly on the basis of pitch accuracy, but, as discussed earlier, pronunciation, especially dialect, physiognomy, and bearing, among other things, were part of the overall estimation of the school singer. One author writes, poor singers "should be gotten rid of." See Leslie, *The Cyclone of Song*, ii.
20. See Ruth Crocker's account of settlement house discrimination in *Social Work and Social Order, 1889–1930*. See also Lasch-Quinn, *Black Neighbors*.
21. See Dwight, *Dwight's Journal of Music*.
22. See Fliegelman, *Declaring Independence*.
23. Similar effects were discussed in conjunction with degeneracy, musical taste, and city life (see Chapters 4 through 6). For twentieth-century mapping of the internal and external effects of music, see the collection of studies in Schoen, ed., *The Effects of Music*.
24. Crary, *Suspensions of Perception*.
25. Schoen, *The Effects of Music*, 29.
26. Seashore, *Why We Love Music*, 17. David C. Goodman has dealt extensively with the subject of control over radio listening in his "Distracted Listening: On Not Making Sound Choices in the 1930s."
27. See numerous studies in Schoen, *The Effects of Music*.
28. See Margaret Flo Washburn and George I. Dickinson, "The Source and Nature of the Affective Reaction to Instrumental Music."
29. Victor Talking Machine Company, *Music Appreciation with the Victrola for Children*, 29–41.
30. See, for example, Welch, *The Appreciation of Music*, 18–19.
31. Giddings et al., *Music Appreciation in the Schoolroom*, 31.
32. Clark, "Festival of the Nations," 14.
33. My analysis here is very close to Bourdieu's theory of cultural capital in *Distinctions: A Social Critique of the Judgment of Taste*.
34. See Lempa, "German Body Culture."
35. One dimension of such statuary is often its nudity. François Jullien's *The Impossible Nude: Chinese Art and Western Aesthetics* (Chicago: University of Chicago Press, 2007) explains Western nudity as an expression of the subject's being defined and bounded by the body as opposed to the clothed subject in Eastern art who represents various stages of action and feeling but not a complete persona.
36. See Ruyter, *The Cultivation of Body and Mind*.
37. See Kasson, *Houdini, Tarzan, and the Perfect Man*.
38. See Lempa, "German Body Culture," and McMillan, "Germany Incarnate."
39. See Kasson, *Houdini, Tarzan, and the Perfect Man*, 30–68.
40. Social ambition for the common man was also the prevailing mood in the decades after the Revolution, according to Gordon S. Wood in *The Radicalism of the American Revolution*.
41. See Lott, *Love and Theft*, 115.
42. Stebbins, *Delsarte System of Expression*, 223.

43. Ruyter, *The Cultivation of Body and Mind*, illus. 9 and 10.
44. Mohler, "The Project Method in Teaching Music Appreciation."
45. This incident is noted in Kasson, *Rudeness and Civility*, 283n26.
46. See Popkewitz and Friedrich on Jacques Ranciere's *Hatred of Democracy* in their unpublished paper, "Professional Development Schools: Narratives of Democracy, Theses of Redemption, and Negation of Politics."

Chapter 9

1. See Schneider, *Collecting Lincoln*. See also Comini, *The Changing Image of Beethoven*.
2. Surette, "Musical Appreciation for the General Public."
3. For example, in Derek Vaillant's "Sounds of Whiteness: Local Radio, Racial Formation, and Public Culture in Chicago, 1921–1935," he describes the formation of a nonessentialized whiteness that pervades the cultural tenor and discriminatory practices of broadcasting in Chicago.
4. See David Nye's description of the reception of the telegraph in *The American Technological Sublime*.
5. See Baker, "Hear Ye! Hear Ye!"
6. See Ross, "Listen to This," 128.
7. Reinhardt Kosseleck, "On the Anthropological and Semantic Structure of Bildung."
8. Birge, "The Language Method in Teaching Appreciation," 162.
9. See Comini, *The Changing Image of Beethoven*, 354.
10. See *ibid.*, 56. Ironically, Beethoven's deafness also played with the idea that "tone" deafness refers to having "no ear" for music. See also Baker's account in "Hear Ye, Hear Ye" of the recuperation of deaf individuals from a savage state.
11. See DeNora, *Beethoven and the Construction of Genius*.
12. William Newman, "The Beethoven Mystique in Romantic Art, Literature," 381.
13. Birchard, "Music for Individual and Social Life," 72.
14. For this running commentary on genius, see DeNora, *Beethoven and the Construction of Genius*.
15. This theme is very widespread in the literature related to the music appreciation curriculum. Authors whose work significantly contributed to the dissemination of the use of Beethoven as a national icon in schools are, for example, C. C. Birchard, "Music for Individual and Social Life;" Mabel Glenn and Edith Rhett, *Reading Lessons in Music Appreciation*; and Frances Elliott Clark, "Music Appreciation of the Future."
16. Nan McMurry's work on whiteness and the consumptive describes part of the discursive atmosphere in which Beethoven and Lincoln's suffering exemplify the superior sensitivity of Caucasian bodies. See her "And I? I Am in a Consumption."
17. In the atmosphere of beliefs current at that time, Beethoven's deafness would have consigned him to a category of "deficient" human types who lacked a capacity for language. See Baynton, "Disability and Justification of Inequality in American History."
18. See also Schneider, *Collecting Lincoln*, movie lobby poster and postcard figs.
19. See Fish, *Lincoln Collections and Lincoln Bibliography*.

20. See Kemp, "The 'Super Artist' as Genius," 49; Kemp quotes Theophile Gautier, who wrote of Dürer's genius, "Your genius . . . taking pity on you, has personified you in your creation. I do not know what could be more admirable in this world, more full of dreaming and deep anguish than this."
21. Kemp, "The 'Super Artist' as Genius," 32.
22. Comini, *The Changing Image of Beethoven*, 27, discusses Schindler's view of Beethoven, 27.
23. See DeNora, *Beethoven and the Construction of Genius*, 147.
24. Starr, *A Bibliography of Lincolniana*.
25. Pre-Nazi era Aryanism is discussed in connection with body culture movements and militias in Germany by Daniel McMillan in "Germany Incarnate: Politics, Gender and Sociability in the Gymnastics Movement, 1811–1871."
26. The portrait of Beethoven most often appearing in schools is one by Josef Karl Stieler in which Beethoven is gazing outward while holding a score. The expression is of great seriousness, but not of suffering—an intense inwardness that characterized his soul in exclusion of considerations of civility. See Comini, *The Changing Image of Beethoven*.
27. See, for example, Thaddeus Giddings in Chapter 8 of this volume, in the section titled "Appreciation, Structural Analysis, and Rhythm."
28. See Grivel, "The Phonograph's Horned Mouth."
29. See, for example, *Journal of the Music Supervisors National Conference* (March 1912), 21.
30. This idea is also expressed in Lott, *Love and Theft*.
31. *Anton Reiser* has sometimes been assessed as an anti-*Bildungsroman* because of the protagonist's failure to reach self-enlightenment. See discussion in La Vopa, *Grace, Talent and Merit*, 100.
32. For an explication of the autobiographical and nonfictional significance of these novels, see Bruford, *The German Tradition of Self-Cultivation: Bildung from Humboldt to Thomas Mann*.
33. Bruford, *The German Tradition of Self-Cultivation*.
34. Here I am not solely referencing National Socialism in Germany, but the early paramilitary organizations of the nineteenth century, such as Jahn's body culture movement (see McMillan, "Germany Incarnate"). For the conjunction of race and nationalism in the United States, among the very large literature on whiteness, see Gail Bederman, *Manliness and Civilization: A Cultural History of Gender and Race, 1880–1917*.
35. Charity board was a regular feature of indentured study. This practice is comparable, in some ways, to public school meal programs for disadvantaged students that have been plagued by participatory problems. See Carol Ann Marples and Diana-Marie Spillman, "Factors Affecting Students' Participation in the Cincinnati Public Schools." In my experiences in the public schools of Madison, Wisconsin, I noted tense interactions between cafeteria staff and students, many of whom were African American, receiving federally funded meals. The students regularly left whole plates of food unfinished. Staff perceived students as "ungrateful" for the free meals complaining of a "waste of taxpayer's money." Students complained that the food was substandard and unappealing. Documentation for minority achievement assistance was provided through the federal meal assistance programs in Madison, Wisconsin, in the 1990s, as a way to identify "students at risk." The effects of this classification were the subjects of reports to the Virginia Henderson, Equity Officer for

- the Madison Public Schools (Ruth Gustafson, unpublished manuscript held by Madison Metropolitan School District, 1991–92).
36. See Emery, *Black Dance*.
 37. This is a paraphrase from Toni Morrison's critique of the nineteenth-century American novel. See T. Morrison, *Playing in the Dark: Whiteness and the Literary Imagination*, 6.
 38. See Bruford, *The German Tradition of Self-Cultivation*.
 39. Explicit borrowings are reviewed in general histories of music education and documents such as Michael Mark's *Source Readings in Music Education History* and his *A History of American Music Education*. Other sources include Wilfried Gruhn's "European Methods for American Nineteenth-Century Singing Instruction" and Richard Lee Dunham's "Music Appreciation in the Public Schools, 1887–1930."
 40. What it meant to be womanly or manly as future white citizens was often constructed in terms of difference from the black population. See Bederman, *Manliness and Civilization*. Anton Reiser's treatment is reminiscent of the formulation of class stereotyping in Rist's study of the abject condition of poor schoolchildren in the United States. See Ray Rist, "Student Social Class and Teacher Expectations." It is also consistent with Toni Morrison's formulation of disadvantage in *Playing in the Dark* and other writing on racial epistemologies referred to in previous chapters.
 41. See Kasson, *Houdini, Tarzan, and the Perfect Man*. See also Kasson, *Rudeness and Civility*, as well as Elias, *The History of Manner*.
 42. Moritz, *Anton Reiser*, 50; emphasis added.
 43. Marples and Spillman, "Factors Affecting Students' Participation."
 44. Quotation from La Vopa, *Grace, Talent, and Merit*, 46. Also see his chapter titled "The Natural Self and the Ethic of Reason," 165–96, for a discussion of the relation between education and the nature and future vocation of the child.
 45. For a map of the terrain of racial projections onto slave song, see Radano, "Denoting Difference."
 46. See Harrington and Harris, "Letter to the Boston School Committee."
 47. See Giddings et al., *Music Appreciation in the Schoolroom*, 39.
 48. See Fliegelman, *Declaring Independence*, 68.
 49. See Blesh and Janis, *They All Played Ragtime*.
 50. See Radano, "Denoting Difference."
 51. Rickford and Rickford, *Spoken Soul: The Story of Black English*.
 52. Hunter, *Culture and Government: The Emergence of Literary Education*, provides a brilliant analysis of the school subject of English in its historical context in the British Empire.
 53. See Rickford, *African American Vernacular English*, chap. 15.
 54. University of Wisconsin–Madison, "Spoken Word and Hip Hop in the Classroom."
 55. See Marcyliena Morgan, "The African American Speech Community: Reality and Sociolinguistics," in *Language and the Social Construction of Identity in Creole Situations*, ed. Marcyliena Morgan (Los Angeles: Center for Afro-American Studies, UCLA, 1994).
 56. Moritz, *Anton Reiser*, 138.
 57. Some of the passages in *Anton Reiser* bring out issues previously discussed with regard to Thomas Hastings's *Dissertation on Musical Taste* and Lowell

- Mason's comments on the German soprano in his letters. See Pemberton, *Lowell Mason, His Life and Work*. In Mason and Hastings's texts, the European vocal tradition purveys standards of performance that double for the diction and articulation of a particular human type.
58. See Rickford and Rickford, *Spoken Soul*, 143–44.
 59. See Fanon, *Black Skin, White Masks*, 140–49.
 60. Goethe, *Wilhelm Meisters Wanderjahre*, 200.
 61. The instability of inner and outer in the fabrication of the child was an important theme in Goethe's writing. See discussion of pedagogy and *Bildung* in Baker, *In Perpetual Motion*, 372.
 62. The traditional low status of musicians, whether as public school teachers, private teachers, or as providers of music for church service or entertainment, is treated in Thomas Tapper's *The Education of the Music Teacher*. His chapters "Music Teaching as Service" and "Music Teaching as a Profession" describe the stigmatizing of the music teacher through a combination of occupational and bodily factors. The worthy musician was one who bore hardship with grace for the sake of his art and provided service for low pay. As a model of professional altruism, Tapper mentions the life of Johann Sebastian Bach and his singing in the streets of Eisenach for alms. The failure to act as if one was engaged in "incessant industry," a lack of "refinement in speech and manner," or a retreat from altruism were characteristics of the music teacher who deserved low status (22–29).
 63. The scenes from the novels and autobiographies stage a single drama over and over. As Foucault writes, "[The reiteration] is a play of dominations . . . it is fixed through history, in rituals, in meticulous procedures that impose rights and obligations." See Foucault, "Nietzsche, Genealogy, History," 77.
 64. Keiler, *Marian Anderson: A Singer's Journey*.
 65. See discussion of relation of racial attitudes to educational strategies in Lisa Delpit, *Other People's Children*, 28–40. Delpit offers a very nuanced argument for specific rule instruction that would be culturally inclusive without denigrating African American culture and family life. The point of agreement here with Delpit is that I found that low expectations of African Americans leads to preemptive discouragement for those seeking to enter advanced level classes and musical ensembles.
 66. Quote from Wilson, *Our Nig*, 454. This attitude has survived, historically, in the Jim Crow segregated and de facto segregated educational institutions; it also rides as premise in the procedures of selective college admissions as well as in the idea of ability testing, for example, in Richard Herrnstein and Charles Murray's *The Bell Curve: Intelligence and Class Structure in American Life* (New York: Simon and Schuster, 1996).
 67. DeNora, *Beethoven and the Construction of Genius*.
 68. Fernold, "The Talking Machine in the Small School," 14.
 69. Connerton, *How Societies Remember*.

Chapter 10

1. Music Educators National Conference, *Documentary Report on the Tanglewood Symposium*.
2. See Mark, *Contemporary Music Education*, 1986.
3. Boardman and Landis, *Exploring Music*.

4. See Michael Mark on psychological theory and cognitive growth with respect to the Manhattanville Program in *Contemporary Music Education*.
5. See Bourdieu, *State of Nobility*, 40–41, for discussion of symbolic violence.
6. United States Department of Education, “Arts Education Partnership.”
7. Department of Public Instruction, “Winns.”
8. J. Anderson, “Still Segregated, Still Unequal.”
9. Barry Franklin, *From “Backwardness” to “at Risk”*; Popkewitz, *Struggling for the Soul*.
10. See, for example, Eunice Boardman, “The Relationship of Musical Thinking Learning to Classroom Instruction.”
11. See Max Schoen’s collection of psychological studies, *The Effects of Music*.
12. Lynn Molenda, personal communication regarding “Arts Portfolio,” December 30, 2005, and Julie K. Brown, “Wisconsin Arts Propel Initiative.”
13. My informal interviews led me to consider that notions of who is at risk increases in proportion to the list of categories for comparing children, especially as those categories assume a universal cultural context for “all” students.
14. Strandberg, “Listen to My Song, Please!” See also L. Green, *How Popular Musicians Learn*.
15. My informal observations of jazz ensembles, for example, show that students read the chord progressions from printed music; improvisation is worked in as alternating “riffs.”
16. See discussion of representation of race in popular genres in Julia Koza’s “Rap Music.”
17. Bethany Bryson, “‘Anything But Heavy Metal’: Symbolic Exclusion and Musical Dislikes,” *American Sociological Review* 16, no. 5 (1996): 884–99.
18. See Carol Lee, “The Centrality of Culture to the Scientific Study of Learning and Development.”
19. Popkewitz, “Hopes of Progress and Fears of the Dangerous.”
20. Thomas Popkewitz, in an e-mail, September 27, 2008, remarked that the educational slogan of doing “what works” is an occasion to ask, “What is work?”
21. Kowalczyk and Popkewitz, “Multiculturalism, Recognition and Abjection.”
22. See Ginwright, *Black in School*; Koza, “Rap Music”; Soderman and Folkestad, “How Hip Hop Musicians Learn.”
23. This debate over hip-hop culture parallels some of the points in the Ebonics debates as well. The issue is the recognition of culture and difference that will give African American Vernacular English a place in the curriculum. See Ginwright, *Black in School*, 114.
24. See one account of a generation gap between Civil Rights adults and youth today, discussed in Shawn Ginwright, *Black in School*.
25. University of Wisconsin–Madison, “Syllabus: Spoken Word and Hip Hop in the Classroom.”
26. J. Soderman and G. Folkestad, “How Hip Hop Musicians Learn.”
27. University of Wisconsin–Madison, “Syllabus: Spoken Word and Hip Hop in the Classroom.”
28. Newman, “The Beethoven Mystique in Romantic Art, Literature.”
29. Here, I borrow concepts from Pierre Bourdieu, *Distinctions* and *The State Nobility* as well as *The Field of Cultural Production: Essays on Art and Literature*.
30. See last chapter in Bourdieu, *The Field of Cultural Production*.
31. See Bourdieu, Part 3, “The Pure Gaze” in *The Field of Cultural Production*.

32. Clay, "Keepin' It Real."
33. See Reimer, *A Philosophy of Music Education*.
34. See Bourdieu, *Outline of a Theory of Practice*.
35. See Bourdieu, *The Field of Cultural Production*, 227.
36. *Ibid.*, 219.
37. See Choate, "Music in American Society."
38. Conference participants at Spoken Word spent time elaborating on the cognitive benefits of rap in particular. See University of Wisconsin–Madison, "Syllabus: Spoken Word and Hip Hop in the Classroom."
39. See Shevy, "Music Genre as Cognitive Schema: Extramusical Associations with Country and Hip-Hop Music."
40. Bourdieu, *The State Nobility*, 21. Bourdieu's views on body hexis incorporate music listening as well as speech or dialect. With respect to school music, in general, singers are instructed in "proper" diction. The "correct" accents of phrasing and sound align the singer with Northern Standard American English rather than to Southern Black dialect or African American Vernacular. The debates over Ebonics challenge the general perception that the African American Vernacular is not English and therefore does not garner a position of merit in schooling. In its newer guise, "readiness" stands in for the diction and dispositions of children who are in need of remedial instruction.
41. This is the thesis of Sylvia Wynter in "Towards the Sociogenic Principle" and Franz Fanon's arguments in *Black Skin, White Masks*. For many, double identity is a killing machine of the spirit.
42. Ian Hunter, in *Culture and Government: The Emergence of Literary Education*, discusses the hierarchical principles involved in language teaching in Britain in terms that are especially relevant to music. Also see Bourdieu's findings of academic values as the measure of merit in education in *Distinctions: A Social Critique of the Judgment of Taste*.
43. See discussion of Ranciere's ideas on democracy in Popkewitz and Friedrich, "Professional Development Schools."
44. Carol Lee has presented a similar argument for research on minority cultural epistemologies and their implication for education. See her "The Centrality of Culture to the Scientific Study of Learning and Development."
45. I have gleaned this from observation of racially divided music classrooms. See R. Gustafson, "Theorizing Attrition in School Music Programs." See also Koza, "Multicultural Approaches to Music Education."
46. Another example of similar teaching occurred in Bonnie Green's strings program in Milwaukee public schools. She now directs a strings program in Madison, Wisconsin, outside the public schools.
47. Teachers in training are exposed to a combination of older philosophies of music education and more contemporary views. Texts commonly used to train the professors who teach music education majors are by Suzanne Langer, Bennett Reimer, and Leonard Meyer, among others.
48. See, for example, Linda Jothen, "Music Tells a Story."
49. R. Gustafson, "Stories of Failure or Delight?" 24.
50. Ginwright, *Black in School*.
51. T. Morrison, "Clinton as the First Black President."
52. Thomas Popkewitz provides a deft summary of life constructed around the drama of constant perfection and the problems of research this poses for historians. Popkewitz, *Cosmopolitanism and the Age of School Reform*, 186–87.

53. Koza, "Listening for Whiteness."
54. See King, "Dysconscious Racism."
55. Wynter, "Towards the Sociogenic Principle."
56. See Koza, "Listening for Whiteness."
57. For a discussion of embodied and disembodied aesthetic judgments, see Regelski, "Social Theory and Music Education as Praxis."
58. May Day Group, "Colloquium Schedule."
59. Apple, *Teachers and Texts*.
60. Koza, *Stepping Across*.
61. Ladson-Billings, *Crossing over to Canaan*.
62. See Popkewitz, "Conclusion," in *Cosmopolitanism and the Age of School Reform*.
63. Popkewitz and Friedrich, "Professional Development Schools." See also "Salvation, the Soul and Abjection are Still Projects of Schooling," manuscript submitted to *Harvard Educational Review*, August 2008.
64. For this understanding of intervention's limits, I would like to thank Jinting Wu, my friend and mentor who is searching for a way to represent possibilities. Also see Claudia Ruitenberg, "Teaching So That Democracy May Enter: Jacques Ranciere and the Logic of What If?" *American Educational Research Association* (Paper presented at American Education Research Association, New York, March 26, 2008).
65. Wynter, "Towards the Sociogenic Principle."

Bibliography

- Adams, Crosby. "The Meaning of Appreciation." *Journal of the Music Supervisors' National Conference* (March 1929): 85–90.
- Adams, John. "A Dissertation on the Canon and Feudal Law." In *The Works of John Adams*, edited by Charles Francis Adams. Boston: Little Brown, 1865.
- Adams, John Quincy. *An Oration Delivered at Plymouth*. Boston, 1802. Microfiche.
- Agawu, Kofi. "The Invention of 'African Rhythm.'" *Journal of the American Musicological Society* 48, no. 3 (1995): 380–95.
- Aiken, Walter. *Aiken's Music Course*. New York: American Book Company, 1908.
- Alchin, C. A. *Ear Training and Teacher and Pupil*. Philadelphia: Oliver Ditson, 1904.
- Alvarez, Barbara, and Margaret Berg. "Musical Learning and Teaching and the Young Child." In *Dimensions of Musical Learning and Teaching: A Different Kind of Classroom*, edited by Eunice Boardman, 121–39. Reston, VA: Music Educators National Conference, 2002.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991.
- Anderson, James D. "Still Segregated, Still Unequal." *Educational Researcher* 35, no. 1 (2006): 30–33.
- Anderson, Margo. *The American Census: A Social History*. New Haven: Yale University Press, 1988.
- Anderson, William M., and Joy E. Lawrence. *Integrating Music in the Elementary Classroom*. Instructor's 5th ed. Belmont, CA: Wadsworth Thomson Learning, 2001.
- Anon. "Albany State Register." *Dwight's Journal of Music* (April 16, 1853): 124.
- . "Conrad O. Johnson." http://www.tmea.org/061_PBM/HOF/html/141_Johnson.htm.
- . "Notes from a Professor's Lecture." *Etude* 8 (January 1895): 19.
- . "Musical Impurity." *Etude* 17, no. 16 (1900).
- . "School Lecture Recitals: Thomas Whitney Surette to Continue Series on Wagner." *New York Times*, November 30, 1912. <http://query.nytimes.com/gst/abstract.html?res=9C0DE5DE103CE633A25753C3A9679D946396D6CF>.
- . *Silent*. Plano, TX: Music in Motion Catalog, 2004.
- Antoine, Sister M. Salome. "The Rhetoric of Jeremy Taylor's Prose: Ornament of the Sunday Sermon." PhD diss., Catholic University of America, 1946.
- Apple, M. W. *Teachers and Texts: A Political Economy of Class and Gender Relations in Education*. New York: Routledge and Kegan Paul, 1986.
- . "Foreword." In *White Reign: Deploying Whiteness in America*, edited by Joe Kincheloe. New York: St. Martin's Press, 1998.
- Asad, Talal. *Formations of the Secular: Christianity, Islam and Modernity*. Palo Alto, CA: Stanford University Press, 2003.
- Bain, Alexander. *The Senses and the Intellect*. New York: Appleton, 1874.
- Baker, B. F., and L. H. Southard. *The School Chimes*. Boston: Wilkins, Rice and Kendall, 1852.

- Baker, Bernadette M. "'Childhood' in the Emergence and Spread of U.S. Public Schools." In *Foucault's Challenge: Discourse, Knowledge, and Power in Education*, edited by Thomas S. Popkewitz and Marie Brennan, 117–43. New York: Teachers College Press, 1998.
- . *In Perpetual Motion: Theories of Power, Educational History and the Child*. New York: Peter Lang, 2001.
- . "Hear Ye! Hear Ye! Language, Deaf Education, and the Governance of the Child in Historical Perspective." In *Governing Children, Families, and Education: Restructuring the Welfare State*, edited by Marianne Bloch, K. Holmlund, I. Moqvist, and Thomas Popkewitz, 287–312. New York: Palgrave Macmillan, 2003.
- Baker, B. F., and L. H. Southard. *The School Chimes*. Boston: Wilkins, Rice and Kendall, 1852.
- Barnes, Earl. "The Relation of Rhythmic Exercises to Music in the Education of the Future." Paper presented at the Journal of the Music Supervisors' National Conference, Pittsburgh, March 22–26, 1915.
- Barthes, Roland. "The Grain of the Voice." In *Image, Music, Text*, 179–89. New York: Hill and Wang, 1977.
- Bascom, E. H. *The School Harp*. Boston: Morris Cotton, 1855.
- Baynton, Douglas C. "Disability and the Justification of Inequality in American History." In *Disability History: From the Margins to the Mainstream*, edited by Paul Longmore and Lauri Umansky. New York: New York University Press, 2001.
- Bederman, Gail. *Manliness and Civilization: A Cultural History of Gender and Race, 1880–1917*. Chicago: University of Chicago Press, 1995.
- Beecher, Lyman. *A Plea for the West*. 1835. Cincinnati: Truman and Smith, 1835/1977.
- Benjamin, Walter. *Illuminations*. Translated by Harry Zohn. New York: Schocken Books, 1969.
- Bercovitch, Sacvan. *The American Jeremiad*. Madison: University of Wisconsin Press, 1978.
- . *The Rites of Assent: Transformations in the Symbolic Construction of America*. New York: Routledge, 1993.
- Bermingham, Gudrun. "The Effects of Performers' External Characteristics on Performance Evaluations." *Update-Applications of Research in Music Education* 18, no. 2 (2000): 3–7.
- Bertholot, J. M. "Sociological Discourse and the Body." In *The Body: Social Process and Cultural Theory*, edited by Mike Hepworth, Mike Featherstone, and Bryan S. Turner. London: Sage, 1991.
- Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994.
- Birchard, C. C. "Music for Individual and Social Life." *Journal of the Music Supervisors National Conference* (April 1923): 68–77.
- Birge, Edward Bailey. *History of Public School Music in the United States*. Boston: Oliver Diston, 1928.
- . "The Language Method in Teaching Appreciation." *Journal of the Music Supervisor's National Conference* (1913): 161–68.
- Blesh, Rudi, and Harriet Janis. *They All Played Ragtime*. New York: Oak, 1966.
- Bloch, Marc. *The Historian's Craft*. 1941. New York: Vintage Books, 1953.
- Boardman, Eunice. "The Relationship of Musical Thinking Learning to Classroom Instruction." In *Dimensions of Musical Learning and Teaching: A Different Kind*

- of *Classroom*, edited by Eunice Boardman, 1–20. Reston, VA: Music Educators National Conference, 2002.
- Boardman, Eunice, and Beth Landis. *Exploring Music*. New York: Holt, Rinehart, and Winston, 1975.
- Bobbitt, John Franklin. "A City School as a Community Art and Musical Center." *School Music Monthly* (January–February 1912): 27–32.
- Bohlman, Philip. "The Remembrance of Things Past: Music Race and the End of History in Modern Europe." In *Music and the Racial Imagination*, edited by Ronald Radano and Philip Bohlman, 626–44. Chicago: University of Chicago Press, 2000.
- Bolton, Thaddeus L. "Rhythm." *American Journal of Psychology* 6, no. 2 (1894): 145–82.
- Bosco, Ronald A., ed. *The Puritan Sermon in America 1630–1750*. Delmar, NY: Scholars Facsimiles and Reprints, 1987.
- Boston School Committee. "Report." In *Source Readings in Music Education*, edited by Michael Mark, 134–43. 1837. New York: Schirmer Books, 1982.
- Botstein, Leon. "Listening through Reading: Musical Literacy and the Concert Audience." *Nineteenth-Century Music* 16, no. 2 (Fall 1992): 129–45.
- Bourdieu, Pierre. *Distinctions: A Social Critique of the Judgment of Taste*. Cambridge: Harvard University Press, 1984.
- . *The Field of Cultural Production: Essays on Art and Literature*. Cambridge, England: Polity Press, 1993.
- . *Outline of a Theory of Practice*. Cambridge: Cambridge University Press, 1977.
- . *Pascalian Meditations*. Stanford, CA: Stanford University Press, 2000.
- . *The State Nobility: Elite Schools and the Field of Power*. Palo Alto, CA: Stanford University Press, 1989.
- Bowen, George Oscar. "Music Education in Secondary Schools." *Journal of Music Teachers National Association* (1908): 177–79.
- Bradbury, William. *Flora's Festival: A Musical Recreation for Schools, Juvenile Singing Classes Etc.* New York: Mark H. Newman, 1847.
- Bradbury, William B., and Charles W. Sanders. *The Young Choir*. New York: Ivison and Finney, 1831.
- Briggs, Thomas. "Music Memory Contests." *School Music Monthly* (September–October 1925): 5–7.
- Broman, Timothy. "The Transformation of Academic Medicine in Germany, 1780–1820." PhD diss., Princeton University, 1987.
- Brooks, Van Wyck. *The Flowering of New England*. New York: E. P. Dutton, 1952.
- Broudy, Harry S. "The Case for Aesthetic Education." In *Documentary Report on the Tanglewood Symposium. Tanglewood Symposium, 1967*, edited by Robert A. Choate. Washington, DC: Music Educators National Conference, 1968.
- Brown, Julie K. "Wisconsin Arts Propel Initiative." <http://www.aasd.k12.wi.us/staff/brownjulie/propel/index.html>.
- Broyles, Michael. *"Music of the Highest Class": Elitism and Populism in Antebellum Boston*. New Haven, CT: Yale University Press, 1992.
- Bruford, W. H. *The German Tradition of Self-Cultivation: Bildung from Humboldt to Thomas Mann*. New York: Cambridge University Press, 1975.
- Bryant, William Cullen. "The Prairies." In *The American Tradition in Literature*, edited by Bradley Sculley, 260–61. 1832. New York: W. W. Norton, 1962.

- Burke, Edmund. *Enquiry into the Sublime and Beautiful*. 1757. London: Routledge, Kegan and Paul, 1958.
- Burney, Charles. *A General History of Music from the Earliest Ages to the Present Period*. 1776. New York: Dover Press, 1957.
- Butler, Charles. *The Silver Bell*. New York: S. T. Gordon, 1869.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex."* New York: Routledge, 1993.
- . *Theories of Subjection: The Psychic Life of Power*. Palo Alto, CA: Stanford University Press, 1997.
- Cady, Calvin. "Exigencies and Possibilities of Secondary Music Education." *Journal of the Music Teachers' National Association* (1908): 148–59.
- . "Music Appreciation and the Correlation of Studies." *Journal of the Music Teachers National Association* (1910): 49–57.
- . *Music Education, an Outline*. Chicago: Clayton F. Summy, 1902.
- . "Preface." In *Music Appreciation with the Victrola for Children*, edited by Victor Talking Machine Company. Camden, NJ: Victor Talking Machine Company, 1923.
- California Teachers Association. *Complimentary Souvenir Handbook, Fifty-Third Annual Convention, National Education and International Congress of Education Meeting, August 16–28, 1915*. San Francisco: Arthur Henry Chamberlain, 1915.
- Canetti, Elias. *Crowds and Power*. New York: Viking, 1963.
- Carlyle, Thomas. "The Nigger Question." In *The Nigger Question/Thomas Carlyle. The Negro Question/John Stuart Mill*, edited by Eugene R. 1849. August. New York: Appleton-Century-Crofts, 1971.
- Chamberlin, J. E., and S. L. Gilman, eds. *Degeneration: The Dark Side of Progress*. New York: Columbia University Press, 1988.
- Chernoff, John Miller. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press, 1979.
- Chinn, B. "Vocal Self-Identification, Singing Style, and Singing Range in Relationship to a Measure of Cultural Mistrust in African American Students Females." *Journal of Research in Music Education* 45, no. 4 (1997): 637–48.
- Choate, Robert. "Introduction." *Documentary Report on the Tanglewood Symposium*. Washington, DC: Music Educators National Conference, 1968.
- Chybowski, Julia. "Popularizing Classical Music and Developing American Taste: The Role of 1920s Music Appreciation Texts." Master's thesis, University of Wisconsin–Madison, 2004.
- Clark, Frances Elliott. "Festival of the Nations." *Journal of the Music Supervisors Conference* (May 1913).
- . "Foreword." In *What We Hear in Music*, edited by Radio Corporation of America (RCA), 9. Camden, NJ: RCA, 1943.
- . "The Interrelation and Interdependence of Records and Radio." *Journal of the Music Supervisors' Conference* (March 1926): 215–18.
- . "Music Appreciation of the Future." *Journal of the Music Supervisors National Conference* (April 1924): 271–78.
- . "Outline of Music History." *The School Music Monthly* (January 1901).
- Claxton, P. P. "The Place of Music in National Education." *Journal of the Music Supervisor's Conference* (March 1915): 48–51.
- Clay, Andreana. "Keepin' It Real: Black Youth, Hip-Hop Culture, and Black Identity." *American Behavioral Scientist* 46, no. 10 (2003): 1346–58.

- Coffin, Leonore. "Report of the Sub-Committee on Music Appreciation in the First Six Grades." *Journal of the Music Supervisors National Conference* (1930): 226–31.
- Coleridge, Samuel Taylor. "The Eolian Harp." In *The Norton Anthology of English Literature*, edited by M. H. Abrams. 1795. New York: W. W. Norton, 1968.
- . "Kubla Khan, a Vision in a Dream: A Fragment." In *The Norton Anthology of English Literature*, edited by M. H. Abrams, 1400–1401. 1797. New York: W. W. Norton, 1968.
- Combe, George. *The Constitution of Man*. 1828. Boston: Marsh, Capen, Lyon and Webb, 1841.
- Comini, Alessandra. *The Changing Image of Beethoven: A Study in Mythmaking*. New York: Rizzoli, 1987.
- Connerton, Paul. *How Societies Remember*. Cambridge: Cambridge University Press, 1989.
- Connor, Beth, A. Ferri, and J. David. "Tools of Exclusion: Race, Disability, and Re(Segregated) Education." <http://www.digitaldivide.net/comm/docs/view.php?DocID=312>.
- Connor, Steven. *Dumbstruck: A Cultural History of Ventriloquism*. Oxford: Oxford University Press, 2000.
- Cooper, Anthony Ashley, Earl of Shaftesbury. *Characteristics of Men, Manners, Opinions, Times*. Edited by Karl Ameriks and Desmond Clarke. Cambridge Texts in the History of Philosophy. 1723. Cambridge: Cambridge University Press, 1999.
- Cooper, Grovenor, and Leonard Meyer. *The Rhythmic Structure of Music*. Chicago: University of Chicago Press, 1960.
- Crary, Jonathan. *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Cambridge: MIT Press, 1999.
- Crawford, Richard. *The American Musical Landscape*. Berkeley: University of California Press, 1993.
- . "Musical Learning in Nineteenth-Century America." *American Music*, no. 1 (Spring 1983): 144–56.
- Crocker, Ruth. *Social Work and Social Order, 1889–1930*. Urbana: University of Illinois Press, 1992.
- Cundiff, Hannah M., and Peter W. Dykema. *School Music Handbook: A Guide for Teaching School Music*. Boston: C. C. Birchard, 1927.
- Damrosch, Walter. "A Lesson in Appreciation." *Journal of the Music Supervisor's National Conference* (April 1923): 53–59.
- . "Music and the Radio." *Journal of the Music Supervisors National Conference* (April 1928): 55–60.
- Davis, Gerald L. *I Got the Word in Me and I Can Sing, You Know: A Study of the Performed African American Sermon*. Philadelphia: University of Pennsylvania Press, 1985.
- Delpit, Lisa. *Other People's Children: Cultural Conflict in the Classroom*. New York: New Press, 1995.
- DeNora, Tia. *After Adorno: Rethinking Music Sociology*. Cambridge: Cambridge University Press, 2003.
- . *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803*. Berkeley: University of California Press, 1995.
- . *Music in Everyday Life*. Cambridge: Cambridge University Press, 2000.

- Department of Public Instruction (DPI). "Grading, Instruction, and Assessment in Music." <http://dpi.wi.gov/cal/mugrdinstess.html>. 2008.
- . "Winns." <http://data.dpi.state.wi.us/data/selschool.asp> (2002–4).
- . "Wisconsin's Model Academic Standards for Music." Edited by Susan Grady, Thomas Stefonek, and Pauli Nikoly. Madison, WI: Department of Public Instruction, 1997.
- DeRogatis, Amy. *Moral Geography: Maps, Missionaries and the New American Frontier*. New York: Columbia University Press, 2002.
- Desrosières, Alain. *The Politics of Large Numbers: A History of Statistical Reasoning*. Cambridge, MA: Harvard University Press, 1998.
- Dewey, John. *Art as Experience*. New York: Minton, Balch and Co., 1934.
- . *How We Think*. Boston: D. C. Heath, 1933.
- Dickinson, Edward. *Music and the Higher Education*. New York: Charles Scribner's Sons, 1915.
- Dorinson, Joseph. "Paul Robeson and Jackie Robinson: Athletes and Activists at Armageddon." In *Paul Robeson: Essays on His Life and Legacy*, edited by Joseph Dorinson and William Pencak. Jefferson, NC: McFarland, 2002.
- Douglas, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave*. 1845. New Haven: Yale University Press, 2001.
- Du Bois, W. E. B. *The Souls of Black Folk*. 1903. New York: Bantam Classics, 1989.
- Dumont, Frank. "The Chinese Laundryman." In *Flashes of Merriment: A Century of Humorous Songs in America, 1805–1905*, edited by Lester Levy. Philadelphia: Charles Escher, 1971.
- Dumont, Louis. *German Ideology: From France to Germany and Back*. Chicago: University of Chicago Press, 1994.
- Dunham, Franklin. "Can Music Appreciation Be Taught?" *Journal of the Music Supervisors National Conference* (March 1929): 83–85.
- Dunham, Richard. "Music Appreciation in the Public Schools, 1887–1930." PhD diss., University of Michigan, 1961.
- Dwight, John Sullivan. "Introductory." *Dwight's Journal of Music* (April 10, 1852): 2.
- Elias, Norbert. "The Civilizing Process." In *The Norbert Elias Reader: A Biographical Selection*, edited by Johann Goudsblom and Steven Mennell. Malden, MA: Blackwell, 1998.
- . *The History of Manners: The Civilizing Process*. 1968. New York: Pantheon, 1982.
- Eliot, Samuel. "Third Annual Report for the Boston Academy of Music." *North American Review* 43 (April 1836): 53–85.
- Emch-Deriaz, Antoinette. "The Non-Medicals Made Easy." In *The Popularization of Medicine 1650–1850*, edited by Roy Porter. London: Routledge, 1992.
- Emerson, L. O. *The Golden Wreath, A Choice Collection of Favorite Melodies, Schools, Seminaries, Select Classes and Etc.* Boston: Oliver Ditson, 1857.
- Emery, Lynne Fauley. *Black Dance, 1619 to the Present*. Princeton: Princeton University Press, 1988.
- Erskine, John. "Adult Education in Music." *School and Society (Educational Review)* 32, no. 829 (1930): 647–51.
- Esterhammer, Angela. *The Romantic Performative: Language and Action in British and German Romanticism*. Palo Alto, CA: Stanford University Press, 2000.
- Fanon, Frantz. *Black Skin, White Masks: The Experiences of Black Man in a White World*. New York: Grove Press, 1965.

- Fendler, Lynn. "The Educated Subject: Discursive Constructions of Reason and Knowledge in History." PhD diss., University of Wisconsin–Madison, 1999.
- Ferguson, Robert. *The American Enlightenment, 1750–1820*. Cambridge: Harvard University Press, 1994.
- Fernold, Louise. "The Talking Machine in the Small School—a Few Practical Suggestions," *School Music Monthly* (January–February 1912): 15–17.
- Fichte, Johann Gottlieb. *The Vocation of the Scholar*. Translated by William Smith. London: Chapman, 1847.
- Fillmore, John. "Traveling Concert Troupes as Educators." *Dwight's Journal of Music* (May 12, 1877): 10.
- Fish, Daniel. *Lincoln Collections and Lincoln Bibliography*. New York: Bibliographical Society of America, 1909.
- Fitz, Asa. *The American School Songbook*. Boston: Fowle and Capen, 1846.
- . *A Child's Songbook*. Concord, NH: B. Merrill, 1819.
- Fitzgerald, Maureen. "Irish Catholic Nuns and the Development of New York City's Welfare System 1840–1900." PhD diss., University of Wisconsin–Madison, 1992.
- Fleming, Ada. "Music in the High School—Needs of the Hour—Plans." *School Music Monthly* (January 1908): 24–29.
- Fliegelman, Jay. *Declaring Independence: Jefferson, Natural Language, and the Culture of Performance*. Stanford, CA: Stanford University Press, 1993.
- Floyd, Samuel A., Jr. "The Implications of John Dewey's Theory of Appreciation for the Teaching of Music Appreciation." PhD diss., Southern Illinois University, 1969.
- Fontenrose, Joseph. *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. Berkeley: University of California Press, 1978.
- Foucault, Michel. *Archaeology of Knowledge and the Discourse on Language*. Translated by M. Sheridan Smith. London: Tavistock, 1972.
- . "Different Spaces." In *Aesthetics, Method and Epistemology*, edited by James D. Faubion, 175–85. New York: The New Press, 1998.
- . "Docile Bodies." In *The Foucault Reader*, edited by Paul Rabinow, 179–88. New York: Pantheon Books, 1984.
- . "Nietzsche, Genealogy, History." In *Aesthetics, Method and Epistemology*, edited by James D. Faubion, 369–91. New York: The New Press, 1998.
- . *The Order of Things: An Archaeology of the Human Sciences*. Translator unacknowledged. 1966. New York: Vintage, 1994.
- . "The Subject and Power." In *Michel Foucault: Beyond Structuralism and Hermeneutics*, edited by Hubert L. Dreyfus and Paul Rabinow, 221–26. Chicago: University of Chicago Press, 1982.
- . *Technologies of the Self*. Amherst, MA: Amherst College Press, 1988.
- Franklin, Barry. *From "Backwardness" To "At Risk": Childhood Learning Difficulties and the Contradictions of School Reform*. Albany: State University of New York, 1994.
- FreeChild Project. "Youth Led Hip Hop Activism." <http://www.freechild.org/hiphop.htm>.
- Froebel, Friedrich. "The Education of Man: Chief Groups of Subjects of Instruction." In *Source Readings in Music Education*, edited by Michael Mark, 95–97. 1850. New York: Schirmer Books, 1982.
- . *Source Readings in Music Education*. New York: Schirmer Books, 1982.

- Fryberger, Agnes Moore. *Listening Lessons in Music Graded for Schools*. New York: Silver Burdett, 1925.
- Galton, Francis. *Hereditary Genius: An Inquiry into Its Laws and Consequences*. 1869. Cleveland: Meridian Books, 1962.
- Gehrken, Karl. "Rhythm Training and Dalcroze Eurhythmics." *Music Supervisors National Conference Yearbook* (1932): 305–10.
- Gibling, Sophia. "Types of Musical Listening." *The Musical Quarterly* 3, no. 2 (1917): 385–89.
- Giddings, T., W. Earhart, R. Baldwin, and E. Newton. *Manual for Teachers Four Book Course*. Boston: Ginn, 1924.
- . *Music Appreciation in the Schoolroom*. Boston: Ginn, 1926.
- Giddings, T. P. *School Music Teaching*. Chicago: C. H. Congdon, 1910.
- Giffe, W. T. *The New Favorite*. Indianapolis: H. I. Benham, 1875.
- Gilliland, A. R., and H. T. Moore. "The Immediate and Long-Time Effects of Classical and Popular Phonograph Selections." In *The Effects of Music: A Series of Essays*, edited by Max Schoen, 215–21. 1927. London: Routledge, 1999.
- GINWRIGHT, SHAWN. *Black in School: Afrocentric Reform, Urban Youth, and the Promise of Hip-Hop Culture*. New York: Teachers College Press, 2004.
- Ginzburg, Carlos. *The Cheese and the Worms: The Cosmos of a Sixteenth Century Miller*. Baltimore: Johns Hopkins University Press, 1992.
- Glenn, Mabel, and Edith Rhett. *Reading Lessons in Music Appreciation*. Boston: C. C. Birchard, 1923.
- Goepf, Philip. "Musical Appreciation in America as a National Asset." *Journal of the Music Teachers' National Association* (December 1910): 27–35.
- Goethe, Johann Wolfgang. *Wilhelm Meister's Apprenticeship*. In *Goethe: the Collected Works*, edited and translated by Eric Blackall, vol. 9. 1749. Princeton: Princeton University Press, 1832.
- . *Wilhelm Meister's Journeyman Years*. Translated by Jan Van Huerck, in cooperation with Jane K. Brown. 1825. Princeton, NJ: Princeton University Press, 1989.
- Golston, Michael. "Im Anfang War Der Rhythmus: Rhythmic Incubations in Discourses of Mind, Body, and Race from 1850–1944." <http://www.stanford.edu/group/SHR/5-supp/text/golston.html>.
- Goodman, David. "Distracted Listening: On Not Making Sound Choices in the 1930s." In *Sound in the Era of Mechanical Reproduction*, edited by David Suisman and Susan Strasser. Philadelphia: University of Pennsylvania Press, 2008.
- . "Radio's Public: The Civic Ambitions of 1930s American Radio." Unpublished manuscript.
- Gould, Stephen Jay. *The Mismeasure of Man*. New York: W. W. Norton, 1996.
- Gousouasis, P., M. Guhn, and N. Kishor. "The Predictive Relationship between Achievement and Participation in Music and Achievement in Core Grade 12 Academic Subjects." *Music Education Research* 9, no. 1 (2007): 81–92.
- Gove, Philip, ed. *Webster's Seventh New Collegiate Dictionary Based on Webster's Third New International Dictionary of the English Language, Unabridged*. Springfield, MA: Merriam, 1966.
- Green, J. W. *School Melodies*. Boston: Morris Cotton, 1852.
- Green, Lucy. *How Popular Musicians Learn: A Way Ahead for Music Education*. Burlington, VT: Ashgate, 2001.

- Green, Shannon. "‘Art for Life’s Sake’: Music Schools and Activities in U.S. Social Settlement Houses, 1892–1942." PhD diss., University of Wisconsin–Madison, 1998.
- Grivel, Charles. "The Phonograph’s Horned Mouth." In *Wireless Imagination*, edited by Douglas Kahn and Gregory Whitenead, 31–61. Cambridge: MIT Press, 1992.
- Gruhn, Wilfried. "European Methods for American Nineteenth-Century Singing Instruction: A Cross Cultural Perspective in Historical Research." *Journal of Historical Research in Music Education* 23, no. 1 (2001): 3–19.
- Gumperz, John J. *Language and Social Identity*. Cambridge: Cambridge University Press, 1982.
- Gustafson, James P. *The Great Instrument of Orientation*. Madison, WI: Orion, 2008.
- Gustafson, Ruth. "Merry Throngs and Street Gangs: The Fabrication of Whiteness and the Worthy Citizen in Early Vocal Instruction and Music Appreciation, 1830–1930." PhD diss., University of Wisconsin, 2005.
- . "Practicum Notes." In *Practicum C and I, 337 University of Wisconsin–Madison*, Unpublished manuscript. Madison, WI, 2003.
- . "Report of Minority Student Achievement in Madison Metropolitan School District." Unpublished manuscript. Madison, WI: 1991–97.
- . "Stories of Failure or Delight? Reflections on a New Curriculum for Elementary General Music." Master’s thesis, University of Wisconsin–Madison, 1991.
- . "Theorizing Attrition in School Music Programs: Bildung’s Reverent Body and Good Ears." In *Monografier: Journal of Research in Teacher Education*, edited by Per Olof Erixson, 41–62. Umeå, Sweden: Umeå University, 2004.
- Habermas, Jurgen. *The Social Transformation of the Public Sphere*. Translated by Strukturwandel der Öffentlichkeit. Cambridge: MIT Press, 1989.
- Hall, G. Stanley. "The Ideal School as Based on Child Study." *The Forum* 32, no. 1 (1901): 24–39.
- Hammer, Dean. "Puritanism in the Making of a Nation." PhD diss., University of California, Berkeley, 1889.
- Hanslick, Edward. *The Beautiful in Music*. 1854. New York: The Liberal Arts Press, 1957.
- Harrington, Joseph, and John Harris. "Letter to the Boston School Committee." *Boston Musical Gazette* (May 25, 1838): 7.
- Hastings, Thomas. *Dissertation on Musical Taste*. 1822. New York: Da Capo, 1974.
- Heath, Shirley. *Ways with Words: Language, Life, and Work in Communities and Classrooms*. New York: Cambridge University Press, 1983.
- Henderson, W. J. *What Is Good Music?* New York: Charles Scribner’s Sons, 1929.
- Hirschkind, Charles. *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics*. New York: Columbia University Press, 2006.
- Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*. Englewood Cliffs, NJ: Prentice Hall, 1969.
- Hooker, Richard. "The Invention of American Musical Culture: Criticism, Musical Acculturation in Antebellum America." In *Keeping Score: Music, Disciplinarity, and Culture*, edited by Anahid Kassabian, David Schwarz, and Lawrence Siegel, 107–28. Charlottesville: University of North Carolina Press, 1997.
- Hughes, Ted. *Winter Pollen: Occasional Prose*. New York: Picador, 1995.

- Hultqvist, Kenneth. "The Future Is Already Here as It Has Always Been: The New Teacher Subject, the Child and the Technologies of the Self." Paper presented at the Wednesday Group Guest Speaker, University of Wisconsin–Madison, June 25, 2003.
- Hunt, Ernest. *The Living Touch in Music and Education: A Manual for Musicians and Others*. London: Kegan Paul, Trench, Trubner and Co., 1924.
- Hunter, Ian. *Culture and Government: The Emergence of Literary Education*. Basingstoke, England: Macmillan, 1988.
- Hurley, Kelly. *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin De Siècle*. New York: Cambridge University Press, 1996.
- Hutton, Laurence. *Curiosities of the American Stage*. 1891. New York: Random House, 1968.
- J. L. Kincheloe, S. R. Steinberg, N. M. Rodriguez, and R. Chennault, ed. *Deploying Whiteness in America*. New York: St. Martin's Griffin, 1998.
- Jackson, John, Jr. *Racial Paranoia: The Unintended Consequences of Political Correctness*. New York: Basic Civitas, 2008.
- Jacques-Dalcroze, Emile. *Rhythm, Music and Education*. New York: G. P. Putnam and Sons, 1921.
- James, Richard. "A Survey of Teacher-Training Programs in Music from the Early Musical Convention to the Introduction of Four-Year Degree Curricula." PhD diss., University of Maryland, 1968.
- James, William. *The Principles of Psychology*. Vol. 1. New York: Henry Holt, 1890.
- Jefferson, Thomas. *Notes on the State of Virginia*. 1785. New York: Harper Torchbooks, 1964.
- Jones, Walter. "An Analysis of Public School Textbooks before 1900." PhD diss., University of Pittsburgh, 1954.
- Jothan, Linda. "Music Tells a Story." Madison, WI: Wisconsin Music Educators Association, 2004.
- Jsmooth995. "What Is Hip Hop Activism?" <http://www.hiphopmusic.com/archives/000147.html>.
- Jukebox. "Is Hip Hop Bad for Black Culture?" <http://www.jukebox0x.com/is-hip-hop-bad-for-black-culture.html>.
- Jung, Carl. *Civilization in Transition*. Translated by R. F. Hull. London: Routledge and Kegan Paul, 1964.
- Kant, Immanuel. *Critique of Pure Judgement*. Translated by J. H. Bernard. 1790. London: Macmillan, 1914.
- Kasson, John. *Houdini, Tarzan, and the Perfect Man: The White Male Body and the Challenge of Modernity in America*. New York: Hill and Wang, 2001.
- . *Rudeness and Civility*. Toronto: Harper and Collins, 1990.
- Keene, James. *A History of Music Education in the United States*. Hanover, NH: University Press of New England, 1982.
- Keiler, Allan. *Marian Anderson: A Singer's Journey*. New York: Scribner, 2000.
- Keith, Alice. "Music Appreciation Materials." *Music Supervisor's National Conference* (March 1929): 141–45.
- Kemp, Martin. "The 'Super Artist' as Genius." In *Genius the History of an Idea*, edited by Penelope Murray, 32–53. Oxford: Basil Blackwell, 1989.
- King, Joyce E. "Culture-Centered Knowledge: Black Studies, Curriculum Transformation and Social Action." In *Handbook on Research in Multicultural Education*, edited by James Banks and Cherry A. McGee Banks, 265–90. San Francisco: Jossey-Bass, 1995.

- . “Dysconscious Racism: Ideology, Identity, and the Miseducation of Teachers.” *Journal of Negro Education* 60, no. 2 (1991): 133–46.
- Kingman, Charles. “The Place and Importance of Music in the High School.” *School Music Monthly* (May 1912): 26–30.
- Knowlton, Fanny Snow. *Nature Songs for Children*. Springfield, MA: Milton Bradley, 1912.
- Koch, Robert. “The History and Promotional Activities of the National Bureau for the Advancement of Music.” PhD diss., University of Michigan, 1973.
- Koselleck, Rheinhardt. “On the Anthropological and Semantic Structure of Bildung.” In *The Practice of Conceptual History: Timing History, Spacing Comments*, edited by Reinhardt Koselleck, 170–207. Palo Alto, CA: Stanford University Press, 2002.
- Kowalczyk, Jamie, and Thomas Popkewitz. “Multiculturalism, Recognition and Abjection: (Re)-Mapping Italian Identity.” *Policy Futures in Education* 3, no. 4 (2005): 423–35.
- Koza, Julia. “Females in 1988 Middle School Music Textbooks: An Analysis of Illustrations.” *Journal of Research in Music Education* 42, no. 2 (1988): 145–71.
- . “Listening for Whiteness: Hearing Racial Politics in Undergraduate School Music.” *Philosophy of Music Education Review* 16, no. 2 (Fall 2008): 145–55.
- . “Multicultural Approaches to Music Education.” In *Making Schooling Multicultural: Campus and Classroom*, edited by Carl Grant and Mary Louis Gomez, 265–87. Englewood Cliffs, NJ: Prentice Hall, 1996.
- . “Rap Music: The Cultural Politics of Official Representation.” *Education/Pedagogy/Cultural Studies* 16, no. 2 (1994): 171–96.
- . *Stepping Across: Four Interdisciplinary Studies of Education and Cultural Politics*. New York: Peter Lang, 2003.
- Krashen, Stephen. *Second Language Acquisition and Second Language Learning*. Los Angeles: University of Southern California, 1981.
- Kraut, Alan. *Silent Travelers: Germs, Genes and the Immigrant Menace*. Baltimore: Johns Hopkins University Press, 1994.
- La Vopa, Anthony. *Grace, Talent and Merit: Poor Students, Clerical Careers, and Professional Ideology in Eighteenth-Century Germany*. New York: Cambridge University Press, 1988.
- . *Prussian School Teachers: Profession and Office, 1763–1848*. Chapel Hill: University of North Carolina Press, 1980.
- Ladson-Billings, Gloria. *Crossing Over to Canaan: The Journey of New Teachers in Diverse Classrooms*. San Francisco: Jossey-Bass, 2001.
- . “Racialized Discourses and Ethnic Epistemologies.” In *Handbook of Qualitative Research*, edited by Norman Denzin and Yvonna S. Lincoln, 257–77. Thousand Oaks, CA: Sage, 2000.
- Lasch-Quinn, Elizabeth. *Black Neighbors: Race and the Limits of Reform in the American Settlement House Movement*. Chapel Hill: University of North Carolina Press, 1993.
- Lee, Carol D. “The Centrality of Culture to the Scientific Study of Learning and Development: How an Ecological Framework in Education Research Facilitates Civic Responsibility.” *Educational Researcher* 37, no. 5 (2008): 267–79.
- Lempa, Heikki. “German Body Culture: The Ideology of Moderation and the Educated Middle Class 1790–1850.” PhD diss., University of Chicago, 1999.
- Lensmire, Timothy. “How I Became White While Punching de Tar Baby.” *Curriculum Inquiry*, 38, no. 3 (2008): 299–322.

- Leonard, Neil. *Jazz and the White Americans*. Chicago: University of Chicago Press, 1962.
- Leppert, Richard, and Susan McClary, eds. *Music and Society: The Politics of Composition, Performance and Reception*. New York: Cambridge University Press, 1987.
- Leslie, C. E. *The Cyclone of Song*. Chicago: Chicago Music Company, 1888.
- Levine, Lawrence. *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*. Oxford: Oxford University Press, 1978.
- . *Highbrow and Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge: Harvard University Press, 1986.
- Levy, Lester. *Flashes of Merriment: A Century of Humorous Songs in America, 1805–1905*. Norman, OK: University of Oklahoma Press, 1971.
- Lincoln, Abraham. “The Perpetuation of Our Political Institutions.” In *The Political Thought of Abraham Lincoln*, edited by Richard Current, 11–20. Indianapolis, IN: Bobbs Merrill, 1967.
- Lippman, Edward A., ed. *Musical Aesthetics: A Historical Reader*. Vol. 2. New York: Pendragon, 1985.
- Litwack, Leon. *North of Slavery: The Negro in the Free States, 1790–1860*. Chicago: University of Chicago Press, 1961.
- Locke, John. “Some Thoughts Concerning Education.” In *Source Readings in Music Education History*, edited by Michael Mark, 88–90. 1693. New York: Schirmer Books, 1982.
- Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press, 1993.
- Macpherson, Stewart. *The Musical Education of the Child*. Boston: Boston Music, 1915.
- Mann, Horace. *Sixth Annual Report to the Boston School Committee*. Edited by Horace Mann League and the National Educational Association. 1843. Boston: Dutton and Wentworth, 1950.
- . “Report for 1844: Vocal Music in the Schools.” In *Source Readings in Music Education*, edited by Michael Mark, 144–54. 1844. New York: Schirmer Books, 1982.
- Mantle, Burns. “Mantle Hopes Othello Does Not Come to the US.” *Chicago Tribune*, August 3, 930, E4.
- Mark, Michael. *Contemporary Music Education*. New York: Schirmer Books, 1986.
- . *A History of American Music Education*. New York: Schirmer Books, 1999.
- . *Source Readings in Music Education History*. New York: Schirmer Books, 1982.
- Marrocco, Thomas, and Harold Gleason, eds. *Music in America: An Anthology from the Landing of the Pilgrims to the Close of the Civil War*. New York: W. W. Norton, 1964.
- Marples, Carol Ann, and Diana-Marie Spillman. “Factors Affecting Students’ Participation in the Cincinnati Public Schools.” *Adolescence* 30 (Fall 1995): 745–54.
- Mason, Lowell. *The Elements of Vocal Music on the System of Pestalozzi Published for the Boston Academy of Music*. Boston: Wilkins and Carter, 1834.
- . “Manual of the Boston Academy of Music.” In *Source Readings in Music Education*, edited by Michael Mark, 127–33. 1834. New York: Schirmer Books, 1982.
- . *Musical Letters from Abroad*. 1854. New York: Da Capo Press, 1967.
- . *The Normal Singer*. New York: Mason Brothers, 1856.

- . *A Songbook of the Schoolroom*. Boston: Wilkins and Carter, 1847.
- Mason, Lowell, and Thomas Hastings. *Spiritual Songs for Social Worship*. Utica, NY: G. Tracy, Robinson, and Pratt, 1831.
- Mason, Lowell, and Elam Ives. *The Juvenile Lyre or Hymns and Songs, Religious, Cheerful Set to Appropriate Music for Primary and Common School*. Boston: Richardson, Lord and Holbrook, 1831.
- Mathews, Charles. *The London Mathews Containing an Account of This Celebrated Comedian's Trip to America, Being an Annual Lecture on Peculiarities, Characters, and Manners, Founded on His Own Observations and Adventures*. Philadelphia: Morgan and Yeager, 1824.
- Mathews, W. S. B. *How to Understand Music: A Concise Course of Musical Culture by Object Lessons and Essays*. Philadelphia: Theodore Presser, 1888/96.
- May Day Group. "Colloquium Schedule." <http://www.maydaygroup.org/>.
- McClary, Susan. *Conventional Wisdom: The Content of Musical Form*. Berkeley: University of California Press, 2000.
- . *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota Press, 1991.
- McConathy, Osbourne. "High School Music." *Music Supervisors National Conference* (1910): 70–77.
- . "Introduction." In *Listening Lessons in Music*, edited by Anne Moore Fryberger. New York: Silver, Burdett, 1925.
- McConathy, Osbourne, Otto Meissner, Edward Bailey Birge, and Mabel Bray. *The Music Hour: Elementary Teacher's Book*. New York: Silver Burdett, 1929a.
- . *The Music Hour: Intermediate Teacher's Book*. New York: Silver Burdett, 1930.
- . *The Music Hour: Kindergarten and First Grade*. New York: Silver Burdett, 1929b.
- McGerr, Michael. *A Fierce Discontent: The Rise and Fall of the Progressive Movement in America, 1870–1920*. New York: Free Press, 2003.
- McMillan, Daniel Alexander. "Germany Incarnate: Politics, Gender and Sociability in the Gymnastics Movement, 1811–1871." PhD diss., Columbia University, 1997.
- McMurry, Nan Marie. "'And I? I Am in a Consumption': The Tuberculosis Patient, 1780–1930." PhD diss., Duke University, 1985.
- McWhorter, John. "How Hip-Hop Hold Blacks Back." http://www.city-journal.org/html/13_3_how_hip_hop.html.
- Ment, David Martin. "Racial Segregation in the Public Schools of New England and New York, 1840–1940." PhD diss., Columbia University, 1975.
- Miller, Kiri. "Americanism Musically: Nation, Evolution, and Public Education at the Columbian Exposition, 1893." *Nineteenth-Century Music* 27, no. 2 (2003): 137–55.
- Miller, Perry. *The Errand into the Wilderness*. Cambridge: Harvard University Press, 1961.
- , ed. *The Transcendentalists: An Anthology*. Cambridge: Harvard University Press, 1950.
- Mohler, Louis. "The Project Method in Teaching Music Appreciation." *Journal of the Music Supervisors National Conference* (April 1924): 261–64.
- Moritz, Karl. *Anton Reiser*. 1785. London: Penguin Books, 1997.
- Morris, R. L. *Cholera, 1832: The Social Response to an Epidemic*. Chicago: University of Chicago Press, 1976.

- Morrison, S. J. "A Comparison of Preferences and Responses of White and African American Students to Musical Vs. Musical/Visual Stimuli." *Journal of Research in Music Education* 46, no. 2 (1998): 208–22.
- Morrison, Toni. "Clinton as the First Black President." *New Yorker*, October 5, 1998. <http://ontology.buffalo.edu/smith/clinton/morrison.html>.
- . *Playing in the Dark: Whiteness and the Literary Imagination*. New York: Vintage Books, 1992.
- Moses, Harry. *Developing and Administering a Comprehensive High School Music Program*. West Nyack, NY: Parker, 1970.
- Murray, James E. *Dainty Songs for Little Lads and Lasses*. Cincinnati: S. Brainerd, 1887.
- Music Educators National Conference. *Documentary Report on the Tanglewood Symposium*. Edited by Robert Choate. Reston, VA: Music Educator's National Conference, 1967.
- Mussulman, Joseph. *Music in the Cultured Generation: A Social History of Music in America, 1870–1900*. Evanston: Northwestern University, 1972.
- Nason, Elias. *Our National Song*. Albany, NY: Joel Munsell, 1869.
- Nelson, Jennifer, and Bradley Behrens. "Spoken Daggers, Deaf Ears, and Silent Mouths." In *The Disabilities Studies Reader*, edited by Lenard J. Davis, 29–74. New York: Routledge, 1997.
- Nichols, Roger and Richard Langham Smith. *Debussy: Pelléas and Mélisande*. Cambridge: Cambridge University Press, 1994.
- Nietzsche, Friedrich. *The Birth of Tragedy and the Genealogy of Morals*. New York: Anchor Books, 1990.
- Newman, William. "The Beethoven Mystique in Romantic Art, Literature." *Musical Quarterly* 69 (Summer 1983): 354–87.
- Nye, David. *The American Technological Sublime*. Cambridge, MA: MIT Press, 1999.
- Oberndorfer, Anne Faulkner. *What We Hear in Music*. Edited by Victor Talking Machine Company. Camden: RCA Victor, 1913, 1921, 1928, 1939, 1943.
- Orsini, G. N. G. *Coleridge and German Idealism*. Carbondale: University of Southern Illinois Press, 1969.
- Paine, Thomas. "The Rights of Man." In *Complete Writings of Thomas Paine*, edited by Philip S. Foner, 243–458. 1792. New York: Citadel, 1945.
- Painter, Nell. *Standing at Armageddon: The United States 1877–1919*. New York: W. W. Norton, 1987.
- Parry, Sir Hubert. *The Evolution of the Art of Music*. 1884. London: Kegan Paul, Trench and Trübner, 1901.
- Peabody, Augustus. *The Child's Songbook for the Use of Schools and Families*. Boston: Richardson, Lord and Holbrook, 1830.
- Pemberton, Carol. *Lowell Mason: His Life and Work*. Ann Arbor: University of Michigan Research Press, 1992.
- Pencak, William. "Paul Robeson and Classical Music." In *Paul Robeson: Essays on His Life and Legacy*, edited by Joseph Dorinson and William Pencak, 152–79. Jefferson, NC: McFarland, 2002.
- Perkins, Charles, and John S. Dwight. *History of the Handel and Haydn Society*. Boston: Mudge and Son, 1883.
- Perkins, W. O., and H. S. Perkins. *The Nightingale: Songs, Chants and Hymns Designed for the Use of Juvenile Classes, Public Schools and Seminaries*. Boston: Oliver Ditson, 1866.

- Petzold, Robert. *Development of Auditory Perception of Musical Sounds by Children in the First Six Grades. Cooperative Research Project No. 766 (Sae 8411)*. Madison, WI: University of Wisconsin, 1960.
- Phillips, Kimberley E. "Stand by Me': Sacred Quartet Music and Emotionology." In *An Emotional History of the United States*, edited by Peter Stearns and Jan Lewis, 241–59. New York: New York University Press, 1998.
- Pick, Daniel. *Faces of Degeneration: A European Disorder c. 1848–1918*. New York: Cambridge University Press, 1989.
- Pitts, Lilla Belle, Mabel Glenn, and Lorrain Waters. *The Kindergarten Book*. Boston: Ginn, 1949.
- Pontious, Melvin. "A Guide to Curriculum Planning." Madison, WI: Department of Public Instruction Wisconsin, 1997.
- Popkewitz, Thomas. "The Alchemy of the Mathematics Curriculum: Inscriptions and the Fabrication of the Child." *American Educational Research Journal* 41, no. 1 (Spring 2004): 3–34.
- . *A Political Sociology of Educational Reform: Power/Knowledge in Teaching, Teacher Education, and Research*. New York: Teachers College Press, Columbia University, 1991.
- . *Struggling for the Soul: The Politics of Schooling and the Construction of the Teacher*. New York: Columbia University Teachers College Press, 1998.
- , ed. *Cosmopolitanism and the Age of School Reform: Science, Education, and Making Society by Making the Child*. New York: Routledge, 2008.
- . "Education Sciences, Schooling, and Abjection: Recognizing Difference in the Making of Inequality." (forthcoming).
- . "Hopes of Progress and Fears of the Dangerous: Research, Cultural Theses, and Planning Different Human Kinds." In *Education Research in the Public Interest: The Place for Advocacy in the Academy*, edited by Gloria Ladson-Billings and William Tate 119–40. New York: Teachers College Press, 2006.
- . *Inventing the Modern Self and John Dewey: Modernities and the Traveling of Pragmatism*. New York: Palgrave MacMillan, 2005.
- Popkewitz, Thomas, and Daniel S. Friedrich. "Professional Development Schools: Narratives of Democracy, Theses of Redemption and the Negation of Politics." Unpublished manuscript. 2008.
- Popkewitz, Thomas, and Ruth Gustafson. "Standards of Music Education and the Easily Administered Child/Citizen: The Alchemy of Pedagogy and Social Inclusion/Exclusion." *Philosophy of Music Education Review* 10, no. 2 (2002): 80–91.
- Radano, Ronald. "Denoting Difference: The Writing of the Slave Spirituals." *Critical Inquiry* 22, no. 3 (1996) 506–44.
- . "Hot Fantasies: American Modernism and the Idea of Black Rhythm." In *Music and the Racial Imagination*, edited by Ronald Radano and Philip Bohlman, 459–82. Chicago: University of Chicago Press, 2000.
- . *Lying Up a Nation: Race and Black Music*. Chicago: University of Chicago Press, 2003.
- Radano, Ronald, and Philip Bohlman. "Introduction." In *Music and the Racial Imagination*, edited by Ronald Radano and Philip Bohlman, 1–53. Chicago: University of Chicago Press, 2000.
- Rancière, Jacques. *Hatred of Democracy*. Translated by Steve Corcoran. London: Verso, 2007.
- . *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*. Translated by Kristin Ross. Stanford, CA: Stanford University Press, 1991.

- Rauscher, Frances. "Discussion of Research." Educational Cyber Playground. <http://www.edu-cyberpg.com/Music/nprmozart.html>.
- Reagan, Ronald. "A Nation at Risk." Speech delivered in London at Westminster, June 8, 1982.
- Redfield, Marc. *The Politics of Aesthetics: Nationalism, Gender, and Romanticism*. Stanford, CA: Stanford University Press, 2003.
- Reese, William. *The Origins of the American High School*. New Haven: Yale University Press, 1995.
- Regelski, Thomas. "Social Theory and Music Education as Praxis." ACT: Mayday Group, December, 2004. <http://www.nyu.edu/education/music/mayday>.
- . *Teaching General Music: Action Learning for Middle and Secondary Schools*, 178–256. New York: Schirmer Books, 1981.
- . *Teaching General Music in Grades 4–8: A Musician's Approach*. New York: Oxford University Press, 2004.
- Rehding, Alexander. "Nature and Nationhood in Hugo Riemann's Dualistic Theory of Harmony." PhD diss., University of Cambridge, 1998.
- Reimer, Bennett. *A Philosophy of Music Education*. Englewood Cliffs, NJ: Prentice Hall, 1989.
- Reuben, Julie. *The Making of the Modern University: Intellectual Transformation and the Marginalization of Morality*. Chicago: University of Chicago Press, 1996.
- Rhetts, Edith. *Outlines of a Brief Study of Music Appreciation for High Schools*. Camden, NJ: Victor Talking Machine Company, 1923.
- Rickford, John. *African American Vernacular English: Features, Evolution and Educational Implications*. Malden, MA: Blackwell, 1999.
- Rickford, John, and Russell Rickford. *Spoken Soul: The Story of Black English*. New York: John Wiley, 2000.
- Rist, Ray. "Student Social Class and Teacher Expectations: The Self-Fulfilling Prophecy in Ghetto Education." *Harvard Educational Review* 40, no. 3 (1970): 411–51.
- Ritter, Frederic Louis. *Musical Dictation*. London: Novello, Ewer, 1887.
- Rosenberg, Charles. *The Cholera Years: 1832, 1849, 1866*. Chicago: University of Chicago Press, 1962.
- Ruskin, John. "On the Relation of National Ethics to National Arts." In *Source Readings in Music Education*, edited by Michael Mark, 98–103. 1867. New York: Schirmer Books, 1982.
- Ruyter, Nancy Lee Chalfa. *The Cultivation of Body and Mind in Nineteenth-Century American Delsartism*. Westport, CT: Greenwood, 1999.
- Rydell, Robert W. *All the World's a Fair: Visions of Empire at American Expositional Exhibitions, 1876–1916*. Chicago: University of Chicago Press, 1984.
- Said, Edward. *Culture and Imperialism*. New York: Vintage Books, 1994.
- Savage, Barbara Dianne. *Broadcasting Freedom*. Chapel Hill: University of North Carolina Press, 1999.
- Schabas, Ezra. *Theodore Thomas*. Urbana: University of Illinois Press, 1989.
- Schama, Simon. *Landscape and Memory*. New York: A. A. Knopf, 1995.
- Schelling, Friedrich. "The Special Part of the Philosophy of Art." In *Musical Aesthetics: A Historical Reader*, vol. 2. Edited by Edward Lippman, 67–84. 1800. Stuyvesant, NY: Pendragon Press, 1985.
- Schiller, Friedrich. *On the Aesthetic Education of Mann*. 1795. New Haven: Yale University Press, 1954.

- Schmidt, Leigh. *Hearing Things: Religion, Illusion and the American Enlightenment*. Cambridge: Harvard University Press, 2000.
- Schneider, Stuart. *Collecting Lincoln*. Atglen, PA: Schiffer, 1997.
- Schoen, Max, ed. *The Effects of Music*. 1927. London: Routledge, 1999.
- . “Psychological Problems in Musical Art.” *Journal of Research in Music Education* 3, no. 1 (1955): 27–39.
- Scholes, Percy. *The Puritans and Music in England and New England: A Contribution to the Cultural History of the Two Nations*. London: Oxford University Press, 1934.
- Schultz, Stanley K. *The Culture Factory, Boston Public Schools, 1789–1860*. New York: University of Oxford Press, 1973.
- Schulze, Hagen. *The Course of German Nationalism from Frederick the Great to Bismarck, 1763–1867*. Translated by Sarah Hanbury-Tenison. Cambridge: Cambridge University Press, 1991.
- Seashore, Carl. “The Measurement of Musical Talent.” *Journal of the Music Teachers National Association* (1913): 210–12.
- . *Psychology of Music*. New York: McGraw Hill, 1938.
- . “Talent in the Public Schools.” *Journal of the Music Supervisor’s National Conference* (January 1916): 10–11.
- . *Why We Love Music*. Philadelphia: Oliver Ditson, 1940.
- Serres, Michel, and Latour, Bruno. *Conversations on Science, Culture and Time*. Translated by Roxanne Lapidus. Ann Arbor: University of Michigan Press, 1995.
- Sessa, Anne Dzamba. “British and American Wagnerians.” In *Wagnerism in European Culture and Politics*, edited by William Large and David S. Weber, 246–77. Ithaca, NY: Cornell University Press, 1984.
- Shelemay, Kay Kaufman. *Let Jasmine Rain Down: Song and Remembrance among Syrian Jews*. Chicago: University of Chicago Press, 1998.
- Shevy, Mark. “Music Genre as Cognitive Schema: Extramusical Associations with Country and Hip-Hop Music.” *Psychology of Music* 36, no. 4 (October 2008): 477–98.
- Shiraishi, Fumiko. “Calvin Brainerd Cady: Thought and Feeling in the Study of Music.” *Journal of Research in Music Education* 47, no. 2 (1999): 150–62.
- Sloboda, John A. *Exploring the Musical Mind: Cognition, Emotion, Ability, Function*. New York: Oxford University Press, 2005.
- . *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Clarendon, 1985.
- Sobe, Noah. “Challenging the Gaze: The Subject of Attention and a 1915 Montessori Demonstration Classroom.” *Educational Theory* 54, no. 3 (2004): 281–97.
- Sobe, Noah, and Carrie Rackers. “Fashioning Writing Machines: Typewriting and Handwriting Exhibits at U.S. World’s Fairs, 1893–1915.” In *International Expositions and the Materiality of Education: Modeling the Future*, edited by Martin Lawn and Ian Grosvenor. London: Symposium Books, forthcoming.
- Soderman, Johan, and Goran Folkestad. “How Hip Hop Musicians Learn: Strategies in Informal Creative Music Making.” *Music Education Research* 6, no. 3 (2004): 314–26.
- Southey, Robert. *The Doctor and Etc*. New York: Harper Brothers, 1836.
- Sovetov, Vladimir. “Aunt Jemima.” <http://www.arf.ru/Notes/Uncle/eaj.html>.
- Spadafora, David. *The Idea of Progress in Eighteenth-Century Britain*. New Haven: Yale University Press, 1990.

- Spalding, Walter. *Music: An Art and a Language*. Boston: Arthur Schmidt, 1920.
- Spear, Allan H. *Black Chicago: The Making of a Negro Ghetto*. Chicago: University of Chicago Press, 1967.
- Spencer, Herbert. "The Origin and Function of Music." In *Herbert Spencer on Education*, edited by Andreas Kazamias, 210–17. 1857. New York: Teachers College Press, Columbia University, 1966.
- . *Principles of Psychology*. Vols. 1, 2. 1855. New York: Appleton, 1899.
- Stallybrass, Peter, and Allon White. *The Politics and Poetics of Transgression*. New York: Cornell University Press, 1986.
- Stark, James. *Bel Canto: A History of Vocal Pedagogy*. Toronto: University of Toronto Press, 1999.
- Starr, John W. *A Bibliography of Lincolniana*. Madison WI: Madison Historical Society, 1926.
- Stebbins, Genevieve. *Delsarte System of Expression*. New York: Edgar S. Werner, 1902.
- Steedman, Carolyn. *Strange Dislocations: Childhood and the Idea of Human Interiority, 1780–1930*. Cambridge: Harvard University Press, 1995.
- Stellings, Alan. "Music Cognition Theory: The Legacy of the Formalist Aesthetic." Paper presented at the Second International Symposium on the Philosophy of Music Education, Toronto, 1994.
- Stewart, N. Coe. *Merry Voices*. Cleveland: S. Brainerd, 1873.
- Strandberg, Tommy. "'Listen to My Song, Please!' Understanding of Composing in the Classroom." In *Monografier: Journal of Research in Teacher Education*, edited by Per Olof Erixson, 163–76. Umeå, Sweden: Umeå University, 2004.
- Subotnik, Rose. *Deconstructive Variations: Music and Reason in Western Society*. Minneapolis: University of Minnesota Press, 1996.
- Surette, Thomas. "Musical Appreciation for the General Public." *Journal of the Music Teachers' National Association* (1906): 109–14.
- Surette, Thomas, and Daniel Gregory Mason. *The Appreciation of Music*. Vol. 1. New York: H. W. Gray, 1907.
- Swales, Martin. *The German Bildungsroman from Wieland to Hesse*. Princeton, NJ: Princeton University Press, 1978.
- Tapper, Thomas. *The Education of the Music Teacher*. Philadelphia: Theodore Presser, 1914.
- Tharp, Louise. *Until Victory: Horace Mann and Mary Peabody*. Boston: Little Brown, 1953.
- Thomas, Helen. *The Body, Dance, and Cultural Theory*. New York: Palgrave Macmillan, 2003.
- Thomas, Rose Fay. *Memoirs of Theodore Thomas*. New York: Moffat, Yard, 1911.
- Thompson, Randall. *College Music: An Investigation for the Association of American Colleges*. New York: Macmillan, 1935.
- Tremaine, C. M. "The Music Memory Contest, Etc." *Journal of the Music Supervisors' National Conference* (April 1918): 99–107.
- Tröhler, Daniel. "Geschichte und Sprache der Pädagogik." *Zeitschrift für Pädagogik* 51 (2005): 218–35.
- . "Philosophical Argument, Historical Contexts and Theory of Education." *Educational Philosophy and Theory* 39, no. 1 (2007): 11–19.
- . "The 'Kingdom of God on Earth' and Early Chicago Pragmatism." *Educational Theory* 6, no. 1 (2006): 89–106.
- Tuveson, Ernest. *Redeemer Nation*. Chicago: University of Chicago Press, 1968.

- United States Department of Education. "The Place of Music in the Scheme of Modern Democratic. "Arts Education Partnership." 2007–8. <http://www.aep-arts.org/>.
- University of Wisconsin–Madison. "Syllabus: Spoken Word and Hip Hop in the Classroom." Vilas Hall Madison, Wisconsin 2006.
- Vaillant, Derek. "Peddling Noise: Contesting the Civic Soundscape of Chicago, 1890–1913." *Journal of the Illinois State Historical Society* 96, no. 3 (2003): 257–87.
- . *Sounds of Reform: Progressivism and Music in Chicago, 1873–1935*. Chapel Hill: University of North Carolina Press, 2003.
- . "Sounds of Whiteness: Local Radio, Racial Formation, and Public Culture in Chicago, 1921–1935." *American Quarterly* 54, no. 1 (2002): 25–64.
- Victor Talking Machine Company. *Music Appreciation with the Victrola for Children: Designed to Meet the Needs of the Child Mind During the Period of Development, from First to Sixth Grade, Inclusive*. Camden, NJ: Educational Department, Victor Talking Machine Company, 1923.
- . "My Master's Voice." Keokuk, IA: School Music Monthly, 1912.
- Von Humboldt, Wilhelm. "A General Introduction to Language." In *An Anthology of the Writings of Wilhelm Von Humboldt. Humanist without Portfolio*, 252–98. 1799. Detroit: Wayne State University Press, 1963.
- Wagner, Richard. "Artwork of the Future." In *Wagner on Music and Drama: A Compendium of Richard Wagner's Prose Works*, edited by Albert Goldman and Evert Sprinchorn, 179–235. 1849. New York: Da Capo, 1964.
- . "Jews in Music." In *Wagner on Music and Drama: A Compendium of Richard Wagner's Prose Work*, edited by Albert Goldman and Evert Sprinchorn, 179–235. 1850. New York: Da Capo Press, 1964.
- Warren, J. T. "Whiteness and Cultural Theory: Perspectives on Research and Education." *Urban Review* 31, no. 2 (1999): 185–203.
- Washburn, Margaret Flo, and George I. Dickinson. "The Source and Nature of the Affective Reaction to Instrumental Music." In *The Effects of Music: A Series of Essays*, edited by Max Schoen, 121–51. 1927. London: Routledge, 1999.
- Weber, William. "Wagner, Wagnerism, and Musical Idealism." In *Wagnerism in European Culture and Politics*, edited by Large and William Weber David S, 28–71. Ithaca, NY: Cornell University Press, 1984.
- Weekley, Ernest. *An Etymological Dictionary of Modern English*. Edited by John Simpson and Edmund Weiner. Vol. I, Oxford English Dictionary. New York: Dover, 1993.
- Welch, Roy Dickinson. *The Appreciation of Music*. New York: Harper and Brothers, 1927.
- Welsbacher, Betty, and Elaine Bernstorf. "Musical Thinking Amongst Diverse Students." In *Dimensions of Musical Learning and Teaching*, edited by Eunice Boardman, 155–68. Reston, VA: Music Educators National Conference, 2002.
- White, Charles. *An Account of the Regular Gradation in Man*. London: C, Dilly, 1799.
- Whittier, John G. "The Farewell of a Virginia Slave Mother to Her Daughter Sold into Southern Bondage." 2008. <http://www.readbookonline.net/readOnLin>.
- Williams, Sudie L. "The Music Memory Contest." *Journal of the Music Supervisors National Conference* (April 1921): 147–54.
- Wilson, Harriet E. "Our Nig; or Sketches from the Life of a Free Black in a Two-Story White House, North." In *The Norton Anthology of African American Literature*,

- edited by Henry Louis Gates and Nellie Y. McKay, 439–58. 1859. New York: W. W. Norton, 1997.
- Wingren, Gustaf. *The Christian's Calling: Luther's Vocation*. Edinburgh: Oliver and Boyd, 1958.
- Withers, John. "The Place of Music in the Scheme of Modern Democratic Education." *Journal of the Music Supervisor's National Conference* (March 1916): 25–29.
- Wood, Gordon S. *The Radicalism of the American Revolution*. New York: A. A. Knopf, 1992.
- Wynter, Sylvia. "Towards the Sociogenic Principle: Fanon, the Puzzle of Conscious Experience, of Identity and What It Is Like to Be Black." In *National Identity and Sociopolitical Change: Latin America between Marginalization and Integration*, edited by Mercedes Duran-Cogan and Antonio Gomez-Moriana. New York: Garland Press, 1999.
- York, Francis. "Report of Appreciation Conference." *Journal of the Music Teachers' National Association* (1915): 68–74.

Index

- Adams, Crosby, 73, 149, 175
Adams, Henry, 215
Adams, John, 8, 9, 207
Adams, John Quincy, 9, 207
Agawu, Kofi, 230
Aiken, Walter, 218
Alchin, C. A., 223
Anderson, Margo, 24
Anderson, Marian, 141–45, 180, 193,
195, 203, 223, 224, 230, 235
Anton Reiser, 172–82, 233, 234
Apple, Michael, 238
- Baker, B. F., 29, 33, 40, 50–56
Baker, Bernadette M., 4, 156, 168, 208,
212, 213, 219, 220–22, 225, 226,
230, 232, 235, 239
ballad, 1, 3, 7–10, 24, 29, 35, 36, 55, 59,
61, 64, 68, 70, 74, 75, 77, 104, 146,
207, 215, 218
Barnes, Earl, 100, 105, 120, 131–33,
140, 153, 154, 157, 222, 230
Barthes, Roland, 123, 227
Bascom, E. H., 26, 64, 214
Baynton, Douglas, 232
Beacon Hill, 14
Bederman, Gail, 15, 67, 212, 215, 233,
234
Beecher, Lyman, 11, 43
Beethoven, 54, 55, 73, 95, 96, 103, 108,
115–21, 151, 155, 163–70, 178,
191–94, 198, 217, 220, 221, 232,
233, 235, 236
bel canto, 124–29, 140, 146, 201, 227
Bell Curve, The, 235
Bercovitch, Sacvan, 11, 206, 211
Bermingham, Gudrun, 227
Berthelot, J. M., xii
- Bildung*, 89, 90, 161, 206, 221, 232, 233,
235
Billings, William, 65–67, 79, 80, 106,
123, 169, 215, 216
Birchard, C. C., 118, 131, 168, 175
Birge, Edward Bailey, 168, 178, 215, 232
blackface, xi, 7, 10, 11, 28, 29, 37,
42–44, 46, 63, 74, 75, 78, 84, 85, 92,
110, 18, 127, 139, 206, 211
Blasius, Leslie, 213
Boardman, Eunice, 235, 236
Bobbitt, Franklin, 97, 226
Bohlman, Philip, 206, 213
Boston, 3–12, 14, 17–25, 35, 39–50, 55,
65, 66, 71, 79, 97, 125, 152, 205,
210, 212, 213, 215, 217, 234, 239
Boston Musical Gazette, 21
Boston School Committee, 4, 5, 12, 17,
19, 35, 40–45
Bourdieu, Pierre, 1, 161, 185, 192–94,
205, 211, 236, 237
Bowen, George Oscar, 112, 129
Bradbury, William, 14, 24, 28, 29, 41,
43, 50, 62, 64, 68, 212, 213
Briggs, Thomas, 73, 91, 107, 149, 162,
223
Broyles, Michael, 43, 66, 206, 297, 209,
212, 214, 216, 217
Burney, Charles, 86, 220
Butler, Charles, 31, 40, 208, 213
Butler, Judith, 53, 206, 207, 214, 229
- Cady, Calvin, 95–98, 103, 126, 148, 159,
178, 226
Calvinist, 9, 90, 105, 228
Carlyle, Thomas, 49, 50, 213
Cartwright, S. A., 26
Celtic, xv, 43

- census, 23, 24, 28, 209, 210, 217
 Chamberlin, J. E., 36, 7
 Chicago, 81, 85, 86, 93, 96, 97, 108,
 118, 125, 126, 132, 146, 161,
 220–24, 230–32
 Chicago World's Columbian
 Exposition, 85, 86, 108, 109, 226
 childhood, 14, 25, 35, 37, 40, 50, 55, 56,
 59, 62, 64, 77, 115, 116, 215, 219
 cholera, 17, 22–31, 208–10
 Chybowski, Julia, 224
 Civil War, 2–4, 15, 16, 30, 39, 43, 44,
 75, 160, 165, 206, 211
 Clark, Frances E., 70, 91–98, 112–16,
 119–21, 131, 134, 148, 150, 152,
 157, 159, 168, 177–79, 218, 224,
 225, 228, 231, 232, 226–28, 231,
 232
 classroom, xi–xvii, 1–6, 14, 15, 57, 63,
 70, 76, 83, 97, 109–12, 121–25,
 134, 146, 147, 150, 154, 162, 163,
 171, 185, 189, 195, 200, 234, 236,
 237
 Claxton, P. P., 70, 105, 109, 112, 125,
 126
 Coleridge, Samuel T., 54–58, 211, 214,
 215
 Combe, George, 208–10
 comportment, xvi, 1, 3, 4, 8, 15, 25, 30,
 32, 33, 37, 44, 46–48, 54, 65, 66,
 71, 79, 83, 110, 115, 128, 131, 140,
 153, 160, 171, 172, 200, 211
 Connor, Steven, 139, 226, 228, 229
 consumption, 18, 19, 25–31, 168, 208,
 210, 211, 232
 contagion, 16, 27, 28, 33, 34
 Cooper, Grovenor, 213
 Crary, Jonathan, 154, 222, 226, 231
 Crawford, Richard, 207, 216, 223
 Crocker, Ruth, 118, 160, 221, 227, 228,
 231
 Cundiff, Hannah, 84, 101, 150, 225,
 230
 curriculum, xi–xvii, 2, 4–17, 35, 37,
 38, 43, 53, 62, 67, 71, 76, 81, 82,
 84, 86, 87, 90, 95, 98, 101, 103,
 104, 107–16, 121, 123, 124, 128,
 132, 133, 134, 138, 140, 141, 146,
 147, 151, 156, 158, 162, 163, 165,
 168, 172, 176, 177, 181, 182, 183,
 186–94, 198–202, 216, 220, 221,
 222, 226, 228, 232, 236
 Dalcroze, 91, 115, 119, 150, 221, 224,
 225, 228
 Damrosch, Walter, 121, 165, 166, 168,
 222, 224
 Declaration of Independence, 29, 57,
 106, 117, 153, 214
 degeneracy, 7, 16, 21, 34–38, 42, 43, 52,
 61, 63, 66–68, 70, 71, 75, 77, 80,
 104, 123, 189, 211, 212, 215, 217
 Delpit, Lisa, 177, 195, 196, 235
 DeNora, Tia, 206, 207, 217, 220, 222,
 232, 233, 235
 Dewey, John, 82, 83, 98, 116–18, 125,
 126, 130, 132, 137, 148, 153, 184,
 193, 225, 227
 Dickinson, Edward, 93, 105
 Douglass, Frederick, 3, 32, 41, 48, 75,
 172, 174, 181, 206, 212, 214, 244
 Dubois, W. E. B., 140
 Dunham, Richard Lee, 86, 120, 162,
 221, 223–27, 234
 Dwight, John Sullivan, 39–43, 49–57,
 60, 66, 68–71, 153, 207, 215–17,
 224, 231
 Dykema, Peter, 84, 101, 150, 225, 230
 ear training, 146, 147, 223
 elementary school, xi, 101, 149, 154,
 196, 199
 Elias, Norbert, 211, 214, 234
 Eliot, Samuel, 66, 69, 215
 Ellison, Ralph, 193
 Emerson, L. O., 52, 58, 61, 207, 213,
 216
 Emerson, Ralph Waldo, 115
 Emery, Lynne Fauley, 222, 228, 234

- entrainment, xi–xvi, 12, 37, 82, 95,
 122, 162, 200
 ethnology, 15, 43, 85, 223
 Eve, 42, 43

 Fanon, Frantz, 205, 214, 235, 237
 Fendler, Lynn, 218
 Fichte, Johann, 45, 46, 90, 213
 Fitz, Asa, 2, 29, 41, 205
 Fitzgerald, Maureen, 207, 217, 219
 Fliegelman, Jay, 106, 214, 220, 222,
 226, 231, 234
 Foucault, Michel, xvii, 17, 33, 205, 235
 Froebel, Friedrich, 212
 Fryberger, Agnes Moore, 90, 91, 95,
 134, 157, 176, 177, 217, 241, 243,
 244

 Galton, Francis, 220, 230
 Gear, Joseph, 10
 Giffe, W. T., 23, 24, 27
 Gilman, Sandor, 36, 37
 Glenn, Mabel, 117, 167, 168, 177, 192,
 194, 224, 232
 Goethe, Johann, 10, 44
 Golston, Michael, 150, 220, 222, 225,
 228, 230
 good ear, xiii, xv, 6, 68, 72, 82, 116,
 145, 147, 153, 166, 170, 187, 189,
 199
 Goodman, David, 104, 105, 108, 222,
 225, 226, 230, 231
 Gould, Stephen Jay, 28, 47, 207, 209,
 210, 212, 213
 Green, Lucy, 236, 237
 Green, Shannon, 222
 Grivel, Charles, 233
 Gruhn, Wilfried, 234
 Gustafson, James Paul, v, 203
 Gustafson, Ruth, xii, xiii, 123, 145–47,
 165, 183, 197, 207, 223, 234, 237

 Hall, G. Stanley, 113, 125, 150, 152,
 156, 184, 224
 Handel and Haydn Society, 8

Hansel and Gretel, 102
 Hanslick, Edward, 73, 149, 161, 218,
 220, 222
 Hastings, Thomas, 8, 67, 68, 73, 128,
 206, 215, 234, 235
 Heath, Shirley, xii, 146, 147
 Henderson, W. J., 74, 218, 220, 233
 high school, 73, 84, 86, 87, 96, 100,
 109, 110, 114, 134, 138, 147, 151,
 157, 189, 197, 199, 207, 217, 222,
 227
 Hitchcock, H. Wiley, 11
 Hoffman, Duwayne, 165, 198
 Hultqvist, Kenneth, 208
 Hunt, Ernest, 158, 159, 162, 234
 Hutton, C., 36, 206

 Irish Catholic, 2, 7, 8, 15, 16, 24–25
 Ives, Elam, 4, 14

 Jackson, John L., Jr., 82
 James, Richard Lee, 110, 216, 220, 223,
 230
 James, William, 155
 Jefferson, Thomas, 2, 48, 106, 117, 126,
 142, 153, 211–13, 222, 226
 Jung, Carl, 137, 220

 Kant, Immanuel, 14, 73, 214, 217, 220
 Kasson, John, 108, 223, 224, 231, 232,
 234
 Keene, James, 155, 184, 207, 220, 223,
 224
 Keiler, Allan, 142–45, 180, 223, 224,
 229, 230, 235
 kindergarten, 86, 149, 177, 178, 183,
 184, 199, 212
 King, Joyce E., xi, xvi,
 Kingman, Charles, 221
 Knowlton, Fanny Snow, 218
 Koselleck, Rheinhardt, 90, 221
 Koza, Julia Eklund, xvii, 120, 187, 202,
 219, 223, 227, 228, 236, 237
 Kraut, Alan, 210

- Ladson-Billings, Gloria, 173, 197, 238
 Lasch-Quinn, Elizabeth, 223, 227, 231
 La Vopa, Anthony, 90, 174, 178, 206, 221, 233, 234
 Lee, Carol D., 205, 236, 237
 Lempa, Heikki, 32, 208–11, 214, 231
 Lensmire, Timothy, 193
 Leppert, Richard, 218
 Leslie, C. E., 27, 28
 lesson, 3, 24, 42, 84, 99, 102, 116–19, 135, 147–50, 156, 162, 165, 184, 226, 243
 Levine, Lawrence, 216, 217, 220
 Levy, Lester, 10, 28, 74
 Lincoln, Abraham, 11, 12, 141–43, 163, 165, 169, 203, 217, 231, 233
 Lippman, Edward, 40, 45, 221
 listening ears, xiii, xv, 6
 Litwack, Leon, 213, 217, 219
 Locke, John, 9
 Lott, Eric, xi, xvii, 8, 28, 37, 49, 63, 65, 79, 107, 116, 131, 201, 206, 207, 210–13, 215, 218, 220, 223, 229, 231, 233
 Lucy, 1
 Maeterlinck, Maurice, 119
 Mann, Horace, 3–21, 25–29, 48, 49, 58, 61, 62, 66, 70, 110, 205, 208, 210, 212, 214, 215
 Mann, Thomas, 233
 Mark, Michael, 38–40, 42, 117, 118, 199, 207, 210, 212, 215, 234–36
 Mason, Daniel Gregory, 71, 111, 112, 120, 130, 135, 222, 223
 Mason, Lowell, 3, 4, 5, 7–9, 12, 14, 18–26, 28, 31, 35, 41, 42, 47, 52, 65–70, 122, 123, 128, 205, 206, 208, 213, 215, 218, 227, 235, 238
 Mathews, Charles, 36
 Mathews, W. S. B., 85–87, 90, 104, 109, 146, 217, 220
 May Day Group, 238
 McClary, Susan, 206, 218
 McConathy, Osbourne, 97, 105, 148–50, 167, 225, 227
 McMillan, Daniel Alexander, 209, 213, 231, 233
 McMurry, Nan, 31, 208, 210, 211, 232
 Metfessel, Milton, 127, 135, 136, 228
 Meyer, Leonard, 213, 237
 Miller, Kiri, 97, 103, 220, 223
 Miller, Perry, 214, 215
 minstrelsy, xi, 7–9, 36, 37, 41–43, 49, 50, 61–68, 74–78, 84–88, 104, 109, 118, 124, 127, 139, 151, 160, 161, 211, 218
 Mohler, Louis, 94–98, 102, 132, 152, 222, 227, 232
 Moritz, Karl, 172, 174, 178, 180, 234
 Morrison, Toni, 28
 mortality rates, 25
 Murray, James, 51
 Murray, Penelope, 248
 music appreciation, 67, 71–77, 79–121, 124, 124, 125, 130–36, 140–43, 146–49, 151–57, 159, 161, 162, 165–71, 176–82, 192–94, 199, 218, 220–28, 230–34, 239, 240, 242–48, 251, 254, 256–58
 Nason, Elias, 74, 75
 New England, 9
 New York, 8, 17, 36, 42, 63, 65, 70, 74, 106, 115, 162, 165, 193, 207, 209, 210, 219, 224
 Newman, William, 170, 191, 232, 236
 Nietzsche, Friedrich, 205, 225, 229, 235
Nutcracker, The, xvi
 Nye, David, 211, 214, 217, 223, 232
 Oberndorfer, Anne Faulkner, 134, 135, 141
 opera, 31, 39, 46, 47, 63, 71, 89, 96, 100, 101, 102, 108, 115–17, 125, 128, 135, 136, 143, 145–49, 162, 163, 175, 180, 225, 227, 230

- orchestra, 46, 89, 96, 107, 109–11, 115, 161, 165, 186, 197, 200
- Paine, Thomas, 9
- Panama Pacific International
Exposition, 125
- Parry, Sir Hubert, 104, 111, 208, 218, 224
- Peanuts*, 1
- Pemberton, Carol, 213, 227, 233
- Pestalozzi, 45, 46, 240
- Philadelphia, 17, 42, 64, 145, 151, 229
- phrenology, 15, 19, 20, 26, 209, 210, 212
- physiology, 20, 28, 44, 155, 208, 213
- polygenist, 26
- Popkewitz, Thomas, xvii, 102, 124, 187, 201, 202, 203, 205, 206, 210, 214, 222, 226, 227, 229, 232, 236, 237, 238
- Prussia, 3, 4, 172, 206, 209, 221
- Quincy, Josiah, 23
- race theory, xvi
- racial essence, xiv
- Rackers, Carrie, 231
- Radano, Ronald, xiv, 119, 138–40, 187, 205, 206, 207, 212, 215, 216, 217, 218, 219, 220, 222, 224, 226, 227, 228, 229, 230, 234
- Rancière, Jacques, 232, 237, 238
- Redfield, Marc, 40
- Reese, William, 207
- Regal, Mary, 87, 210, 217, 220
- Regelski, Thomas, 130, 147, 199, 200, 202
- Rhetts, Edith, 76, 116, 131, 134, 167, 168, 192, 224, 227, 232
- rhythm, xiii–xvi, 9, 35, 39–42, 50–59, 68, 83, 84, 91–101, 106, 113–16, 119, 120, 128–40, 147–57, 161, 162, 184, 186, 187, 191, 199, 200, 203, 215, 220–22, 224, 225, 228–30, 233
- Rice, Thomas D., 37, 75, 218
- Rickford, John, 221, 234, 235
- Rickford, Russell, 234, 235
- Rist, Ray, 234
- Ritter, Frederick, 113, 146
- Robeson, Paul, 84, 128, 141, 224, 229
- Rodin, Auguste, 1
- Rosenberg, Charles, 209, 210
- Rush, Benjamin, 18
- Ruskin, John, 38–40, 50, 212
- Ruyter, Nancy, 231, 232
- Rydell, Robert W., 220, 222, 223
- Sanders, Charles W., 24, 28, 29
- Schelling, Friedrich, 39, 40, 214
- Schmidt, Leigh, 127, 137, 226, 228
- Schoen, Max, 121, 122, 225, 229, 231, 236
- Scholes, Percy, 213, 219
- Schroeder, 1
- Schultz, Stanley K., 4, 22, 26, 206, 207, 209
- Schulze, Hagen, 213
- Seashore, Carl, 120, 125, 127, 134–37, 154, 176, 206, 220, 226, 228, 231
- segregation, xiii, xvi, 15, 43, 48, 71, 79, 92–95, 110, 132, 140–42, 146, 206, 208, 212, 219, 224, 235, 236
- self-cultivation, 16, 34, 105–10, 116, 174, 184, 189–90, 209, 229, 251, 252
- Sessa, Anne Dzamba, 162, 224
- Shaftesbury, Earl of, 9
- Shelemay, Kay Kaufman, 207, 213
- Sloboda, John, 228–30
- Sobe, Noah, 231
- songbook, 2–4, 6–10, 12–16, 22–37, 40–46, 50–53, 58, 63–69, 72, 77, 123, 128, 174, 203, 211, 212, 218, 227, 231
- Spear, Allan H., 221–23
- Spencer, Herbert, 111, 133, 140, 224, 227
- Stallybrass, Peter, 79, 123, 169, 217, 220, 226

- Stark, James, 227
- Stebbins, Genevieve, 159, 182, 231
- Steedman, Carolyn, 213
- Stellings, Alan, 205
- Strandberg, Tommy, 236
- Subotnik, Rose, 217
- Surette, Thomas, 71, 111, 112, 130, 135, 220, 222, 224, 232
- Tanglewood Symposium, 121, 122, 183–85
- Tapper, Thomas, 152, 175, 180, 216, 235
- Tchaikovsky, Piotr I., xvi
- teacher training, 107, 109–11, 122, 130, 145, 146, 148, 188, 201, 209, 216, 221, 223, 227, 230, 237
- temperance, 13, 14, 22–25, 61, 70–73
- Thomas, Theodore, 96, 104, 161, 222, 225, 226
- Tröhler, Daniel, 221
- Twain, Mark, 115, 162, 221
- Victor Talking Machine, 76, 79, 92, 94, 96, 104, 112–14, 121, 125, 130, 131, 133, 134, 137, 152–56, 167, 170, 177, 179, 218, 223–26, 231
- vocal, 2, 3–8, 16–26, 28, 33, 35, 41–47, 53, 56–58
- Von Humboldt, Wilhelm, 90, 214, 221
- Wagner, Richard, 94, 102, 115–20, 161, 162, 169, 191, 213, 218–21, 224, 225, 239
- Welch, Roy Dickinson, 147, 231
- White, Allon, 79, 123, 169, 217, 220, 226
- White, Charles, 28
- whiteness, xiv, xv, 2, 16, 21, 27, 31–33, 37, 43, 52, 54, 56, 59, 75, 82–84, 90, 101, 104, 110, 114, 118, 122, 124, 130, 140, 154, 160, 166, 171, 182, 188, 191, 193, 196, 201, 210, 220, 221, 223, 224–26, 228, 232–34, 237, 238
- Wilhelm Meister*, 44, 179, 212, 213, 227, 233, 235
- Wilson, Harriet E., 181, 235
- Wissenschaft*, 19, 20, 208
- Wood, Gordon S., 9, 206, 211, 214, 216, 231
- Wynter, Sylvia, 214, 237, 238