

COURSE BIBLIOGRAPHY

(Being Part I of the Course Syllabus. Other Parts to be distributed in class.)

—Previous to the class, this very general background is expected:

- 1. American Music.** Rather than specify a single source, let me suggest that you will want to have a very general picture of the field, such as can be provided by any of the following: (1) Richard Crawford, *An Introduction to America's Music* (2001, or its abridgements); (2) Daniel Kingman, *American Music* (1979 and later eds.); (3) H. Wiley Hitchcock, *Music in the United States* (1969 and later eds.); (4) Gilbert Chase, *America's Music* (1958 and later eds.); or (5) John Tasker Howard, *Our American Music* (1929 and later eds.).
- 2. American Printing and Publishing.** I wish there were a better summary than parts II-III (pp. 63-419) of Hellmut Lehmann-Haupt's ancient *The Book in America* (Rev. ed., Bowker, 1951), but respected colleagues say there isn't. I'll need to cover much of this in class. The new *History of the Book in America* (Amer. Antiquarian Soc., Cambridge Univ Pr.; 5 vols. projected) may eventually help, although the first vol. in this series, Hugh Amory and David D. Hall, *The Colonial Book in the Atlantic World* (2000), however splendid, emphasizes publishing more than printing, and alas has next to nothing on music. Some background will need to be provided in class.
- 3. Music Printing in General.** The essays by H. Edmund Poole and DWK in *The New Grove Dictionary* (either the 1980 ed., or the 2nd ed., which is also on line) present the basic background. (Much of the discussion of European topics, in the "Publishing" article in particular, can be skipped.) For further reading, the following items in the Bibliography are recommended: *Reference Sources*: Fuld (1971, and later eds.)
General Histories: Barksdale (1957) and King (1964)
Technical Accounts: Gamble (1923) and Ross (1971)
- 4. American Music Printing and Publishing.** Read in "Amerigrove" (no. 2 below) the articles on "Publishing and Printing of Music" (vol. 3, pp. 650-54) and "Bibliography" (vol. 1, pp. 205-12); and look over the *Bibliographical Handbook of American Music* (no. 1 below), Chapters 2-4, 6, 13, and 16.

—The course is built around the Rare Book School's extensive collection of music packets of original copies of the music, arranged by topic and music printing surfaces and materials. The list below cites some of the major sources that may be of special interest before or after the class.

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|----------------------------|---|
| 1. Reference Sources. | 6. Bibliographical Genres |
| 2. General Accounts. | 7. Musical Genres and Repertories. |
| 3. General Bibliographies. | 8. Regional Studies. |
| 4. Hymnals and Tune Books. | 9. Miscellaneous Topics |
| 5. Sheet Music. | <i>Major American Music Printers and Publishers</i> |

● = Titles not in the 2003 Course Bibliography.

1. Reference Sources

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See esp. Ch. 2-4, 6, 13, 16, and passim.
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See the articles on "Publishing and Printing of Music" (vol. 3, pp. 650-54) and "Bibliography"
(vol. 1, pp. 205-12), also on individual publishers, here and in *Music Printing and Publishing*
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See esp. pp. 120-22, also other music entries in the index; also my analysis of the music
coverage and addenda in the *Yearbook for Inter-American Music Research*, 8 (1972), 140-
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2. General Accounts

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See also his *From Print to Plastic: Publishing and Promoting America's Popular Music (1900-1980)*. Institute for Studies in American Music, 1983. (I.S.A.M. Monographs, 20.)

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PRAISE THE LORD: WE ARE A MUSICAL NATION!

(Dylan Thomas, *Under Milk Wood*)

Major American Music Printers and Publishers

COLONIAL AND REVOLUTIONARY ERA

<i>BOSTON</i>	<i>GERMANTOWN (Pa.)</i>	<i>WORCESTER (Mass.)</i>
1698 Green & Allen	1752 Saur	1785 Isaiah Thomas

1787-1920s: EAST COAST

<i>BALTIMORE</i>	<i>HARTFORD</i>	1869 Hitchcock	1793 B. Carr (also N.Y., Baltimore)
1794 Joseph Carr	1846 Gordon	1872 Fischer	
1802 Cole	<i>NEW YORK</i>	1881 Harms	1794 Willig
1822 Geo. Willig, Jr.	1792 Hewitt	1885 Witmark	1802 Blake
1838 Benteen	(also in Boston)	1892 Von Tilzer	1803 Schetky
1853 Miller & Beacham	1794 Gilfert	1894 Jung	1834 Fiot & Meignen
	1798 Paff	1894 Marks	1845 Winner
<i>BOSTON</i>	1811 Riley	1895 Feist	1848 Lee & Walker
1798 Hagen	1814 Geib	1895 Shapiro, Bernstein	1876 J. W. Pepper
1801 Graupner	1815 Firth (later with Hall & Pond)	1906 H. W. Gray	1883 Presser
1825 Prentiss	1817 Dubois	1918 Belwin	<i>PROVIDENCE (R. I.)</i>
1835 Ditson	1833 Atwill (1849: San Francisco)	1919 Mills	?1824 Oliver Shaw
1843 Elias Howe	1845 Waters	<i>NEWTON CENTRE</i> (Mass.)	1842 Howe
1849 Russell	1850 Schuberth	1901 Wa-Wan Press	<i>ROCHESTER (N. Y.)</i>
1876 A. P. Schmidt	1853 Gordon	<i>PHILADELPHIA</i>	1857 Shaw
1885 Boston Music Co.	1853 Mason Bros.	1787 Aitken	
<i>CHARLESTON (S. Car.)</i>	1854 Schirmer	1793 Moller & Capron	
1819 Siegling			

1840s-1920s: WEST OF THE APPALACHIANS

<i>CHICAGO</i>	<i>DALLAS</i>	<i>LOUISVILLE</i>	<i>NEW ORLEANS</i>
1855 Higgins	1926 Baxter	1838 Wm. C. Peters	1853 Werlein
1858 Root & Cady	<i>DAYTON (Ohio)</i>	(later in Cincinnati, St. Louis, Baltimore, Pittsburgh, New York)	1860 Blackmar
1864 Lyon & Healy	1864 Jno. Fischer		1870 Grunewald
1888 Summy-Birchard	1890 Lorenz		<i>SAN FRANCISCO</i>
1891 Will Rossiter	<i>DETROIT</i>	1854 Faulds	1858 Gray
1892 Hope (later Carol Stream, Ill.)	1844 Couse	<i>MILWAUKEE</i>	1870 Sherman
1896 Sol Bloom	1857 Whitney	1851 Hempsted	<i>SEDALIA (Mo.)</i>
1910 Rodeheaver (later Winona Lake, Ind.)	1868 Roe Stephens	<i>MINNEAPOLIS</i>	1880 Stark (1900: St. Louis; 1905: New York)
	1898 Remick (1904: New York)	1841 Augsburg	
<i>CINCINNATI</i>	<i>GALVESTON (Texas)</i>	<i>MT. PLEASANT (Iowa)</i>	<i>ST. LOUIS</i>
1859 Church	1861 Sachtleben	1886 Barnhouse (later other Iowa towns)	1848 Balmer & Weber
1870 Fillmore	1866 Goggan		1868 Kunkel
<i>CLEVELAND</i>	<i>LAWRENCEBURG (Tenn.)</i>		
1845 Brainard	1900? Vaughan		
1906 Sam Fox (later New York)			

CANADA (all *TORONTO*)

1844 Nordheimer	1885 Anglo-Canadian Music Publ. Assn.	1909 Gordon Thompson	1910 Harris
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[Based on lists in DWK, *The Literature of Music Bibliography* (1992) 309-12.]