



Music

Books and Journals from
Cambridge University Press

We are the world's leading publisher in music books and journals, with a wide-ranging coverage of the discipline.

Our publishing encompasses music history, music theory, opera, ethnomusicology, music criticism, and popular music.

We provide books for all areas of the market, including university libraries, scholars, students, and music enthusiasts.

For further details visit:

cambridge.org/core-music

Cambridge
Core



CAMBRIDGE
UNIVERSITY PRESS

Journal of the Society for American Music

Instructions for Contributors

Article submissions should be sent to:

e-mail: jsameditor@gmail.com

Authors should submit materials electronically to the e-mail address above. The following documents should be sent: cover letter; abstract of no more than 200 words; article text in MS Word with list of references (.doc); musical examples (.pdf or .jpg); and figures (.jpg). Electronic images should be sent as separate low-resolution jpegs rather than being embedded in the text; ideally each image should be less than 1MB in size. (If the article is accepted, high resolution tiff or eps images will be required.) Only the cover letter should include the author's name, mailing address, telephone number, and e-mail address. The submission itself should be anonymous throughout the text and notes. Articles should range from 5,000 to 10,000 words (excluding notes). Longer articles will be considered but may be edited for length.

Journal of the Society for American Music employs humanities style for citations, following *The Chicago Manual of Style*, 16th edition. Use footnotes for explanatory material that need not appear in the main body of the article. At the end of the article, provide a list of references cited. All musical examples, figures, tables, and appendices should be numbered and contain captions, and the text should indicate approximate placement by the use of a callout, e.g., <FIG. 1 ABOUT HERE>. Callouts should be placed on a new line after the paragraph in which the figure or example is mentioned. A separate list of captions should be included. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. The cost of permissions and reproducing color illustrations will be the responsibility of the author. Upon acceptance of a submission, authors will be asked to assign copyright to the Society for American Music. JSAM does not review articles that are being considered for publication in another journal.

For additional information on preparing submissions, please visit <www.journals.cambridge.org/sam> or <www.american-music.org> to download a current PDF copy of the complete Instructions for Contributors.

Continued from back cover

Sherrie Tucker, <i>Dance Floor Democracy: The Social Geography of Memory at the Stage Door Canteen</i> Christina Baade	508
Sean McLeod, <i>Leaders of the Pack: Girl Groups of the 1960s and Their Influence on Popular Culture in Britain and America</i> Alexandra Apolloni	511
David Gilbert, <i>The Product of Our Souls: Ragtime, Race, and the Birth of the Manhattan Musical Marketplace</i> Edward A. Berlin	514
Kendra Preston Leonard, <i>Louise Talma: A Life in Composition</i> Marian Wilson Kimber	517
Eric Weisbard, <i>Top 40 Democracy: The Rival Mainstreams of American Music</i> Kim Simpson	520
Media	
Anthony de Mare, <i>Liaisons: Re-imagining Sondheim from the Piano</i> Naomi Graber	523
Jennifer Higdon, <i>Cold Mountain</i> Stephanie Jensen-Moulton	525

JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

TABLE OF CONTENTS

v **CONTRIBUTORS**

EDITOR'S NOTE

391 **Karen Ahlquist**

ARTICLES

392 Transatlantic Contrafacta, Musical Formats, and the Creation of Political Culture in Revolutionary America

Glenda Goodman

420 "Yes, [Gospel] is Real": Half a Century with Chicago's Martin and Morris Company

Kay Norton

452 "A Fountainhead of Pure Musical Americana": Hobo Philosophy in Harry Partch's *Bitter Music*

Graham Raulerson

470 Performing Catfish Row in the Soviet Union: The Everyman Opera Company and *Porgy and Bess*, 1955–56

Michael Sy Uy

REVIEWS

BOOKS

502 Christopher J. Smith, *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy*; Katrina Dyonne Thompson, *Ring Shout, Wheel About: The Racial Politics of Music and Dance in North American Slavery*

Renee Lapp Norris

Continued on inside back cover

Cambridge Core

For further information about this journal
please go to the journal web site at

cambridge.org/sam

CAMBRIDGE
UNIVERSITY PRESS