



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:

Prof. Loren Kajikawa
Editor, *Journal of the Society for American Music*
George Washington University
e-mail: jsameditor@gmail.com

Authors should submit materials electronically to the e-mail address above. The following documents should be sent: 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 e-mail message should include the author's name, mailing address, and telephone number. 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*, 17th 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

Stanley C. Pelkey II and Anthony Bushard, <i>Anxiety Muted: American Film Music in a Suburban Age</i> Jessica Getman	363
Todd Decker, <i>Who Should Sing Ol' Man River?: The Lives of an American Song</i> Jim Lovensheimer	365
Mark Pedelty, <i>A Song to Save the Salish Sea: Musical Performance as Environmental Activism</i> Tyler Kinnear	368
James Wierzbicki, <i>Music in the Age of Anxiety: American Music in the Fifties</i> Daniel Bishop	372
Media	
Esperanza Spalding, <i>Emily's D+Evolution</i> Tamar Sella	376
Jeff Silva and Vic Rawlings, directors, <i>Linefork</i> Jordan Laney	378
Stephen Frears, director, <i>Florence Foster Jenkins</i> Gina Bombola	380

JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

TABLE OF CONTENTS

v CONTRIBUTORS

ARTICLES

- 233 Music as a Technology of Surveillance
Eric A. Drott
- 268 Educators in Search of an Anthem: Standardizing “The Star-Spangled Banner”
During the First World War
Patrick Warfield
- 317 The Self-Actualization of John Adams
John Kapusta

REVIEWS

BOOKS

- 345 Allison McCracken, *Real Men Don't Sing: Crooning in American Culture*
Samuel Parler
- 348 Jeremy Wade Morris, *Selling Digital Music, Formatting Culture*
Amanda Modell
- 354 Amy C. Beal, *Johanna Beyer*
John Spilker
- 357 Stephen C. Meyer, *Epic Sound: Music in Postwar Hollywood Biblical Films*; Gayle
Sherwood Magee, *Robert Altman's Soundtracks: Film, Music and Sound from*
*M*A*S*H to A Prairie Home Companion*
Julie Hubbert

Continued on inside back cover

Cambridge Core

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

[cambridge.org/sam](https://www.cambridge.org/sam)

CAMBRIDGE
UNIVERSITY PRESS