

CONTENTS

<i>List of Figures</i>	ix
<i>List of Tables</i>	x
<i>List of Musical Examples</i>	xi
<i>Acknowledgments</i>	xiii
1. Introduction: They Never Even Knew	1
<i>What Is a Popular Music Genre?</i>	3
<i>Music/Identification</i>	16
<i>Charting Popularity</i>	27
2. Foreign Music and the Emergence of Phonography	41
<i>Sound Recording and New Modes of the Musical Imaginary</i>	43
<i>Category and Genre, ca. 1920: A Special Case</i>	47
<i>Foreign Music: From Race to Ethnicity</i>	53
3. Forward to the Past: Race Music in the 1920s	69
<i>Who Had the Blues Before 1920?</i>	70
<i>Recording the Blues</i>	79
<i>What's in a Name? The Coalescence of Race Music</i>	88
4. The Newness of Old-Time Music	113
<i>A Few Early Recordings and a Welter of Names</i>	115
<i>Two Recordings and Two Artists</i>	124
<i>"Hillbilly": The Other Within</i>	136

5. From Jazz to Pop: Swing in the 1940s	149
<i>Jazz History, Popular Music History</i>	150
<i>Popular Music and the Work Concept</i>	153
<i>Two Stops at "Tuxedo Junction"</i>	162
<i>From "Junction" to "Richard"</i>	174
<i>One Door Opens, Another One Closes</i>	181
6. The Corny-ness of the Folk	192
<i>One Early Jukebox Hillbilly Hit</i>	193
<i>National Breakthroughs and Cover Tunes</i>	204
<i>From "Mama" to "Smoke!"</i>	216
<i>Where There's "Smoke!" There's Fire</i>	221
7. The Dictionary of Soul	235
<i>The Disappearance</i>	237
<i>The Reappearance</i>	254
<i>From R&B to Soul</i>	267
8. Crossover Dreams: From Urban Cowboy to the King of Pop	280
<i>A Brief History of Crossover</i>	281
<i>Urban Cowboy: Crossover and Gender in Early 1980s Country</i>	286
<i>From Soul to Black and Beyond</i>	293
<i>Enter MJ</i>	301
9. Notes Toward a Conclusion	324
<i>Bibliography</i>	335
<i>Index</i>	351