BOOK REVIEW OF "STATE SONGS OF THE UNITED STATES: AN ANNOTATED ANTHOLOGY"

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Although *Rock Music in American Culture II* is aimed at librarians, it is an essential resource for rock music scholars, who will find endless hours of delightful insights and references throughout its pages. Public school teachers and university professors can use this volume to “spice” up their lessons and lectures by using songs which comment on various aspects of American culture and history. Even museum curators can use this volume to set up displays illustrating how rock music fits into our lives as Americans. The reprints tell scholars a great deal about who we are as Americans, but they also document the evolutionary thought process of B. Lee Cooper, one of the most prolific and finest popular music scholars of our time.

Mahon Library, Lubbock, Texas

Robert G. Weiner


Studwell and Schueneman’s *State Songs of the United States* lists and annotates both official and unofficial state songs of all 50 states. This book is the first of a trilogy; the forthcoming second and third volumes are to compile, respectively, college fight songs and circus/carnival songs. A total of 69 songs are listed, 48 of which have the complete text printed as well as annotated historical notes; many of the songs are not well known outside of the states they describe and have seldom been published. *State Songs of the United States* is a landmark publication, as this is the first time all of these songs have been collected in one book. One can learn a great deal about the history of America by studying these songs. As the authors express, these songs “mirror American attitudes” about the various places we have chosen to live (xvi).

The most prevalent theme is the description of nature and the environment in many of the songs presented in this collection. Several examples include the “Arizona March Song,” which describes Arizona as a “land full of sunshine” where one could stand “in the presence of God” where “the giant mountains stand” (21). Maine’s “State of Maine” describes the “glories of the land” and the “scent of fragrant pines” (40). Montana’s “Montana Melody” describes the state as having “mountains of sunset fire” where the “skies are always blue” (50).

Other songs have become part of the popular musical canon and are well known throughout the world. Two good examples of this are “Yankee Doodle,” which became Connecticut’s state song in 1978 (26), and Kansas’s “Home on the Range” (also known as the cowboy’s national anthem) (36). Other songs, such as “Maryland, My Maryland,”
written at the beginning of the Civil War, illustrate the character of the time as well as the sentiments of the state's inhabitants.

The authors include a short essay, “A Tribute to American Song,” which lists 221 songs which have played an important role in the history of Americana in the years 1760-1971. The wide variety of songs they consider to be a part of our American heritage include nearly every musical genre, from classical to jazz and rock. (Examples include George Gershwin’s “Embraceable You,” Fats Waller’s “Ain’t Misbehavin’,” Cole Porter’s “Night and Day,” Bill Haley’s “Shake, Rattle, and Roll,” and the Beach Boys’ “Good Vibrations” [1-14].)

As an added bonus, Studwell and Schueneman include sheet music for many of the songs in the second half of the book, which would allow anyone able to read music to play them. It is clear that the authors went to great lengths to make this volume useful to a wide variety of people. State Songs of the United States is an essential guide for those wanting to understand the history, music, and culture of state songs. It is a useful tool for librarians for helping patrons with research, and belongs in both public and academic libraries as well as in departmental music libraries and reference collections. Educators can use this volume to teach both history and music for all grade levels, from elementary to graduate school.

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While there have been several recent studies of the history of progressive music (such as Paul Stump’s The Music Is All That Matters, Edward Macan’s Rocking the Classics, and Bill Martin’s Listening to the Future: The Time of Progressive Rock), little has been published in terms of discographies and guides to the progressive music genre. The Billboard Guide to Progressive Music, by Bradley Smith, attempts to rectify that situation. Progressive music is usually associated with some of the superstar bands of the 1970s, many of whom are still active today, such as Emerson, Lake, and Palmer, Can, Yes, Jethro Tull, King Crimson, and Gentle Giant. Most progressive music groups attempted to blend classical music with rock and the avant-garde and produced music that strayed from the usual three-minute pop formula; their songs could last 20 minutes or longer. While the art form has never been a favorite of critics, there have always been thousands of fans who digest and collect the music with fanatical fervor and dedication.

Smith’s guide starts out with an overview and history of progressive music in which he admits that defining “progressive” is difficult. He