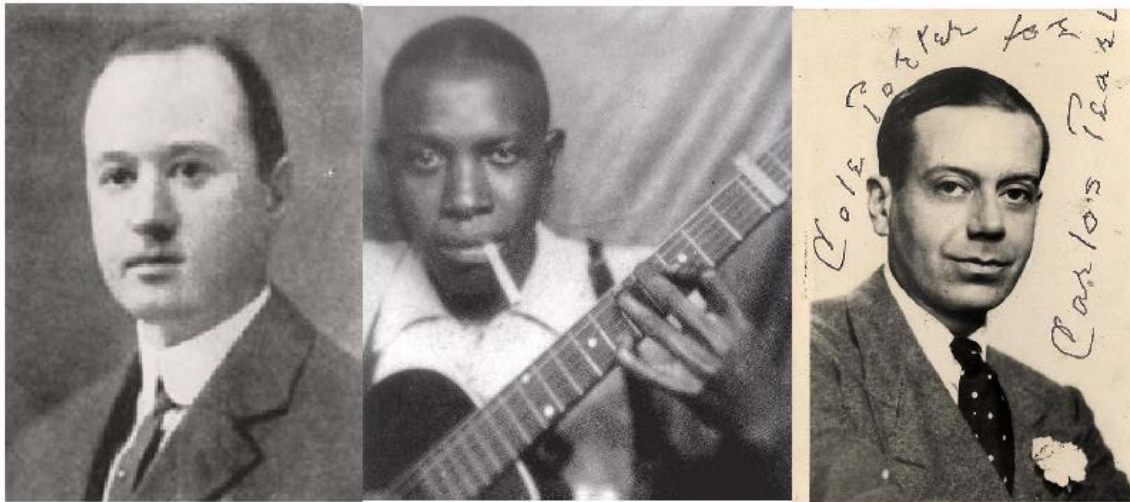


Music 458: Ives, Blues, Porter



Visions of America: Competing concepts of musical style and purpose in the United States in the first half of the twentieth century. We examine some stylistic and cultural bases of both “art” and “popular” music and their often uneasy interrelationships. This is neither a survey course nor one concerned with mastering a body of facts. Nor is it preoccupied with coming to aesthetic value judgments. Instead, it is a course in applying critical thinking and analysis to some familiar musical styles basic to the American experience: asking hard questions of differing early- and mid-twentieth-century repertoires. Areas to be examined include: 1) Ives (selected songs, Concord Sonata, Second Symphony); 2) early blues (Bessie Smith, Charley Patton, Robert Johnson, and others), including samples of African-American recorded precedents and related genres; 3) Broadway and popular song—including a brief look at Jerome Kern (selected numbers from *Show Boat*) followed by a closer study of Cole Porter (*Anything Goes*). Some main questions to be faced are: What aesthetic/contextual/analytical tools do we need to think more deeply about differing pieces of music that spring from or respond to markedly differing/diverse American subcultures? What are our presuppositions in listening to any of these musics, and to what extent might we profit by examining these presuppositions critically? The course will also make use of resources in Yale’s music collection—most notably the Charles Ives Papers and The Cole Porter Collection. We shall also be concerned with original recordings from the 1920s and 1930s.

Required Purchases

Feder, Stuart. *The Life of Charles Ives*. Cambridge: Cambridge University Press, 1999.

Ives, Charles. *Essays before a Sonata, The Majority, and other Writings by Charles Ives*. Selected and edited by Howard Boatwright. New York: Norton, 1961.

Titon, Jeff Todd. *Early Downhome Blues: A Musical and Cultural Analysis*. 2nd. ed. Chapel Hill: University of North Carolina Press, 1994 (1st ed., 1977).

Wald, Elijah. *Escaping the Delta: Robert Johnson and the Invention of the Blues*. New York: Amistad, 2004.

McBrien, William. *Cole Porter*. New York: Vintage, 1998.

Three Topic Areas:

Weeks 1-4: Charles Ives

Weeks 5-8: 1920s, 1930s Blues and Related Repertories

Weeks 9-13: Broadway Theater and Song (*Show Boat*, etc.) and Cole Porter, *Anything Goes* (original production, 1934)

Closer Description

This is a course devoted to ideas, listening, reading, thinking, discussion, and controversy. While you will be listening to a broad range of music to provide an adequate background in the various topics, in the seminar sessions proper we shall consider only a few of them—and those in some detail, as springboards for thought. Most of the material is from the years 1910-1940. This course stresses critical thinking, the examination of our own judgmental axioms, and the clear presentation of ideas in written and spoken form.

This course will have neither a midterm nor a final exam.

As essentially a “thinking” course, the requirements for the student will be:

- Accomplishing the assigned listening and reading on time.
- Class attendance and individual participation in discussions: both will be required and will be considered in the assigning of a final grade. (30% of final grade.)
- Three 7-10-page essays, 2500-3000 words each (more information to be provided during the semester). All three must be completed in order to pass the course. (Together, 50% of the final grade.)

- **Charles Ives Project (scores, manuscripts): comparison of a printed piece of music (or extract) with the available manuscript sources (Yale Music Library: Charles Ives Papers). DUE 6 OCTOBER.**
 - **Blues Project (recordings): An essay (analysis, commentary) on a selected early-blues recording of your choice—or perhaps a comparison of two similar such pieces. DUE 3 NOVEMBER.**
 - **Cole Porter/Anything Goes Project: for most of you, this will be a study of a single song from the show (sources, different recordings, etc.), but other, related topics (involving the Cole Porter collection) are also possible. DUE DURING EXAM WEEK (to be determined).**
- **Four much briefer e-mail responses or reactions—normally about two paragraphs in length—to selected assigned topics or readings. (Together, 20% of the final grade. All four must be accomplished and received by the due dates and times in order to receive full credit. Additionally, all four must be completed to receive an A in the course.) Send to: james.hepokoski@yale.edu.**
- **Sherwood/Feder Debate (on Ives’s personality)**
 - **Burkholder on Ives’s Second Symphony (“Top-Ten Points”)**
 - **Blues essay, chapter, or article (to be determined)**
 - **Reactions to two Cole Porter biography films (1946, 2004)**

This course invites (and expects) classroom discussion and your active participation in it. You will be often be given aesthetic, analytical, or cultural questions to prepare to discuss as a group during the next class. While often preserving a lecture-format, the class (as befits the subject) will frequently be opened for “democratic” participation. Total agreement on any important point will (I hope) be rare.

In order to stress the diversity of varying American subcultures, this course deals with a selection of widely differing musics and aesthetics, chosen, in part, to display maximal contrast with each other. Each of us might feel most comfortable with a different segment of the assigned music; few of us will feel “at home” with it all. We shall try to deal with all of these styles on a plane of equal sympathy and understanding—as case studies in characteristically American music. One goal is to avoid evaluating one style by using the criteria or norms of a differing style. In many instances, “evaluation” may be beside the point.

Expect controversy, particularly with regard to issues of race, class, sexuality, topic, and language. (Be forewarned.)

CLASS SESSIONS: INITIAL PLAN
(THIS PLAN MAY BE MODIFIED AS THE SEMESTER PROCEEDS)

Rather than laying out all aspects of the assignments in advance, we shall retain flexibility in proceeding through the semester. The plan below represents only an initial formulation that might be considerably altered as we move through the term. For each session: normally, a selected amount of listening (or DVD viewing) will be assigned, as indicated below and announced in class. These will usually center on things on which to focus for the next session—along with various readings.

The listening for each Ives and Blues session will be drawn from the Listening List at the end of this syllabus. Broadway and Porter listening and viewing is itemized directly below. These selections are on reserve in the Music Library. Non-purchased readings will either be provided to you in photocopy format or made available to you in pdf format on the Classes v2 server.

15 Jan **Course Introduction and Ives (basic concepts); Introduction to The Charles Ives Papers.**

22 Jan **Ives: “The Things Our Fathers Loved”; “The Alcotts” (from the Concord Sonata)**

Reading:

Stuart Feder, *The Life of Charles Ives*.

J. Peter Burkholder, from *All Made of Tunes*, pp. 000-000 (on “The Things Our Fathers Loved”)

Listening:

Selections from the Ives List (to be announced)

29 Jan **“The Alcotts,” concluded (if needed); Sherwood-Feder debate; Ives’s *Essays before a Sonata***

Reading:

Stuart Feder, from *Charles Ives: “My Father’s Song,”* Ch. 19 only, “Shadow on the Grass,” pp. 284-91.

Sherwood, Gayle. “Charles Ives and ‘Our National Malady.’” *Journal of the American Musicological Society* 54 (2001), 555-84. [cf. above, Feder, Ch. 19, “Shadow on the Grass”]

Stuart Feder, “Heard Melodies are Sweet (‘But Those Unheard Are Sweeter’): A Response to Gayle Sherwood.” *Journal of the American Musicological Society* 54 (2001), 627-41.

Gayle Sherwood, “Ives and Neuraesthesia: A Response to Stuart Feder,” *Journal of the American Musicological Society* 54 (2001), 641-44.

Ives, from *Essays before a Sonata*, “Prologue” and “Epilogue.”

Ives: *Memos* (a few selections, as announced).

Listening:

Selections from the Ives List (to be announced)

5 Feb Ives: Symphony No. 2 (and related pieces, if time): sources of tunes and their implications?

Reading:

J. Peter Burkholder, "'Quotation' and Paraphrase in Ives's Second Symphony," *19th-Century Music* 11 (1987), 3-25.

J. Peter Burkholder, from *All Made of Tunes*, pp. 000-000 (on Symphony No. 2)

James Hepokoski, James. "Temps perdu." *The Musical Times*, Vol. 135 (December 1994), 746- 51

Listening:

Ives: Symphony No. 2

****12 Feb Introduction to blues (structural patterns, formats, etc.) PAPER NO. 1 (IVES) DUE**

Reading:

Jeff Todd Titon, *Early Downhome Blues: A Musical and Cultural Analysis*, 2nd. ed., pp. 000-000.

Elijah Wald, *Escaping the Delta: Robert Johnson and the Invention of the Blues*, pp. 000-000.

Listening:

Selections from the Blues List (to be announced)

19 Feb NO CLASS

26 Feb Blues patterns, continued; Robert Johnson, the "Terraplane" complex of related blues

Reading:

Jeff Todd Titon, *Early Downhome Blues: A Musical and Cultural Analysis*, 2nd. ed., pp. 000-000.

Elijah Wald, *Escaping the Delta: Robert Johnson and the Invention of the Blues*, pp. 000-000.

Listening:

"Backgrounds to Blues" List (complete)

Blues List (selections)

5 Mar **“Pony Blues”-- plus three assigned transcriptions (discussion)**

Reading:

Jeff Todd Titon, *Early Downhome Blues: A Musical and Cultural Analysis*, 2nd. ed., pp. 000-000. (See especially the “Pony Blues” transcription, p. 63; compare with Fahey and Calt/Wardlow .)

Elijah Wald, *Escaping the Delta: Robert Johnson and the Invention of the Blues*, pp. 000-000.

John Fahey, Charley Patton (Studio Vista, 1970), p. 74 (transcription of “Pony Blues”)

Stephen Calt and Gayle Wardlow, from *King of the Delta Blues: The Life and Music of Charlie Patton* (Rock Chapel Press, 1988):

- 1) Pp. 98-101, 113-17, 322 (on Patton’s “Pony Blues,” Tommy Johnson, etc.)
- 2) Pp. 282-300, “Appendix 2: A Glossary of Song Expressions.”

Blues Transcription Assignment (to be announced)

Listening:

Blues List (selections)

SPRING BREAK

Over Spring Break: select the blues piece(s) on which you would like to write for Paper No. 2; start planning the paper.

And: start the McBrien biography of Cole Porter in preparation for our next topic.

26 Mar **Blues, concluded: Robert Johnson, two or three pieces and their later covers (Eric Clapton, Rolling Stones)**

Assignment provided above: see “Spring Break” (Plan ahead: Paper no. 2 due on 2 April.)

****2 Apr**

Introduction to Popular Song and Broadway; Kern, *Show Boat*, “Cotton Blossom” (controversial language, racial slurs: should we suppress or retain them in current productions?) PAPER NO. 2 (BLUES) DUE.

Reading:

Continue reading the McBrien Porter Biography.

Viewing (DVD):

Broadway: The American Musical (2004), film by Michael Kantor. PBS Home Video 88571. 3 discs, 6 hours. Assigned: at least the first three hours (CD 1 and the first half of CD 2): “Give My Regards to Broadway (1893-1927)”; “Syncopated City (1919-1933)”; “I Got Plenty O’ Nuttin’ (1930-1942)”; the fourth hour is also recommended, “Oh, What A Beautiful Morning (1943-1960).”

Listening:

None

9 Apr Kern, *Show Boat*, “Old Man River” and “Can’t Help Lovin’ Dat Man”; Introduction to the Cole Porter Collection at Yale.

Reading:

Finish reading the McBrien Porter Biography.

Viewing (DVD):

You’re the Top: The Cole Porter Story. Winstar Home Entertainment. WHE 73005. ISBN 1-57252-239-9. 56 minutes. (Originally © 1990, produced for WNET New York.)

Listening (in preparation for 16 April):

Anything Goes. First recording (1989) of the original 1934 version. Kim Criswell, Cris Groenendaal, Jack Gilford, Frederica von Stade. John McGlinn, director. London Symphony Orchestra, John McGlinn. EMI 7 49848 2.

16 Apr Reactions to (reviews of) two Porter biography films; Studies of individual songs (if time): Gershwin, “Swanee,” and Kern, “Bill.”

Viewing (DVD):

Night and Day (1946). Cary Grant, Alexis Smith, Monty Wooley. Directed by Michael Curtiz. 128 minutes.

De-Lovely: The Cole Porter Story (2004). Kevin Kline, Ashley Judd. Directed by Irwin Winkler. “Special Edition.” 125 minutes. Metro Goldwyn Mayer Home Entertainment.

Listening (again, in preparation for 23 April):

Anything Goes. First recording (1989) of the original 1934 version. Kim Criswell, Cris Groenendaal, Jack Gilford, Frederica von Stade. John McGlinn, director. London Symphony Orchestra, John McGlinn. EMI 7 49848 2.

23 Apr

Discussion: Porter, *Anything Goes*: the original 1934 production; its preceding scenario (initial plan); its subsequent 1936 film adaptation.

Reading:

Anything Goes:

- 1) Libretto 1: 1934 Original Text by Howard Lindsay and Russel Crouse.
- 2) (preceding proposed scenario—dates from before libretto 1)

Geoffrey Block, from *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim* (New York: Oxford, 1997), “Preface,” “Introduction,” and Ch. 3, “Anything Goes” (xiii-xviii, 3-16, 41-59).

Raymond Knapp, from *The American Musical and the Formation of National Identity*, Ch. 4, “American Song through Tin Pan Alley” (Princeton, 2005), pp. 67-99 (contains a section on *Anything Goes*).

Viewing (DVD):

Anything Goes (Paramount, 1936, also known as *Tops is the Limit*). Bing Crosby, Ethel Merman, Ida Lupino, Charles Ruggles. Directed by Lewis Milestone. Ca. 90 minutes.

30 Apr

[Reading Period Make-Up Seminar] Discussion: Porter, *Anything Goes*: the 1956 film, the 1962 libretto revision (version 2), the 1987 libretto revision (the currently performed version 3)

Reading:

Anything Goes:

- 1) Libretto 2: 1962 Revision by Guy Bolton (songs added, others removed, etc.)
- 2) Libretto 3: 1987 Revision by Timothy Crouse

Viewing (DVD):

Anything Goes (Paramount 1956). Bing Crosby, Donald O’Connor, Jeanmaire, Mitzi Gaynor, Phil Harris. Screen story and screenplay by Sidney Sheldon. With new songs by Sammy Cahn and James van Heusen. 106 minutes. Directed by Robert Lewis. Paramount Widescreen Collection 05513.

Listening:

Anything Goes. 1962 Off-Broadway Cast Recording. Barbara Lang, Hal Linden, Eileen Rodgers, Mickey Deems. Musical direction, orchestration, and choral arrangements by Julian Stein. Epic EK 15100.

Anything Goes. 1989 London Cast Recording. Kathryn Evans, Ursula Smith, Martin Turner, Ashleigh Sendin, Harry Taub. Orchestrations by Micahel Gibson. First Night OCRCD 6038

****PAPER NO. 3 (Porter, *Anything Goes*) DUE DURING EXAM WEEK.**

LISTENING LIST: IVES AND BLUES RECORDINGS

CHARLES IVES

- Piano Sonata No. 2, "Concord, Mass" (c. 1916-19, rev. 1920s-1940s)
- Symphony No. 2 (1899-1902 and c. 1907-09)
- *The Fourth of July* (Third movement of *A Symphony: New England Holidays*) ([1912]; c. 1914-18; rev. c. 1930-31)
- Violin Sonata No. 2 (assembled c. 1914-17, rev. c. 1920-21)
- Violin Sonata No. 4 (assembled c. 1914-16)
- Eleven Selected Songs [follow the texts]
 - "At the River" (arr. 1916)
 - (compare with Aaron Copland, "At the River" from *Old American Songs*, [1952])
 - "The New River" (1914-15; rev. 1921?)
 - "The Things Our Fathers Loved" (1917)
 - "The Greatest Man" (1921)
 - "Tom Sails Away" (1917)
 - "Remembrance" (arr. 1921 [based on orch. piece, *The Pond*, c. 1906, 1912-16])
 - "A Song for Anything" (c. 1921) [three stanzas—three different texts—with breaks between them]
 - "Majority" (arr. 1921 [based on a choral work, "The Masses," c. 1916, 1920-21])
 - "Nov. 2, 1920 (An Election)" (c. 1921)
 - "He is There!" (1917)
 - "They Are There!" (adapted 1942)
- Samplings from "Ives Plays Ives" (The Complete Recordings of Charles Ives at the Piano [1933-1948]) CRI CD 810 (released 1999). These four selections were recorded on 24 April 1943:
 - "They Are There!"—take one (abandoned; 1:59)
 - "They Are There!"—take two (3:30)
 - "They Are There!"—take three (2:44)
 - "The Alcotts" (5:02)

"BLUES PANORAMA":

BACKGROUNDS TO BLUES, 1890-1921:

Lost Sounds: Blacks and the Birth of the Recording Industry, 1891-1922. Archeophone 1005. 2 discs (released 2005). (Be sure also to examine the accompanying booklet by Tim Brooks [author of the complementary book, *Lost Sounds*] about each recording—which at times helps one to understand the words sung. [Indeed, you should read carefully at least pp. 6-12 of the booklet *before* you start listening. Contexts are important—as is frankness and accuracy in history—and, as

you will note, several of these selections are uncomfortable, disturbing, to listen to. But that's what was released at that time. On this and on several other early recording-transfers Archeophone also places a disclaimer or warning on the CD: "contains racially derogatory language.")

Two recordings by George W. Johnson

- "The Whistling Coon" (CD1, track 16, possibly 1 June 1891; the first known recording by an African-American singer?)
- "The Laughing Song" (CD1, track 18, ca. 1894-96)

Spencer, Williams, and Quinn's Imperial Minstrels [a minstrel-show recreation], "Minstrel First Part, featuring 'The Laughing Song,'" (CD1, track 19, ca. 1894)

Thomas Craig, "Old Black Joe" (CD 2, track 2, 1898)

Edward H. S. Boatner, "Sometimes I Feel Like a Motherless Child" (CD 2, track 10, summer 1919)

Bert Williams: The Early Years, 1901-1909, Archeophone (Pioneers Series), 5004. Accompanied by an informational booklet about Williams and [George] Walker and their recordings Selections:

- "I Don't Like That Face You Wear" (track 2, 11 October 1901)
- "The Phrenologist Coon" (track 5, 11 October 1901)
- "Where Was Moses When the Lights Went Out?" (track 7, 11 October 1901),
- "Nobody" (track 17, April 1906—this would become Williams's signature song, recorded multiple times].

Marion Harris: The Complete Victor Releases, Archeophone 5001A. (Marion Harris, a white singer of the 1910s [mostly], "The Jazz Baby.") This CD compilation is accompanied by an informational booklet. Selections:

- "I Ain't Got Nobody Much" (track 1, 9 August 1916) [signature song: compare with Mamie Smith, "Crazy Blues"?)
- "Mammy's Chocolate Soldier" (track 14, 18 June 1918)
- "Good-Bye Alexander" (track 15, 22 July 1918)

The Original Dixieland Jazz Band (early recordings) (from *The Complete Original Dixieland Jazz Band [1917-1936]* 2-CD RCA/BMG recording [1992]). Selections:

- "Livery Stable Blues" (CD 1, track 1, 26 February 1917; often cited as the first recorded blues)
- "Crazy Blues" (CD 1, track 18, 28 January 1921) [cf. Mamie Smith's recording, "Crazy Blues"]

Wilbur Sweatman's Original Jazz Band: "Jazzin' Straight Thru' Paradise," Archeophone 6004 (2004). Accompanied by an informational booklet. :

- "Regretful Blues" (track 1, 29 March 1918)
- "Dallas Blues" (track 10, 4 October 1918)

Lieutenant James Europe's 369th U.S. Infantry ("Hell Fighters") Band (from *The Complete Pathé Recordings—1919*. Selections:

- "St. Louis Blues" (track 2, 3-7 March 1919)
- "Plantation Echoes" (track 8, 7 March 1919, Noble Sissle, vocal)
- "Memphis Blues" (track 10, 7 March 1919)

1920-1927: VAUDEVILLE, VAUDEVILLE BLUES, URBAN

Recordings from 1919-1920 (from *The Phonographic Yearbook: 1920*, Archeophone [2004], here recorded by white performers [though Jolson, of course, sang in blackface]). Accompanied by an informational booklet. Selections:

- “Yellow Dog Blues” (track 11, 25 September 1919; Joseph C. Smith’s Orchestra; composer: W. C. Handy;)
- “Swanee” (track 12, 8 January 1920; Al Jolson, vocal; composer: George Gershwin)
- “The ‘St. Louis Blues’” (track 23, 16 April 1920; Marion Harris, vocal; composer, W. C. Handy)

Shuffle Along (Noble Sissle & Eubie Blake, NYC premiere, 23 May 1921: often cited as “the first African-American Broadway Musical” and one of the initiators—or initial indicators—of the Harlem Renaissance). Selections:

- “Bandana Days” (track 4, April or May 1921, Noble Sissle, vocal, with Eubie Blake, piano)
- “Baltimore Buzz” (track 14, April or May 1921, Noble Sissle, vocal)
- “Love Will Find a Way” (track 21, June 1921, Noble Sissle, vocal, & Blake, piano)
- “Daddy, Won’t You Please Come Home?” (track 5, May 1921, Gertrude Saunders)

Mamie Smith: Complete Recorded Works in Chronological Order, vol. 1 (14 February 1920 to c. 18 August 1921), Document Records DODC-5357 [cf. recordings of Marion Harris, etc.],

- “Crazy Blues” (track 3, 10 August 1920)
- “Don’t Care Blues” (track 9, 6 November 1920)

Ma Rainey: The Par[a]mounts Chronologically, 1924-25 Volume Two, Black Swan Records, HCD 12022. Selections:

- “Shave ‘Em Dry Blues” (track 1, August 1924)
- “See See Rider” (track 6, 16 October 1924, includes Louis Armstrong, cornet; Fletcher Henderson, piano)
- “Countin’ the Blues,” take 1 (track 8, 16 October 1924)

Ma Rainey (from album, *Ma Rainey’s Black Bottom*, CD 1670 R156:

- “Stack O’ Lee Blues” (track 10, 1926)

Bessie Smith: The Complete Recordings, vol. 1. 2 CDs: Columbia Roots ‘n’ Blues C2K 47091

- “Downhearted Blues” (CD 1, track 1, 16 February 1923; her first recording)
- “Gulf Coast Blues” (CD 1, track 2, February 1923)

Bessie Smith: three celebrated recordings from 1925 (vol. 2 of *The Complete Recordings*):

- “St. Louis Blues” (CD 1, track 17, 14 January 1925) (with Louis Armstrong, cornet)
- “Reckless Blues” (CD 1, track 18, 14 January 1925) (with Louis Armstrong)
- “Yellow Dog Blues” (CD 2, track 4, recorded 5 May 1925) (with Henderson’s Hot Six, including Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Coleman Hawkins, tenor saxophone; Fletcher Henderson, piano; Charlie Dixon, banjo)

1925-1940: MALE PERFORMER AND (RURAL, DOWNHOME) BLUES

Note: *Early Downhome Blues: 19 Outstanding Examples of Early Blues Music*. (To be used, as needed, as a companion disc to Jeff Todd Titon’s book, *Early*

Downhome Blues, which contains transcriptions of these and other recordings).
University of North Carolina Press, 1994. CD ML3521 T621 E1. Includes Charley Patton's "Pony Blues" and several additional recordings.

Papa Charlie Jackson, from *A Smithsonian Collection of Classic Blues Singers*, CD 1.

"Shake That Thing (track 4, 27 June 1925)

Papa Charlie Jackson: Complete Recorded Works in Chronological Order, vol. 2 (February 1926 to September 1928). Document Records, DOCD-5088.

"Mumsy Mumsy Blues" (track 1, ca. February 1926)

"The Judge Cliff Davis Blues" (track 3, April/May 1926)

"Salty Dog," second recording (track 9, September 1926)

"Fat Mouth Blues" (track 11, ca. November 1926)

Lonnie Johnson: Steppin' on the Blues, Columbia Roots 'n' Blues CK 46221 (1990). Selections:

"Mr. Johnson's Blues" (track 1, 4 November 1925)

"Toothache Blues," parts 1 and 2 (tracks 6 & 7, with Victoria Spivey, 17 October 1928)

Blind Lemon Jefferson: Complete Recorded Works in Chronological Order, vol. 1 (1927-1929). Selections (some of which are not "blues"):

"I Want to Be Like Jesus in My Heart" (track 1, December 1925-January 1926)

"Got the Blues" (track 3, March 1926)

"Long Lonesome Blues" (track 4, March 1926)

"Dry Southern Blues" (track 6, March 1926)

"Black Horse Blues" (track 8, April 1926)

"Corinna Blues" (track 8, April 1926)

Note: there also exists a new recording, *Long Lonesome Blues: Lemon's Texts Revealed* (World Arbiter, 2006 [transfers from 2003, with claims to better sounds and a clearer reproduction of the words than in the Document recordings)

Tommy Johnson: Canned Heat (1928-1929), [Complete Recorded Works] Document Records DOCD-5001. Selections:

"Cool Drink of Water Blues" (track 1, 3 February 1928)

"Maggie Campbell Blues" (track 4, 4 February 1928)

"Canned Heat Blues" (track 5, 31 August 1928)

Tampa Red: Complete Recorded Works in Chronological Order, vol. 1 (c. May 1928 to 12 January 1929), Document Records DOCD-5073. Selections:

"It's Tight Like That" (track 3, first recording [of several, with differing texts], 24 October 1928)

"It's Tight Like That" (track 10, second recording [of several], 9 November 1928)

Charley Patton: Complete Recorded Works in Chronological Order: vol. 1 (14 June 1929 to late November/early December 1929). Selections:

"Mississippi Boweavil Blues" (track 1, 14 June 1929)

"Pony Blues" (track 4, 14 June 1929)

"Banty Rooster Blues" (track 4, 14 June 1929)

"Pea Vine Blues" (track 7, 14 June 1929)

"Tom Rushen Blues" 14 June 1929

"Shake It and Break It (But Don't Let It Fall Mama)" (track 10, 14 June 1929)

Son House, from *Son House and the Great Delta Blues Singers (1928-1930)*. Document DOCD 5002

- “Preachin’ the Blues,” Part 1 (track 3, 28 May 1930)
- “Walkin’ Blues” (track 7, 28 May 1930)

Leroy Carr, from *Whiskey is My Habit, Good Women Is All I Crave: The Best of Leroy Carr*, Columbia Roots ‘n’ Blues, 2 CD set, C2K 86989. Selections from CD 1:

- “How Long—How Long Blues” (track 1, 19 June 1928)
- “Straight Alky Blues,” parts 1 (track 3, 19 March 1929)
- “Sloppy Drunk Blues” (track 6, 9 September 1930)
- “Papa’s on the House Top” (track 7, 9 September 1930)

Skip James: Complete 1931 Recordings in Chronological Order (alt. title, “‘I’m so Glad’: The Complete 1931 Paramount Recordings”), Document Records DOCD-5005 (all recordings: February 1931). Selections:

- “Cherry Ball Blues” (track 3, February 1931)
- “I’m So Glad” (track 12, February 1931)
- “22-20 Blues” (track 17, February 1931)

Big Bill Broonzy, from *The Young Big Bill Broonzy, 1928-1935*, Yazoo 1011 (1991). Selections:

- “Long Tall Mama” (track 1, 1932)
- “Mississippi River Blues” (track 2, 1934)
- “Hokum Stomp” (track 6, 1930, with Georgia Tom, piano, and Jane Lucas, speaker)

Robert Johnson: The Complete Recordings, 2-CD set, Columbia Roots ‘n’ Blues C2K 46222 (1990). Texts and discussion included in an accompanying booklet. Selections:

- “Kindhearted Woman Blues (CD 1, track 1, 23 November 1936)
- “Sweet Home Chicago (CD 1, track 4, 23 November 1936)
- “Come on in My Kitchen” (CD 1, track 9, 23 November 1936)
- “Terraplane Blues” (CD 1, track 11, 23 November 1936)
- “32-20 Blues” (CD 1, track 14, 26 November 1936)
- “Cross Road Blues (CD 1, track 17, 27 November 1936)
- “Preaching Blues (Up Jumped the Devil)” (CD 1, track 1, 27 November 1936)
- “Stones in My Passway” (CD 2, track 3, 19 June 1937)
- “Hellhound on My Trail” (CD 2, track 6, 20 June 1937)
- “Stop Breakin’ Down Blues” (CD 2, track 14, 20 June 1937)
- “Love in Vain” (CD 2, track 18, 20 June 1937)
- “Milkcow’s Calf Blues” (CD 2, track 21, 20 June 1937)

Note: *Back to the Crossroads: The Roots of Robert Johnson* (companion disc to Elijah Wald, *Escaping the Delta*). Yazoo 2070 (2004), with booklet notes by Elijah Wald. 23 tracks, with earlier recordings (by Kokomo Arnold, Skip James, Son House, Leroy Carr, etc.) of songs later adapted by Robert Johnson. Complete disc on ViCH. Selected tracks as needed work on individual recordings of Johnson.

Sonny Boy Williamson, from *Good Morning, Little Schoolgirl; Complete Blues*, SBLUECD 027 (2004))

- “Good Morning Little Schoolgirl” (track 18, 5 May 1937)
- “Stop Breakin’ Down” (track 14, 19 October 1945)

Memphis Minnie, from *Queen of the Blues: Memphis Minnie*. Columbia/Legacy CK 65212:

“He’s in the Ring” (track 3, 22 August 1935)

“Has Anyone Seen My Man?” (track 8, 23 June 1938)

“Call the Fire Wagon” (track 10, 6 February 1939)

Billie Holiday, from CD, *Lady Day: The Best of Billie Holiday*. 2 CD-set. Columbia/Legacy C2K 85979.
(Also available on other Billie Holiday collections.)

“Long Gone Blues” (CD 2, track 4, 21 March 1939)