

Contents

	List of Tables	<i>xiii</i>
	List of Musical Examples	<i>xv</i>
	Introduction	<i>I</i>
CHAPTER ONE	<i>Scherzo humoristique (Cat and Mouse):</i> Copland's American <i>Petrushka</i> and His Debt to Stravinsky	<i>9</i>
CHAPTER TWO	Boulanger and Compositional Maturity	<i>35</i>
CHAPTER THREE	Popular Music and Jazz: Authentic or Ersatz?	<i>55</i>
CHAPTER FOUR	Paris and Jazz: French Neoclassicism and the New Modern American Music	<i>72</i>
CHAPTER FIVE	Back in the United States: Popular Music, Jazz, and the New American Music	<i>95</i>
CHAPTER SIX	European Influence beyond Stravinsky and Les Six: Hába and Schoenberg	<i>124</i>
CHAPTER SEVEN	Toward a New National Music during the 1930s: Copland's Populism, Accessible Style, and Folk and Popular Music	<i>148</i>
CHAPTER EIGHT	Copland's Journey Left	<i>160</i>
CHAPTER NINE	"Folk" Music and the Popular Front: <i>El Salón México</i>	<i>190</i>
CHAPTER TEN	<i>Billy the Kid</i>	<i>208</i>
CONCLUSION	A Vision for American Music . . .	<i>230</i>
	Notes	<i>235</i>
	Bibliography	<i>259</i>
	Index	<i>277</i>