

MUSIC AND THE METROPOLIS: LYRICAL  
IMAGES OF LIFE IN AMERICAN CITIES,  
1950 - 1980

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. . . The "city" has meant one thing in our history, and quite another in the historical experience of most of Western Europe. Throughout the European past, cities have been places people went to; in America, people have generally tended to think of cities as places to get away from. In Europe the city signified a bringing together of the indispensable conditions for civilized life; in America, the city stood for something much more ambiguous . . . something questionable, something negative, even something sinister.

-- Eric McKittrick<sup>1</sup>

The relationship between modern music and the metropolis has been a subject of scholarly investigation for many years. Even in fields of American music where rural themes have traditionally been dominant, a shift of lyrical emphasis has occurred since World War II. One writer described this phenomenon by stating, "The first observation that needs to be made about Country and Western music is that it is neither 'Country' nor 'Western.' It draws most of its imagery from the town or city (or the highways leading into the city), and its geographical center of gravity is not western but southeastern."<sup>2</sup> This assertion can be expanded into a human perspective through the following observation: "It is no longer interested in the open range, the cattle-drive, or the cowboy at the campfire. Today's C & W hero is frequently a city-dwelling working man struggling with the complexities of modern urban--or suburban life."<sup>3</sup> Peter Thorpe, the author of the preceding statements, illustrates this view of the new "country" hero by referring to Merle Haggard's lyrical saga of the bewildered, ambivalent fellow in "Workin' Man Blues."

For history teachers, the shifting images of urban life in American society offer excellent opportunities for instructional innovation. It is significant to note that British sociologist Charlie Gillett contends that contemporary music became the dictionary, barometer, microscope, gyroscope, and source of social etiquette for American youth during the 1950s. Gillett notes that

. . . during the mid-fifties, in virtually every urban civilization in the world, adolescents staked out their freedom in the cities, inspired and reassured by the Rock and Roll beat. Rock and Roll was perhaps the first form of popular culture to celebrate without reservation characteristics of city life that had been among the most criticized. In Rock and Roll, the strident, repetitive sounds of the city life were, in effect, reproduced as melody and rhythm.<sup>4</sup>

If the city was a confusing, mechanized jungle, the rhythmic translation of survival and success was often found in the lyrics provided on record albums, over radios, and on jukeboxes. The following pages will expand upon and update Gillett's observations. By utilizing the personalized perspectives provided in song lyrics, I will demonstrate how contemporary singers and songwriters assemble attitudes, ideas, events, and values which may help history teachers and their students to formulate and define the concept of "urban existence."

## I.

When I look back,  
 Boy, I must have been green.  
 Boppin' in the country,  
 Fishin' in a stream.  
 Lookin' for an answer,  
 Tryin' to find a sign,  
 Until I saw your city lights,  
 Honey, I was blind.

-- "Honky Cat"  
 by Elton John

They're dancing in Chicago,  
 Down in New Orleans,  
 In New York City,  
 All we need is music, sweet music.

-- "Dancing in the Street"  
 by Martha and the Vandellas

Media analytists often use television as a barometer of public opinion. Karl E. Meyer focused on prime-time programming between 1958 and 1975 to demonstrate the growth of "urbanized thinking" among contemporary Americans. Whereas frontier sagas such as "Gunsmoke," "Wagon Train," "Have Gun Will Travel," "Rifleman," "Maverick," "Wells Fargo," "Wyatt Earp," and "Cheyenne" dominated evening TV programming during the late fifties, the urban situation comedy reigned in the nighttime spotlight two decades later. The top-rated shows of 1975 included "All in the Family," "Laverne and Shirley," "Sanford and Son," "Rhoda," "Welcome Back, Kotter," "Kojak," and "Mary Tyler Moore." Meyer observed:

Sooner or later, Americans had to come to terms with a reality we sought to deny or ignore--that we are in essence a nation of city slickers, that the urban way of life is the norm, that far more of us live in apartment houses than in clapboards in Stockbridge or on peanut farms in Plains . . . No longer invisible on prime time, the big city is ubiquitous. Not only do the most popular sitcoms have a clearly defined urban setting, but their themes reflect urban concerns: racial friction, single living, changing sex roles, office politics, generational conflict, and so forth. For the first time since its inception, television is presenting a recognizable cross-section of big-city denizens: blue collar and white collar, ethnic and unwhite, doctor, lawyer, beggarman, and shrink.<sup>5</sup>

Although Meyer may be correct, the signs of this social change had been reflected in another medium much earlier. In fact, popular music anticipated television's urban theme commitment by two decades. As a mirror of city life in the fifties, sixties, and seventies, song lyrics have been more attentive to urban issues than television because of their city-based artistic origins and their youthful audience. One clear illustration of the urban perspective which undergirds popular music may be noted in the following titles of recently published books which examine the singers, songs, composers, rhythmic styles, and record companies in contemporary music: Chicago Break-down (1975) by Mike Rowe; Jazz City: The Impact of Our Cities on the Development of Jazz (1978) by Leroy Ostransky; Jazz Style in Kansas City and the Southwest (1971) by Ross Russell; The Jefferson Airplane and the San Francisco Sound (1969) by Ralph J. Gleason; Motown and the Arrival of Black Music (1971) by David Morse; The Nashville Sound: Bright Lights and Country Music (1970) by Paul Hemphill; The New Haven Sound, 1946-1976 (1977) by Paul Lepri; The

Sound of the City: The Rise of Rock and Roll (1971) by Charlie Gillett; The Sound of Philadelphia (1975) by Tony Cummings; They All Sang on the Corner: New York City's Rhythm and Blues Vocal Groups of the 1950's (1973) by Philip Groia; Uptown - The Story of Harlem's Apollo Theatre (1971) by Jack Schiffman; Urban Blues (1966) by Charles Keil; Walking to New Orleans: The Story of New Orleans Rhythm and Blues (1964) by John Broven.

Beyond scholarly titles, though, the relationship between American popular music and metropolitan population centers can be documented through the familiar linkages of city names with distinctive singing styles. One commonly associated New Orleans and Kansas City with jazz, St. Louis and Chicago with the blues, Nashville with country music, New York with rhythm and blues, Detroit with the "Motown Sound," and Memphis with soul sounds. The all-pervasive disco tempo, according to one music critic, "suggests the heartbeat of modern urban life."<sup>6</sup>

What has not been widely acknowledged is the fact that contemporary tunes can be utilized as a rich source of social commentary as well as a bundle of danceable rhythmic patterns. The realm of popular music is much more complex than the relatively narrow television programming schedule. Although courtship themes continue to dominate contemporary lyrics quantitatively,<sup>7</sup> examples abound of urban-related social and political commentaries in the music of the past thirty years. These metropolitan life-style observations can be found in all major forms of modern music--"Pop," "Soul," and "Country." Although certain singers have become associated with both pro-urban and anti-urban tunes, this ideological connotation is neither consistent nor necessarily intentional. It would be as unfair to attribute universal anti-city feelings to John Denver ("Thank God I'm a Country Boy") and Glen Campbell ("Country Boy [You Got Your Feet in L.A.]") as it would be to ascribe totally pro-urban attitudes to Chuck Berry ("Back in the U.S.A."). In order to be instructive rather than propagandistic, teachers must utilize a variety of songs and artists in order to illustrate the multiplicity of images of urban life in American popular music between 1950 and 1980.

## II.

You grew up riding the subways,  
Runnin' with people up in Harlem,  
Down on Broadway.  
You're no tramp,  
But you're no lady--  
Talkin' that street talk.  
You're the heart and soul of  
New York City.

-- "Native New Yorker"  
by Odyssey

Thousands of lives wasting away,  
People living from day to day.  
It's a challenge just stayin' alive,  
'Cause in the ghetto--only the strong survive.

-- "Masterpiece"  
by The Temptations

Is Chicago the happy-go-lucky, "toddlin' town" described by Frank Sinatra? Or is it really a center of political repression, as Graham Nash asserts? And if State Street is really such a great street, what does Jim Croce mean when he calls the South Side of Chicago "the baddest part of town"? Has the death of

Mayor Richard Daley and the recent election of Jane Byrne met the Chi-Lites' request for a redistribution of political power in the Windy City? Do young blacks in Chicago still believe, as Lou Rawls obviously does, that it is possible to escape from the ghetto? Even though there are no correct answers to these questions, any teacher should recognize the value of asking his or her students to examine them.<sup>8</sup>

Translating lyric-based social or political themes into active classroom discussions does not limit an instructor to one particular pedagogical approach. However, certain fundamental understandings must be established between the teacher and the students before lyrical analysis can be utilized. First, the songs should not be randomly chosen; they must be carefully selected to illustrate specific urban-related ideas. Second, the values and ideas expressed in a single song must be open for critical examination by the class. Neither the singer nor the songwriter should be biographically "interpreted"--only the context of the lyric should be reviewed and discussed. Third, an open classroom atmosphere must prevail during the discussion stage or the technique of utilizing popular culture resources will become as deadening as using a traditional textbook. Students must be encouraged to challenge each other's ideas and be permitted to introduce additional songs to enhance, contradict, or broaden a particular theme.

To demonstrate the expansive characteristics of this instructional approach, let me report on the unanticipated responses from one of my history classes. My instructional goal was to illustrate to a group of college freshmen the following hypothesis: "The city has replaced the frontier in the minds of many 20th century Americans as the place where freedom, fame, and fortune can be readily attained. The inhibiting factors of rural life can be overcome by moving to the big city." The songs I selected to depict the argument for increased opportunities for social mobility through metropolitan relocation were: Dave Loggins's "Please Come to Boston," Chuck Berry's "Johnny B. Goode," and Elvis Presley's "Promised Land."

No sooner had I played these songs and launched into the "small town narrowness vs. big city opportunity" theme than my students confronted me with three different perceptions of urban existence. First, one group claimed that I was ignoring such vital small town virtues as love, individual concern, time for experimentation, human understanding, and the general simplicity of life. Among the recordings offered to illustrate these characteristics were John Denver's "Thank God I'm A Country Boy" and Merle Haggard's "Okie from Muskogee." Other students asserted that urban life may crush the spirit of a talented individual because it lacks sensitivity, tends to foster loneliness and isolation, and creates a morbid fear of failure. Several songs were suggested to illustrate this position: Bobby Bare's "Detroit City," Jim Croce's "Workin' in the Car Wash Blues," Gladys Knight and the Pips's "Midnight Train to Georgia," and the Spinners' "I'm Comin' Home." A third group of students built their case against my original hypothesis on the suggestions of the second. These students argued that more people are currently leaving urban situations to find personal gratification (Canned Heat's "Goin' Up the Country" and Crosby, Stills, Nash, and Young's "Woodstock"), to escape the materialistic pressures of urban existence (Mac Davis's "Stop and Smell the Roses" and Ray Stevens's "Mr. Businessman"), or just to return to more friendly, more familiar surroundings (Don Williams's "Tulsa Time" and Roger Miller's "Kansas City Star").

Even though I attempted to counter this barrage of arguments and recordings with illustrations of urban enjoyment, including Petula Clark's "Downtown," Scott MacKenzie's "San Francisco," and Frank Sinatra's "Chicago," I continued to encounter a movement by half of my students which categorically denied my initial "Streets Paved With Gold" stereotype of urban life. Finally, a fourth group of students even suggested that migration from a rural setting into the

city might occur for totally non-selfish, non-materialistic reasons. This small contingent argued, using John Sebastian's "Welcome Back," Timmy Thomas' "Why Can't We Live Together," and Rare Earth's "Hey Big Brother," that idealistic social reforms could be initiated by persons who were coming into a city seeking to improve the quality of urban politics, education, and race relations. Sensing an unrealistic over-emphasis on humanitarianism and a failure to acknowledge the more materialistic elements of working life in the city, yet another student noted that employment opportunities in the city were often repetitive, boring, and dehumanizing. He made his case with lyrics from B.T.O.'s "Takin' Care of Business," the Easybeats's "Friday On My Mind," the Vogues's "Five O'Clock World," and O'Jays's "For Love of Money."

By the time this three-day classroom exchange on the nature of rural existence, social mobility, and urban life had run its course, my students clearly perceived that people in the United States could be simultaneously attracted and repelled by the city. They saw both advantages and disadvantages to living, working, and seeking to change the nature of American metropolitan areas. From this broadened mindset, I then assigned portions of three books to be read and reviewed by the entire class. These literary resources were: Sinclair Lewis's Main Street, Jacob Riis's How The Other Half Lives, and Ulf Hannerz's Soulside: Inquiries Into Ghetto Culture and Community.

### III.

This tired city was somebody's dream,  
Billboard horizons as black as they seem.  
Four level highways across the land,  
We're building a home for the family of man.

-- "The Family of Man"  
by Three Dog Night

Well south side of Chicago,  
Is the baddest part of town.  
And if you go down there,  
You better just beware,  
Of a man named Leroy Brown.

-- "Bad, Bad, Leroy Brown"  
by Jim Croce

Welcome to the beat of a city street,  
Walk on now and don't be shy.  
Take a closer look at the people you meet,  
And notice the fear in their eye,  
Yeah, watching the time passing by.

-- "Hey Big Brother"  
by Rare Earth

Uptown got its hustlers,  
The Bowery got its bums,  
Forty Second Street got big Jim Walker,  
He's a pool shootin' son-of-a-gun.

-- "You Don't Mess Around with Jim"  
by Jim Croce

Suggesting that contemporary lyrics be utilized in high school and college classrooms is hardly original.<sup>9</sup> However, few history teachers have employed

the rich potential in pop records for studying urban life in America. The use of song lyrics combines varying descriptive elements of biography, fantasy, memory, illusion, fact, and folklore. Such a strange mixture of resources may not please traditionally-trained historians, statistically-oriented sociologists, or other scholars who currently instruct classes in urban society. Initial hostility may be overcome, however, if these critics will accept the fundamental pedagogical principle that student motivation ("recognition of personal problems or social conflict situations") is an absolute prerequisite for generating serious reflective thought on any subject.

Several lesson plans outlining the specific teaching approach which I am advocating are provided in the appendix below. They are designed to create questions, uncertainty, cognitive dissonance, conflicts, and controversy within student's minds by presenting a least two different lyrical orientations on a single issue relating to metropolitan existence. The imagery provided in popular songs is highly familiar to, but generally uncritically received by, the majority of young listeners. From the most simple to the most complex lyric structures, certain basic themes can be constructed from selected groups of contemporary tunes.

## NOTES

<sup>1</sup>Eric McKittrick, "The City in History," from The City and the University: Proceedings of the General Education Seminar (New York, 1978), 5.

<sup>2</sup>Peter Thorpe, "I'm Movin' On: The Escape Theme in Country and Western Music," The Western Humanities Review, XXIV (Autumn, 1970), 307.

<sup>3</sup>Ibid.

<sup>4</sup>Charlie Gillett, The Sound of the City: The Rise of Rock and Roll (New York, 1970), i.

<sup>5</sup>Karl E. Meyer, "Love Thy City: Marketing the American Metropolis," Saturday Review, VI (April 29, 1979), 16.

<sup>6</sup>Stephen Holden, "Disco: The Medium is the Message," High Fidelity, XXIX (August, 1979), 105.

<sup>7</sup>Donald Horton, "The Dialogue of Courtship in Popular Songs," American Journal of Sociology, LXII (May, 1957), 569-578; James T. Carey, "Changing Courtship Patterns in the Popular Song," American Journal of Sociology, LXXIV (May, 1969), 720-731; Patricia Freudiger, "Love Lauded and Love Lamented: Men and Women in Popular Music," Popular Music and Society, VI (1978), 1-10; and Julia A. Heath, "Courtship Patterns Expressed in Popular Songs" (mimeographed essay presented at the 8th National Convention of the Popular Culture Association in Cincinnati, Ohio, on April 20, 1978).

<sup>8</sup>See the following recordings: Frank Sinatra, "Chicago" (Capitol 3793); Graham Nash, "Chicago" (Atlantic 2804); Jim Croce, "Bad, Bad Leroy Brown (ABC 11359); the Chi-Lites, "(For God's Sake) Give More Power to the People" (Brunswick 55450); and Lou Rawls, "Deadend Street" (Capitol 5869). Other songs which might be utilized to examine life in the Windy City include: Paper Lace, "The Night Chicago Died" (Mercury 73492); Junior Parker, "Sweet Home Chicago" (Duke 301); Elvis Presley, "In the Ghetto" (RCA 9741); and Frank Sinatra, "My Kind of Town" (Reprise 0702).

<sup>9</sup>Eric P. Johnson, "The Use of Folk Songs in Education: Some Examples of the Teaching of History, Geography, Economics, and English Literature," The

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## APPENDIX

## THE CHANGING IMAGE OF THE METROPOLIS

Question for Reflective Consideration

How has the image of American city life changed during the past three decades?

Concepts to be Investigated

|                        |          |                   |
|------------------------|----------|-------------------|
| population density     | ghetto   | ethnic groups     |
| cultural opportunities | suburbia | urban renewal     |
| labor unions           | ecology  | industrial growth |

Songs and Performers

## 1950-1959 Tunes

"Chicago" (Capitol 3793) by Frank Sinatra  
 "New York's My Home" (Decca 30111) by Sammy Davis, Jr.  
 "Mack the Knife" (Atco 6147) by Bobby Darin  
 "Back in the U.S.A." (Chess 1729) by Chuck Berry  
 "Kansas City" (Fury 1023) by Wilbert Harrison

## 1959-1969 Tunes

"Detroit City" (RCA Victor 47-8183) by Bobby Bare  
 "Twelve Thirty" (Dunhill 4099) by the Mamas and the Papas  
 "San Franciscan Nights" (MGM 13769) by The Animals  
 "Subterranean Homesick Blues" (Columbia 43242) by Bob Dylan  
 "Summer in the City" (Kama Sutra 250) by the Lovin' Spoonful

## 1970-1979 Tunes

"Bright Lights, Big City" (Capitol 3114) by Sonny James  
 "Stayin' Alive" (RSO 885) by the Bee Gees  
 "Hot Child in the City" (Chrysalis 2226) by Nick Gilder  
 "On Broadway" (Warner Brothers 8542) by George Benson  
 "In the Ghetto" (Fame 91000) by Candi Staton

## URBAN DECADENCE AND SOCIAL DECLINE

Question for Reflective Consideration

Why do many people claim that the increasing urban population has produced a general decline in the quality of American life?

Concepts to be Investigated

|            |              |                      |
|------------|--------------|----------------------|
| pollution  | racism       | political repression |
| alienation | materialism  | moral decay          |
| poverty    | violence     | artificiality        |
| bigotry    | unemployment | prostitution         |

Songs and Performers

"For Love or Money" (Philadelphia International 3544) by the O'Jays  
 "Freddie's Dead" (Curtom 1975) by Curtis Mayfield  
 "Masterpiece" (Gordy 7126) by the Temptations  
 "I'm Gonna Move to the Outskirts of Town" (Impulse 202) by Ray Charles  
 "Runaway Child, Running Wild" (Gordy 7084) by the Temptations  
 "Takin' It To The Street" (Warner Brothers 8196) by the Doobie Brothers  
 "Lido Shuffle" (Columbia 10491) by Boz Scaggs  
 "Life in the Fast Lane" (Asylum 45403) by the Eagles  
 "Hey Big Brother" (Rare Earth 5038) by Rare Earth  
 "Baker Street" (United Artists 1192) by Gerry Rafferty  
 "Mr. Businessman" (Monument 1083) by Ray Stevens  
 "Movin' Out (Anthony's Song)" (Columbia 10708) by Billy Joel  
 "Ball of Confusion" (Gordy 7099) by the Temptations  
 "In the Ghetto" (Fame 91000) by Candi Staton  
 "People are Strange" (Elektra 45621) by the Doors  
 "American Woman" (RCA 74-0325) by the Guess Who  
 "Mrs. Robinson" (Columbia 44511) by Simon and Garfunkel  
 "Monster" (Dunhill 4221) by Steppenwolf

## CITY LIFE AND THE BLACK AMERICANS

Question for Reflective Consideration

How has the urban environment affected the social, political, and economic development of Black men and women in modern America?

Concepts to be Investigated

|           |                       |                    |
|-----------|-----------------------|--------------------|
| racism    | social mobility       | equal opportunity  |
| ghetto    | political involvement | affirmative action |
| education | economic incentive    |                    |

Songs and Performers

"On Broadway" (Atlantic 2182) by the Drifters  
 "Johnny B. Goode" (Chess 1691) by Chuck Berry  
 "Uptown" (Philles 102) by the Crystals  
 "Bright Lights, Big City" (Vee-Jay 398) by Jimmy Reed  
 "You Haven't Done Nothin'" (Tamla 54252) by Stevie Wonder  
 "Promised Land" (Chess 1916) by Chuck Berry  
 "Superfly" (Curtom 1978) by Curtis Mayfield  
 "For the Love of Money" (Philadelphia International 3544) by the O'Jays  
 "Down and Out in New York City" (Polydor 14168) by James Brown



- "Masterpiece" (Gordy 7126) by the Temptations  
 "Natural Man" (MGM 14262) by Lou Rawls  
 "Freddie's Dead" (Curton 1975) by Curtis Mayfield  
 "Inner City Blues (Make Me Wanna Holler)" (Tamia 54209) by Marvin Gaye  
 "Almost Grown" (Chess 1722) by Chuck Berry  
 "Money Honey" (Atlantic 1006) by the Drifters  
 "Dead End Street" (Capitol 5869) by Lou Rawls  
 "The Ghetto" (Atco 6719) by Donny Hathaway

#### THE URBAN MALE

##### Question for Reflective Consideration

Is the popular image of the urban male positive or negative?

##### Concepts to be Investigated

|                 |                      |              |
|-----------------|----------------------|--------------|
| self-motivation | individual character | intimidation |
| authority       | violence             | materialism  |
| dignity         | honesty              | perseverance |
| chauvinism      |                      | power        |

##### Songs and Performers

- "Movin' Out (Anthony's Song)" (Columbia 10708) by Billy Joel  
 "You Don't Mess Around with Jim" (ABC 11328) by Jim Croce  
 "Mack the Knife" (Atco 6147) by Bobby Darin  
 "Take a Letter Maria" (Atco 6714) by R.B. Greaves  
 "Boy From New York City" (Blue Cat 102) by the Ad Libs  
 "Mr. Businessman" (Monument 1083) by Ray Stevens  
 "Bad, Bad Leroy Brown" (ABC 11359) by Jim Croce  
 "Taxi" (Elektra 45770) by Harry Chapin  
 "Big Boy Pete" (Arvee 595) by the Olympics  
 "Workin' in the Car Wash Blues" (ABC 11447) by Jim Croce  
 "Trouble Man" (Tamla 54228) by Marvin Gaye  
 "Theme From Shaft" (Enterprise 9038) by Isaac Hayes  
 "Kansas City Star" (Smash 1965) by Roger Miller  
 "My Life" (Columbia 10853) by Billy Joel  
 "Rhinestone Cowboy" (Capitol 4095) by Glen Campbell

#### THE URBAN TROUBADOUR

##### Question for Reflective Consideration

Why do some contemporary singers and songwriters focus their lyrical attention on the nature and meaning of urban life?

##### Concepts to be Investigated

|               |               |            |
|---------------|---------------|------------|
| autobiography | experience    | biography  |
| nostalgia     | folk song     | reflection |
| troubadour    | individualism | balladeer  |

##### Songs and Performers

Jim Croce Tunes

- "You Don't Mess Around With Jim" (ABC 11328)  
 "Operator (That's Not the Way it Feels)" (ABC 11335)

- "Bad, Bad Leroy Brown" (ABC 11359)  
 "I Got a Name" (ABC 11389)  
 "Workin' at the Car Wash Blues" (ABC 11447)

Chuck Berry Tunes

- "School Day" (Chess 1653)  
 "Sweet Little Sixteen" (Chess 1683)  
 "Johnny B. Goode" (Chess 1691)  
 "Back in the U.S.A." (Chess 1729)  
 "You Never Can Tell" (Chess 1906)  
 "Promised Land" (Chess 1916)

Curtis Mayfield Tunes

- "Future Shock" (Curtom 1987)  
 "Superfly" (Curtom 1978)  
 "Freddie's Dead" (Curtom 1975)  
 "Choice of Colors" (Curtom 1943)  
 "We're a Winner" (ABC 11022)

Stevie Wonder Tunes

- "You Haven't Done Nothin'" (Tamla 4252)  
 "Living For the City" (Tamla 54242)  
 "Superstition" (Tamla 54226)  
 "Heaven Help Us All" (Tamla 54200)

BIBLIOGRAPHY

They're really rockin' in Boston,  
 In Pittsburgh, P. A.  
 Deep in the heart of Texas,  
 And 'round the Frisco Bay.  
 All over St. Louis,  
 'Way down in New Orleans  
 All the cats wanna dance with  
 Sweet Little Sixteen.

-- Chuck Berry  
 "Sweet Little Sixteen"

This bibliography provides two groups of song-related teaching resources. The first is a list of lyrical resources which are available to instructors, librarians, and students in inexpensive paperback editions. The second is a discography of record albums performed by contemporary artists which offer melodic flesh to the lyrical bones of the preceding list.

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