the spirituality that provides much of the social and contextual underpinnings of African American popular idioms in postwar America. This study considers northern rhythm and blues as a central force in black life in the decades of the 1960s and 1970s, contrary to the stereotype of this music as substantively inferior to its southern counterpart. Readers who are familiar with the central arguments of such diverse books as Samuel Floyd's *The Power of Black Music* (New York: Oxford University Press, 1995) and Peter Guralnick's *Sweet Soul Music* (New York: Harper and Row, 1986), books that view northern rhythm and blues in this manner, will find Werner's stance refreshing. Werner has a deep grasp of the issues that surround the music of this time and place, and any student of African American music will find this book unique and thought provoking.

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Mavericks and Other Traditions in American Music. By Michael Broyles. New Haven: Yale University Press, 2004. [387 p. ISBN 0-300-10045-0. $40.00.] Music examples, illustrations, bibliography, index.

Michael Broyles's history of mavericks in American music attempts to document a paradox: a tradition of tradition-defying musicians in America. To do this, Broyles calls upon his considerable narrative skills and his experience with social histories of music; he has previously written *Music of the Highest Class: Elitism and Populism in Antebellum Boston* (New Haven: Yale University Press, 1992), and edited the journals of Lowell Mason's year in Europe (*A Yankee Musician in Europe: The 1837 Journals of Lowell Mason* [Ann Arbor: UMI Research Press, 1990]).

A brief introductory chapter sets out Broyles's focus and plan for the book: "this book is not about mavericks themselves; it is about *the maverick tradition.* It is about American society's long-standing fascination with the figure of the maverick, what that means about the place of music in American culture and what that tells us about American society" (p. 2, emphasis in original). After this introduction, Broyles sets out with a series of chapters that profile various American composers who, for one reason or another, have stood outside the musical mainstream of their times. Part 1 of the book, "Pioneers," contains chapters on William Billings and Anthony Philip Heinrich, both composers who often get short-changed in music histories, even histories of American music. The source materials used in these chapters are extremely valuable resources, and it is also useful to have brief, thoroughly-researched biographical portraits of these important early American musicians. Both of these chapters have a strong focus on the relationship of the composers to their communities, and the tensions that arose as a result of their insistence on following their own personal vision.

Part 2 of the book, "New Concepts and Forces in American Culture," begins with a chapter on Charles Ives and Leo Ornstein, which resembles the two chapters on Billings and Heinrich. From there, however, the reader might be forgiven for wondering where the mavericks had gone, for in the next two chapters, Broyles takes a considerable detour. In order to set up the material on twentieth-century music in the second half of the book, he devotes a chapter (" 'Prologue to the Annual Tragedy' ") to demonstrating how isolated American music was from the modernist revolution happening in the other arts (both in Europe and America) in the first two decades of the twentieth century. The following chapter, "The Community of the Ultramoderns," returns to the mavericks, profiling Edgard Varèse, Carl Ruggles, Charles Seeger, and Henry Cowell briefly, but its real focus is on the development of self-organizing societies of musicians. Two such organizations, the International Composers' Guild and the League of Composers, the conflicts and tensions between them, and their effect on the American concert scene and the American public's acceptance of modern music in the 1920s, are the primary material of this chapter.

After setting the scene in these two chapters, the third large section of the book, "After the War," returns to the topic of mavericks. This section includes a chapter on what Broyles terms "The Serial Wars," and the debate over who was more margin-

alized in the post-war art music scene: composers who built on the serialist innovations of the first half of the century, or those who continued in the tonalist tradition of Copland, Samuel Barber, and others. Broyles casts the debate in terms of a "fight to claim the mantle of maverick" (p. 161), and although this is one of the few mentions of the concept of the maverick in this chapter, that concept is never very far from the surface, especially in the composers' competing claims of oppression.

The next two chapters profile John Cage, Harry Partch, and Frank Zappa. By the time Broyles gets to Zappa, the trend that began in the serialists' chapter has become fully realized: composers *want* to be considered mavericks, and consciously style themselves in that image, as shown by Broyles's claim that Zappa "actively pursued that image, fully aware of what he was doing" (p. 227). Broyles devotes the last chapter of this section to the early minimalists La Monte Young, Terry Riley, Steve Reich, and Philip Glass. The chapter contains a thought-provoking exploration of the similarities between the aesthetics of post-war serialism, experimentalism, and minimalism, based on all three approaches' quest for anonymity, but it is not clear how we are to understand the composers profiled in this chapter: are they mavericks? If so, are they consciously-styled mavericks like Frank Zappa, or mavericks in spite of themselves like Harry Partch? How does their success affect their status as mavericks?

The last section of the book, "The Legacy of the Mavericks," contains Broyles's two concluding chapters. In "Looking Back: Puritanism, Geography, and the Myth of American Individualism," Broyles examines Charles Ives, Carl Ruggles, and Charles Seeger as New Englanders in the Puritan tradition, and discusses the importance of dissonance to the Puritan heritage each had inherited. Broyles also presents one of two competing answers or conclusions to his central thesis: in reappraising the work of Harry Partch, he concludes that Partch *was* a true maverick. Nonetheless, he ultimately did not succeed in attracting an audience for his music (at least, not in comparison to the success of others such as Cage and the minimalists), because success in music, as in other endeavors, ultimately arises from communal action. From this, Broyles concludes that the myth of the American rugged individualist or maverick, going his own way in defiance of the community surrounding and supporting him is just that: a myth.

The final chapter, "Looking Forward: 'The End of the Renaissance?'!" brings us to the ultimate conclusion to Broyles's argument, the end of music's position of autonomy among the arts, and the eventual integration of music with the other arts, especially with visual elements. It is a sprawling chapter that manages to discuss in some detail the effect on musical aesthetics of Walt Disney's movie *Fantasia;* its relationship to the music of Varèse, Partch, and Cage; the integration of visual elements into popular music; the end of music as an autonomous art in America; and the work of Meredith Monk (in that order). Broyles also presents the other answer or conclusion to his thesis. He writes,

> The perspective of the postwar experimentalists was so radical that accommodation with tradition was all but impossible. They flouted the most fundamental assumptions by which the classical art proceeded, which ironically earned them the title 'maverick.' But because the maverick *tradition* was so strong, thanks to the early twentieth century, these later mavericks were heard; in fact because their vision seemed so beyond the bounds of acceptability the public was fascinated, and gave them the audience they might not have had otherwise. (p. 299, emphasis in original)

How this conclusion relates to the one cited above is not explained.

Throughout the book, Broyles's writing style is exceptionally clear, engaging, and refreshingly free of jargon. Broyles writes fluently and passionately not just about music, but also about the cultural and societal forces that shape music, incorporating concepts as diverse as the role of upper-class women in the patronage system in the early decades of the twentieth century, and the possible influence of tree frogs on Steve Reich's phase-shifting technique, in prose so carefully crafted that the reader hardly notices the wild, exuberant range of ideas discussed. Broyles's enthusiasm and command of cultural history, however, often

lead him into lengthy digressions which, although entertaining and edifying, do stray from the main focus of the book. A less patient reader might find these digressions distracting, while a reader with an interest in cultural history, or who is searching for research ideas, might find them fascinating and valuable.

This brings me to my next point, the ideal audience for the book. *Mavericks* is written at a level to be accessible to advanced undergraduates, and even to nonmusic majors. Readings from it could help fill out a survey or seminar on American music, or on twentieth-century cultural history in an American Studies or History department. It would also make an ideal set of readings for a graduate seminar; to borrow a word from a former professor of mine, its generativity—the wide variety of ideas it makes the reader consider, and the many directions in which it flies off on tangents—make it a rich source for scholars seeking leads for new research, particularly in the nebulous area where musicology and cultural history intersect.

Other aspects of the book that make it extremely valuable as a source for research are Broyles's work with primary source materials, and especially the bibliography. At over 13 pages and well over 250 citations, the bibliography is a treasure trove all on its own. Broyles's notes also include many comments and discussions that further illuminate the sources he cites, many of which are primary sources, including contemporary accounts from newspapers and magazines, manuscripts and correspondence, and the like.

There are problems with the book, one of the most notable of which, Broyles's tendency to digress, has already been mentioned. In addition, there are some glitches with illustrations, captions, and explanations in the chapter on Billings, none of which completely prevent the reader from grasping Broyles's point, but which are confusing nonetheless. A more frustrating problem is the way that Broyles builds chapter 5, " 'Prologue to the Annual Tragedy,' " to a dramatic cliffhanger in the year 1922, implying that some great cataclysmic event occurs during that year. The last sentence of chapter 5 certainly leads one to expect some explanation to be forthcoming in chapter 6: "But no one in 1922 could have anticipated what would happen next" (p. 111). However, chapter 6 provides no resolution for the anxious reader; instead, it describes the development of composers' organizations that happened, generally speaking, in the early 1920s. This anticlimax does not significantly impede Broyles's argument, but it left this reader, at least, scratching her head in puzzlement.

More serious is Broyles's tendency not to define his terms, most notably the central concept of the maverick. The term is not defined in the first chapter, although he talks around the subject, and throughout the text, Broyles assumes that we all know what a maverick is. (To be fair, part of Broyles's central thesis is that we *do* all know what a maverick is, and that the concept is so firmly engrained in American culture that artists and musicians can work with the archetype in their relationship with their audience.) It is particularly disappointing for a book as deeply rooted in cultural history and American mythology as this one not to mention the word's derivation: a maverick originally meant an unbranded calf, horse, or cow, often one who had escaped from its herd, and the term is derived from Samuel A. Maverick, a Texan who did not brand his herds (William Morris, ed., *The American Heritage Dictionary of the English Language,* New College ed. [Boston: Houghton Mifflin, 1981], 808). Another term that goes tantalizingly undefined is "ultramodern," the focus of chapter 6; Broyles seems to use "ultramoderns," "moderns," and "modernists" interchangeably in this chapter, which would be fine if he were explicit about his intention to do so. But he provides no explanation, leaving the reader wondering if there are fine gradations of meaning between the terms of which he or she is unaware.

My mention above of the two contradictory "conclusions" of the book presented in the two final chapters should give some indication of my sense of whether *Mavericks* succeeds on its own terms. A thorough examination of whether or not Broyles proves his hypothesis and answers the questions posed by his topic would exceed the scope of this review. And in fact, that examination is almost beside the point; whatever its shortcomings, I hope that I have shown that this is a marvelous book, full of

thought-provoking ideas, detailed research and documentation, and a compilation of invaluable resources for future scholars to build upon. All this is bound together with delightfully readable prose and the clear vision of a scholar whose imagination refuses to be confined by narrow disciplinary limits.

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Singing in My Soul: Black Gospel Music in a Secular Age. By Jerma A. Jackson. Chapel Hill, NC: University of North Carolina Press, 2004. [xii, 193 p. ISBN 0-8078-2860-2. $18.95.] Illustrations, index, bibliography.

Since the original publication of Anthony Heilbut's *The Gospel Sound* in 1971, there have been not more than a handful of well-researched histories of twentieth-century African American religious music, nor have there been many good biographies of the major figures in gospel music. Jerma A. Jackson's *Singing in My Soul* is somewhat disappointing, because it has the makings of either a groundbreaking study of the role of women as musical missionaries in African American churches, or a thoughtful biography of the controversial gospel singer-guitarist Sister Rosetta Tharpe, but is instead an uneasy combination of the two. That said, *Singing in My Soul* is an important, if unfocused, analysis of the tradition of the female solo singer in African American religious music, a line that goes through Tharpe to Sallie Martin, Mahalia Jackson, Bessie Griffin, Shirley Caesar, and countless others.

Jackson, an assistant professor of history at the University of North Carolina, states "the thought of writing a dissertation about music seemed daunting" when "my knowledge of the subject was virtually nonexistent." She received a fellowship from the Smithsonian Institution's National Museum of American History, where she met folklorist-performer Bernice Johnson Reagon, who "introduced me to the world of early gospel recordings" and "put a tape recorder in my hand and insisted that this project hinged on oral history" (p. ix). Jackson's inexperience with both early gospel recordings and the collection and analysis of oral history are evident in the writing, where these elements are less than cohesive. Jackson has conflated "oral history" with "interview material;" rather than allowing the narratives, primarily taken from members of black churches in the 1940s and 1950s, to tell their own particular story, they are used more as color to confirm the information already gathered from secondary sources. And while her analysis of early gospel recordings is revealing, Jackson makes conclusions about these records outside the context in which these recordings were made.

Chapter 1, "Exuberance or Restraint," examines the role of religious music in black life after Reconstruction, especially as African Americans began establishing national church organizations. The National Baptist Convention, led by members of the black middle class, denounced the "emotional religion" of slave culture and promoted "education and restraint" (p. 12). Rather than following in the call-and-response "lining-out" tradition of slave hymns, they used hymnbooks and choirs that severely limited spontaneous singing. A new denomination, the Church of God in Christ (COGIC), arose at the turn of the last century, which tied early Christian practices with the ecstatic worship of slave-era African Americans. It should not be surprising, then, that the first stars of gospel music came out of this denomination, also known as the Holiness Church or (derogatorily) as "Holy Rollers."

Chapter 2, "I Just Do What the Lord Say," looks at the role of women in the Holiness Church, in particular as musical missionaries. While the leadership of the Church of God in Christ was almost entirely men, women made up the majority in the pews. (Even the National Baptist Convention had its Women's Convention, an autonomous wing of the national organization focusing on social issues.) It was women who sang on street corners, inviting passers-by to attend a fledgling COGIC service. Jackson ties this story to the early career of Sister Rosetta Tharpe, who did perform on sidewalks with her missionary mother, and to blind singer-pianist Arizona Dranes, whose career is documented only by her handful of recordings and some correspondence between her and her record company. As a little girl, Tharpe went on the road with her mother, playing guitar in a style that would