

Contents

Acknowledgments	4
Foreword	7
Preliminaries	9
I. The Background, Childhood, and Early Music Study of Aaron Copland—Brooklyn (1900–1917)	11
II. The Years of Study with Goldmark—Manhattan (1917–1921)	22
III. The Years of Study in Paris with Nadia Boulanger and Other European Influences (1921–1924)	38
IV. First Style Period (French–Jazz)—New York, Boston, Peterborough, Europe, The American West (1924–1929)	66
V. Second Style Period (Abstract)—America, Europe, Africa, Mexico (1929–1935)	119
Third Style Period (American Folksong)—Introduction to Chapters VI, VII, VIII (1934–1955)	161
VI. Third Style Period (American Folksong)— <i>Gebrauchsmusik</i> American Style: Music for American Youth—Exotic Travel Souvenirs—Radio Commissions (1935–1944)	163

Contents

VII.	Third Style Period (American Folksong)— <i>Gebrauchsmusik</i> American Style: Theater Works: Ballets—Music for Plays and Films—Opera (1931–1955)	184
VIII.	Third Style Period (American Folksong)— The Patriotic and Absolute Works (1939–1955)	222
IX.	Critical Works and Influence (1924–1955)	263
	Addendum, “Pointillism” Applied to Music	295
	Appendix I, List of Musical Works and Addresses of Publishers	299
	Appendix II, List of Recordings	312
	Appendix III, List of Critical Works	319
	Notes	323
	Index	329