



Lost Sounds

BLACKS AND THE BIRTH OF
THE RECORDING INDUSTRY
1890-1919



Tim Brooks

Lost Sounds Blacks And The Birth Of The Recording Industry 1890 1919

Portia Maultsby, Mellonee Burnim



Lost Sounds Blacks And The Birth Of The Recording Industry 1890 1919:

Lost Sounds Tim Brooks, Richard Keith Spottswood, 2004-02-24 Available in paperback for the first time this groundbreaking in depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved Applying more than thirty years of scholarship Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers Brooks assesses the careers and recordings of George W Johnson Bert Williams George Walker Noble Sissle Eubie Blake the Fisk Jubilee Singers W C Handy James Reese Europe Wilbur Sweatman Harry T Burleigh Roland Hayes Booker T Washington and boxing champion Jack Johnson as well as a host of lesser known voices Many of these pioneers faced a difficult struggle to be heard in an era of rampant discrimination and the color line and their stories illuminate the forces both black and white that gradually allowed African Americans greater entree into the mainstream American entertainment industry The book also discusses how many of these historic recordings are withheld from the public today because of stringent U S copyright laws Lost Sounds includes Brooks s selected discography of CD reissues and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America

Lost Sounds Tim Brooks, Dick Spottswood, 2005

Harlem Renaissance Lives from the African American National Biography Henry Louis Gates (Jr.), Evelyn Brooks Higginbotham, 2009 The Harlem Renaissance is the best known and most widely studied cultural movement in African American history Now in Harlem Renaissance Lives esteemed scholars Henry Louis Gates Jr and Evelyn Brooks Higginbotham have selected 300 key biographical entries culled from the eight volume African American National Biography providing an authoritative who s who of this seminal period Here readers will find engagingly written and authoritative articles on notable African Americans who made significant contributions to literature drama music visual art or dance including such central figures as poet Langston Hughes novelist Zora Neale Hurston aviator Bessie Coleman blues singer Ma Rainey artist Romare Bearden dancer Josephine Baker jazzman Louis Armstrong and the intellectual giant W E B Du Bois Also included are biographies of people like the Scottsboro Boys who were not active within the movement but who nonetheless profoundly affected the artistic and political statements that came from Harlem Renaissance figures The volume will also feature a preface by the editors an introductory essay by historian Cary D Wintz and 75 illustrations

The School of Arizona Dranes Timothy Dodge, 2013-09-12 Arizona Dranes 1889 1963 was a true musical innovator whose recordings made for the Okeh label during the years 1926 1928 helped lay the foundations for what would soon be known as gospel music Her unique blend of ragtime barrelhouse and boogie woogie piano plus her exciting and emotional Pentecostal style of singing influenced the development of gospel music for the next forty years and beyond The School of Arizona Dranes Gospel Music Pioneer covers the life and career of Dranes and situates

her accomplishments in the broader history of African American gospel music and the rise of the Pentecostal movement Starting with the earliest recordings of the music in the late nineteenth century this book provides a history of African American sacred and gospel music that convincingly demonstrates the revolutionary nature of Dranes s musical accomplishment Using specific examples the author traces the far reaching influence of Arizona Dranes on African American gospel piano playing and singing Blacksound Matthew D. Morrison,2024-03-05 No book from this past year better explains American popular music than professor Matthew Morrison s *Blacksound* A Rolling Stone Best Music Book of 2024 A new concept for understanding the history of the American popular music industry *Blacksound* explores the sonic history of blackface minstrelsy and the racial foundations of American musical culture from the early 1800s through the turn of the twentieth century With this namesake book Matthew D Morrison develops the concept of *Blacksound* to uncover how the popular music industry and popular entertainment in general in the United States arose out of slavery and blackface *Blacksound* as an idea is not the music or sounds produced by Black Americans but instead the material and fleeting remnants of their sounds and performances that have been co opted and amalgamated into popular music Morrison unpacks the relationship between performance racial identity and intellectual property to reveal how blackface minstrelsy scripts became absorbed into commercial entertainment through an unequal system of intellectual property and copyright laws By introducing this foundational new concept in musicology *Blacksound* highlights what is politically at stake for creators and audiences alike in revisiting the long history of American popular music **Swing Along** Marva Carter,2008-09-11 Renowned today as a prominent African American in Music Theater and the Arts community composer conductor and violinist Will Marion Cook was a key figure in the development of American music from the 1890s to the 1920s In this insightful biography Marva Griffin Carter offers the first definitive look at this pivotal life s story drawing on both Cook s unfinished autobiography and his wife Abbie s memoir A violin virtuoso Cook studied at Oberlin College his parents alma mater Berlin s Hochschule f r Musik with Joseph Joachim and New York s national Conservatory of Music with Antonin Dvorak Cook wrote music for a now lost production of *Uncle Tom s Cabin* for the Chicago World s Fair of 1893 and then devoted the majority of his career to black musical comedies due to limited opportunities available to him as a black composer He was instrumental in showcasing his Southern Syncopated Orchestra in the prominent concert halls of the Unites States and Europe even featuring New Orleans clarinetist Sidney Bechet who later introduced European audiences to authentic blues Once mentored by Frederick Douglas Will Marion Cook went on to mentor Duke Ellington paving the path for orchestral concert jazz Through interpretive and musical analyses Carter traces Cook s successful evolution from minstrelsy to musical theater Written with his collaborator the distinguished poet Paul Lawrence Dunbar Cook s musicals infused American Musical Theater with African American music consequently altering the direction of American popular music Cook s *In Dahomey* hailed by Gerald Bordman as one of the most important events in American Musical Theater history was the

first full length Broadway musical to be written and performed by blacks Alongside his accomplishments Carter reveals Cook's contentious side a man known for his aggressiveness pride and constant quarrels who became his own worst enemy in regards to his career Carter further sets Cook's life against the backdrop of the changing cultural and social milieu the black theatrical tradition white audiences reaction to black performers and the growing consciousness and sophistication of blacks in the arts especially music

Wind Band Activity In and Around New York ca. 1830-1950 Frank J. Cipolla, Donald Hunsberger, The rich history and tradition of the American wind band was heavily influenced by the influx of immigrants into the New York area during the 19th and 20th centuries With their varied cultural backgrounds building upon their diverse musical experiences and a wide variety of instruments and ensemble instrumentation the seeds for the contemporary American wind band were planted The story of the American wind band is revealed in this diverse collection of essays Fascinating reading for band scholars everywhere

The Race of Sound Nina Sun Eidsheim, 2019-01-11 Examining singers Marian Anderson Billie Holiday and Jimmy Scott as well as vocal synthesis technology Nina Sun Eidsheim traces the ways in which the voice and its qualities are socially produced and how listeners assign a series of racialized and gendered set of assumptions to a singing voice

Sounds as They Are Richard Beaudoin, 2023-12-22 In a recording what sounds count as music Sounds made by a musician's body including inhaled finger taps and grunts have for decades been dismissed as extraneous noises In *Sounds as They Are* The unwritten music in classical recordings author Richard Beaudoin pioneers a field of inquiry into non notated sounds in recordings of classical music recognizing often overlooked sounds made by the bodies of performers and their recording equipment as music Beaudoin classifies such sounds via inclusive track analysis ITA a bold new theory based on a comprehensive census of audible events on a given recording and then codifies their musical function He builds a typology across four large categories sounds of breath inhaling and exhaling sounds of touch guitar squeaks piano pedals sounds of effort grunting and moaning and surface noise on early recording formats Breaths are shown to be as complex and diverse as chords Touch sounds create empathy with listeners Effortful vocalizations reveal connections between music making and sex The measurement of surface noise reveals moments of synchronization with the meter of the recorded piece He draws analogies between unwritten music and painting photography poetry psychology and government The book's methodology is intertwined with the aesthetics and ethics of non notated sounds who is allowed to make them and how they are received by listeners critics and scholars Beaudoin uncovers insidious inequalities across music studies and the recording industry including the silencing of body and breath sounds along lines of gender and race *Sounds as They Are* demonstrates the expressive interpretive and embodied possibilities that emerge when all sounds are valued coequally and asks music theory to face a simple truth that all sounds deserve recognition

African American History Day by Day Karen Juanita Carrillo, 2012-08-22 The proof of any group's importance to history is in the detail a fact made plain by this informative book's day by day documentation of the impact of African Americans on life in the United States One of the

easiest ways to grasp any aspect of history is to look at it as a continuum African American History Day by Day A Reference Guide to Events provides just such an opportunity Organized in the form of a calendar this book allows readers to see the dates of famous births deaths and events that have affected the lives of African Americans and by extension of America as a whole Each day features an entry with information about an important event that occurred on that date Background on the highlighted event is provided along with a link to at least one primary source document and references to books and websites that can provide more information While there are other calendars of African American history this one is set apart by its level of academic detail It is not only a calendar but also an easy to use reference and learning tool Issues in African

American Music Portia Maultsby, Mellonee Burnim, 2016-10-26 *Issues in African American Music Power Gender Race Representation* is a collection of twenty one essays by leading scholars surveying vital themes in the history of African American music Bringing together the viewpoints of ethnomusicologists historians and performers these essays cover topics including the music industry women and gender and music as resistance and explore the stories of music creators and their communities Revised and expanded to reflect the latest scholarship with six all new essays this book both complements the previously published volume *African American Music An Introduction* and stands on its own Each chapter features a discography of recommended listening for further study From the antebellum period to the present and from classical music to hip hop this wide ranging volume provides a nuanced introduction for students and anyone seeking to understand the history social context and cultural impact of African American music *Encyclopedia of African American History, 1896 to the Present* Paul Finkelman, 2009 Alphabetically arranged entries from A to C that explores significant events major persons organizations and political and social movements in African American history from 1896 to the twenty first century

Depression Folk Ronald D. Cohen, 2016-08-26 While music lovers and music historians alike understand that folk music played an increasingly pivotal role in American labor and politics during the economic and social tumult of the Great Depression how did this relationship come to be Ronald D Cohen sheds new light on the complex cultural history of folk music in America detailing the musicians government agencies and record companies that had a lasting impact during the 1930s and beyond Covering myriad musical styles and performers Cohen narrates a singular history that begins in nineteenth century labor politics and popular music culture following the rise of unions and Communism to the subsequent Red Scare and increasing power of the Conservative movement in American politics with American folk and vernacular music centered throughout Detailing the influence and achievements of such notable musicians as Pete Seeger Big Bill Broonzy and Woody Guthrie Cohen explores the intersections of politics economics and race using the roots of American folk music to explore one of the United States most troubled times Becoming entangled with the ascending American left wing folk music became synonymous with protest and sharing the troubles of real people through song The African American Roots of Modernism James Edward Smethurst, 2011 The period between 1880 and 1918 at the end of which Jim Crow was firmly

established and the Great Migration of African Americans was well under way was not the nadir for black culture James Smethurst reveals but instead a time of profound response fr T&T Clark Handbook of African American Theology,2019-07-25 This handbook explores the central theme of Christian faith from various disciplinary approaches and different contexts of black experience in the United States The central unifying theme is freedom an important concept both in American culture and Christianity African American theology represents a Christian understanding of God s freedom and the good news of God s call for all humankind to enter life true human identity and moral responsibility in genuine and just community Contributors to the volume argue that African American theology highlights how racism and other intersecting forms of oppression complicate the human predicament and that their eradication requires an expansion of salvation to include the liberation of persons who lack full participation in society and enjoyment of the good and goods made possible by that society The essays in this handbook employ the tools of biblical criticism history cultural and social analysis religious studies philosophy and systematic theology in order to explore and assess the nature and impact of race ethnicity gender sexuality class immigration and cultural and moral pluralism in America as well as the intersections between African American and African diasporan religious thought and life **Songbooks** Eric Weisbard,2021-04-23 In Songbooks critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings s 1770 New England Psalm Singer to Jay Z s 2010 memoir Decoded Drawing on his background editing the Village Voice music section coediting the Journal of Popular Music Studies and organizing the Pop Conference Weisbard connects American music writing from memoirs biographies and song compilations to blues novels magazine essays and academic studies The authors of these works are as diverse as the music itself women people of color queer writers self educated scholars poets musicians and elites discarding their social norms Whether analyzing books on Louis Armstrong the Beatles and Madonna the novels of Theodore Dreiser Gayl Jones and Jennifer Egan or varying takes on blackface minstrelsy Weisbard charts an alternative history of American music as told through its writing As Weisbard demonstrates the most enduring work pursues questions that linger across time period and genre cultural studies in the form of notes on the fly on sounds that never cease to change meaning The Other Great Migration Bernadette Pruitt,2013-10-16 The twentieth century has seen two great waves of African American migration from rural areas into the city changing not only the country s demographics but also black culture In her thorough study of migration to Houston Bernadette Pruitt portrays the move from rural to urban homes in Jim Crow Houston as a form of black activism and resistance to racism Between 1900 and 1950 nearly fifty thousand blacks left their rural communities and small towns in Texas and Louisiana for Houston Jim Crow proscription disfranchisement acts of violence and brutality and rural poverty pushed them from their homes the lure of social advancement and prosperity based on urban industrial development drew them Houston s close proximity to basic minerals innovations in transportation increased trade augmented economic revenue and industrial development prompted white families commercial businesses

and industries near the Houston Ship Channel to recruit blacks and other immigrants to the city as domestic laborers and wage earners Using census data manuscript collections government records and oral history interviews Pruitt details who the migrants were why they embarked on their journeys to Houston the migration networks on which they relied the jobs they held the neighborhoods into which they settled the culture and institutions they transplanted into the city and the communities and people they transformed in Houston *A History of African American Poetry* Lauri Ramey,2019-03-21

Offers a critical history of African American poetry from the transatlantic slave trade to present day hip hop **Real Men Don't Sing** Allison McCracken,2015-09-17 The crooner Rudy Vall e s soft intimate and sensual vocal delivery simultaneously captivated millions of adoring fans and drew harsh criticism from those threatened by his sensitive masculinity Although Vall e and other crooners reflected the gender fluidity of late 1920s popular culture their challenge to the Depression era s more conservative masculine norms led cultural authorities to stigmatize them as gender and sexual deviants In *Real Men Don't Sing* Allison McCracken outlines crooning s history from its origins in minstrelsy through its development as the microphone sound most associated with white recording artists band singers and radio stars She charts early crooners rise and fall between 1925 and 1934 contrasting Rudy Vall e with Bing Crosby to demonstrate how attempts to contain crooners created and dictated standards of white masculinity for male singers Unlike Vall e Crosby survived the crooner backlash by adapting his voice and persona to adhere to white middle class masculine norms The effects of these norms are felt to this day as critics continue to question the masculinity of youthful romantic white male singers Crooners McCracken shows not only were the first pop stars their short lived yet massive popularity fundamentally changed American culture **Soundworks** Anthony Reed,2020-11-23 In *Soundworks* Anthony Reed argues that studying sound requires conceiving it as process and as work Since the long Black Arts era ca 1958 1974 intellectuals poets and musicians have defined black sound as radical aesthetic practice Through their recorded collaborations as well as the accompanying interviews essays liner notes and other media they continually reinvent black sound conceptually and materially Soundwork is Reed s term for that material and conceptual labor of experimental sound practice framed by the institutions of the culture industry and shifting historical contexts Through analyses of Langston Hughes s collaboration with Charles Mingus Amiri Baraka s work with the New York Art Quartet Jayne Cortez s albums with the Firespitters and the multimedia projects of Archie Shepp Matana Roberts Cecil Taylor and Jeanne Lee Reed shows that to grasp black sound as a radical philosophical and aesthetic insurgence requires attending to it as the product of material technical sensual and ideological processes

Embracing the Song of Expression: An Psychological Symphony within **Lost Sounds Blacks And The Birth Of The Recording Industry 1890 1919**

In a world eaten by screens and the ceaseless chatter of fast connection, the melodic beauty and mental symphony produced by the written word often disappear into the back ground, eclipsed by the relentless sound and disruptions that permeate our lives. Nevertheless, nestled within the pages of **Lost Sounds Blacks And The Birth Of The Recording Industry 1890 1919** a marvelous literary value brimming with fresh emotions, lies an immersive symphony waiting to be embraced. Crafted by a wonderful composer of language, that fascinating masterpiece conducts visitors on a mental journey, skillfully unraveling the concealed tunes and profound impact resonating within each carefully constructed phrase. Within the depths of this poignant analysis, we can discover the book is main harmonies, analyze its enthralling publishing design, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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