

MOANIN' LOW

A Discography of Female Popular
Vocal Recordings, 1920-1933

Compiled by
ROSS LAIRD

Moanin Low A Discography Of Female Popular Vocal Recordings 1920 1933

A Loxley



Moanin' Low A Discography Of Female Popular Vocal Recordings 1920 1933:

Moanin' Low Ross Laird, 1996-11-25 The first comprehensive guide to pre 1934 female popular vocal recordings sung in English from around the world and including all styles this discographical study includes solos duets trios and quartets composed by the great songwriters of the early 1900s from Irving Berlin to Victor Young The majority of the listings includes material that has not been previously published and a large number of entries profile such prolific artists as Helen Clark and Gladys Rice who are not in previous discographies A special feature includes data on sound on disc recording made for early talking picture musical shorts especially by Vitaphone that is not documented elsewhere A comprehensive title index includes composer credits for the majority of the titles listed The first comprehensive guide to pre 1934 female popular vocal recordings sung in English from around the world and including all styles this discographical study includes solos duets trios and quartets composed by the great songwriters of the early 1900s from Irving Berlin to Victor Young The majority of the listings includes material that has not been previously published and a large number of entries profile such prolific artists as Helen Clark and Gladys Rice who are not in previous discographies A special feature includes data on sound on disc recording made for early talking picture musical shorts especially by Vitaphone that is not documented elsewhere A comprehensive title index includes composer credits for the majority of the titles listed Many of the records documented in this volume are by the artists who introduced these songs at this time or who performed them in the original productions of the shows or movies for which they were written The singing styles include those of cabaret performers music hall and vaudeville acts Songs for the stage screen and radio are also included **Popular American Recording Pioneers** Frank Hoffmann, B Lee Cooper, Tim Gracyk, 2012-11-12 Encounter the trailblazers whose recordings expanded the boundaries of technology and brought popular music into America's living rooms Popular American Recording Pioneers 1895 1925 winner of the 2001 Association for Recorded Sound Collections Award of Excellence in Historical Recorded Sound Research covers the lives and careers of over one hundred musical artists who were especially important to the recording industry in its early years Here are the men and women who brought into American homes the hits of the day Tin Pan Alley numbers Broadway show tunes ragtime parlor ballads early jazz and dance music of all kinds Popular American Recording Pioneers 1895 1925 compiles rare information that was scattered in hundreds of record catalogs hobbyist magazines newspaper clippings phonograph trade journals and other sources Look no further This volume is the ultimate resource on the subject You will increase your knowledge in these areas the recording industry's formative years artists personalities and musical styles popular music history history of recording technology Popular American Recording Pioneers 1895 1925 provides a unique who's who approach to popular music history It is the definitive work on the music that was popular during America's coming of age No music historian should be without this volume Chuck Berry , The Music Sound Nicolae Sfetcu, 2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs

musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music

Southern Comforts Conor Picken,Matthew Dischinger,2020-03-11 Moving beyond familiar myths about moonshiners bootleggers and hard drinking writers Southern Comforts explores how alcohol and drinking helped shape the literature and culture of the U S South Edited by Conor Picken and Matthew Dischinger this collection of seventeen thought provoking essays proposes that discussions about drinking in southern culture often orbit around familiar figures and mythologies that obscure what alcohol consumption has meant over time Complexities of race class and gender remain hidden amid familiar images catchy slogans and convenient stories As the first collection of scholarship that investigates the relationship between drinking and the South Southern Comforts challenges popular assumptions by examining evocative topics drawn from literature music film city life and cocktail culture Taken together the essays collected here illustrate that exaggerated representations of drinking oversimplify the South s relationship to alcohol in effect absorbing it into narratives of southern exceptionalism that persist to this day From Edgar Allan Poe to Richard Wright Bessie Smith to Johnny Cash Bourbon Street tourism to post Katrina disaster capitalism and more Southern Comforts Drinking and the U S South uncovers the reciprocal relationship between mythologies of drinking and mythologies of region *My Melancholy Baby* Michael G.

Garber,2021-06-28 2022 Association for Recorded Sound Collections Awards for Excellence Certificate of Merit in the category of Best Historical Research in Recorded Rock and Popular Music Ten songs from Bill Bailey Won t You Please Come Home 1902 to You Made Me Love You 1913 ignited the development of the classic pop ballad In this exploration of how the style of the Great American Songbook evolved Michael G Garber unveils the complicated often hidden origins of these enduring pioneering works He riffs on colorful stories that amplify the rising of an American folk art composed by innovators both famous and obscure Songwriters and also the publishers arrangers and performers achieved together a collective genius that moved hearts worldwide to song These classic ballads originated all over the nation Louisiana Colorado Illinois Michigan and then the Tin Pan Alley industry centered in New York made the tunes unforgettable sensations From ragtime to bop cabaret to radio new styles of music and modes for its dissemination invented and reinvented the intimate personal American love ballad creating something both swinging and tender Rendered by Frank Sinatra Ella Fitzgerald and a host of

others recordings and movies carried these songs across the globe Using previously underexamined sources Garber demonstrates how these songs shaped the music industry and the lives of ordinary Americans Besides covering famous composers like Irving Berlin this history also introduces such little known figures as Maybelle Watson who had to sue to get credit and royalties for creating the central content of the lyric for My Melancholy Baby African American Frank Williams contributed to the seminal Some of These Days but was forgotten for decades The ten ballads explored here permanently transformed American popular song [A Most Valuable Medium](#) Richard Bauman,2023-03-14 Between 1895 and 1920 the United States saw a sharp increase in commercial sound recording the first mass medium of home entertainment As companies sought to discover what kinds of records would appeal to consumers they turned to performance forms already familiar to contemporary audiences sales pitches oratory sermons and stories In A Most Valuable Medium Richard Bauman explores the practical problems that producers and performers confronted when adapting familiar oral genres to this innovative medium of sound recording He also examines how audiences responded to these modified and commoditized presentations Featuring audio examples throughout and offering a novel look at the early history of sound recording A Most Valuable Medium reveals how this new technology effected monumental change in the ways we receive information

Women in Music Karin Pendle,Melinda Boyd,2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company **Black Women of the Harlem Renaissance Era** Lean'tin L. Bracks,Jessie Carney Smith,2014-10-16 The Harlem Renaissance is considered one of the most significant periods of creative and intellectual expression for African Americans Beginning as early as 1914 and lasting into the 1940s this era saw individuals reject the stereotypes of African Americans and confront the racist social political and economic ideas that denied them citizenship and access to the American Dream While the majority of recognized literary and artistic contributors to this period were black males African American women were also key contributors Black Women of the Harlem Renaissance Era profiles the most important figures of this cultural and intellectual movement Highlighting the accomplishments of black women who sought to create positive change after the end of WWI this reference work includes representatives not only from the literary scene but also ActivistsActressesArtistsEducatorsEntrepreneursMusiciansPolitical leaders Scholars By acknowledging the women who played vital if not always recognized roles in this movement this book shows how their participation helped set the stage for the continued transformation of the black community well into the 1960s To fully realize the breadth of these contributions editors Lean tin L Bracks and Jessie Carney Smith have assembled profiles written by a number of accomplished academics and historians from across the country As such Black Women of the Harlem Renaissance Era will be of interest to scholars of women s studies African American studies and cultural history as well as students and anyone wishing to learn more about the women of this important era **Format Friction** Gavin Williams,2024-06-05 With the rise of the gramophone circa 1900 the shellac disc mushroomed into the dominant sound format of the first half of the twentieth century Format Friction brings

together a set of local encounters with the shellac disc beginning with its preconditions in South Asian knowledge and labor as well as early colonial expeditions to capture sounds to offer a global portrait of this format Spun at 78 revolutions per minute the shellac disc had become an industrial standard even while the gramophone itself remained a novelty The very basis of this early sound reproduction technology was friction an elemental materiality of sound shaped through cultural practice Yet the recording of sounds was only one element in the making of this global format Using friction as a lens Gavin Williams reveals the environments plundered the materials seized the ears entangled Bringing together material political and music history *Format Friction* decenters the story of a beloved medium and so too explores new ways of understanding listening in technological culture more broadly

Whose Blues? Adam Gussow, 2020-09-28 Mamie Smith's pathbreaking 1920 recording of *Crazy Blues* set the pop music world on fire inaugurating a new African American market for race records Not long after such records also brought black blues performance to an expanding international audience A century later the mainstream blues world has transformed into a multicultural and transnational melting pot taking the music far beyond the black southern world of its origins But not everybody is happy about that If there's No black No white Just the blues as one familiar meme suggests why do some blues people hear such pronouncements as an aggressive attempt at cultural appropriation and an erasure of traumatic histories that lie deep in the heart of the music Then again if blues is black music as some performers and critics insist what should we make of the vibrant global blues scene with its all comers mix of nationalities and ethnicities In *Whose Blues* award winning blues scholar and performer Adam Gussow confronts these challenging questions head on Using blues literature and history as a cultural anchor Gussow defines interprets and makes sense of the blues for the new millennium Drawing on the blues tradition's major writers including W C Handy Langston Hughes Zora Neale Hurston and Amiri Baraka and grounded in his first person knowledge of the blues performance scene Gussow's thought provoking book kickstarts a long overdue conversation

Modernist Invention Edward Allen, 2020-07-23 *Modernist Invention* attends to the parallel histories of media technology and modernist American poetry

Analysis of Jazz Laurent Cugny, 2019-03-20 *Analysis of Jazz A Comprehensive Approach* originally published in French as *Analyser le jazz* is available here in English for the first time In this groundbreaking volume Laurent Cugny examines and connects the theoretical and methodological processes that underlie all of jazz Jazz in all its forms has been researched and analyzed by performers scholars and critics and *Analysis of Jazz* is required reading for any serious study of jazz but not just musicians and musicologists analyze jazz All listeners are analysts to some extent Listening is an active process it may not involve questioning but it always involves remembering comparing and listening again This book is for anyone who attentively listens to and wants to understand jazz Divided into three parts the book focuses on the work of jazz analytical parameters and analysis In part one Cugny aims at defining what a jazz work is precisely offering suggestions based on the main features of definition and structure Part two he dedicates to the analytical parameters of jazz in which a work is

performed harmony rhythm form sound and melody Part three takes up the analysis of jazz itself its history issues of transcription and the nature of improvised solos In conclusion Cugny addresses the issues of interpretation to reflect on the goals of analysis with regard to understanding the history of jazz and the different cultural backgrounds in which it takes place Analysis of Jazz presents a detailed inventory of theoretical tools and issues necessary for understanding jazz

Beyond the Crossroads Adam Gussow, 2017-09-05 The devil is the most charismatic and important figure in the blues tradition He is not just the music's namesake the devil's music but a shadowy presence who haunts an imagined Mississippi crossroads where it is claimed Delta bluesman Robert Johnson traded away his soul in exchange for extraordinary prowess on the guitar Yet as scholar and musician Adam Gussow argues there is much more to the story of the devil and the blues than these clichéd understandings In this groundbreaking study Gussow takes the full measure of the devil's presence Working from original transcriptions of more than 125 recordings released during the past ninety years Gussow explores the varied uses to which black southern blues people have put this trouble sowing love wrecking but also empowering figure The book culminates with a bold reinterpretation of Johnson's music and a provocative investigation of the way in which the citizens of Clarksdale Mississippi managed to rebrand a commercial hub as the crossroads in 1999 claiming Johnson and the devil as their own

Moanin' Low, 1996-11-25 The first comprehensive guide to pre 1934 female popular vocal recordings in the English language Much of the material is published here for the first time

The Prettiest Girl on Stage Is a Man Kathleen B. Casey, 2024-01-12 In this highly readable book Kathleen Casey makes an important intervention into the study of early twentieth century American vaudeville and some of its most infamous stars She pinpoints the blind spot in current scholarship by demonstrating how race as much as gender charges the meanings in vaudeville performance Linda Mizejewski author of *Pretty Funny Women* Comedians and Body Politics and *Ziegfeld Girl* From the 1890s through the 1920s vaudeville reigned as one of the most popular entertainment forms in urban America Through drama humor and satire it invited its socially economically and ethnically diverse audiences to turn a self conscious eye upon themselves and their culture which was being rapidly transformed by such forces as immigration racial discord and new conceptions of gender roles It was no coincidence that acts featuring cross dressing performers and racial impersonators were among vaudeville's biggest attractions In this lively and enlightening study Kathleen B Casey explores the ways in which the gender and race bending spectacles of vaudeville dramatized the economic technological social and cultural upheaval that gripped the United States in the early twentieth century She focuses on four key performers Eva Tanguay known as The I Don't Care Girl was loved for her defiance of Victorian decorum linking white womanliness to animalistic savagery at a time when racial and gender ideologies were undergoing significant reconstruction In contrast Julian Eltinge the era's foremost female impersonator used race to exaggerate notions of manliness and femininity in a way that reinforced traditional norms more than it undermined them Lillyn Brown a biracial woman who portrayed a cosmopolitan black male dandy while singing about

an antebellum southern past offered her audiences black and white starkly different visual and aural messages about race and gender Finally Sophie Tucker who often performed in blackface during the early years of her long and heralded career strategically played with prevailing ideologies by alternately portraying herself as white Jewish black manly and womanly while managing remarkably to convince audiences that these identities could coexist within one body Analyzing a wide assortment of primary materials advertisements recordings lyrics sheet music costumes photographs reviews and press accounts from the era Casey looks not only at gender and racial impersonation but also at how spectators reacted to these performances Kathleen B Casey is an assistant professor of history at Virginia Wesleyan College *The New Amberola Graphic* ,1993 *Exploring Downton Abbey* Scott F. Stoddart,2018-03-29 The BBC television series Downton Abbey 2010 2016 highly rated in the UK achieved cult status among American viewers harking back to the days when serial dramas ruled the airwaves The show s finale was one of the most watched in all of television history This collection of new essays by British and American contributors explores how a series about life in an early 20th century English manor home resonated with American audiences Topics include the role of the house in literature and film the changing roles of women and the servant class the influence of jazz and fashion and attitudes regarding education and the class system *ARSC Journal* ,1997

Choice ,1997

Reviewing **Moanin Low A Discography Of Female Popular Vocal Recordings 1920 1933**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Moanin Low A Discography Of Female Popular Vocal Recordings 1920 1933**," an enthralling opus penned by a highly acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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