



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

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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

[Black Recording Artists, 1877-1926](#), 2013-01-03 This annotated discography covers the first 50 years of audio recordings by black artists in chronological order music made in the acoustic era of recording technology The book has cross referenced bibliographical information on recording sessions including audio sources for extant material and appendices on field recordings Caribbean Mexican and South American recordings piano rolls performed by black artists and a filmography detailing the visual record of black performing artists from the period Indexes contain all

featured artists titles recorded and labels

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

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 Art of Record Production Dr Simon Zagorski-Thomas, Professor Simon Frith, 2012-10-28 The playback of recordings is the primary means of experiencing music in contemporary society and in recent years classical musicologists and popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally Record production can indeed be treated as part of the creative process of composition At the same time training in the use of these forms of

technology has moved from an apprentice based system into university education Musical education and music research are thus intersecting to produce a new academic field the history and analysis of the production of recorded music This book is designed as a general introductory reader a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music The aim is to introduce students to the variety of approaches and methodologies that are currently being employed by scholars in this field The book is divided into three sections covering historical approaches theoretical approaches and case studies and practice There are also three interludes of commentary on the academic contributions from leading record producers and other industry professionals This collection gives students and scholars a broad overview of the way in which academics from the analytical and practice based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress

Making the Scene in the Garden State Dewar MacLeod,2020-03-13 *Making the Scene in the Garden State* explores New Jersey s rich musical heritage through stories about the musicians listeners and fans who came together to create sounds from across the American popular music spectrum The book includes chapters on the beginnings of musical recording in Thomas Edison s factories in West Orange early recording and the invention of the Victrola at Victor Records Camden complex Rudy Van Gelder s recording studios for Blue Note Prestige and other jazz labels in Hackensack and Englewood Cliffs Zacherley and the afterschool dance television show Disc o Teen broadcast from Newark in the 1960s Bruce Springsteen s early years on the Jersey Shore at the Upstage Club in Asbury Park and the 1980s indie rock scene centered at Maxwell s in Hoboken Concluding with a foray into the thriving local music scenes of today the book examines the sounds sights and textures of the locales where New Jerseyans have gathered to rock bop and boogie

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

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

Music Business Richard Strasser,2024-10-01 *Music Business The Key*

Concepts second edition is a comprehensive guide to the terminology commonly used in the music business today This updated second edition responds to the music industry s increasingly digital and ever evolving environment with definitions from a number of relevant fields including general business marketing e commerce intellectual property law economics entrepreneurship In an accessible A Z format and fully cross referenced throughout this book is essential reading for music business students as well as those interested in the music industry *Rhythm and Blues Goes Calypso* Timothy

Dodge,2019-03-15 Starting in 1945 and continuing for the next twenty years dozens of African American rhythm and blues artists made records that incorporated West Indian calypso Some of these recordings were remakes or adaptations of existing calypsos but many were original compositions Several such as Stone Cold Dead in de Market by Ella Fitzgerald and Louis Jordan or If You Wanna Be Happy by Jimmy Soul became major hits in both the rhythm and blues and pop music charts While most remained obscurities the fact that over 170 such recordings were made during this time period suggests that there was sustained interest in calypso among rhythm and blues artists and record companies during this era *Rhythm and Blues Goes Calypso* explores this phenomenon starting with a brief history of calypso music as it developed in its land of origin Trinidad and Tobago the music s arrival in the United States a brief history of the development of rhythm and blues and a detailed description and analysis of the adaptation of calypso by African American R B artists between 1945 and 1965 This book also makes musical and cultural connections between the West Indian immigrant community and the broader African American community that produced this musical hybrid While the number of such recordings was small compared to the total number of rhythm and blues recordings calypso was a persistent and sometimes major component of early rhythm and blues for at least two decades and deserves recognition as part of the history of African American popular music

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 Firepitters 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

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

Struggling to Define a Nation Charles Hiroshi Garrett, 2008-10-12 Identifying music as a vital site of cultural debate *Struggling to Define a Nation* captures the dynamic contested nature of musical life in the United States In an engaging blend of music analysis and cultural critique Charles Hiroshi Garrett examines a dazzling array of genres including art music jazz popular song ragtime and Hawaiian music and numerous well-known musicians such as Charles Ives Jelly Roll Morton Louis Armstrong and Irving Berlin Garrett argues that rather than a single unified vision an exploration of the past century reveals a contested array of musical perspectives on the nation each one advancing a different facet of American identity through sound

Preaching on Wax Lerone A Martin, 2014-11-14 The overlooked African American religious history of the phonograph industry Winner of the 2015 Frank S and Elizabeth D Brewer Prize for outstanding scholarship in church history by a first-time author presented by the American Society of Church History Certificate of Merit 2015 Award for Excellence in Historical Recorded Sound Research presented by the Association for Recorded Sound Collections From 1925 to 1941 approximately one hundred African American clergymen teamed up with

leading record labels such as Columbia Paramount Victor RCA to record and sell their sermons on wax While white clerics of the era such as Aimee Semple McPherson and Charles Fuller became religious entrepreneurs and celebrities through their pioneering use of radio black clergy were largely marginalized from radio Instead they relied on other means to get their message out teaming up with corporate titans of the phonograph industry to package and distribute their old time gospel messages across the country Their nationally marketed folk sermons received an enthusiastic welcome by consumers at times even outselling top billing jazz and blues artists such as Bessie Smith and Ma Rainey These phonograph preachers significantly shaped the development of black religion during the interwar period playing a crucial role in establishing the contemporary religious practices of commodification broadcasting and celebrity Yet the fame and reach of these nationwide media ministries came at a price as phonograph preachers became subject to the principles of corporate America In *Preaching on Wax* Lerone A Martin offers the first full length account of the oft overlooked religious history of the phonograph industry He explains why a critical mass of African American ministers teamed up with the major phonograph labels of the day how and why black consumers eagerly purchased their religious records and how this phonograph religion significantly contributed to the shaping of modern African American Christianity Instructor's Guide [Soul-Folk](#) Ashawnta Jackson, 2024-09-19 Folk music of the 1960s and 1970s was a genre that was always shifting and expanding yet somehow never found room for so many In the sounds of soul folk Black artists like Terry Callier and Linda Lewis began to reclaim their space in the genre and use it to bring their own traditions to light the jazz the blues the field hollers the spirituals and creating something wholly new wholly theirs wholly ours This book traces the growing imprints of soul folk and how it made its way from folk tradition to subgenre Along the way it explores the musicians albums and histories that made the genre what it is **Envisioning Freedom** Cara Caddoo, 2014-10-13 In Cara Caddoo's perspective changing study African Americans emerge as pioneers of cinema from the 1890s to 1920s But as it gained popularity black cinema also became controversial Black leaders demanded self representation and an end to cinematic mischaracterizations which they charged violated the civil rights of African Americans *Social History of the United States* Brian Greenberg, Linda S. Watts, Richard A. Greenwald, Gordon Reavley, Alice L. George, Scott Beekman, Cecelia Bucki, Mark Ciabattari, John C. Stoner, Troy D. Paino, Laurie Mercier, Andrew Hunt, Peter C. Holloran, Nancy Cohen, 2008-10-23 This ten volume encyclopedia explores the social history of 20th century America in rich authoritative detail decade by decade through the eyes of its everyday citizens *Social History of the United States* is a cornerstone reference that tells the story of 20th century America examining the interplay of policies events and everyday life in each decade of the 1900s with unmatched authority clarity and insight Spanning ten volumes and featuring the work of some of the foremost social historians working today *Social History of the United States* bridges the gap between 20th century history as it played out on the grand stage and history as it affected and was affected by citizens at the grassroots level Covering each decade in a separate volume this exhaustive work draws on the

most compelling scholarship to identify important themes and institutions explore daily life and working conditions across the economic spectrum and examine all aspects of the American experience from a citizen s eye view Casting the spotlight on those whom history often leaves in the dark Social History of the United States is an essential addition to any library collection

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