



# BLUES AND GOSPEL RECORDS 1890-1943

ROBERT M. W. DIXON, JOHN GODRICH, & HOWARD W. RYE

FOURTH EDITION

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# Blues And Gospel Records 1890 1943

**Jacqueline Edmondson**

## **Blues And Gospel Records 1890 1943:**

**Blues & Gospel Records, 1890-1943** Robert M. W. Dixon, John Godrich, Howard Rye, 1997 Since its first edition in 1964 Dixon and Godrich's Blues and Gospel Records has been dubbed the bible for collectors of pre war African American music. It provides an exhaustive listing of all recordings made up to the end of 1943 in a distinctively African American musical style excluding those customarily classed as jazz which are the subject of separate discographies. The book covers recordings made for the commercial market whether issued at the time or not and also recordings made for the Library of Congress Archive of Folk Song and similar bodies about 20 000 titles in all by more than 3 000 artists. For each recording session full details are given of artist credit, accompaniment, place and date of recording, titles, issuing company and catalogue numbers, matrix numbers and alternate takes. There are also short accounts of the major race labels which recorded blues and gospel material and a complete list of field trips to the south by travelling recording units. Howard Rye has joined the original compilers for this thoroughly revised fourth edition. The scope has been enlarged by the addition of about 150 new artists in addition to newly discovered recordings by other artists. Early cylinder recordings of gospel music from the 1890s are also included for the first time. Previous editions of this work were applauded for their completeness, accuracy and reliability. This has now been enhanced by the addition of new information from record labels and from record company files and by listening to a wide selection of titles and detailed cross checking.

**Blues & Gospel Records, 1902-1943** Robert M. W. Dixon, 1982 Since its first edition in 1964 this book has been dubbed the bible for collectors of pre war African American music. It provides an exhaustive listing of all recordings made up to the end of 1943 in a distinctively African American style excluding those customarily classed as jazz which are the subject of separate discographies. The book covers recordings made for the commercial market whether issued at the time or not and also recordings made for the Library of Congress Archive of Folk Song and similar bodies about 20 000 titles in all by more than 3 000 artists. For each recording session full details are given of artist credit, accompaniment, place and date of recording, titles, issuing company and catalogue numbers, matrix numbers and alternative takes. There are also short accounts of the major race labels that recorded blues and gospel material and a complete list of field trips to the south by travelling recording units. Howard Rye has joined the original compilers for this thoroughly revised, enlarged and reset fourth edition. The scope has been widened by the addition of about 150 new artists in addition to newly discovered recordings by other artists. The compilation now includes recordings by groups such as the Fisk Jubilee Singers, the Pace Jubilee Singers and the Tuskegee Institute Singers who although they employed African American materials and musical devices were designed to appeal to a predominantly white audience. Early cylinder recordings of gospel music from the 1890s are included for the first time. Previous editions of this work are applauded for their completeness, accuracy and reliability. This has now been enhanced by the addition of new information from record labels and from record company files and by listening to a wide selection of titles and detailed cross checking.

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**Encyclopedia of Popular Music of the World, Volume 1** John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world the volume explores the topic in two parts. Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided. This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia <https://www.bloomsburypopularmusic.com/encyclopedia>. Work docid: BPM\_reference\_EPMOW. A general search function for the whole Encyclopedia is also available on this site. A subscription is required to access individual entries. Please see <https://www.bloomsburypopularmusic.com/> for librarians.

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preserve history itself **Hand Me My Travelin' Shoes** Michael Gray,2009 Biography of a blind man who made light of his disability who exploded every stereotype about blues musicians **Continuum Encyclopedia of Popular Music of the World** ,2003-01-30 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia <https://www.bloomsburypopularmusic.com> encyclopedia work docid BPM\_reference\_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

**African-American Blues, Rhythm and Blues, Gospel and Zydeco on Film and Video, 1926-1997** Paul Vernon,1999 The main part of this reference consists of an alphabetical listing of many hundreds of artists with details on band personnel instrumentation location titles performed sources and other relevant notes included in each listing Cross referenced appendices include program and film titles and pr **Survey of Reissues of U.S. Recordings** Tim Brooks,2005 The purpose of this study was to determine the legal accessibility of sound recordings published in the United States The survey was designed to quantify the degree to which rights holders of historical sound recordings have made available either directly or through licensees past recordings that they control This report is one of several studies that CLIR is undertaking on behalf of the Library of Congress and the National Recording Preservation Board **Blues Revue** ,2006 **Walford's Guide to Reference Material: Generalia, language and literature, the arts** Albert John Walford,1998 From its first edition the purpose of Walford has been to identify and evaluate the widest possible range of reference materials No rigid definition of reference is applied In addition to the expected bibliographies indexes dictionaries encyclopaedias and directories a number of important textbooks and manuals of general practice are included While the majority of the items are books Walford is a guide to reference material Thus periodical articles microforms online and CD ROM sources are all represented In this volume a particular effort has been made to improve coverage of the latter two categories

**Pseudonyms on American Records (1892-1942)** ,2001 **The Penguin Guide to Blues Recordings** Tony Russell,Chris Smith,2006 From its roots in the American South to today s world stage the journey of the blues has encompassed countless artists and recordings But how can you find the best of them The Penguin Guide to Blues Recordingsis a uniquely informative insightful and easy to use guide through the jungles of the record shop and the online music store It surveys the recorded work of more than a thousand blues artists from towering figures of the past like Charley Patton Bessie Smith and Robert Johnson to stars of the

modern era such as B B King Buddy Guy and Stevie Ray Vaughan providing crisp expert and witty reviews of almost six thousand CDs Whether you re a blues aficionado or just starting a collection this is required reading *Continuum Encyclopedia of Popular Music of the World: North America* John Shepherd,2003 See *Waiting for a Train* Mary Davis,Warren Zanes,2009 In his brief career Jimmie Rodgers reigned as one of America s first music superstars From 1927 to 1933 Rodgers created a string of hits that define American music Blending white country black blues Tin Pan Alley song traditional ballads and his signature yodels he captured the spirit and sound of his generation This book grows from the Rock and Roll Hall of Fame and Museum s American Music Masters series which honored Rodgers *The Greenwood Encyclopedia of African American Folklore: G-P* Anand Prahlad,2006 Contains over seven hundred entries on African American folklore including music art foodways spiritual beliefs and proverbs **The Greenwood Encyclopedia of African American Folklore** Anand Prahlad,2006 **Blues Mandolin Man** Richard Congress,2001 The first biography of a blues maker who kept country blues and jug band style alive **Country Music Annual ,2002** **Popular Music: Intercultural Interpretations** International Association for the Study of Popular Music,1998-08

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## **Table of Contents Blues And Gospel Records 1890 1943**

1. Understanding the eBook Blues And Gospel Records 1890 1943
  - The Rise of Digital Reading Blues And Gospel Records 1890 1943
  - Advantages of eBooks Over Traditional Books
2. Identifying Blues And Gospel Records 1890 1943
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Blues And Gospel Records 1890 1943
  - User-Friendly Interface
4. Exploring eBook Recommendations from Blues And Gospel Records 1890 1943
  - Personalized Recommendations
  - Blues And Gospel Records 1890 1943 User Reviews and Ratings
  - Blues And Gospel Records 1890 1943 and Bestseller Lists

5. Accessing Blues And Gospel Records 1890 1943 Free and Paid eBooks
  - Blues And Gospel Records 1890 1943 Public Domain eBooks
  - Blues And Gospel Records 1890 1943 eBook Subscription Services
  - Blues And Gospel Records 1890 1943 Budget-Friendly Options
6. Navigating Blues And Gospel Records 1890 1943 eBook Formats
  - ePUB, PDF, MOBI, and More
  - Blues And Gospel Records 1890 1943 Compatibility with Devices
  - Blues And Gospel Records 1890 1943 Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Blues And Gospel Records 1890 1943
  - Highlighting and Note-Taking Blues And Gospel Records 1890 1943
  - Interactive Elements Blues And Gospel Records 1890 1943
8. Staying Engaged with Blues And Gospel Records 1890 1943
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Blues And Gospel Records 1890 1943
9. Balancing eBooks and Physical Books Blues And Gospel Records 1890 1943
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Blues And Gospel Records 1890 1943
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Blues And Gospel Records 1890 1943
  - Setting Reading Goals Blues And Gospel Records 1890 1943
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Blues And Gospel Records 1890 1943
  - Fact-Checking eBook Content of Blues And Gospel Records 1890 1943
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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