

# **FOLKWAYS RECORDS**

**Moses Asch and His Encyclopedia of Sound**



**Tony Olmsted**

# Folkways Records Moses Asch And His Encyclopedia Of Sound

**Mark Burford**



## **Folkways Records Moses Asch And His Encyclopedia Of Sound:**

*Folkways Records* Tony Olmsted, 2013-10-18 In 1949 immigrant recording engineer Moses Asch embarked on a lifelong project documenting the world of sound produced by mankind via a small record label called Folkways Records By the time of his death in 1986 he had amassed an archive of over 2 200 LPs and thousands of hours of tapes so valuable was this collection that it was purchased by the Smithsonian Institute *Folkways Records* is an account of how he built this business working against all odds to create a landmark in the history of American music *Folkways Records* Anthony Olmsted, Tony Olmsted, 2003 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company **Folkways Records** Tony Olmsted, 2013-10-18 In 1949 immigrant recording engineer Moses Asch embarked on a lifelong project documenting the world of sound produced by mankind via a small record label called Folkways Records By the time of his death in 1986 he had amassed an archive of over 2 200 LPs and thousands of hours of tapes so valuable was this collection that it was purchased by the Smithsonian Institute *Folkways Records* is an account of how he built this business working against all odds to create a landmark in the history of American music **Sonic Stagings of U.S. Postwar Audiopoetry** Ulla

Stackmann, 2025-08-04 As the first study of its kind this book explores the publication of poetry on sound carriers in the US postwar era from an aesthetic as well as an historical point of view Combining approaches from media and literary studies it explains why labels and individuals like Amiri Baraka Bernadette Mayer or John Giorno straddled the lines between music poetry and visual arts using audio recording and playing devices It sheds light on the sonic imaginaries that commercial and avant gardist recording projects sought to mobilize and sometimes also unwittingly reproduced in this context

Encyclopedia of Recorded Sound Frank Hoffmann, 2004-11-12 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company **A&R Pioneers** Brian Ward, Patrick Huber, 2018-06-26 Association for Recorded Sound Collections Certificate of Merit for the Best Historical Research in Recorded Roots or World Music 2019 A R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists and repertoire A R work in the early US recording industry In the process they helped create much of what we now think of as American roots music Resourceful innovative and at times shockingly unscrupulous they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars They also shaped the repertoires and musical styles of their discoveries supervised recording sessions and then devised marketing campaigns to sell the resulting records By World War II they had helped redefine the canons of American popular music and established the basic structure and practices of the modern recording industry Moreover though their musical interests talents and sensibilities varied enormously these A R pioneers created the template for the job that would subsequently become known as record producer Without Ralph Peer Art Satherley Frank Walker Polk C Brockman Eli Oberstein Don Law Lester Melrose J Mayo Williams John Hammond Helen Oakley Dance and a whole army of lesser known but often hugely influential A R representatives the music of Bessie Smith

and Bob Wills of the Carter Family and Count Basie of Robert Johnson and Jimmie Rodgers may never have found its way onto commercial records and into the heart of America's musical heritage This is their story

**The International Recording Industries** Lee Marshall, 2013 The recording industry has been a major focus of interest for cultural commentators throughout the twenty-first century As the first major content industry to have its production and distribution patterns radically disturbed by the internet the recording industry's content attitudes and practices have regularly been under the microscope Much of this discussion however is dominated by US and UK perspectives and assumes the recording industry to be a relatively static homogeneous entity This book attempts to offer a broader less Anglocentric and more dynamic understanding of the recording industry Its starting premise is the idea that the recording industry is not one thing but is rather a series of recording industries locally organised and locally focused both structured by and structuring the international industry Seven detailed case studies of different national recording industries illustrate this fact each of them specifically chosen to provide a distinctive insight into the workings of the recording industry The expert contributions to this book provide the reader with a sense of the history structure and contemporary dynamics of the recording industry in these specific territories and counteract the Anglo-American bias of coverage of the music industry The International Recording Industries will be valuable to students and scholars of sociology cultural studies media studies cultural economics and popular music studies

**Spinning the Child** Liam Maloy, 2020-10-01 Spinning the Child examines music for children on records radio and television by assessing how ideals of entertainment education the child and the family have been communicated through folk music the BBC's children's radio broadcasting the children's songs of Woody Guthrie Sesame Street The Muppet Show and Bagpuss the contemporary children's music industry and other case studies The book provides the first sustained critical overview of recorded music for children its production and dissemination The music lyrics and sonics of hundreds of recorded songs are analysed with reference to their specific social historical and technological contexts The chapters expose the attitudes morals and desires that adults have communicated both to and about the child through the music that has been created and compiled for children The musical representations of age race class and gender reveal how recordings have both reflected and shaped transformations in discourses of childhood This book is recommended for scholars in the sociology of childhood the sociology of music ethnomusicology music education popular musicology children's media and related fields Spinning the Child's emphasis on the analysis of musical lyrical and sonic texts in specific contexts suggests its value as both a teaching and research resource

**John Cage's Concert for Piano and Orchestra** Martin Iddon, Philip Thomas, 2020 Looking at one of the twentieth century's most notorious musical masterpieces John Cage's Concert for Piano and Orchestra examines Cage's compositional process its infamous performance history and its influence on philosophical ideas of what music actually is

*Selling Sounds* David Suisman, 2009-05-31 When songs became a business Making hits Music without musicians The traffic in voices Musical properties Perfect pitch The black swan The

musical soundscape of modernity      *A Blues Bibliography* Robert Ford, 2008-03-31 *A Blues Bibliography* Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999. Material previously omitted from the first edition has now been included and the bibliography has been expanded to include works published since then. In addition to biographical references, this work includes entries on the history and background of the blues, instruments, record labels, reference sources, regional variations, and lyric transcriptions and musical analysis. *The Blues Bibliography* is an invaluable guide to the enthusiastic market among libraries specializing in music and African American culture and among individual blues scholars.

*The Vinyl Countdown* Travis Elborough, 2009-03-31 *VINYL MAY BE FINAL NAIL IN CD'S COFFIN* ran the headline in a *Wired* magazine article in October 2007. Ever since the arrival of the long playing record in 1948, the album has acted as the soundtrack to our lives. Record collections, even on a CD or iPod, are personal treasures revealing our loves, errors in judgment, and lapses in taste. In *The Vinyl Countdown*, Travis Elborough explores the way in which particular albums are deeply embedded in cultural history or so ubiquitous as to be almost invisible. While music itself has experienced several different movements over the past sixty years, the album has remained a constant. But the way we listen to music has changed in the last ten years. In the age of the iPod, when we can download an infinite number of single tracks instantaneously, does the concept of the album mean anything? Elborough moves chronologically through relevant periods, letting the story of the LP, certain genres, youth cults, and topics like sleeve designs, shops, drugs, and education unfurl as he goes along. *The Vinyl Countdown* is a brilliant piece of popular history, an idiosyncratic tribute to a much-loved part of our shared consciousness, and a celebration of the joy of records.

**Mahalia Jackson and the Black Gospel Field** Mark Burford, 2019 Drawing on and piecing together a trove of previously unexamined sources, this work is a critical study of the renowned African American gospel singer Mahalia Jackson, 1911-1972.

**Nashville Cats** Travis D. Stimeling, 2020 The Nashville Cats were a group of session musicians who bounced from studio to studio along Nashville's Music Row, providing the instrumental backing tracks for countless recordings in the mid-20th century. Including music industry titans like Chet Atkins, Anita Kerr, and Charlie McCoy, these versatile Cats not only established the city as a well-known hub for recording popular music but also defined the era of country music known as the Nashville Sound. Drawing upon a rich array of previously unexplored primary sources and original oral histories, *Nashville Cats: Record Production in Music City, 1945-1975* is the first account of the role that these musicians, along with recording engineers and record producers, played in shaping the sounds of country music during one of its most definitive periods. This era produced some of the genre's most celebrated recording artists, including Country Music Hall of Fame inductees Patsy Cline, Jim Reeves, and Floyd Cramer. The Nashville Sound attracted musicians like Bob Dylan and Leonard Cohen to the city's studios and marked the establishment of a recording industry that has come to define the city of Nashville in the national and international consciousness. Author Travis D. Stimeling explores how the Nashville system came to be, how musicians functioned within it, and how the desires of an ever

growing and diversifying audience affected record production practices Through interviews with key players of the period and close analysis of hit songs Nashville Cats provides an exciting look into this prolific era of music history *Punk Ethnography* Michael E. Veal, E. Tammy Kim, 2016-10-18 This ground breaking case study examines record production as ethnographic work Since its founding in 2003 Seattle based record label Sublime Frequencies has produced world music recordings that have been received as radical sometimes problematic critiques of the practices of sound ethnography Founded by punk rocker brothers Alan and Richard Bishop along with filmmaker Hisham Mayet the label's releases encompass collagist sound travelogues individual artist compilations national regional and genre surveys and DVDs all designed in a distinctive graphic style recalling the DIY aesthetic of punk and indie rock Sublime Frequencies producers position themselves as heirs to canonical ethnographic labels such as Folkways Nonesuch and Musique du Monde but their aesthetic and philosophical roots in punk indie rock and experimental music effectively distinguish their work from more conventional ethnographic norms Situated at the intersection of ethnomusicology sound studies cultural anthropology and popular music studies the essays in this volume explore the issues surrounding the label including appropriation and intellectual property while providing critical commentary and charting the impact of the label through listener interviews

**Soundtracked Books from the Acoustic Era to the Digital Age** Justin St. Clair, 2022-06-15 Offering both a short history and a theoretical framework this book is the first extended study of the soundtracked book as a media form A soundtracked book is a print or digital publication for which a recorded musical complement has been produced Early examples were primarily developed for the children's market but by the middle of the twentieth century ethnographers had begun producing book and record combinations that used print to contextualize musical artifacts The last half century has witnessed the rapid expansion of the adult market including soundtracked novels from celebrated writers such as Ursula K Le Guin Kathy Acker and Mark Z Danielewski While often dismissed as gimmicks this volume argues that soundtracked books represent an interesting case study in media consumption Unlike synchronous multimedia forms the vast majority of soundtracked books require that audience activity be split between reading and listening thus defining the user experience and often shaping the content of singing books as well Mapping the form's material evolution this book charts a previously unconsidered pathway through more than a century of recording formats and packaging strategies emphasizing the synergies and symbioses that characterize the marriage of sound and print As such it will be of value to scholars and postgraduate students working in media studies literary studies and sound studies *Blues* Dick Weissman, 2005 *Blues The Basics* offers a concise introduction to a century of the blues Organized chronologically it focuses on the major eras in the growth and development of this popular musical style Material includes a definition of the blues and the major genres within it key artists such as Ma Rainey Bessie Smith Robert Johnson and Blind Lemon Jefferson key recordings Complete with timelines and suggestions for further investigation this fascinating overview is ideal for students and interested listeners

The Routledge Companion to Interdisciplinary Studies in Singing, Volume II: Education Helga R. Gudmundsdottir, Carol Beynon, Karen Ludke, Annabel J. Cohen, 2020-05-19 The Routledge Companion to Interdisciplinary Studies in Singing Volume II Education examines the many methods and motivations for vocal pedagogy promoting singing not just as an art form arising from the musical instrument found within every individual but also as a means of communication with social psychological and didactic functions Presenting research from myriad fields of study beyond music including psychology education sociology computer science linguistics physiology and neuroscience the contributors address singing in three parts Learning to Sing Naturally Formal Teaching of Singing Using Singing to Teach In 2009 the Social Sciences and Humanities Research Council of Canada funded a seven year major collaborative research initiative known as Advancing Interdisciplinary Research in Singing AIRS Together global researchers from a broad range of disciplines addressed three challenging questions How does singing develop in every human being How should singing be taught and used to teach How does singing impact wellbeing Across three volumes The Routledge Companion to Interdisciplinary Studies in Singing consolidates the findings of each of these three questions defining the current state of theory and research in the field Volume II Education focuses on the second question and offers an invaluable resource for anyone who identifies as a singer wishes to become a singer works with singers or is interested in the application of singing for the purposes of education The Invention and Reinvention of Big Bill Broonzy Kevin D. Greene, 2018-09-28 Over the course of his long career legendary bluesman William Big Bill Broonzy 1893 1958 helped shape the trajectory of the genre from its roots in the rural Mississippi River Delta through its rise as a popular genre in the North to its eventual international acclaim Along the way Broonzy adopted an evolving personal and professional identity tailoring his self presentation to the demands of the place and time His remarkable professional fluidity mirrored the range of expectations from his audiences whose ideas about race national belonging identity and the blues were refracted through Broonzy as if through a prism Kevin D Greene argues that Broonzy s popular success testifies to his ability to navigate the cultural expectations of his different audiences However this constant reinvention came at a personal and professional cost Using Broonzy s multifaceted career Greene situates blues performance at the center of understanding African American self presentation and racial identity in the first half of the twentieth century Through Broonzy s life and times Greene assesses major themes and events in African American history including the Great Migration urbanization and black expatriate encounters with European culture consumers Drawing on a range of historical source materials as well as oral histories and personal archives held by Broonzy s son Greene perceptively interrogates how notions of race gender and audience reception continue to shape concepts of folk culture and musical authenticity **The ^AOxford Handbook of Shakespeare and Music** Christopher R. Wilson, Mervyn Cooke, 2022-02-11 The Oxford Handbook of Shakespeare and Music showcases the latest international research into the captivating and vast subject of the many uses of music in relation to Shakespeare s plays and poems extending from the Bard s own time to the present day

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