
A Festival Of Spirituals Gospel Music

A Multidisciplinary Bibliography for Research and Performance
The Success of the Harlem Renaissance
A Discography of Post-war African-American Gospel Records from 1943 to 1970
The Meng & Shamhart Families
Encyclopedia of American Gospel Music
Smiles and Kind Thoughts:
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An Illustrated History of the Gospel Sound
Ebony
The Bulletin of the Society for American Music
Comprehensive Calendar of Bicentennial Events East of the Mississippi
First Black American Radio Announcer
Ready to Sing...spirituals
The New Negroes and Their Music
On the Road Again
Songs in Black and Lavender
Music and Tourism
The Gospel Discography
Gospel Synergy Magazine
Structuring Children's Choirs for Success
The Definitive Guide to the Blues
All Music Guide to the Blues

BRODY MARLEY

A Multidisciplinary Bibliography for Research and Performance A&C Black

Reviews and rates the best recordings of 8,900 blues artists in all styles.

The Success of the Harlem Renaissance Applewood Books

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

A Discography of Post-war African-American Gospel Records from 1943 to 1970 University of Illinois Press

Most observers believe that gospel music has been sung in African-American churches since their organization in the late 1800s. Yet nothing could be further from the truth, as Michael W. Harris's history of gospel blues reveals. Tracing the rise of gospel blues as seen through the career of its founding figure, Thomas Andrew Dorsey, Harris tells the story of the most prominent person in the advent of gospel blues. Also known as "Georgia Tom," Dorsey had considerable success in the 1920s as a pianist, composer, and arranger for prominent blues singers including Ma Rainey. In the 1930s he became involved in Chicago's African-American, old-line Protestant churches, where his background in the blues greatly influenced his composing and singing. Following much controversy during the 1930s and the eventual overwhelming response that Dorsey's new form of music received, the gospel blues became a major force in African-American churches and religion. His more than 400 gospel songs and recent Grammy Award indicate that he is still today the most prolific composer/publisher in the movement. Delving into the life of the central figure of gospel blues, Harris illuminates not only the evolution of this popular musical form, but also the thought and social forces that forged the culture in which this music was shaped.

The Meng & Shamhart Families Slave Songs of the United States

Describes the factors that many African Americans believe contributed to making segregated schools good educational environments for their children and gives an understanding of the impact of school desegregation in their communities.

Encyclopedia of American Gospel Music Univ. of Tennessee Press

All children must have an opportunity to share the joy of choral music participation - whether in school, church, or community choirs. What happens before the singing begins, is critical to supporting, sustaining, and nurturing choirs to give every child the opportunity to experience the wonder of choral singing. Based on years of experience conducting and teaching, Barbara Tagg brings a wealth of practical information about ways of organizing choirs. From classroom choirs, to mission statements, boards of directors, commissioning, auditioning, and repertoire, *Before the Singing* will inspire new ways of thinking about how choirs organize their daily tasks. The

collaborative community that surrounds a choir includes conductors, music educators, church choir directors, board members, volunteers, staff, administrators, and university students in music education and nonprofit arts management degree programs. For all these, Tagg offers a wealth of knowledge about creating a positive environment to support artistry, creativity, dedication, and a commitment to striving for excellence.

Smiles and Kind Thoughts: Wipf and Stock Publishers

Perhaps no other group of people has been as much formed by biblical texts and tropes as African Americans. From literature and the arts to popular culture and everyday life, the Bible courses through black society and culture like blood through veins. Despite the enormous recent interest in African American religion, relatively little attention has been paid to the diversity of ways in which African Americans have utilized the Bible. *African Americans and the Bible* is the fruit of a four-year collaborative research project directed by Vincent L. Wimbush and funded by the Lilly Endowment. It brings together scholars and experts (sixty-eight in all) from a wide range of academic and artistic fields and disciplines--including ethnography, cultural history, and biblical studies as well as art, music, film, dance, drama, and literature. The focus is on the interaction between the people known as African Americans and that complex of visions, rhetorics, and ideologies known as the Bible. As such, the book is less about the meaning(s) of the Bible than about the Bible and meaning(s), less about the world(s) of the Bible than about how worlds and the Bible interact--in short, about how a text constructs a people and a people constructs a text. It is about a particular sociocultural formation but also about the dynamics that obtain in the interrelation between any group of people and sacred texts in general. Thus *African Americans and the Bible* provides an exemplum of sociocultural formation and a critical lens through which the process of sociocultural formation can be viewed.

Singing in My Soul Univ of California Press

Spirituals originated among enslaved Africans in America during the colonial era. They resonate throughout African American history from that time to the civil rights movement, from the cotton fields to the concert stage, and influenced everything from gospel music to blues and rap. They have offered solace in times of suffering, served as clandestine signals on the Underground Railroad, and been a source of celebration and religious inspiration. Spirituals are born from the womb of African American experience, yet they transcend national, disciplinary, and linguistic boundaries as they connect music, theology, literature and poetry, history, society, and education. In doing so, they reach every aspect of human experience. To make sense of the immense impact spirituals have made on music, culture, and society, this bibliography cites writings from a multidisciplinary perspective. This annotated bibliography documents articles, books, and dissertations published since 1902. Of those, 150 are books; 80 are chapters within books; 615 are journal articles, and 150 are dissertations, along with a selection of highly significant items published before 1920. The most recent publications included date from early 2014. Disciplines researched include music, literature and poetry, American history, religion, and African American Studies. Items included in the annotated bibliography are limited to English-language sources that were published in the United

States and focus on African American spirituals in the United States, but there are a few select citations that focus on spirituals outside of the United States. Of the one thousand annotations, they are divided, roughly evenly, between: general studies and geographical studies; information about early spirituals; use of spirituals in art music, church music, and popular music; composers who based music on spirituals; performers of spirituals (ensembles and individuals); Bible, theology, and religious education; literature and poetry; pedagogical considerations, including the teaching of spirituals as well as prominent educators; reference works and a list of resources that were unavailable for review but are potentially useful. This book also offers considerable depth on particular topics such as the Fisk Jubilee Singers and William Grant Still with over thirty citations devoted to each. At the same time, materials included are quite diverse, with topics such as spirituals in Zora Neale Hurston's novels; bible studies based on spirituals; enriching the teaching of geography through spirituals; Marian Anderson's historic concert at the Lincoln Memorial; spiritual roots of rap; teaching dialect to singers; expressing African American religion in spirituals; Samuel Coleridge-Taylor's music; slave tradition of singing among the Gullah. The book contains indices by author, subject, and spiritual title. Additionally, an appendix of spirituals by biblical reference, listing both spiritual title to scriptural reference as well as scripture to spiritual title is included. T. L. Collins, Christian educator, compiled the appendix.

The Music of Thomas Andrew Dorsey in the Urban Church Oxford University Press

James L. Meng is a retired labor relations arbitrator who was born in the mid-American steel town of Granite City, Illinois. His parents were born in Freeburg and Newton, Illinois and were active civic leaders in their community. In his formative years, James met several occasions that comprised a very interesting youth. After graduating from college, he joined the Missouri Air National Guard where he was awarded the Airman's Medal for Valor. Afterwards he continued his education for a Master degree. He married his lovely wife, Beverly, and had two children and four grandchildren. While cleaning out his basement, he discovered several inherited boxes containing family pictures and documents. Although not a genealogist, which he says with a great deal of pride, he fortunately decided to share his information with others, both the born and unborn. This book is written to reflect the lives and personalities of real people - not just the genealogical statistics of born on date, married on date, had child one, two, three and died on this date. These were real people who realized and conquered a variety of life challenges in Germany and in their newly adopted home in America. As a nation of immigrants, we should not let their contributions be forgotten...

Homer Rodeheaver and the Rise of the Gospel Music Industry Channel View Publications

Does music make kids smarter? At what age should a child begin music lessons? Where should you purchase an instrument? What should parents expect from a child's teachers and lessons? How can you get kids to practice? Raising Musical Kids answers these and many other questions as it guides parents through everything from assembling a listening library for kids, to matching a child's personality with an instrument's personality, to finding musical resources in your community. Knowing that children can--and often do--get most of their music education from their school, parent and educator Robert Cutietta explores the features and benefits of elementary and secondary school programs, and shows how parents can work with the schools to provide the best possible music program. Throughout the book, Cutietta emphasizes the joy of participating in music for its own

sake. The first edition of Raising Musical Kids delighted and informed parents to equal degrees, and this fully-revised second edition is a book that parents everywhere will treasure as a complete road map for developing their child's musical abilities.

Volume 12: Music Univ of South Carolina Press

Accompanying CD contains 18 spirituals by the Moses Hogan Chorale.

The Sonneck Society Bulletin Oxford University Press

Much is made of the fact that Joe Bostic was a man of "firsts," as a member of the black community. He was the first black announcer on radio, first black sports announcer, first boxing announcer at Madison Square Garden, the first black to present a concert in Carnegie Hall, and many other impressive achievements.

Spirituals Routledge

From tent revivals to radio and records with a gospel music innovator Homer Rodeheaver merged evangelical hymns and African American spirituals with popular music to create a potent gospel style. Kevin Mungons and Douglas Yeo examine his enormous influence on gospel music against the backdrop of Christian music history and Rodeheaver's impact as a cultural and business figure. Rodeheaver rose to fame as the trombone-playing song leader for evangelist Billy Sunday. As revivalism declined after World War I, Rodeheaver leveraged his place in America's newborn celebrity culture to start the first gospel record label and launch a nationwide radio program. His groundbreaking combination of hymnal publishing and recording technology helped define the early Christian music industry. In his later years, he influenced figures like Billy Graham and witnessed the music's split into southern gospel and black gospel. Clear-eyed and revealing, Homer Rodeheaver and the Rise of the Gospel Music Industry is an overdue consideration of a pioneering figure in American music.

The Hymn Univ of North Carolina Press

Drawing on fieldwork conducted at eight women's music festivals, Eileen M. Hayes shows how studying these festivals--attended by predominately white lesbians--provides critical insight into the role of music and lesbian community formation. She argues that the women's music festival is a significant institutional site for the emergence of black feminist consciousness in the contemporary period. She offers sage perspectives on black women's involvement in the women's music festival scene, the ramifications of their performances as drag kings in those environments, and the challenges and joys of a black lesbian retreat based on the feminist festival model. With acuity and candor, longtime feminist activist Hayes elucidates why this music scene matters. Veteran vocalist, percussionist, producer, and cultural historian Linda Tillery provides a foreword.

ABC-CLIO

Originally published in 1867, this book is a collection of songs of African-American slaves. A few of the songs were written after the emancipation, but all were inspired by slavery. The wild, sad strains tell, as the sufferers themselves could, of crushed hopes, keen sorrow, and a dull, daily misery, which covered them as hopelessly as the fog from the rice swamps. On the other hand, the words breathe a trusting faith in the life after, to which their eyes seem constantly turned.

Race, Sexual Politics, and Women's Music Dramatic Publishing

Slave Songs of the United States Applewood Books

Song Sheets to Software Alfred Music Publishing

This second edition of *Song Sheets to Software* includes completely revised and updated listings of music software, instructional media, and music-related Internet Web sites of use to all musicians, whether hobbyist or professional. This book is a particularly valuable resource for the private studio and classroom music teacher.

Invisible No More Xlibris Corporation

Spencer's discussion encompasses the music and writings of a wide range of important figures, including James Weldon Johnson, Harry T. Burleigh, Roland Hayes, Marian Anderson, Alain Locke, William Grant Still, R. Nathaniel Dett, and Dorothy Maynor. He argues that the singular accomplishment of the Harlem Renaissance composers and musicians was to achieve a "two-tiered mastery" promoted by Johnson, Locke, the Harmon award, and *Crisis* and *Opportunity* magazines.

Black Gospel Scarecrow Press

Black gospel music grew from obscure nineteenth-century beginnings to become the leading style of sacred music in black American communities after World War II. Jerma A. Jackson traces the music's unique history, profiling the careers of several singers--particularly Sister Rosetta Tharpe--and demonstrating the important role women played in popularizing gospel. Female gospel singers initially developed their musical abilities in churches where gospel prevailed as a mode of worship. Few, however, stayed exclusively in the religious realm. As recordings and sheet music pushed

gospel into the commercial arena, gospel began to develop a life beyond the church, spreading first among a broad spectrum of African Americans and then to white middle-class audiences. Retail outlets, recording companies, and booking agencies turned gospel into big business, and local church singers emerged as national and international celebrities. Amid these changes, the music acquired increasing significance as a source of black identity. These successes, however, generated fierce controversy. As gospel gained public visibility and broad commercial appeal, debates broke out over the meaning of the music and its message, raising questions about the virtues of commercialism and material values, the contours of racial identity, and the nature of the sacred. Jackson engages these debates to explore how race, faith, and identity became central questions in twentieth-century African American life.

People Get Ready! University of Illinois Press

"Documented with great care and affection, this book is filled with revelations about the intermingling of peoples, styles of music, business interests, night-life pleasures, and the strange ways lived experience shaped black music as America's music in California." —Charles Keil, co-author of *Music Grooves*

Sacred Texts and Social Textures Greenwood Publishing Group

Here is the famous and popular spiritual by Hall Johnson in a new accompanied edition by John Purifoy. Easily-learned and very effective in performance or worship!