



# The Jazz Record

**Robert M. W. Dixon, John  
Godrich, Howard Rye**



## **The Jazz Record:**

**The Jazz Record Book** Charles Edward Smith, 1942      *The Jazz Record Book* Charles Edward Smith, Frederic Ramsey, Charles Payne Rogers, Bill Russell, 1942      *The Jazz Record Book* Charles Edward Smith, 1942      Selections from the Gutter Art Hodes, Chadwick Hansen, 1978      **The Jazz Record**, 1947      *PJ Harvey and Music Video Performance* Abigail Gardner, 2016-03-09 PJ Harvey's performances are premised on the core contention that she is somehow causing trouble. Just how this trouble can be theorised within the context of the music video and what it means for a development of the ways we might conceptualise disruption and think about music video lies at the heart of this book. Abigail Gardner mixes feminist theory and critical models from film and video scholarship as a rich means of interrogating Harvey's work and redefining her disruptive strategies. The book presents a rethinking of the masquerade that allies it to cultural memory precipitated by Gardner's claim that Harvey's performances are conversations with the past specifically with visualised memories of archetypes of femininity. Harvey's masquerades emerge from her conversations and renegotiations with both national and transatlantic musical visual and lyrical heritages. It is the first academic book to present analysis of Harvey's music videos and opens up fresh avenues into exploring what is at stake in the video work of one of Britain's premier singer-songwriters. It extends the discussion on music video to consider how to make sense of the rapidly developing digital environment in which it now sits. The interdisciplinary nature of the book should attract readers from a range of subject areas including popular music studies, cultural studies, media and communication studies and gender studies.      *The Bloomsbury Handbook of Popular Music Video Analysis* Lori A. Burns, Stan Hawkins, 2019-10-17 Music videos promote popular artists in cultural forms that circulate widely across social media networks. With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites, the music video has become available to millions worldwide and continues to serve as a fertile platform for the debate of issues and themes in popular culture. This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video with the specific aim of examining the industry contexts, cultural concepts and aesthetic materials that videos rely upon in order to be both intelligible and meaningful. Easily accessible to viewers in everyday life, music videos offer profound cultural interventions and negotiations while traversing a range of media forms. From a variety of unique perspectives, the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production. With chapters that address music video authorship, distribution, cultural representations, mediations, aesthetics and discourses, this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form.      **Music Video and Transcultural Imaginaries** Kathrin Dreckmann, Christofer Jost, Bastian Schramm, 2025 From their inception, music videos have served as an important instrument for depicting collective emotional states, cultural affiliations and processes of social change. At the beginning of

the 21st century the utilization of the music video genre changed with more and more artists using it to address social and political grievances as well as questions of identity Both the decline of music television as a gatekeeper limiting access and participation as well as the rise of social media have contributed significantly to the growth of the critical and subversive but also utopian potential of music videos As a result music videos today offer counter proposals to heteronormativity ableism patriarchalism racism and other forms of oppression that not only reach a wider audience but also reflect a broader diversity of lifestyles interests and motivations than was possible during the MTV era This volume explores transcultural imaginaries in music videos from a variety of angles providing a broad overview of approaches to negotiating the cultural in the music video genre both past and present *Jazz Records, A-Z, 1897-1931*, 1961 **The Jazz Record Book** Charles E. Smith, 1942 **The 101 Best Jazz Albums** Leonard Lyons, 1980 Through a description of various phonograph albums available a history of jazz and its greats is given *The Directory of Recorded Jazz and Swing Music*, 1949 *Essential Jazz Records* Max Harrison, Charles Fox, Eric Thacker, 1999-12-01 First published in 1984 and reissued to coincide with the publication of the second volume this selection of the 250 best jazz records traces the earliest roots of the music to the beginnings of the modern jazz era Volume One's focus is on LP collections of 78 rpm originals and nearly every significant musician both familiar and obscure of early 20th century jazz is listed For each record listed full details of personnel recording dates and locations are provided *Jazz on Record* Brian Priestley, 1991 Memorial David J Thompson *Jazz Records, 1897-1942* Brian A. L. Rust, 1978 *The Rolling Stone Jazz Record Guide* John Swenson, 1985 Here are sixty odd years of recorded jazz brilliantly reviewed in one essential source Covering more than 4 000 currently available jazz albums this long needed work will remain the standard reference in the field for years to come **This is Jazz** Kenneth C. Williamson, 1960 **All that Jazz** Ronald Atkins, 1996 *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     **Jazz Records,**  
**1897-1942: Abe Lyman to Bob Zurke** Brian Rust,1978

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