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**SOLID GOLD**

the popular  
record industry

**R. SERGE DENISOFF**

# Solid Gold The Popular Record Industry

**RS Peters**



## **Solid Gold The Popular Record Industry:**

*Solid Gold* R. Serge Denisoff, 1975-01-01 More than 90 record companies release over 9 000 pop records each year a staggering total of 52 000 songs Each one competes for the gold record the recording industry s symbol of success that certifies 1 million worth of records have been sold *Solid Gold* explains why for each record that succeeds countless others fail This book follows the progress of a record through production marketing and distribution and shows how a mistake made at any point can mean its doom Denisoff suggests that a drastic shift in the demographic makeup of the pop music audience during the sixties has resulted in a broader listening public including fans at every level of society      **Tarnished Gold** R.

Serge Denisoff, William L. Schurk, 1986-01-01 The great depression in the popular recording industry that began in 1979 still continues There are signs however that the industry is adjusting to new technologies and may soon revive R Serge Denisoff documents the decline and possible revival of this comprehensive study of the recording business a sequel to his widely acclaimed *Solid Gold The Popular Record Industry* Denisoff offers a brief history of popular music and then in detail traces the life cycle of a record beginning with the artist in the studio and following the record until its purchase He explains the relationships between artist manager producer company distributor merchandiser and media They all play roles in the scenario of a hit record He also discusses the new technologies and how they may affect record sales especially round the clock rock and roll on cable television *Tarnished Gold* joins *Solid Gold* as a staple in the popular culture literature

**Tarnished Gold** R. Serge Denisoff, 2021-12-24 The great depression in the popular recording industry that began in 1979 still continues There are signs however that the industry is adjusting to new technologies and may soon revive R Serge Denisoff documents the decline and possible revival of this comprehensive study of the recording business a sequel to his widely acclaimed *Solid Gold The Popular Record Industry* Denisoff offers a brief history of popular music and then in detail traces the life cycle of a record beginning with the artist in the studio and following the record until its purchase He explains the relationships between artist manager producer company distributor merchandiser and media They all play roles in the scenario of a hit record He also discusses the new technologies and how they may affect record sales especially round the clock rock and roll on cable television *Tarnished Gold* joins *Solid Gold* as a staple in the popular culture literature      **Solid**

**Gold** R. Serge Denisoff, 2020-04-02 More than 90 record companies release over 9 000 pop records each year a staggering total of 52 000 songs Each one competes for the gold record the recording industry s symbol of success that certifies 1 million worth of records have been sold *Solid Gold* explains why for each record that succeeds countless others fail This book follows the progress of a record through production marketing and distribution and shows how a mistake made at any point can mean its doom Denisoff suggests that a drastic shift in the demographic makeup of the pop music audience during the sixties has resulted in a broader listening public including fans at every level of society      *International History of the Recording Industry* Pekka Gronow, Ilpo Saunio, 1999-07-26 This book explores the fascinating world of the record business its

technology the music and the musicians from Edison's phonograph to the compact disc The great artists Caruso Toscanini Louis Armstrong Elvis Presley and their successors all achieved fame through the medium of records and in turn have influenced the recording industry But just as important are the record producers those invisible figures who decide from behind the scenes how a record will sound The history of recording is also the history of record companies the book follows the vicissitudes of the multinational giants without neglecting the small pioneering labels which have brought valuable new talents to the fore

**The Words and Music of Brian Wilson** Christian Matijas-Mecca, 2017-03-27 A fascinating study of Brian Wilson's creative career as a composer producer performer and collaborator that addresses all aspects of Brian's five decade long music career through his creative methods and processes The cofounder and central figure of one of America's most successful vocal groups The Beach Boys Brian Wilson is a standout artist with an astonishing volume of diverse work spanning over half a century that serves as testament to his creative output and influence on modern music Today Wilson stands as a survivor of life challenges stemming from substance abuse and mental illness and enjoys a revitalized career in which he continues to create new works and perform around the world to enthusiastic audiences in sold out venues This unique book covers the breadth of Wilson's creative life as composer producer performer and collaborator not only as a Beach Boy but also as a solo artist and collaborator with artists such as Jan and Dean The Honeys Spring The Castells and The Hondells The book also surveys his less examined work as a performer of the music of George Gershwin of the songs from Disney films and of children's books and movies Because of its breadth *The Words and Music of Brian Wilson* will appeal both to dedicated and casual fans alike of The Beach Boys and of Brian Wilson as well as to scholars in popular music and American studies

**Adolescents and their Music** Jonathon S. Epstein, 2016-04-14 In this lively examination of youth and their relationship to music first published in 1994 contributors cover issues ranging from the place of music in urban subculture and what music tells us about adolescent views on love and sex to the political status of youth and youth culture

**American Studies** Jack Salzman, American Studies Association, 1986-08-29 A major three volume bibliography including an additional supplement of an annotated listing of American Studies monographs published between 1900 and 1988

**America on Record** Andre Millard, 2005-12-05 This study provides a history of sound recording from the acoustic phonograph to digital sound technology Copyright Libri GmbH All rights reserved

*Music, Markets and Consumption* Daragh O'Reilly, Gretchen Larsen, Krzysztof Kubacki, 2013-05-31 A fully international and scholarly analysis integrating the unique popular music sector both within arts marketing and current marketing and consumption theories It gives a full overview and coverage of music marketing and cultural policy and the emerging academic study of the sector

**Creating Deviance** Daniel L. Dotter, 2004-08-20 *Creating Deviance* is a basic text introductory text for deviance studies Dotter identifies the convergences between social deviance the interactionist tradition and the construction of cultural meaning He provides an in depth analysis of the significant theoretical contribution of interactionism to the study of deviant behavior and

crime examining the works of George Herbert Mead Herbert Blumer Howard S Becker Edwin Shur and Norman Denzin among others Dotter applies this framework to a number of specific scenarios such as the persistence of gender inequality the formation of youth subcultures the contemporary politicization of race in the criminal justice system and media generated public representations of stigmatization His text will be a valuable resource in any introductory course to the study of deviance and crime the sociology of deviance and social control and introductory criminology courses

*Chasing Sound* Susan Schmidt Horning, 2013-12-15 How technically enhanced studio recordings revolutionized music and the music industry In *Chasing Sound* Susan Schmidt Horning traces the cultural and technological evolution of recording studios in the United States from the first practical devices to the modern multi track studios of the analog era Charting the technical development of studio equipment the professionalization of recording engineers and the growing collaboration between artists and technicians she shows how the earliest efforts to capture the sound of live performances eventually resulted in a trend toward studio creations that extended beyond live shows ultimately reversing the historic relationship between live and recorded sound Schmidt Horning draws from a wealth of original oral interviews with major labels and independent recording engineers producers arrangers and musicians as well as memoirs technical journals popular accounts and sound recordings Recording engineers and producers she finds influenced technological and musical change as they sought to improve the sound of records By investigating the complex relationship between sound engineering and popular music she reveals the increasing reliance on technological intervention in the creation as well as in the reception of music The recording studio she argues is at the center of musical culture in the twentieth century

**Sociologists and Music** Paul Honigsheim, 2023-04-14 Sociologists have always been fascinated with music In one way or another they have encountered music as an important social force in its own right as an accompaniment or byproduct of phenomena they studied such as youth culture or the drug scene or as a means for obtaining social compliance as in religious ceremonies or in the military This book goes one step toward remedying this situation by culling the existing literature for building blocks toward introducing sociological synthesis and by presenting the English version of the extensive writings on music and society by Paul Honigsheim

**Bad Music** Christopher J. Washburne, Maiken Derno, 2013-01-11 Why are some popular musical forms and performers universally reviled by critics and ignored by scholars despite enjoying large scale popularity How has the notion of what makes good or bad music changed over the years and what does this tell us about the writers who have assigned these tags to different musical genres Many composers that are today part of the classical canon were greeted initially by bad reviews Similarly jazz country and pop musics were all once rejected as bad by the academy that now has courses on these and many other types of music This book addresses why this is so through a series of essays on different musical forms and performers It looks at alternate ways of judging musical performance beyond the critical academic nexus and suggests new paths to follow in understanding what makes some music popular even if it is judged to be bad For anyone

who has ever secretly enjoyed ABBA Kenny G or disco Bad Music will be a guilty pleasure      *The Production of Culture* Diane Crane,1992-05-14 The Production of Culture is timely and relevant Diana Crane introduces the reader to this busy field of scholarly activity organizes the strands of theory and empirical research in an orderly fashion and advances some bold notions about the relationship between organizational contexts and innovation Contemporary Sociology Crane melds numerous sources concisely and clearly in her argument that cultural forms cannot be understood apart from the contexts in which they are produced and consumed looks like a good start to a useful series Communication Booknotes Crane s overview is clearly written and does an effective job of incorporating concepts and theories from communication cultural studies economics and literature as well as her home territory sociology Communication Booknotes How does the media shape and frame culture How does media entertainment vary under different conditions of production and consumption What types of meanings and ideologies do these modes of production convey and how do they change over time How does media culture differ from other forms of recorded culture produced in nonindustrial settings In The Production of Culture the inaugural volume in the new Foundations of Popular Culture series Diana Crane argues that these are the kinds of questions social scientists should concern themselves with She contends that recorded cultures simply cannot be understood apart from the contexts in which they are produced and consumed A review and synthesis of the current media literature Crane s work examines both the popular and elite levels of media production This investigation allows readers to understand how the notion of production can change depending on the size of the audience and or the structure of the cultural industry A systematic and accessible approach to a complex topic The Production of Culture will have appeal not only to professors and students of cultural studies but will also interest those studying sociology and art history      *A Social History of the Media* Asa Briggs,Peter Burke,2009 This volume explores the history of the different means of communication in the West from the invention of printing to the Internet It discusses issues from the importance of oral and manuscript communication to the development of electronic media      **The Republic of Mass Culture** James L. Baughman,2006-01-05 Carefully drawing on interdisciplinary communication research The Republic of Mass Culture presents a lively analysis of the shifting objectives and challenges of the media industries      **Easy Riders, Rolling Stones** John Scanlan,2015-10-15 Easy Riders Rolling Stones delves into the history of twentieth century American popular music to explore the emergence of 60s road music This music which includes styles like blues and R B took shape at pivotal moments in history and was made by artists and performers who were in various ways seekers after freedom Whether journeying across the country breaking free from real or imaginary confines or in the throes of self invention these artists incorporated their experiences into scores of songs about travel and movement as well as creating a new kind of road culture Starting in the Mississippi Delta and tracking the emblematic routes and highways of road music John Scanlan explores the music and the life of movement it so often represented identifying the road as the key to an existence that was uncompromising He shows how the road became an

inspiration for musicians like Jim Morrison and Bob Dylan and how these musicians also drew stimulus from a Beat movement that was equally enthralled with the possibilities of travel He also shows how the quintessential American concepts of freedom and travel influenced English bands such as the Rolling Stones and Led Zeppelin These bands may have been foreigners in the US but they also found their spiritual home there of blues and rock n roll and glimpsed the possibility of a new kind of existence on the road Easy Riders Rolling Stones is an entertaining rich account of a key strand of American music history and will appeal to both road music fans and music scholars who want to head out on the highway The Oxford Handbook of Western Music and Philosophy Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it **God Bless America** Kathleen E.R. Smith, 2014-10-17 After Pearl Harbor Tin Pan Alley songwriters rushed to write the Great American War Song an Over There for World War II The most popular songs however continued to be romantic ballads escapist tunes or novelty songs To remedy the situation the federal government created the National Wartime Music Committee an advisory group of the Office of War Information OWI which outlined proper war songs along with tips on how and what to write The music business also formed its own Music War Committee to promote war songs Neither group succeeded The OWI hoped that Tin Pan Alley could be converted from manufacturing love songs to manufacturing war songs just as automobile plants had retooled to assemble planes and tanks But the OWI failed to comprehend the large extent by which the war effort would be defined by advertisers and merchandisers Selling merchandise was the first priority of Tin Pan Alley and the OWI never swayed them from this course Kathleen E R Smith concludes the government s fears of faltering morale did not materialize Americans did not need such war songs as Goodbye Mama I m Off To Yokohama There Are No Wings On a Foxhole or even The Sun Will Soon Be Setting On The Land Of The Rising Sun to convince them to support the war The crusade for a proper war song was misguided from the beginning and the music business then and now continues to make huge profits selling love not war songs

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