



SOUND BEGINNINGS

The early record industry in Australia

Ross Laird

Sound Beginnings The Early Record Industry In Australia

Colin Symes



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Sound Beginnings Ross Laird, 1999 History of the early Australian recording industry **A Cultural History of Sound, Memory, and the Senses** Joy Damousi, Paula Hamilton, 2016-12-08 Sound studies has emerged as a major academic field in recent times However much of this material remains ahistorical or focused on technological advances of sound This book departs from previous studies by drawing out connections between sound memory and the senses and how they emerge within a variety of historical contexts **Sound Matters** Richard L Beeston BA, 2024-02-13 This book has been written to assist researchers of the origin of how sound technology has changed dramatically in the first part of the twentieth Century It deals with the technology of the growth of production and transmission of music specifically and then way in which music has been used for information and relaxation as well as the ambience in which it is consumed It also deals with many of the formats in which the sound technology is listen to and produced for instruction and consumption of this technology The usage of specific and different formats for individual small group large group national and international consumption for enjoyment and information in formal and informal use *The Media and Communications in Australia* Stuart Cunningham, 2010-10 Traditional media are under assault from digital technologies Online advertising is eroding the financial basis of newspapers and television demarcations between different forms of media are fading and audiences are fragmenting We can podcast our favourite radio show data accompanies television programs and we catch up with newspaper stories on our laptops Yet mainstream media remain enormously powerful *The Media and Communications in Australia* offers a systematic introduction to this dynamic field Fully updated and revised to take account of recent developments this third edition outlines the key media industries and explains how communications technologies are impacting on them It provides a thorough overview of the main approaches taken in studying the media and includes new chapters on social media gaming telecommunications sport and cultural diversity With contributions from some of Australia's best researchers and teachers in the field *The Media and Communications in Australia* is the most comprehensive and reliable introduction to media and communications available It is an ideal student text and a reference for teachers of media and anyone interested in this influential industry **Music City Melbourne** Shane Homan, Seamus O'Hanlon, Catherine Strong, John Tebbutt, 2021-12-02 How did Melbourne earn its place as one of the world's music cities Beginning with the arrival of rock n roll in the 1950s this book explores the development of different sectors of Melbourne's popular music ecosystem in parallel with broader population urban planning and media industry changes in the city The authors draw on interviews with Melbourne musicians venue owners and policy makers documenting their ambitions and experiences across different periods with accompanying spotlights on the gendered multicultural and indigenous contexts of playing and recording in Melbourne Focusing on pop and rock this is the first book to provide an extensive historical lens of popular music within an urban cultural economy that in turn investigates the contemporary nature and challenges of urban music

activities and policy **The Routledge Companion to Diasporic Jazz Studies** Ádám Havas, Bruce Johnson, David Horn, 2024-11-15 The Routledge Companion to Diasporic Jazz Studies recognizes the proliferation of jazz as global music in the 21st century. It illustrates the multi-vocality of contemporary jazz studies combining local narratives, global histories, and cultural criticism. It rests on the argument that diasporic jazz is not a passive second-hand reflection of music originating in the US but possesses its own integrity, vitality, and distinctive range of identities. This companion reveals the contradictions of cultural globalization from which diasporic jazz cultures emerge through 45 chapters within seven thematic parts: What is Diasporic Jazz; Histories and Counter Narratives; Making, Disseminating, and Consuming Diasporic Jazz; Culture, Politics, and Ideology; Communities and Distinctions; Presenting and Representing Diasporic Jazz; Challenges and New Directions. The Routledge Companion to Diasporic Jazz Studies traces how cultural dynamics related to race, coloniality, gender, and politics traverse and shape jazz. Employing a cross-section of approaches to the study of diasporic jazz as eloquently showcased by the entries, this book seeks to challenge the dominant jazz narratives through championing a more all-encompassing, multi-paradigmatic alternative. Bringing together contributions from authors all over the world, this volume is a vital resource for scholars of jazz as well as professionals in the music industries and those interested in learning about the cultural and historical origins of jazz.

The Cambridge Companion to Jazz Mervyn Cooke, David Horn, 2003-01-09 The vibrant world of jazz may be viewed from many perspectives: from social and cultural history to music analysis, from economics to ethnography. It is challenging and exciting territory. This volume of nineteen specially commissioned essays provides informed and accessible guidance to the challenge, offering the reader a range of expert views on the character, history, and uses of jazz. The book starts by considering what kind of identity jazz has acquired and how and goes on to discuss the crucial practices that define jazz and to examine some specific moments of historical change and some important issues for jazz study. Finally, it looks at a set of perspectives that illustrate different takes on jazz, ways in which jazz has been valued and represented.

Music Business and the Experience Economy Peter Tschmuck, Philip L. Pearce, Steven Campbell, 2013-04-16 Music Business and the Experience Economy is the first book on the music business in Australasia from an academic perspective. In a cross-disciplinary approach, the contributions deal with a wide range of topics concerning the production, distribution, and consumption of music in the digital age. The interrelationship of legal, aesthetic, and economic aspects in the production of music in Australasia is also highlighted, as well as the emergence of new business models, the role of P2P file sharing, and the live music sector. In addition, the impact of the digital revolution on music experience and valuation, the role of music for tourism, and for branding, and last but not least, the developments of higher music education are discussed from different perspectives.

Setting the Record Straight Colin Symes, 2004-11-29 The words surrounding music influence how we listen to it.

Sounds Australian, 2006 **Jazz Diaspora** Bruce Johnson, 2019-10-16 Jazz Diaspora: Music and Globalisation is about the international diaspora of jazz well underway within a year of the first jazz recordings in 1917. This

book studies the processes of the global jazz diaspora and its implications for jazz historiography in general arguing for its relevance to the fields of sonic studies and cognitive theory Until the late twentieth century the historiography and analysis of jazz were centred on the US to the almost complete exclusion of any other region The driving premise of this book is that jazz was not invented and then exported it was invented in the process of being disseminated Jazz Diaspora is a sustained argument for an alternative historiography based on a shift from a US centric to a diasporic perspective on the music The rationale is double edged It appears that most of the world s jazz is experienced performed and consumed in diasporic sites that is outside its agreed geographical point of origin and to ignore diasporic jazz is thus to ignore most jazz activity It is also widely felt that the balance has shifted as jazz in its homeland has become increasingly conservative There has been an assumption that only the authentic version of the music as represented in its country of origin was of aesthetic and historical interest in the jazz narrative that the forms that emerged in other countries were simply rather pallid and enervated echoes of the real thing This has been accompanied by challenges to the criterion of place and race based authenticity as a way of assessing the value of popular music forms in general As the prototype for the globalisation of popular music diasporic jazz provides a richly instructive template for the study of the history of modernity as played out musically *BiblioAsia* ,2011-04

My Giddy Aunt and Other Sister Comedians Sharon Connolly,2022-08-02 Whip smart and fabulously funny the women of vaudeville entertained Australia and challenged ideas of how women should behave Opening a forgotten case of photographs Sharon Connolly begins a search for the great aunt she never knew Gladys Shaw was a whistling comedian a singer and saxophonist an eccentric dancer and a whip cracker one of the girls who once made Australia laugh They were musical comics character actors and male impersonators in an entertainment industry being transformed by cinema and radio They parodied men played naive maidens and maiden aunts but they were modern women independent determined and sometimes wild And they lived in a world of changing ideas about how women were expected to behave and dress Filmmaker Sharon Connolly finds a sisterhood of jesters who charmed and surprised the backblocks towns and big cities of Australia and New Zealand during the early 20th century With a foreword by historian Professor Ann Curthoys *My Giddy Aunt* tells how funny girls became entertaining women while negotiating a society made for men *Always Already New* Lisa Gitelman,2008-08-29 In *Always Already New* Lisa Gitelman explores the newness of new media while she asks what it means to do media history Using the examples of early recorded sound and digital networks Gitelman challenges readers to think about the ways that media work as the simultaneous subjects and instruments of historical inquiry Presenting original case studies of Edison s first phonographs and the Pentagon s first distributed digital network the ARPANET Gitelman points suggestively toward similarities that underlie the cultural definition of records phonographic and not at the end of the nineteenth century and the definition of documents digital and not at the end of the twentieth As a result *Always Already New* speaks to present concerns about the humanities as much as to the emergent field of new media studies Records and

documents are kernels of humanistic thought after all part of and party to the cultural impulse to preserve and interpret Gitelman s argument suggests inventive contexts for humanities computing while also offering a new perspective on such traditional humanities disciplines as literary history Making extensive use of archival sources Gitelman describes the ways in which recorded sound and digitally networked text each emerged as local anomalies that were yet deeply embedded within the reigning logic of public life and public memory In the end Gitelman turns to the World Wide Web and asks how the history of the Web is already being told how the Web might also resist history and how using the Web might be producing the conditions of its own historicity **Media International Australia** ,2002 *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 **BiblioAsia** National Library (Singapore),2008 *Information Sources in Music* Lewis Foreman,2003 From medieval chorales to light operetta to electronically generated musique concrete this title offers meticulous coverage of musical composition and criticism past and present **Dance Hall & Picture Palace** Jill Julius Matthews,2005 This book paints Sydney between the depressions of the 1890s and the 1930s as a prosperous city riding an international wave of modernism In the pub parlour and pulpit people clashed over the significance of moving pictures jazz new dance crazes the radio gramophone records and cheap magazines Conventional accounts of the Australian film industry at the beginning of the twentieth century focus on the impact of Hollywood on local production But in this vibrant history the author shows how moving pictures captured the imagination of Sydneys people and transformed how they thought about the world Jill Julius Matthews describes how in Sydney as elsewhere young flappers came to embody both glamour and decadence in modern city life She uncovers entrepreneurs bribing politicians as they aggressively pursued profits for their American patrons and reveals the innovative marketing techniques that provoked cultural elites to deplore commercialisation **Bibliographic Guide to Music** Gale Group,2001-07

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