



Temples Of Sound Inside The Great Recording Studios

Mark Marrington



Temples Of Sound Inside The Great Recording Studios:

Temples of Sound Jim Cogan, William Clark, 2003 Recounts the stories of the music world's most notable recording studios and of history making records that were made at each from the John Coltrane sessions in Rudy Van Gelder's living room to Frank Sinatra's recordings at Capital Records [The Architecture and Geography of Sound Studios](#) Even Smith Wergeland, 2024-06-21 This is a book about sound studios focusing on their architectural and geographical aspects It explores how music is materialized under specific spatial and technological conditions and the myths associated with this process Through ten in depth studies it examines the design evolution and current function of sound studios amidst economic and technological shifts in the music industry Traditional studios are in flux between the past and future The industry while steeped in romanticism and nostalgia also embraces forward driven pragmatism and an extensive reuse culture encompassing heritage audio building materials and existing buildings A surprisingly diverse architectural heritage the most significant feature is the host building the framework around the studio capsule Many traditional studios adapt to digitalization with hybrid solutions reflecting a shift toward smaller more versatile spaces In a time when recordings in theory can happen anywhere destination studios must excel to attract clients balancing historical legacies with diversification Although they may be easy to deconstruct many of the myths endure sustaining ideas of landmark recordings unique locations and distinct remnants of sonic heritage Courtesy of their capacity to keep the past alive in the present traditional sound studios are best described as museums that work This book aims to reach scholars and students with an interest in history theory and preservation as well as practicing architects and architectural students who wish to find out more about the relationship between sound and space acoustic design and retrofitting of historical buildings into specialized functions It also aims to reach practicing musicians producers music students and music scholars [The Art of Record Production](#) Simon Zagorski-Thomas, Katia Isakoff, Serge Lacasse, Sophie Stévanec, 2016-04-01 The playback of recordings is the primary means of experiencing music in contemporary society and in recent years classical musicologists and popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally Record production can indeed be treated as part of the creative process of composition At the same time training in the use of these forms of technology has moved from an apprentice based system into university education Musical education and music research are thus intersecting to produce a new academic field the history and analysis of the production of recorded music This book is designed as a general introductory reader a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music The aim is to introduce students to the variety of approaches and methodologies that are currently being employed by scholars in this field The book is divided into three sections covering historical approaches theoretical approaches and case studies and practice There are also three interludes of commentary on the academic contributions from leading record producers and other

industry professionals This collection gives students and scholars a broad overview of the way in which academics from the analytical and practice based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress Cultural Production in and Beyond the Recording Studio Allan Watson, 2014-09-19 Recording studios are the most insulated intimate and privileged sites of music production and creativity Yet in a world of intensified globalisation they are also sites which are highly connected into wider networks of music production that are increasingly spanning the globe This book is the first comprehensive account of the new spatialities of cultural production in the recording studio sector of the musical economy spatialities that illuminate the complexities of global cultural production This unique text adopts a social geographical perspective to capture the multiple spatial scales of music production from opening the black box of the insulated space of the recording studio through the wider contexts in which music production is situated to the far flung global production networks of which recording studios are part Drawing on original research recent writing on cultural production across a variety of academic disciplines secondary sources such as popular music biographies and including a wide range of case studies this lively and accessible text covers a range of issues including the role of technology in musical creativity creative collaboration and emotional labour networking and reputation and contemporary economic challenges to studios As a contribution to contemporary debates on creativity cultural production and creative labour Cultural Production in and Beyond the Recording Studio will appeal to academic students and researchers working across the social sciences including human geography cultural studies media and communication studies sociology as well as those studying music production courses **The Bloomsbury Handbook of Music Production** Simon Zagorski-Thomas, Andrew Bourbon, 2020-02-06 The Bloomsbury Handbook of Music Production provides a detailed overview of current research on the production of mono and stereo recorded music The handbook consists of 33 chapters each written by leaders in the field of music production Examining the technologies and places of music production as well the broad range of practices organization recording desktop production post production and distribution this edited collection looks at production as it has developed around the world In addition rather than isolating issues such as gender race and sexuality in separate chapters these points are threaded throughout the entire text *Billboard*, 2003-04-19 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends Recording the Classical Guitar Mark Marrington, 2021-03-30 Recording the Classical Guitar charts the evolution of classical guitar recording practice from the early twentieth century to the present day encompassing the careers of many of the instrument's most influential practitioners from acoustic era to the advent of the CD A key focus is on the ways in which guitarists recorded repertoire programmes have shaped the identity of the instrument particularly where national allegiances and musical aesthetics are

concerned The book also considers the ways in which changing approaches to recording practice have conditioned guitarists' conceptions of the instrument's ideal representation in recorded form and situates these in relation to the development of classical music recording aesthetics more generally An important addition to the growing body of literature in the field of phonomusicology the book will be of interest to guitarists and producers as well as students of record production and historians of classical music recording

The Bloomsbury Handbook of Popular Music Education Zack Moir, Bryan Powell, Gareth Dylan Smith, 2019-04-04 The Bloomsbury Handbook of Popular Music Education draws together current thinking and practice on popular music education from empirical ethnographic sociological and philosophical perspectives Through a series of unique chapters from authors working at the forefront of music education this book explores the ways in which an international group of music educators each approach popular music education Chapters discuss pedagogies from across the spectrum of formal to informal learning including outside and other perspectives that provide insight into the myriad ways in which popular music education is developed and implemented The book is organized into the following sections Conceptualizing Popular Music Education Musical Creative and Professional Development Originating Popular Music Popular Music Education in Schools Identity Meaning and Value in Popular Music Education Formal Education Creativities and Assessment Contributions from academics teachers and practitioners make this an innovative and exciting volume for students teachers researchers and professors in popular music studies and music education

Record Makers and Breakers John Broven, 2011-08-11 This volume is an engaging and exceptional history of the independent rock n roll record industry from its raw regional beginnings in the 1940s with R Marshall Chess of Chess Records Jerry Wexler Ahmet Ertegun and Miriam Bienstock of Atlantic Records Sam Phillips of Sun Records Art Rupe of Specialty Records and many more

Understanding Popular Music Culture Roy Shuker, 2012-11-12 Written specifically for students this introductory textbook explores the history and meaning of rock and popular music Roy Shuker's study provides an accessible and comprehensive introduction to the production distribution consumption and meaning of popular music and examines the difficulties and debates which surround the analysis of popular culture and popular music This heavily revised and updated third edition includes new case studies on the iPod downloading and copyright the impact of technologies including on line delivery and the debates over MP3 and Napster new chapters on music genres cover songs and the album canon as well as music retail radio and the charts case studies and lyrics of artists such as Robert Johnson The Who Fat Boy Slim and The Spice Girls a comprehensive discography suggestions for further reading listening and viewing and a directory of useful websites With chapter related guides to further reading listening and viewing a glossary and a timeline this textbook is the ideal introduction for students

A House on Fire John A. Jackson, 2004-11-15 If You Don't Know Me By Now The Love I Lost The Soul Train Theme Then Came You Ain't No Stoppin' Us Now the distinctive music that became known as Philly Soul dominated the pop music charts in the 1970s In A House on Fire John A Jackson takes us inside the musical empire created

by Kenny Gamble Leon Huff and Thom Bell the three men who put Philadelphia Soul on the map Here is the eye opening story of three of the most influential and successful music producers of the seventies Jackson shows how Gamble Huff and Bell developed a black recording empire second only to Berry Gordy s Motown pumping out a string of chart toppers from Harold Melvin the Blue Notes the Spinners the O Jays the Stylistics and many others The author underscores the endemic racism of the music business at that time revealing how the three men were blocked from the major record companies and outlets in Philadelphia because they were black forcing them to create their own label sign their own artists and create their own sound The sound they created a sophisticated and glossy form of rhythm and blues characterized by crisp melodious harmonies backed by lush string laden orchestration and a hard driving rhythm section was a glorious success producing at least twenty eight gold or platinum albums and thirty one gold or platinum singles But after their meteoric rise and years of unstoppable success their production company finally failed brought down by payola competition a tough economy and changing popular tastes Funky groovy soulful Philly Soul was the classic seventies sound A House on Fire tells the inside story of this remarkable musical phenomenon Dub Michael Veal,2013-08-15 Winner of the ARSC s Award for Best Research History in Folk Ethnic or World Music 2008 When Jamaican recording engineers Osbourne King Tubby Ruddock Errol Thompson and Lee Scratch Perry began crafting dub music in the early 1970s they were initiating a musical revolution that continues to have worldwide influence Dub is a sub genre of Jamaican reggae that flourished during reggae s golden age of the late 1960s through the early 1980s Dub involves remixing existing recordings electronically improvising sound effects and altering vocal tracks to create its unique sound Just as hip hop turned phonograph turntables into musical instruments dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real time improvisation In addition to chronicling dub s development and offering the first thorough analysis of the music itself author Michael Veal examines dub s social significance in Jamaican culture He further explores the dub revolution that has crossed musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe Ebook Edition Note Seven of the 25 illustrations have been redacted Listening Devices Jens Gerrit Papenburg,2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period Listening Devices develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n

roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present

Thelonious Monk Robin D. G. Kelley, 2010-11-02 The first full biography of Thelonious Monk written by a brilliant historian with full access to the family's archives and with dozens of interviews

The Wrecking Crew Kent Hartman, 2012-02-14 Winner of the Oregon Book Award for General Nonfiction and Los Angeles Times bestseller It makes good music sound better Janet Maslin in The New York Times A fascinating look into the West Coast recording studio scene of the 60s and the inside story of the music you heard on the radio If you always assumed the musicians you listened to were the same people you saw onstage you are in for a big surprise Dusty Street host of Classic Vinyl on Sirius XM Satellite Radio If you were a fan of popular music in the 1960s and early 70s you were a fan of the Wrecking Crew whether you knew it or not On hit record after hit record by everyone from the Byrds the Beach Boys and the Monkees to the Grass Roots the 5th Dimension Sonny Cher and Simon Garfunkel this collection of West Coast studio musicians from diverse backgrounds established themselves in Los Angeles California as the driving sound of pop music sometimes over the objection of actual band members forced to make way for Wrecking Crew members Industry insider Kent Hartman tells the dramatic definitive story of the musicians who forged a reputation throughout the business as the secret weapons behind the top recording stars Mining invaluable interviews the author follows the careers of such session masters as drummer Hal Blaine and keyboardist Larry Knechtel as well as trailblazing bassist Carol Kaye the only female in the bunch who went on to play in thousands of recording sessions in this rock history Readers will discover the Wrecking Crew members who would forge careers in their own right including Glen Campbell and Leon Russell and learn of the relationship between the Crew and such legends as Phil Spector and Jimmy Webb Hartman also takes us inside the studio for the legendary sessions that gave us Pet Sounds Bridge Over Troubled Water and the rock classic Layla which Wrecking Crew drummer Jim Gordon cowrote with Eric Clapton for Derek and the Dominos And the author recounts priceless scenes such as Mike Nesmith of the Monkees facing off with studio head Don Kirshner Grass Roots lead guitarist and future star of The Office Creed Bratton getting fired from the group and Michel Rubini unseating Frank Sinatra's pianist for the session in which the iconic singer improvised the hit making ending to Strangers in the Night The Wrecking Crew tells the collective behind the scenes stories of the artists who dominated Top

40 radio during the most exciting time in American popular culture *Cultural Adaptation* Albert Moran, Michael Keane, 2013-09-13 Cultural borrowing is exploding across the world Creative ideas are transferred and modified in ever increasing number and complexity making new products ranging from TV shows to architectural style in new cities But what do we really know about the spread of creative ideas This intriguing engrossing and comprehensive collection looks at the cultural and commercial dimensions of creative borrowing world wide with an international cast of contributors and case studies from India to Ireland Canada to China Cultural Adaptation explores how creative ideas are packaged and nationalised to meet local taste maps the cultural economy of adaptation in entertainment media ranging from motion pictures to mobile phones and even probes the role of cultural recipes and formats in mutating participatory experiences of theme parks and sporting spectacles Written in a lively and accessible manner the book also provides insight into remaking in lifestyle and consumption cultures including fashion food drink and gambling Essential for communication cultural media leisure and consumption studies scholars and students alike this book opens up important new perspectives on how we understand global creativity This book was published as a special issue of Continuum Journal of Media and Cultural Studies **Making the Scene in the Garden State** Dewar MacLeod, 2020-03-13 Making the Scene in the Garden State explores New Jersey's rich musical heritage through stories about the musicians listeners and fans who came together to create sounds from across the American popular music spectrum The book includes chapters on the beginnings of musical recording in Thomas Edison's factories in West Orange early recording and the invention of the Victrola at Victor Records Camden complex Rudy Van Gelder's recording studios for Blue Note Prestige and other jazz labels in Hackensack and Englewood Cliffs Zacherley and the afterschool dance television show Disc o Teen broadcast from Newark in the 1960s Bruce Springsteen's early years on the Jersey Shore at the Upstage Club in Asbury Park and the 1980s indie rock scene centered at Maxwell's in Hoboken Concluding with a foray into the thriving local music scenes of today the book examines the sounds sights and textures of the locales where New Jerseyans have gathered to rock bop and boogie **Innovation in Music: Innovation Pathways** Jan-Olof Gullö, Russ Hepworth-Sawyer, Dave Hook, Mark Marrington, Justin Paterson, Rob Toulson, 2024-12-30 Innovation in Music Innovation Pathways brings together cutting edge research on new innovations in the field of music production technology performance and business With contributions from a host of well respected researchers and practitioners this volume provides crucial coverage on the relationship between innovation and rebellion Including chapters on mixing desks digital ethics soundscapes immersive audio and computer assisted music this book is recommended reading for music industry researchers working in a range of fields as well as professionals interested in industry innovations **Quincy Jones** Clarence Bernard Henry, 2014-06-05 Quincy Jones A Research and Information Guide is an annotated bibliography and discography on one of the most prolific composers arrangers and conductors in American music This reference work will appeal to wide range of musicologists ethnomusicologists and cultural studies scholars **Finding the Beat** Nathan

Hesselink, 2022-09-08 Finding the Beat explores humankind's ability, propensity, and enjoyment in finding the beat in live and recorded experiences of music making through the lens of entrainment: the human capacity to perceive a beat and to synchronize to it. Anyone who has attended a concert, gone to a club, or watched a sporting event has witnessed and/or participated in tapping, clapping, or dancing along with a piece, song, or chant. It doesn't matter who or where you are in the world; as humans, we spend a lot of time taking pleasure in matching our bodily movements with a perceived beat. Drawing upon diverse examples from the North American and British rock repertoire, Nathan Hesselink demonstrates that listeners are gripped in deep, compelling, and socially meaningful ways when musicians play with or against expectations set up by entrainment. Via musicology, music theory, popular music studies, ethnomusicology, and cognitive neuroscience, he illustrates the creative, aesthetic, and participatory pleasure and wonder afforded by our collective ability to find the beat.

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