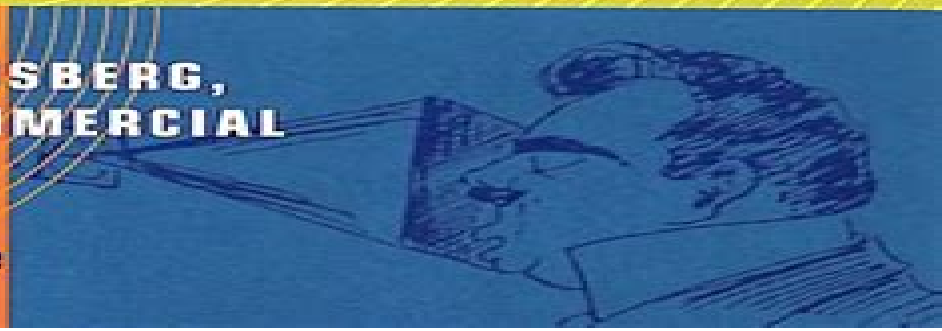


An abstract graphic featuring a large, stylized eye or sound wave shape. The interior is dark blue with white, jagged lines resembling a sound waveform. The background is a bright yellow with concentric, wavy lines. The title 'sound revolutions' is written in a bold, dark blue, sans-serif font across the middle of the graphic.

sound revolutions

**A BIOGRAPHY OF FRED GAISBERG,
FOUNDING FATHER OF COMMERCIAL
SOUND RECORDING**

Jerrold Northrop Moore



Sound Revolutions A Biography Of Fred Gaisberg Founding Father Of Commercial Sound Recording

Brian Ward,Patrick Huber



Sound Revolutions A Biography Of Fred Gaisberg Founding Father Of Commercial Sound Recording:

Sound Revolutions Jerrold Northrop Moore,1999 The fascinating biography of Fred Gaisberg founding father of commercial recording A visionary of music technology his artistic integrity and commercial instinct characterized a recording career which spanned from 1890 to 1950 *Selling Sounds* David Suisman,2009-05-31 When songs became a business Making hits Music without musicians The traffic in voices Musical properties Perfect pitch The black swan The musical soundscape of modernity ***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 ***The International Recording Industries*** Lee Marshall,2013 The recording industry has been a major focus of interest for cultural commentators throughout the twenty first century As the first major content industry to have its production and distribution patterns radically disturbed by the internet the recording industry s content attitudes and practices have regularly been under the microscope Much of this discussion however is dominated by US and UK perspectives and assumes the the recording industry to be a relatively static homogeneous entity This book attempts to offer a broader less Anglocentric and more dynamic understanding of the recording industry It starting premise is the idea that the recording industry is not one thing but is rather a series of recording industries locally organised and locally focused both structured by and structuring the international industry Seven detailed case studies of different national recording industries illustrate this fact each of them specifically chosen to provide a distinctive insight into the workings of the recording industry The expert contributions to this book provide the reader with a sense of the history structure and contemporary dynamics of the recording industry in these specific territories and counteract the Anglo American bias of coverage of the music industry The International Recording Industries will be valuable to students and scholars of sociology cultural studies media studies cultural economics and popular music studies ***Setting the Record Straight*** Colin Symes,2004-11-29 The words surrounding music influence how we listen to it *The Life and Death of Classical Music* Norman Lebrecht,2008-12-18 In this compulsively readable fascinating and provocative guide to classical music Norman Lebrecht one of the world s most widely read cultural commentators tells the story of the rise of the classical recording industry from Caruso s first notes to

the heyday of Bernstein Glenn Gould Callas and von Karajan Lebrecht compellingly demonstrates that classical recording has reached its end point but this is not simply an expos of decline and fall It is for the first time the full story of a minor art form analyzing the cultural revolution wrought by Schnabel Toscanini Callas Rattle the Three Tenors and Charlotte Church It is the story of how stars were made and broken by the record business how a war criminal conspired with a concentration camp victim to create a record empire and how advancing technology boardroom wars public credulity and unscrupulous exploitation shaped the musical backdrop to our modern lives The book ends with a suitable shrine to classical recording the author s critical selection of the 100 most important recordings and the 20 most appalling Filled with memorable incidents and unforgettable personalities from Goddard Lieberson legendary head of CBS Masterworks who signed his letters as God to Georg Solti who turned the Chicago Symphony into the loudest symphony on earth this is at once the captivating story of the life and death of classical recording and an opinioned insider s guide to appreciating the genre now and for years to come

The Oxford Handbook of Sound Studies Trevor Pinch, Karin Bijsterveld, 2012-01-05 Written by the world s leading scholars and researchers in sound studies this handbook offers new and engaging perspectives on the significance of sound in its material and cultural forms *Modern Records, Maverick Methods* Samantha Bennett, 2018-12-27 From the Fairlight CMI through MIDI to the digital audio workstations at the turn of the millennium *Modern Records Maverick Methods* examines a critical period in commercial popular music record production the transformative digital age from the late 1970s until 2000 Drawing on a discography of more than 300 recordings across pop rock hip hop dance and alternative musics from artists such as the Beastie Boys Madonna U2 and Fatboy Slim and extensive and exclusive ethnographic work with many world renowned recordists *Modern Records* presents a fresh and insightful new perspective on one of the most significant eras in commercial music record production The book traces the development of significant music technologies through the 1980s and 1990s revealing how changing attitudes and innovative techniques of recording personnel reimagined recording processes and finally exemplifies the impact of these technologies and techniques via six comprehensive tech processual analyses This meticulously researched and timely book reveals the complexity of recordists responses to a technological landscape in flux *Vinyl: A History of the Analogue Record* Richard Osborne, 2016-02-17 *Vinyl A History of the Analogue Record* is the first in depth study of the vinyl record Richard Osborne traces the evolution of the recording format from its roots in the first sound recording experiments to its survival in the world of digital technologies This book addresses the record s relationship with music the analogue record was shaped by and helped to shape the music of the twentieth century It also looks at the cult of vinyl records Why are users so passionate about this format Why has it become the subject of artworks and advertisements Why are vinyl records still being produced This book explores its subject using a distinctive approach the author takes the vinyl record apart and historicizes its construction Each chapter explores a different element the groove the disc shape the label vinyl itself the album the single the b side and the 12 single and the sleeve By

anatomizing vinyl in this manner the author shines new light on its impact and appeal A&R Pioneers Brian Ward, Patrick Huber, 2018-06-26 Association for Recorded Sound Collections Certificate of Merit for the Best Historical Research in Recorded Roots or World Music 2019 A R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists and repertoire A R work in the early US recording industry In the process they helped create much of what we now think of as American roots music Resourceful innovative and at times shockingly unscrupulous they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars They also shaped the repertoires and musical styles of their discoveries supervised recording sessions and then devised marketing campaigns to sell the resulting records By World War II they had helped redefine the canons of American popular music and established the basic structure and practices of the modern recording industry Moreover though their musical interests talents and sensibilities varied enormously these A R pioneers created the template for the job that would subsequently become known as record producer Without Ralph Peer Art Satherley Frank Walker Polk C Brockman Eli Oberstein Don Law Lester Melrose J Mayo Williams John Hammond Helen Oakley Dance and a whole army of lesser known but often hugely influential A R representatives the music of Bessie Smith and Bob Wills of the Carter Family and Count Basie of Robert Johnson and Jimmie Rodgers may never have found its way onto commercial records and into the heart of America s musical heritage This is their story **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

The Oxford Handbook of Music and the Middlebrow Kate Guthrie, Christopher Chowrimootoo, 2025-03-06 The Oxford Handbook of Music and the Middlebrow takes a fresh look at the history of nineteenth and twentieth century music Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes While seminal attempts to recover middlebrow culture came from literary critics and historians middlebrow studies is now a burgeoning field within musicology As the first essay collection on this topic this handbook has two aims first it seeks to explore the middlebrow as a historical phenomenon excavating the kinds of critical writings marketing practices and compositional styles with which it was associated By reanimating a range of musical practices and products from symphonic concerts to Broadway musicals opera criticism to rock journalism and modern jazz to pop rock the contributors investigate how artists critics and audiences breached the divide from both above and below In the process the handbook chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid twentieth century Anglophone world by delving into the nineteenth century interrogating the present day and looking to Germany Russia and beyond The handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres Breaking new ground by bringing together scholars of classical and popular music these chapters trace common middlebrow themes across traditional disciplinary boundaries Across this broad vista contributors account for the kinds of syntheses overlaps and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain

The Business of Music Michael Talbot, 2002-01-01 Is business for music a regrettable necessity or a spur to creativity In the 11 essays in this text the authors wrestle with this question from the perspective of their chosen area of research

The Routledge Reader on the Sociology of Music John Shepherd, Kyle Devine, 2015-03-24 The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music Interest in music sociology has increased dramatically over the past decade yet there is no anthology of essential and introductory readings The volume includes a comprehensive survey of the field's history current state and future research directions It offers six source readings thirteen popular contemporary essays and sixteen fresh new contributions along with an extended Introduction by the editors The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists whether researchers teachers or students

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

Into the Groove Jonathan Scott, 2023-03-02 By mixing lo fi charm into hi fi science Into the Groove captures all the wonder and absurdity of its subject jumping and skipping with real analogue delight Sunday Times The story of recorded sound the technological developments the people that made them happen and the impact they had on society from the earliest inventions via the phonograph to LPs EPs and the recent resurgence of vinyl While Thomas Edison's phonograph represented an important turning point in the story of recorded sound it came only after decades of invention tinkering and experimentation Into the Groove celebrates the ingenuity rivalries and science of the modulated groove from the earliest paper records of the 1850s all the way up to the recent return of vinyl to vogue Vinyl collector and music journalist Jonathan Scott dissects a mind blowing feat that we all take for granted today the domestication of sound He examines the first attempts to record and reproduce sounds the origin of the phonograph and the development of commercial shellac discs Later he moves through the fascinating story of the LP record and 7 inch singles to the competing speed and format wars and an epilogue charting the decline and then unexpected return of vinyl Into the Groove tells the story of the invention that changed us It explores how these fragile discs not only changed the way we consumed music but also shaped the way music was made

Playback Mark Coleman, 2025-05-01 Suddenly popular music resembles an alien landscape The great common ground of 45s LPs and even compact discs is rapidly falling by the wayside to be replaced by binary bits of sound In the 21st century radical advances in music technology threaten to overshadow the music itself Indeed today the generations divide over how they listen to the music not what kinds of music they enjoy Playback is the first book to place the staggering history of sound reproduction within its larger social and cultural context Concisely told via a narrative arc that begins with Edison's cylinder and ends with digital music this is a history that we have all directly experienced in one way or another From the Victrola to the 78 to the 45 to the 33 1 3 to the 8track to the cassette to the compact disc to MP3 and beyond not to mention everyone from Thomas Edison to Enrico Caruso to Dick Clark to Grandmaster Flash to Napster CEO Shawn Fanning the story of Playback is also the story of music and the music business in the 20th century

Rethinking Music through Science and Technology Studies Antoine Hennion, Christophe Levaux, 2021-05-03 This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies STS which propose that facts are neither

absolute truths nor completely relative but emerge from an intensely collective process of construction Applied to the study of music this approach enables us to reconcile the human social factual and technological aspects of the musical world and opens the prospect of new areas of inquiry in musicology and sound studies Rethinking Music through Science and Technology Studies draws together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies considering topics ranging from classical music instrument making to the ethos of DIY in punk music The book s four sections focus on key areas of music study that are impacted by STS organology sound studies music history and epistemology Raising crucial methodological and epistemological questions about the study of music this book will be relevant to scholars studying the interactions between music culture and technology from many disciplinary perspectives

Fanning the Flames William W. Kelly, 2012-02-01 Fanning the Flames examines the worlds of fans in the exuberant and commercialized popular culture of contemporary Japan The works collected here profile denizens of all night rap clubs sumo stable patrons passionate fan clubs of a professional baseball team enthusiasts of traditional rakugo storytelling a club of middle aged female fans of a popular music star youthful followers of Japan s longest running rock band vinyl record collectors and a thriving community of girls and women who produce and devour amateur comics Grounded in close often extended fieldwork with the fans themselves each case study is an effort to understand both the personal pleasures and political economies of fandoms The contributors explore the many ways that fans in and of Japanese mass culture actively search for intimacy and identity amid the powerful corporate structures that produce the leisure and entertainment of today s Japan

Moving Image Technology Leo Douglas Graham Enticknap, 2005 The author explains scientific technical and engineering concepts clearly and in a way that can be understood by non scientists He integrates a discussion of traditional film based technologies with the impact of emerging new media technologies such as digital video e cinema and the Internet

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