



Jim Cogan and William Clark

Temples of Sound

Inside the Great Recording Studios

Foreword by Quincy Jones

Temples Of Sound Inside The Great Recording Studios

Roy Shuker



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

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

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. *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. **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. **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.

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