Sound Record

Andre Millard

Off the Record David Morton, 2000 A cultural and economic history of sound recording technology.

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.

Encyclopedia of Recorded Sound Frank Hoffmann,2004-11-12 First Published in 2005. The Encyclopedia of Recorded Sound, 2nd edition, is an A to Z reference work covering the entire history of recorded sound from Edison discs to CDs and MP3. Entries range from technical terms (Acoustics; Back Tracking; Quadraphonic) to recording genres (blues, opera, spoken word) to histories of industry leaders and record labels to famed recording artists (focusing on their impact on recorded sound). Entries range in length from 25-word definitions of terms to 5000 word essays. Drawing on a panel of experts, the general editor has pulled together a wealth of information. The volume concludes with a complete reference bibliography and a deep index.

Perfecting Sound Forever Greg Milner,2009-06-09 In 1915, Thomas Edison proclaimed that he could record a live performance and reproduce it perfectly, shocking audiences who found themselves unable to tell whether what they were hearing was an Edison Diamond Disc or a flesh-and-blood musician. Today, the equation is reversed. Whereas Edison proposed that a real performance could be rebuilt with absolute perfection, Pro Tools and digital samplers now allow musicians and engineers to create the illusion of performances that never were. In between lies a century of sonic exploration into the balance between the real and the represented. Tracing the contours of this history, Greg Milner takes us through the major breakthroughs and glorious failures in the art and science of recording. An American soldier monitoring Nazi radio transmissions stumbles onto the open yet revolutionary secret of magnetic tape. Japanese and Dutch researchers build a first-generation digital audio format and watch as their compact disc is marketed by the music industry as the second coming of Edison yet derided as heretical by analog loyalists. The music world becomes addicted to volume in the nineties and fights a self-defeating loudness war to get its fix. From Les Paul to Phil Spector to King Tubby, from vinyl to pirated CDs to iPods, Milner's Perfecting Sound Forever pulls apart musical history to answer a crucial question: Should a recording document reality as faithfully as possible, or should it improve upon or somehow transcend the music it records? The answers he uncovers will change the very way we think about music.

<u>360 Sound</u> Sean Wilentz,2012-11-14 For 125 years, Columbia Records has remained one of the most vibrant and storied names in prerecorded sound, nurturing the careers of legends such as Bessie Smith, Frank Sinatra, Barbra Streisand, Miles Davis, Bob Dylan, Johnny Cash, Bruce Springsteen, Beyoncé, and many more. Written by distinguished historian Sean Wilentz, 360 Sound tells the story of the label's rich history as it interweaves threads of technical and social change with the creation of some of the greatest albums ever made. Featuring over 300 rare and revealing images from the Columbia archives, this lavishly illustrated celebration is a must-have for any serious music fan.

<u>Encyclopedia of Recorded Sound</u> Frank Hoffmann,2004-11-12 First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Off the Record David Morton,2000-02-01 Morton (research historian for the IEEE History Center at Rutgers U.) examines the process of invention, innovation, and diffusion of communications technology in the development of the phonograph record, recording for radio, the dictation machine, the telephone answering machine, and home taping.

Making Sense of Recordings Mads Walther-Hansen, 2020 Building on ideas from cognitive metaphor theory, Making Sense of Recordings offers a new perspective on record production, music perception, and the aesthetics of recorded sound. It shows how the language about sound is intimately connected to sense-making - both as a reflection of ourinternal cognitive capacities and as a component of our extended cognitive system. In doing so, the book provides the foundation for a broader understanding of the history of listening, discourses of sound quality, and artistic practices in the age of recorded music. The theoretical and historicalfoundations are presented in the first part of the book and they are followed by discussions of specific sound quality descriptors in an expanded Encyclopedia of sound-describing terms. The book will be of interest to anyone who asks how recorded music sounds and why it sounds as it does, and it will be a valuable resource for musicology students and researchers interested in the analysis of sound and the history of listening and record production. Additionally, sound engineers andlaptop musicians will benefit from the book's exploration of the connection between embodied experiences and our cognitively processed experiences of recorded sound. The tools provided will be useful to these and other musicians who wish to intuitively interact with recorded or synthesized sound ina manner that more closely resembles the way they think and that makes sense of what they do.

Sound Recording David Morton,2006-03-10 How did one of the great inventions of the nineteenth century—Thomas Edison's phonograph—eventually lead to one of the most culturally and economically significant technologies of the twentieth and twenty-first centuries? Sound Recording traces the history of the business boom and the cultural revolution that Edison's invention made possible. Recorded sound has pervaded nearly every facet of modern life—not just popular music, but also mundane office dictation machines, radio and television programs, and even telephone answering machines. Just as styles of music have evolved, so too have the formats through which sound has been captured—from 78s to LPs, LPs to cassette tapes, tapes to CDs, and on to electronic formats. The quest for better sound has certainly driven technological change, but according to David L. Morton, so have business strategies, patent battles, and a host of other factors.

Encyclopedia of Recorded Sound Frank Hoffmann (ed),2005 A to Z reference work covering the entire history of recorded sound from Edison discs to CDs and MP3. Entries range from technical terms (Acoustics; Back Tracking; Quadraphonic) to recording genres (blues, opera, spoken word) to histories of industry leaders and record labels to famed recording artists (focusing on their impact on recorded sound). Entries range in length from 25-word definitions of terms to 5000 word essays. Drawing on a panel of experts, the general editor has pulled together a wealth of information. The volume concludes with a complete reference bibliography and a deep index.

Making Sense of Recordings Mads Walther-Hansen,2020-09-14 Building on ideas from cognitive metaphor theory, Making Sense of Recordings offers a new perspective on record production, music perception, and the aesthetics of recorded sound. It shows how the language about sound is intimately connected to sense-making - both as a reflection of our internal cognitive capacities and as a component of our extended cognitive system. In doing so, the book provides the foundation for a broader understanding of the history of listening, discourses of sound quality, and artistic practices in the age of recorded music. The book will be of interest to anyone who asks how recorded music sounds and why it sounds as it does, and it will be a valuable resource for musicology students and researchers interested in the analysis of sound and the history of listening and record production. Additionally, sound engineers and laptop musicians will benefit from the book's exploration of the connection between embodied experiences and our cognitively processed experiences of recorded sound. The tools provided will be useful to these and other musicians who wish to intuitively interact with recorded or synthesized sound in a manner that more closely resembles the way they think and that makes sense of what they do.

<u>The Björling Sound</u> Stephen Hastings, 2012 Detailed examination of the vocal and interpretive artistry of the great Jussi Björling.

Evolution of the Audio Recorder Phil van Praag, 1997

America on Record A. J. Millard,2005 With Thomas Edison's invention of the phonograph, the beautiful music that was the preserve of the wealthy became a mass-produced consumer good, cheap enough to be available to all. In 1877 Edison dreamed that one day there would be a talking machine in every home. America on Record: A History of Recorded Sound provides a history of sound recording from the first thin sheet of tinfoil that was manipulated into retaining sound to the home recordings of rappers in the 1980s and the high-tech studios of the 1990s. This book examines the important technical developments of acoustic, electric, and digital sound reproduction while outlining the cultural impact of recorded music and movies. This second edition brings the story up to date, describing the digital revolution of sound recording with the rise of computers, Napster, DVD, MP3, and iPod.

Recorded Music in American Life William Howland Kenney, 1999-07-08 Have records, compact discs, and other sound reproduction equipment merely provided American listeners with pleasant diversions, or have more important historical and cultural influences flowed through them? Do recording machines simply capture what's already out there, or is the music somehow transformed in the dual process of documentation and dissemination? How would our lives be different without these machines? Such are the questions that arise when we stop taking for granted the phenomenon of recorded music and the phonograph itself. Now comes an in-depth cultural history of the phonograph in the United States from 1890 to 1945. William Howland Kenney offers a full account of what he calls the 78 r.p.m. era--from the formative early decades in which the giants of the record industry reigned supreme in the absence of radio, to the postwar proliferation of independent labels, disk jockeys, and changes in popular taste and opinion. By examining the interplay between recorded music and the key social, political, and economic forces in America during the phonograph's rise and fall as the dominant medium of popular recorded sound, he addresses such vital issues as the place of multiculturalism in the phonograph's history, the roles of women as recordplayer listeners and performers, the belated commercial legitimacy of rhythm-and-blues recordings, the hit record phenomenon in the wake of the Great Depression, the origins of the rock-and-roll revolution, and the shifting place of popular recorded music in America's personal and cultural memories. Throughout the book, Kenney argues that the phonograph and the recording industry served neither to impose a preference for high culture nor a degraded popular taste, but rather expressed a diverse set of sensibilities in which various sorts of people found a new kind of pleasure. To this end, Recorded Music in American Life effectively illustrates how recorded music provided the focus for active recorded sound cultures, in which listeners shared what they heard, and expressed crucial dimensions of their private lives, by way of their involvement with records and record-players. Students and scholars of American music, culture, commerce, and history--as well as fans and collectors interested in this phase of our rich artistic past--will find a great deal of thorough research and fresh scholarship to enjoy in these pages.

The Scary Sounds of Halloween Smart Kids Publishing,2005-09 An interactive record/playback book that encourages children to complete a rhyme by making their own scary Halloween counds.

Encyclopedia of Recorded Sound Frank W. Hoffmann, 2004

<u>Chasing Sound</u> 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.

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.

How To Record & Produce Audio Products That Sell! Mark Karney, 2007-09

Unveiling the Magic of Words: A Report on "Sound Record"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Sound Record**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within

every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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