



Capturing Sound How Technology Has Changed Music

Rachael Z. DeLue



Capturing Sound How Technology Has Changed Music:

Capturing Sound Mark Katz, 2004-11 There is more to sound recording than just recording sound Far from being simply a tool for the preservation of music the technology is a catalyst This is the clear message of *Capturing Sound* a wide ranging deeply informative consistently entertaining history of recording s profound impact on the musical life of the past century from Edison to the Internet In a series of case studies Mark Katz explores how recording technology has encouraged new ways of listening to music led performers to change their practices and allowed entirely new musical genres to come into existence An accompanying CD featuring thirteen tracks from Chopin to Public Enemy allows readers to hear what Katz means when he discusses music as varied as King Oliver s Dippermouth Blues a Jascha Heifetz recording of a Brahms Hungarian Dance and Fatboy Slim s Praise You

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Capturing Sound Mark Katz, 2004 Far from being merely a tool for the preservation of music recording technology is also a catalyst In a series of case studies Mark Katz explores the influence of technology how entire new genres have emerged

Capturing Sound Mark Katz, 2010-10-07 Fully revised and updated this text adds coverage of mashups and auto tune explores recent developments in file sharing and includes an expanded conclusion and bibliography

Listening in Action Rebecca Rinsema, 2016-10-14 In an age when students come to class with more varied music listening preferences and experiences than ever before music educators can find themselves at a loss for how to connect with their students *Listening in Action* provides the beginnings of a solution to this problem by characterizing students contemporary music listening experiences as they are mediated by digital technologies Several components of contemporary music listening experiences are described including the relationship between music listening experiences and listener engagements with other activities listener agency in creating playlists and listening experiences as a whole and the development of adolescent identities as related to the agency afforded by music listening devices The book provides an accessible introduction to scholarship on music listening across the disciplines of musicology ethnomusicology sociology of music psychology of music and music education By reading *Listening in Action* music educators can gain an understanding of recent theories of music listening in everyday life and how those theories might be applied to bridge the gap between music pedagogies and students who encounter music

in a heavily mediated postperformance world **Avant-Garde on Record** Jonathan Goldman, 2023-11-09 An innovative contribution to music history cultural studies and sound studies Avant garde on Record revisits post war composers and their technologically oriented brand of musical modernism It describes how a broad range of figures including Pierre Boulez Karlheinz Stockhausen Henri Pousseur Toshir Mayuzumi Claire Schapira Anthony Braxton and Gunther Schuller engaged with avant garde aesthetics while responding to a rapidly changing technologically fuelled spatialized audio culture Jonathan Goldman focuses on how contemporary listeners understood these composers works in the golden age of LPs and explores how this reception was mediated through consumer oriented sound technology that formed a prism through which listeners processed the music of their time His account reveals unexpected aspects of twentieth century audio culture from sonic ping pong to son et lumi re shows from Venetian choral music by Stravinsky to the soundscape of Niagara Falls from a Buddhist Cantata to an LP box set cast as a parlour game **From Soul to Hip Hop** Tom Perchard, 2017-07-05 The essays contained in this volume address some of the most visible durable and influential of African American musical styles as they developed from the mid 1960s into the 21st century Soul funk pop R B and hip hop practices are explored both singly and in their many convergences and in writings that have often become regarded as landmarks in black musical scholarship These works employ a wide range of methodologies and taken together they show the themes and concerns of academic black musical study developing over three decades While much of the writing here is focused on music and musicians in the United States the book also documents important and emergent trends in the study of these styles as they have spread across the world The volume maintains the original publication format and pagination of each essay making for easy and accurate cross reference and citation Tom Perchard s introduction gives a detailed overview of the book s contents and of the field as a whole situating the present essays in a longer and wider tradition of African American music studies In bringing together and contextualising works that are always valuable but sometimes difficult to access the volume forms an excellent introductory resource for university music students and researchers **The Ashgate Research Companion to Popular Musicology** Derek B. Scott, 2016-03-23 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of contributors is an exceptionally strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative

state of the art review of current research in a particular area The companion s editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field

Critical Approaches to the Production of Music and Sound Samantha Bennett,Eliot Bates,2018-01-11 Who produces sound and music And in what spaces localities and contexts As the production of sound and music in the 21st Century converges with multimedia these questions are critically addressed in this new edited collection by Samantha Bennett and Eliot Bates Critical Approaches to the Production of Music and Sound features 16 brand new articles by leading thinkers from the fields of music audio engineering anthropology and media Innovative and timely this collection represents scholars from around the world revisiting established themes such as record production and the construction of genre with new perspectives as well as exploring issues in cultural and virtual production

Kompositionen für hörbaren Raum / Compositions for Audible Space Martha Brech,Ralph Paland,2015-09-15 The integration of audible space is a central aspect of electroacoustic music Ever since the earliest analogue days of electroacoustic music pioneers of the genre including Pierre Schaeffer Iannis Xenakis Karlheinz Stockhausen and Luigi Nono used special devices and methods for their compositions and refined the possibilities of integrating the sound of space into music In this anthology analytical portraits of compositions and groups of compositions show the wide spectrum of spatial practices in early electroacoustic music Additionally retrospective views on the use of spatial composition in earlier epochs and in instrumental music of the 20th century portray the practice of spatial composition in different eras and genres as well as the universality of spatial music as a topic In this way the book contributes to a more differentiated understanding of the term spatial music Die Integration des hörbaren Raums ist ein zentraler Aspekt der elektroakustischen Musik Schon auf Basis der Analogtechnik entstanden spezielle Geräte und Verfahren die Pioniere des Genres wie Pierre Schaeffer Iannis Xenakis Karlheinz Stockhausen oder Luigi Nono für ihre Vorstellungen von Raummusik heranzogen und weiter entwickelten In diesem Band der englisch und deutschsprachige Beiträge gleichermaßen versammelt zeigen analytische Portraits einzelner Kompositionen oder Kompositionsgruppen das breite Spektrum spatialer Praktiken in der frühen elektroakustischen Musik Geschichtliche Rückblicke auf spatiale Kompositionsweisen früherer Epochen bis hin zur instrumentalen Musik des 20 Jahrhunderts stellen den epochen und genrespezifischen Umgang mit Raum dar und belegen nicht nur die Universalität des Themas Raummusik sondern leisten auch einen Beitrag zu deren begrifflicher Differenzierung

Vinyl Records and Analog Culture in the Digital Age Paul E. Winters,2016-07-18 Vinyl Records and Analog Culture in the Digital Age Pressing Matters examines the resurgence of vinyl record technologies in the twenty first century and their place in the history of analog sound and the recording industry It seeks to answer the questions why has this supposedly outmoded format made a comeback in a digital culture into which it might appear to be unwelcome Why in an era of disembodied pleasures afforded to us in this age of cloud computing would listeners seek out this remnant of the late nineteenth century and bring it seemingly back from the grave Why do many listeners believe vinyl with its

obvious drawbacks to be a superior format for conveying music to the relatively noiseless CD or digital file This book looks at the ways in which music technologies are both inflected by and inflect human interactions creating discourses practices disciplines and communities *The SAGE Handbook of Popular Music* Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology *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 *Music and the Broadcast Experience* Christina Baade, James A. Deaville, 2016-08-02 *Music and the Broadcast Experience* explores the complex ways in which music and broadcasting have developed together throughout the twentieth and into the twenty first centuries It brings into dialogue researchers working in media and music studies explores and develops crucial points of contact between studies of music in radio and music in television and investigates the limits persistence and extensions of music broadcasting in the Internet era

The book presents a series of case studies that address key moments and concerns in music broadcasting past and present written by leading scholars in the field who hail from both media and music studies Unified by attentiveness both to musical sound and meaning and to broadcasting structures practices audiences and discourses the chapters in this collection address the following topics the role of live orchestral concerts and opera in the early development of radio and their relation to ideologies of musical uplift the relation between production culture music and television genre the function of music in sponsored radio during the 1930s the fortunes of musical celebrity and artistic ambition on television questions of music format and political economy in the development of online radio and the negotiation of space community and participation among audiences online and offline in the early twenty first century The collection s ultimate aim is to explore the usefulness and limitations of broadcasting as a concept for understanding music and its cultural role both historically and today The Untold Story of the Talking Book Matthew Rubery,2023-01-18 A history of audiobooks from entertainment rehabilitation for blinded World War I soldiers to a twenty first century competitive industry Histories of the book often move straight from the codex to the digital screen Left out of that familiar account are nearly 150 years of audio recordings Recounting the fascinating history of audio recorded literature Matthew Rubery traces the path of innovation from Edison s recitation of Mary Had a Little Lamb for his tinfoil phonograph in 1877 to the first novel length talking books made for blinded World War I veterans to today s billion dollar audiobook industry The Untold Story of the Talking Book focuses on the social impact of audiobooks not just the technological history in telling a story of surprising and impassioned conflicts from controversies over which books the Library of Congress selected to become talking books yes to Kipling no to Flaubert to debates about what defines a reader Delving into the vexed relationship between spoken and printed texts Rubery argues that storytelling can be just as engaging with the ears as with the eyes and that audiobooks deserve to be taken seriously They are not mere derivatives of printed books but their own form of entertainment We have come a long way from the era of sound recorded on wax cylinders when people imagined one day hearing entire novels on mini phonographs tucked inside their hats Rubery tells the untold story of this incredible evolution and in doing so breaks from convention by treating audiobooks as a distinctively modern art form that has profoundly influenced the way we read Praise for The Untold Story of the Talking Book If audiobooks are relatively new to your world you might wonder where they came from and where they re going And for general fans of the intersection of culture and technology The Untold Story of the Talking Book is a fascinating read Neil Steinberg Chicago Sun Times Rubery explores 150 years of the audio format with an imminently accessible style touching upon a wide range of interconnected topics Through careful investigation of the co development of formats within the publishing industry Rubery shines a light on overlooked pioneers of audio Rubery s work succeeds in providing evidence to move beyond the reductive debate on whether audiobooks really count as reading and establishes the format s rightful place in the literary family Mary Burkey Booklist starred review Early Sound Recordings Eva Moreda Rodriguez,Inja

Stanović,2023-02-28 The use of historical recordings as primary sources is relatively well established in both musicology and performance studies and has demonstrated how early recording technologies transformed the ways in which musicians and audiences engaged with music This edited volume offers a timely snapshot of a wide range of contemporary research in the area of performance practice and performance histories inviting readers to consider the wide range of research methods that are used in this ever expanding area of scholarship The volume brings together a diverse team of researchers who all use early recordings as their primary source to research performance in its broadest sense in a wide range of repertoires within and on the margins of the classical canon from the analysis of specific performing practices and parameters in certain repertoires to broader contextual issues that call attention to the relationship between recorded performance and topics such as analysis notation and composition Including a range of accessible music examples which allow readers to experience the music under discussion this book is designed to engage with academic and non academic readers alike being an ideal research aid for students scholars and performers as well as an interesting read for early sound recording enthusiasts

Dawn of the DAW Adam Patrick Bell,2018-02-08 Dawn of the DAW tells the story of how the dividing line between the traditional roles of musicians and recording studio personnel producers recording engineers mixing engineers technicians etc has eroded throughout the latter half of the twentieth century to the present Whereas those equally adept in music and technology such as Raymond Scott and Les Paul were exceptions to their eras the millennial music maker is ensconced in a world in which the symbiosis of music and technology is commonplace As audio production skills such as recording editing and mixing are increasingly co opted by musicians teaching themselves in their do it yourself DIY recording studios conventions of how music production is taught and practiced are remixed to reflect this reality Dawn of the DAW first examines DIY recording practices within the context of recording history from the late nineteenth century to the present Second Dawn of the DAW discusses the concept of the studio as musical instrument and the role of the producer detailing how these constructs have evolved throughout the history of recorded music in tandem Third Dawn of the DAW details current practices of DIY recording how recording technologies are incorporated into music making and how they are learned by DIY studio users in the musically chic borough of Brooklyn Finally Dawn of the DAW examines the broader trends heard throughout summarizing the different models of learning and approaches to music making Dawn of the DAW concludes by discussing the ramifications of these new directions for the field of music education **Arthur Dove** Rachael Z.

DeLue,2016-03-16 Arthur Dove often credited as America s first abstract painter created dynamic and evocative images inspired by his surroundings from the farmland of upstate New York to the North Shore of Long Island But his interests were not limited to nature Challenging earlier accounts that view him as simply a landscape painter Arthur Dove Always Connect reveals for the first time the artist s intense engagement with language the nature of social interaction and scientific and technological advances Rachael Z DeLue rejects the traditional assumption that Dove can only be understood in terms of his

nature paintings and association with photographer and gallerist Alfred Stieglitz and his circle Instead she uncovers deep and complex connections between Dove s work and his world including avant garde literature popular music meteorology mathematics aviation and World War II Arthur Dove also offers the first sustained account of Dove s Dadaesque multimedia projects and the first explorations of his animal imagery and the role of humor in his art Beautifully illustrated with works from all periods of Dove s career this book presents a new vision of one of America s most innovative and captivating artists and reimagines how the story of modern art in the United States might be told *The McGurk Universe* K.J. Donnelly,2023-01-01

This book reconsiders audiovisual culture through a focus on human perception with recourse to ideas derived from recent neuroscience It proceeds from the assumption that rather than simply working on a straightforward cognitive level audiovisual culture also functions more fundamentally on a physiological level directly exploiting precise aspects of human perception Vision and hearing are unified in a merged signal in the brain through being processed in the same areas This is illustrated by the startling McGurk Effect whereby the perception of spoken sound is changed by its accompanying image and counterpart effects which demonstrate that what we see is affected by different sounds

accompanying sounds This blending of sound and images into a whole has become a universal aspect of culture not only evident in films and television but also in video games and short Internet clips Indeed this aesthetic formation has become the dominant of this period The McGurk Universe attends to how audiovisual culture engages with and mediates between physiological and psychological levels **Inventing the Recording** Eva Moreda Rodríguez,2021-05-24 Inventing the Recording focuses on the decades in which recorded sound went from a technological possibility to a commercial and cultural artefact Through the analysis of a specific and unique national context author Eva Moreda Rodr guez tells the stories of institutions and individuals in Spain and discusses the development of discourses and ideas in close connection with national concerns and debates all while paying close attention to original recordings from this era The book starts with the arrival in Spain of notices about Edison s invention of the phonograph in 1877 followed by the first demonstrations of the invention 1878 1882 by scientists and showmen These demonstrations greatly stimulated the imagination of scientists journalists and playwrights who spent the rest of the 1880s speculating about the phonograph and its potential to revolutionize society once it was properly developed and marketed The book then moves on to analyse the traveling phonographs and salones fonogr ficos of the 1890s and early 1900s with phonographs being paraded around Spain and exhibited in group listening sessions in theatres private homes and social spaces pertaining to different social classes Finally the book covers the development of an indigenous recording industry dominated by the so called gabinetes fonogr ficos small businesses that sold imported phonographs produced their own recordings and shaped early discourses about commercial phonography and the record as a commodity between 1896 and 1905

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