



Recording Spaces

Wenbin Ji



Recording Spaces:

Spaces Speak, Are You Listening? Barry Blesser, Linda-Ruth Salter, 2009-09-18 How we experience space by listening the concepts of aural architecture with examples ranging from Gothic cathedrals to surround sound home theater We experience spaces not only by seeing but also by listening We can navigate a room in the dark and hear the emptiness of a house without furniture Our experience of music in a concert hall depends on whether we sit in the front row or under the balcony The unique acoustics of religious spaces acquire symbolic meaning Social relationships are strongly influenced by the way that space changes sound In *Spaces Speak Are You Listening* Barry Blesser and Linda Ruth Salter examine auditory spatial awareness experiencing space by attentive listening Every environment has an aural architecture The audible attributes of physical space have always contributed to the fabric of human culture as demonstrated by prehistoric multimedia cave paintings classical Greek open air theaters Gothic cathedrals acoustic geography of French villages modern music reproduction and virtual spaces in home theaters Auditory spatial awareness is a prism that reveals a culture s attitudes toward hearing and space Some listeners can learn to see objects with their ears but even without training we can all hear spatial geometry such as an open door or low ceiling Integrating contributions from a wide range of disciplines including architecture music acoustics evolution anthropology cognitive psychology audio engineering and many others *Spaces Speak Are You Listening* establishes the concepts and language of aural architecture These concepts provide an interdisciplinary guide for anyone interested in gaining a better understanding of how space enhances our well being Aural architecture is not the exclusive domain of specialists Accidentally or intentionally we all function as aural architects **The Bloomsbury Handbook of Popular Music, Space and Place** Geoff Stahl, J. Mark Percival, 2022-01-13 Popular music scholars have long been interested in the connection between place and music This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music An interdisciplinary volume drawing from sociology geography ethnomusicology media cultural and communication studies this book covers a wide range of topics germane to the production and consumption of place in popular music Through considerations of changes in technology and the mediascape that have shaped the experience of popular music vinyl iPods social media the role of social difference and how it shapes sociomusical encounters queer spaces gendered and racialised spaces as well as the construction and representations of place musical tourism city branding urban mythologies this is an up to the moment overview of central discussions about place and music The contributors explore a range of contexts moving from the studio to the stage the city to the suburb the bedroom to festival from nightclub to museum with each entry highlighting the diverse and complex ways in which music and place are mutually constitutive **Music And Arts Facilities** Tom Wakeling, 2008-03-09 For music and arts teachers this book is full of useful information to help you create a great new or renovated arts facility Provides success strategies for working with architects contractors

administrators donors consultants and subcontractors Understanding the funding design and construction process will greatly increase your chances to cross the finish line a winner

Reformatted Andrew Leyshon, 2014-06-26 The impact of digital technology on the musical economy has been profound From its production reproduction distribution and consumption the advent of MP3 and the use of the Internet as a medium of distribution has brought about a significant transformation in the way that music is made how it is purchased and listened to and significantly how the musical economy itself is able to reproduce itself In the late 1990s the obscure practice of ripping tracks from CDs through the use of compression programmes was transformed from the illegal hobby of a few thousand computer specialists to a practice available to millions of people worldwide through the development of peer to peer computer networks This continues to have important implications for the viability of the musical economy At the same time the production of music has become more accessible and the role of key gatekeepers in the industry such as record companies and recording studios has been undermined whilst the increased accessibility of music at reduced cost via the Internet has revalorised live performance and now generates revenues higher than recorded music The early 21st century has provided an extraordinary case study of an industry in flux and one that throws light on the relationship between culture and economy between passion and calculation This book provides a theoretically grounded account of the implications of digital technology on the musical economy and develops the concept of the musical network to understand the transformation of this economy over space and through time

The Future of Library Space Samantha Schmehl Hines, Kathryn Moore Crowe, 2016-12-21 This volume of *Advances in Library Administration and Organization* will focus on the future of library spaces Libraries are dealing with unprecedented changes on several fronts and these factors understandably impact physical library space Looking toward the future what changes can we expect to see in how libraries use space

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

Regurgitator's Unit Lachlan Goold, Lauren Istvandy, 2022-07-14 Regurgitator's second full length album Unit 1997 was produced in a DIY warehouse studio at a time when this was unusual for a major label band The album went three times Platinum in Australia and won five esteemed ARIA Awards in 1998 including Album of the Year The album's success is indicative of a particular point in time in popular music trends when the world was recovering from the impact of grunge and post grunge bands Regurgitator's subversive attitude toward pop music punk aesthetic unique lyrical narratives and an ironic view on their own creative product made their music potent in an alternative market defying the prevailing music trends Unit and Regurgitator were the focus of divisive critical reviews yet they continue to rank highly as a quintessentially Australian band This volume situates the development of Unit amongst the DIY culture of a politically charged Brisbane scene and breaks down the album through the lens of recording and songwriting processes This book outlines the impact of Regurgitator's music locally and globally by discussing what made Unit a success at the peak of the alternative music genre

Creativity Harriet Hawkins, 2016-10-04 Creativity whether lauded as the oil of the 21st century touted as a driver of international policy or mobilised by activities has been very much part of the zeitgeist of the last few decades Offering the first accessible but conceptually sophisticated account of the critical geographies of creativity this title provides an entry point to the diverse ways in which creativity is conceptualized as a practice promise force concept and rhetoric It proffers these critical geographies as the means to engage with the relations and tensions between a range of forms of arts and cultural production the cultural economy and vernacular mundane and everyday creative practices Exploring a series of sites Creativity examines theoretical and conceptual questions around the social economic cultural political and pedagogic imperatives of the geographies of creativity using these geographies as a lens to cohere broader interdisciplinary debates Central concepts cutting edge research and methodological debates are made accessible with the use of inset boxes that present key ideas case studies and research The text draws together interdisciplinary perspectives on creativity enabling scholars and students within and without Geography to understand and engage with the critical geographies of creativity their breadth and potential The volume will prove essential reading for undergraduate and post graduate students of creativity cultural geography the creative economy cultural industries and heritage

The Relentless Pursuit of Tone Robert Fink, Melinda Latour, Zachary Wallmark, 2018-09-18 The Relentless Pursuit of Tone Timbre in Popular Music assembles a broad spectrum of contemporary perspectives on how sound functions in an equally wide array of popular music Ranging from the twang of country banjos and the sheen of hip hop strings to the crunch of amplified guitars and the thump of subwoofers on the dance floor this volume bridges the gap

between timbre our name for the purely acoustic characteristics of sound waves and tone an emergent musical construct that straddles the borderline between the perceptual and the political Essays engage with the entire history of popular music as recorded sound from the 1930s to the present day under four large categories Genre asks how sonic signatures define musical identities and publics Voice considers the most naturalized musical instrument the human voice as racial and gendered signifier as property or likeness and as raw material for algorithmic perfection through software Instrument tells stories of the way some iconic pop music machines guitars strings synthesizers got or lost their distinctive sounds Production then puts it all together asking structural questions about what happens in a recording studio what is produced sonic cartoons rockist authenticity empty space and what it all might mean [Making Music](#) Sue Bradford Edwards, 2024-07-30

Music is a popular form of media and today it is easier than ever for people to create their own This title explores the history of music and music artists as well as the equipment skills challenges and marketing strategies involved in making and releasing music It also looks at the differences between independent artists and artists who sign with major record labels Features include a glossary references websites source notes and an index Aligned to Common Core Standards and correlated to state standards Essential Library is an imprint of Abdo Publishing a division of ABDO *The Globalizing Cities Reader* Xuefei Ren, Roger Keil, 2017-10-12 The newly revised *Globalizing Cities Reader* reflects how the geographies of theory have recently shifted away from the western vantage points from which much of the classic work in this field was developed The expanded volume continues to make available many of the original and foundational works that underpin the research field while expanding coverage to familiarize students with new theoretical and epistemological positions as well as emerging research foci and horizons It contains 38 new chapters including key writings on globalizing cities from leading thinkers such as John Friedmann Michael Peter Smith Saskia Sassen Peter Taylor Manuel Castells Anthony King Jennifer Robinson Ananya Roy and Fulong Wu The new Reader reflects the fact that world and global city studies have evolved in exciting and wide ranging ways and the very notion of a distinct global class of cities has recently been called into question The sections examine the foundations of the field and processes of urban restructuring and global city formation A large number of new entries focus on the emerging urban worlds of Asia Latin America and Africa including Beijing Bogota Cairo Cape Town Delhi Istanbul Medellin Mumbai Phnom Penh Rio de Janeiro Sao Paulo and Shanghai The book also presents cases off the conventional map of global cities research such as smaller cities and less known urban regions that are undergoing processes of globalization The book is a key resource for students and scholars alike who seek an accessible compendium of the intellectual foundations of global urban studies as well as an overview of the emergent patterns of early 21st century urbanization and associated sociopolitical contestation around the world *Business Innovation and Disruption in the Music Industry* Patrik Wikström, Robert DeFillippi, 2016-01-29 Patrik Wikström and Robert DeFillippi bring together innovative multidisciplinary perspectives on business innovation and disruption in the music industry Authors from fields such as

cultural studies economics management media studies musicology and human geography in North America Europe and Asia focus on the second wave of digital disruption and the transformation of the music industry The chapters are structured into three parts the first part contextualizes changes in the music industry that have been driven by digital technologies since the end of the 1990s The second part unpacks the impact of these disruptive technologies on business models in specific industry sectors and geographies and the third and final part examines questions related to the emergence of subscription music services Concluding chapters link back to the role of hackers as a subversive and innovative force in the music economy and examine how hacker creativity can be facilitated and encouraged to generate the next big music industry innovation This multifaceted look at the music business will serve as a resource for both undergraduate and graduate students as well as established scholars and industry professionals

Billboard ,1982-04-03 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

The Production and Consumption of Music in the Digital Age Brian J. Hracs,Michael Seman,Tarek E. Virani,2016-04-14 The economic geography of music is evolving as new digital technologies organizational forms market dynamics and consumer behavior continue to restructure the industry This book is an international collection of case studies examining the spatial dynamics of today's music industry Drawing on research from a diverse range of cities such as Santiago Toronto Paris New York Amsterdam London and Berlin this volume helps readers understand how the production and consumption of music is changing at multiple scales from global firms to local entrepreneurs and in multiple settings from established clusters to burgeoning scenes The volume is divided into interrelated sections and offers an engaging and immersive look at today's central players processes and spaces of music production and consumption Academic students and researchers across the social sciences including human geography sociology economics and cultural studies will find this volume helpful in answering questions about how and where music is financed produced marketed distributed curated and consumed in the digital age

Mix Smart Alexander U. Case,2011 analog and digital

Sixties British Pop, Outside in Gordon Ross Thompson,2024 Itchycoo Park 1964 1970 the second volume of Sixties British Pop Outside In explores how London songwriters musicians and production crews navigated the era's cultural upheavals by reimagining the pop music envelope British songwriters musicians and production crews explored form sound and subject matter as western society grappled with racism sexism war revolution and migration in a postcolonial world As these creators and curators of popular culture combined interests in jazz folk blues Indian ragas and western classical music they created sophisticated hybrid forms that redefined pop music Based on extensive research and drawing on vintage and original interviews Sixties British Pop Outside In contextualizes the world of the Beatles through King Crimson in the frameworks of the postwar surge in births that created the Bulge Generation in the UK and Baby Boomers in America

emergent technologies English behavior and the places and spaces in which people created and consumed pop music

Jazz in Europe José Dias, 2019-05-30 Should we talk of European jazz or jazz in Europe What kinds of networks link those who make it happen on the ground What challenges do they have to face Jazz is a part of the cultural fabric of many of the European countries Jazz in Europe Networking and Negotiating Identities presents jazz in Europe as a complex arena where the very notions of cultural identity jazz practices and Europe are continually being negotiated against an ever changing social cultural political and economic environment The book gives voice to musicians promoters festival directors educators and researchers regarding the challenges they are faced with in their everyday practices Jazz identities in Europe result from the negotiation between discourse and practice and in the interstices between the formal and informal networks that support them as if Jazz and Europe were blank canvases where diversified notions of what jazz and Europe should or could be are projected

The Ashgate Research Companion to Popular Musicology Derek B. Scott, 2009 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 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

Enter The World Of Mass Media Barun Roy, 2009-09 Enter The World of Mass Media is an outcome of the author s interactions with numerous readers and Mass Communication enthusiasts all over the nation regarding the need of a good resource book on the subject Essentially all encompassing the book does not merely go through the different aspects of Mass Communication but also sets standards for the future This book with the help of some of the best known minds in the field of Mass Communication Marketing and Information Technologies seeks to set forward for the first time in India a germinating set of standards norms and ethics to be followed on the Internet Enter The World of Mass Media thus also sets out to lay grounds for the future of Mass Communication A reader after going through this book will not only have an understanding of the subject but coupled with his own added insights he would also be capable of being a transforming force in the field

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

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