



# Revolution In Sound A Biography Of The Recording Industry

**Susan Schmidt Horning**



## **Revolution In Sound A Biography Of The Recording Industry:**

*Revolution in Sound* Charles A. Schicke, 1974-01-01      **Revolution and Sound** Charles A. Schicke, 1974      *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      *Chasing Sound* Susan Schmidt Horning, 2013-12-15 The recording studio she argues is at the center of musical culture in the twentieth century Emily Thompson Princeton University Science      **International History of the Recording Industry** Pekka Gronow, Ilpo Saunio, 1999-07-26 This book explores the fascinating world of the record business its technology the music and the musicians from Edison s phonograph to the compact disc The great artists Caruso Toscanini Louis Armstrong Elvis Presley and their successors all achieved fame through the medium of records and in turn have influenced the recording industry But just as important are the record producers those invisible figures who decide from behind the scenes how a record will sound The history of recording is also the history of record companies the book follows the vicissitudes of the multinational giants without neglecting the small pioneering labels which have brought valuable new talents to the fore      **I Don't Sound Like Nobody** Albin Zak, 2012-10-04 A definitive study of the most important decade in post World War II popular music history      *America on Record* Andre Millard, 1995-10-27 This study provides a history of sound recording from the acoustic phonograph to digital sound technology      **American Popular Music and Its Business** the late Russell Sanjek, 1988-07-28 Volume two concentrates exclusively on music activity in the United States in the nineteenth century Among the topics discussed are how changing technology affected the printing of music the development of sheet music publishing the growth of the American musical theater popular religious music black music including spirituals and ragtime music during the Civil War and finally music in the era of monopoly including such subjects as copyright changing technology and distribution invention of the phonograph copyright revision and the

establishment of Tin Pan Alley      *The Nashville Sound* Joli Jensen,1998 What does it mean when we call a music genre like country authentic or pure or in contrast commercial By examining the dramatic changes that occurred in country music in the 1950s and 60s Joli Jensen explores why the concept of authenticity in country music is so crucial to so many of its fans Anyone interested in the ways that popular culture has been shaped in response to changing times will find Jensen s incisive interpretations instructive 20 illustrations      **Recording History** Peter Martland,2013 In *Recording History* Peter Martland uses a range of archival sources to trace the genesis and early development of the British record industry from 1888 to 1931 A work of economic and cultural history that draws on a vast range of quantitative data it surveys the commercial and business activities of the British record industry like no other work of recording history has before Martland s study charts the successes and failures of this industry and its impact on domestic entertainment Showcasing its many colorful pioneers from both sides of the Atlantic *Recording History* is first and foremost an account of The Gramophone Company Ltd a precursor to today s recording giant EMI and then the most important British record company active from the late 19th century until the end of the second decade of the twentieth century Martland s history spans the years from the original inventors through industrial and market formation and final take off including the riveting battle in recording formats Special attention is given to the impact of the First World War and the that followed in its wake Scholars of recording history will find in Martland s study the story of the development of the recording studio of the artists who made the first records from which some like Italian opera tenor Enrico Caruso earned a fortune and the change records wrought in the relationship between performer and audience transforming the reception and appreciation of musical culture Filling a much needed gap in scholarship *Recording History* documents the beginnings of the end of the contemporary international record industry

*Blacksound* Matthew D. Morrison,2024-03-26 A new concept for understanding the history of the American popular music industry *Blacksound* explores the sonic history of blackface minstrelsy and the racial foundations of American musical culture from the early 1800s through the turn of the twentieth century With this namesake book Matthew D Morrison develops the concept of *Blacksound* to uncover how the popular music industry and popular entertainment in general in the United States arose out of slavery and blackface *Blacksound* as an idea is not the music or sounds produced by Black Americans but instead the material and fleeting remnants of their sounds and performances that have been co opted and amalgamated into popular music Morrison unpacks the relationship between performance racial identity and intellectual property to reveal how blackface minstrelsy scripts became absorbed into commercial entertainment through an unequal system of intellectual property and copyright laws By introducing this foundational new concept in musicology *Blacksound* highlights what is politically at stake for creators and audiences alike in revisiting the long history of American popular music

*Corporate Life in the Digital Music Industry* Toby Bennett,2024-08-22 Drawing on a deep and long term first hand engagement with major labels in the early years of the 21st century this book sheds new light behind the scenes at a time of

drastic and far reaching transformation Refreshingly it centres not on artists and the most powerful decision makers but on everyday experiences of work and back office corporate employees Doing so reveals the internal activities and conflicts that while hidden from public view enable processes of change from paperwork data systems managerial pressures and redundancies to graduate training schemes departmental politics and shared playlists providing a new route into understanding the broader cultures and infrastructures of the global recording industry This oft forgotten office work tells a different story of contemporary digital music one more sensitive to the complex intersections that texture the conduct of work and organizational life

**The Sound of Memory: A Century of Recording Music** Pasquale De Marco,2025-05-16

From the invention of the phonograph to the rise of streaming services The Sound of Memory chronicles the fascinating history of recorded music and its profound impact on the art of music In this comprehensive volume readers will embark on a journey through the major technological advancements cultural shifts and musical genres that have shaped the recording industry over the past century They will learn about the pioneers who pushed the boundaries of recording technology the great recording engineers who captured iconic performances and the artists who transformed the way we listen to music The book explores the ways in which recording technology has democratized access to music allowing people from all walks of life to enjoy performances by renowned artists regardless of their location or financial means It also examines the impact of recording on musical performance as artists adapted their techniques to suit the demands of the recording studio The Sound of Memory also sheds light on the rise of new musical genres and styles such as jazz blues and rock n roll which owe their existence in part to the development of recording technology The book also delves into the challenges and opportunities presented by the digital revolution which has transformed the way music is recorded distributed and consumed With its engaging narrative and insightful analysis The Sound of Memory is an essential read for anyone interested in the history of music the evolution of recording technology or the intersection of art and technology It is a celebration of the enduring power of music to capture and share the human experience If you like this book write a review on google books

*Recorded Music in American Life* William Howland Kenney,1999 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 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

**Music in American Life**

Jacqueline Edmondson,2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the cornerstone of popular culture in the United States since the beginning of our nation s history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country s musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music s influence on

contemporary American life tracing historical connections over time Music in American Life An Encyclopedia of the Songs Styles Stars and Stories That Shaped Our Culture demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television **Off the Record** David Morton,2000 A cultural and economic history of sound recording technology The History of Music Production Richard James Burgess,2014-06-25 In The History of Music Production Richard James Burgess draws on his experience as a producer musician and author Beginning in 1860 with the first known recording of an acoustic sound and moving forward chronologically Burgess charts the highs and lows of the industry throughout the decades and concludes with a discussion on the present state of music production Throughout he tells the story of the music producer as both artist and professional including biographical sketches of key figures in the history of the industry including Fred Gaisberg Phil Spector and Dr Dre Burgess argues that while technology has defined the nature of music production the drive toward greater control over the process end result and overall artistry come from producers The result is a deeply knowledgeable book that sketches a critical path in the evolution of the field and analyzes the impact that recording and disseminative technologies have had on music production A key and handy reference book for students and scholars alike it stands as an ideal companion to Burgess s noted multi edition book The Art of Music Production *History Of Music: The Evolution Of Sound And Expression* Nicky Huys,2024-04-14 History of Music The Evolution of Sound and Expression is a comprehensive exploration of how music has evolved over centuries reflecting the cultural social and technological changes that have shaped human civilization From ancient rituals and traditional folk tunes to the rise of classical compositions and the birth of popular music this book delves into the diverse forms of musical expression and their impact on societies worldwide Through a rich tapestry of historical anecdotes musical analysis and cultural insights this book celebrates the universal language of music and its profound ability to convey emotions tell stories and unite people across time and space Join us on a captivating journey through the ages as we unravel the fascinating story of how music has shaped the human experience and continues to evolve in the modern era **Liner Notes for the Revolution** Daphne A. Brooks,2021-02-23 Winner of the Ralph J Gleason Music Book Award Rock Roll Hall of Fame Winner of the American Book Award Before Columbus Foundation Winner of the PEN Oakland Josephine Miles Award Winner of the MAAH Stone Book Award A Pitchfork Best Music Book of the Year A Rolling Stone Best Music Book of the Year Brooks traces all kinds of lines finding unexpected points of connection inviting voices to talk to one another seeing what different perspectives can offer opening up new ways of looking and listening by tracing lineages and calling for more space New York Times An award winning Black feminist music critic takes us on an epic journey through radical sound from Bessie Smith to Beyonc Daphne A Brooks explores more than a century of music archives to examine the critics collectors and listeners who have determined perceptions of Black women on stage and in the recording studio How is it possible she asks that iconic

artists such as Aretha Franklin and Beyoncé exist simultaneously at the center and on the fringe of the culture industry. *Liner Notes for the Revolution* offers a startling new perspective on these acclaimed figures, a perspective informed by the overlooked contributions of other Black women concerned with the work of their musical peers. Zora Neale Hurston appears as a sound archivist and a performer; Lorraine Hansberry as a queer Black feminist critic of modern culture; and Pauline Hopkins as America's first Black female cultural commentator. Brooks tackles the complicated racial politics of blues music, recording, song collecting, and rock and roll criticism. She makes lyrical forays into the blues pioneers Bessie Smith and Mamie Smith as well as fans who became critics like the record label entrepreneur and writer Rosetta Reitz. In the twenty-first century, pop superstar Janelle Monáe's liner notes are recognized for their innovations, while celebrated singers Cécile McLorin Salvant, Rhiannon Giddens, and Valerie June take their place as cultural historians. With an innovative perspective on the story of Black women in popular music and who should rightly tell it, *Liner Notes for the Revolution* pioneers a long overdue recognition and celebration of Black women musicians as radical intellectuals.

[Bibliography of Black Music: Theory, education, and related studies](#) Dominique-René De Lerma, 1981

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## **Table of Contents Revolution In Sound A Biography Of The Recording Industry**

1. Understanding the eBook Revolution In Sound A Biography Of The Recording Industry
  - The Rise of Digital Reading Revolution In Sound A Biography Of The Recording Industry
  - Advantages of eBooks Over Traditional Books
2. Identifying Revolution In Sound A Biography Of The Recording Industry
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Revolution In Sound A Biography Of The Recording Industry
  - User-Friendly Interface
4. Exploring eBook Recommendations from Revolution In Sound A Biography Of The Recording Industry
  - Personalized Recommendations
  - Revolution In Sound A Biography Of The Recording Industry User Reviews and Ratings
  - Revolution In Sound A Biography Of The Recording Industry and Bestseller Lists
5. Accessing Revolution In Sound A Biography Of The Recording Industry Free and Paid eBooks



- Revolution In Sound A Biography Of The Recording Industry Public Domain eBooks
- Revolution In Sound A Biography Of The Recording Industry eBook Subscription Services
- Revolution In Sound A Biography Of The Recording Industry Budget-Friendly Options
- 6. Navigating Revolution In Sound A Biography Of The Recording Industry eBook Formats
  - ePub, PDF, MOBI, and More
  - Revolution In Sound A Biography Of The Recording Industry Compatibility with Devices
  - Revolution In Sound A Biography Of The Recording Industry Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Revolution In Sound A Biography Of The Recording Industry
  - Highlighting and Note-Taking Revolution In Sound A Biography Of The Recording Industry
  - Interactive Elements Revolution In Sound A Biography Of The Recording Industry
- 8. Staying Engaged with Revolution In Sound A Biography Of The Recording Industry
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Revolution In Sound A Biography Of The Recording Industry
- 9. Balancing eBooks and Physical Books Revolution In Sound A Biography Of The Recording Industry
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Revolution In Sound A Biography Of The Recording Industry
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Revolution In Sound A Biography Of The Recording Industry
  - Setting Reading Goals Revolution In Sound A Biography Of The Recording Industry
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Revolution In Sound A Biography Of The Recording Industry
  - Fact-Checking eBook Content of Revolution In Sound A Biography Of The Recording Industry
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

#### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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