



good vibrations

A HISTORY OF RECORD PRODUCTION

mark cunningham

forewords by alan parsons & brian auger

Good Vibrations A History Of Record Production

Thomas MacFarlane



Good Vibrations A History Of Record Production:

Good Vibrations Mark Cunningham,1996 **The Producer as Composer** Virgil Moorefield,2010-02-26 The evolution of the record producer from organizer to auteur from Phil Spector and George Martin to the rise of hip hop and remixing In the 1960s rock and pop music recording questioned the convention that recordings should recreate the illusion of a concert hall setting The Wall of Sound that Phil Spector built behind various artists and the intricate eclecticism of George Martin's recordings of the Beatles did not resemble live performances in the Albert Hall or elsewhere but instead created a new sonic world The role of the record producer writes Virgil Moorefield in *The Producer as Composer* was evolving from that of organizer to auteur band members became actors in what Frank Zappa called a movie for your ears In rock and pop in the absence of a notated score the recorded version of a song created by the producer in collaboration with the musicians became the definitive version Moorefield a musician and producer himself traces this evolution with detailed discussions of works by producers and producer musicians including Spector and Martin Brian Eno Bill Laswell Trent Reznor Quincy Jones and the Chemical Brothers Underlying the transformation Moorefield writes is technological development new techniques tape editing overdubbing compression and in the last ten years inexpensive digital recording equipment that allows artists to become their own producers What began when rock and pop producers reinvented themselves in the 1960s has continued Moorefield describes the importance of disco hip hop remixing and other forms of electronic music production in shaping the sound of contemporary pop He discusses the making of *Pet Sounds* and the production of tracks by Public Enemy with equal discernment drawing on his own years of studio experience Much has been written about rock and pop in the last 35 years but hardly any of it deals with what is actually heard in a given pop song *The Producer as Composer* tries to unravel the mystery of good pop why does it sound the way it does

Good Vibrations Mark Cunningham,1998 From Elvis Presley's *Heartbreak Hotel* through Telstar *Pet Sounds* Sgt Pepper's *Lonely Hearts Club Band* The Dark Side of the Moon *Bohemian Rhapsody* Vienna Two Tribes *Zooropa* Older to Britpop albums from Oasis *Kula Shaker* Cast and Radiohead *Good Vibrations* follows the development of popular music recording from the perspective of the producers engineers and session players

Global Glam and Popular Music Ian Chapman, Henry Johnson,2016-02-12 This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day and from an international perspective Focus is given to a number of representative artists bands and movements as well as national regional and cultural contexts from around the globe Approaching glam music performance and style broadly and using the glam glitter rock genre of the early 1970s as a foundation for case studies and comparisons the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts Glam rock in its original term defining inception had its birth in the UK in 1970-71 and featured at its forefront acts such as David Bowie T Rex Slade and Roxy Music Termed glitter rock in the US stateside artists included Alice Cooper Suzi Quatro The New York Dolls and Kiss In a global context glam is represented in

many other cultures where the influences of early glam rock can be seen clearly In this book glam exists at the intersections of glam rock and other styles e g punk metal disco goth Its performers are characterized by their flamboyant and theatrical appearance clothes costumes makeup hairstyles they often challenge gender stereotypes and sexuality androgyny and they create spectacle in popular music performance fandom and fashion The essays in this collection comprise theoretically informed contributions that address the diversity of the world s popular music via artists bands and movements with special attention given to the ways glam has been influential not only as a music genre but also in fashion design and other visual culture

Here Comes the Night Joel Selvin, 2014-04-15 I don t know where he s buried but if I did I d piss on his grave Jerry Wexler best friend and mentor Here Comes the Night Bert Berns and the Dirty Business of Rhythm and Blues is both a definitive account of the New York rhythm and blues world of the early 60s and the harrowing ultimately tragic story of songwriter and record producer Bert Berns whose meteoric career was fueled by his pending doom His heart damaged by rheumatic fever as a youth doctors told Berns he would not live to see twenty one Although his name is little remembered today Berns worked alongside all the greats of the era Jerry Leiber and Mike Stoller Ahmet Ertegun and Jerry Wexler Burt Bacharach Phil Spector Gerry Goffin and Carole King anyone who was anyone in New York rhythm and blues In seven quick years he went from nobody to the top of the pops producer of monumental R B classics songwriter of Twist and Shout My Girl Sloopy and others His fury to succeed led Berns to use his Mafia associations to muscle Atlantic Records out of a partnership and intimidate new talents like Neil Diamond and Van Morrison he signed to his record label only to drop dead of a long expected fatal heart attack just when he was seeing his grandest plans and life s ambitions frustrated and foiled

Transnationalism and Urbanism Stefan Krätke, Kathrin Wildner, Stephan Lanz, 2012 The formation of transnational urban spaces is a relevant and challenging field of interdisciplinary research which deserves much more debate in order to deepen our understanding of generating and restructuring urban spaces under conditions of contemporary globalisation processes This edited collection reflects current studies on the relation of transnationalism and urbanism Scholars from disciplines including Geography Ethnography and Urban Planning discuss theoretical approaches methodology and case studies on processes of the production of urban spaces through global economic value chains socio cultural practices and political governance strategies Cities are appropriate sites for an examination of the spatial dimension of transnationality because this is where global processes are concentrated localized transformed and materialize In this context urban space is not merely to be regarded as a setting for transnational practices but as a constituent force of transnationalism in all its manifestations

Rhymin' and Stealin' Justin A Williams, 2013-07-25 Rhymin and Stealin begins with a crucial premise the fundamental element of hip hop culture and aesthetics is the overt use of preexisting material to new ends Whether it is taking an old dance move for a breakdancing battle using spray paint to create street art quoting from a famous speech or sampling a rapper or 1970s funk song hip hop aesthetics involve borrowing from the past By appropriating and reappropriating these

elements they become transformed into something new something different something hip hop Rhymin and Stealin is the first book length study of musical borrowing in hip hop music which not only includes digital sampling but also demonstrates a wider web of references and quotations within the hip hop world Examples from Nas Jay Z A Tribe Called Quest Eminem and many others show that the transformation of preexisting material is the fundamental element of hip hop aesthetics Although all music genres use and adapt preexisting material in different ways hip hop music celebrates and flaunts its open source culture through highly varied means It is this interest in the web of references borrowed material and digitally sampled sounds that forms the basis of this book sampling and other types of borrowing becomes a framework with which to analyze hip hop music and wider cultural trends Sound Clash Kara Keeling, Josh Kun, 2012-05-07 Race sex and gender

Understanding Popular Music Culture Roy Shuker, 2013 Focusing on the variety of genres that make up pop music Roy Shuker explores key subjects which shape our experience of music such as music production the music industry music policy fans audiences and subcultures **Sound Media** Lars Nyre, 2009-06-02 Sound Media considers how music recording radio broadcasting and muzak influence people s daily lives and introduces the many and varied creative techniques that have developed in music and journalism throughout the twentieth century Lars Nyre starts with the contemporary cultures of sound media and works back to the archaic soundscapes of the 1870s The first part of the book devotes five chapters to contemporary digital media and presents the internet the personal computer digital radio news and talk and various types of loudspeaker media muzak DJ ing clubbing and PA systems The second part examines the historical accumulation of techniques and sounds in sound media and presents multitrack music in the 1960s the golden age of radio in the 1950s and back to the 1930s microphone recording of music in the 1930s the experimental phase of wireless radio in the 1910s and 1900s and the invention of the gramophone and phonograph in the late nineteenth century Sound Media includes a soundtrack on downloadable resources with thirty six examples from broadcasting and music recording in Europe and the USA from Edith Piaf to Sarah Cox and is richly illustrated with figures timelines and technical drawings 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 *Frank Zappa and the And* Paul Carr, 2016-04-15 This collection of essays documented by an international and interdisciplinary array of scholars represents the first academically focused volume exploring the creative idiolect of Frank Zappa Several of the authors are known for contributing significantly to areas such as popular

music cultural and translation studies with expertise and interests ranging from musicology to poetics The publication presents the reader with an understanding of the ontological depth of Zappa s legacy by relating the artist and his texts to a range of cultural social technological and musicological factors as encapsulated in the book s title Frank Zappa and the And Zappa s interface with religion horror death movies modernism satire freaks technology resistance censorship and the avant garde are brought together analytically for the first time and approached non chronologically something that strongly complies with the non linear perspective of time Zappa highlights in both his autobiography and recordings The book employs a variety of analytical approaches ranging from literary and performance theory horrality and musicology to post modern and textually determined readings and serves as a unique and invaluable guide to Zappa s legacy and creative force

Girl Groups, Girl Culture Jacqueline Warwick,2013-10-31 Then He Kissed Me He s A Rebel Chains Stop In the Name of Love all these songs capture the spirit of an era and an image of girlhood in post World War II America that still reverberates today While there were over 1500 girl groups recorded in the 60s including key hitmakers like the Ronettes the Supremes and the Shirelles studies of girl group music that address race gender class and sexuality have only just begun to appear Warwick is the first writer to address 60s girl group music from the perspective of its most significant audience teenage girls drawing on current research in psychology and sociology to explore the important place of this repertoire in the emotional development of young girls of the baby boom generation Girl Groups Girl Culture stands as a landmark study of this important pop music and cultural phenomenon It promises to be a classic work in American musicology and cultural studies

The Music of George Harrison Thomas MacFarlane,2019-04-08 George Harrison was one of the most prolific popular music composers of the late 20th century During his tenure with the Beatles he caught the wave of 1960s pop culture and began channeling its pervasive influence through his music Often described as The Invisible Singer his solo recordings reveal him to be an elusive yet essential element in the Beatles sound The discussion of George Harrison s Beatle tracks featured in the text employs a Songscape approach that blends accessible music analysis with an exploration of the virtual space created on the sound recording This approach is then used to explore Harrison s extensive catalog of solo works which due to their varied cultural sources seem increasingly like early examples of Global Pop In that sense the music of George Harrison may ultimately be viewed as an important locus for pan cultural influence in the 20th century making this book essential reading for those interested in the history of songwriting and recording as well as the cultural study of popular music

Heaviness in Metal Music Production, Volume I Jan-Peter Herbst,Mark Mynett,2025-08-01 Heaviness in Metal Music Production Volume I How and Why It Works provides an in depth analysis of the art and craft of producing heaviness the fundamental musical quality in metal music Using primarily ethnographic research which draws on interviews and engineering documentation from various producers across different generations the distinguishing feature of the study is the song In Solitude which was written recorded and produced by the researchers themselves Written by practising musicians producers

and experts in music technology and musicology this book offers a comprehensive understanding of the interplay between structural performative and technological components of a metal recording the perceptual and discursive factors determining heaviness and the relationship between creative freedom and technical demands in contemporary metal music production Heaviness in Metal Music Production is a rigorous academic study that advances the field of metal music production research through an innovative and methodologically robust approach At its core is an unprecedented experiment in which eight leading producers each mixed the same song with their processes meticulously documented and analysed through in depth interviews This study not only provides unique insights into the conceptualizations and craft of heaviness in metal music production but also sets a new standard for empirical research in the discipline As a result it serves as a vital resource for scholars researchers and students in audio engineering and metal music studies making it essential supplementary reading for advanced undergraduates postgraduates and academics engaged in these fields This two volume set offers a well rounded insight into the production of heaviness in theory and practice The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution CC BY 4.0 International license

The Pleasure of Modernist Music Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op. 21* to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film *2001* The composers discussed in these pages including Bartók Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University **Continuum Encyclopedia of**

Popular Music of the World John Shepherd, 2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians **Music Business: The Key Concepts** Richard Strasser, 2009-09-11 Music Business The Key Concepts is a comprehensive guide to the terminology commonly used in the music business today It embraces definitions from a number of relevant fields including general business marketing e commerce intellectual property law economics entrepreneurship In an accessible A Z format and fully cross referenced throughout this book is essential reading for music business students as well as those interested in the music industry **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 **Decca Studios and Klooks Kleek** Dick Weindling, Marianne Colloms, 2013-11-01 Considerable attention has been given to the EMI Abbey Road Studios in St Johns Wood particularly because of their association with the Beatles In contrast very little has been written about their great rivals Decca who had recording studios in nearby Broadhurst Gardens West Hampstead This book will explore the history of Decca and specifically the Studios where thousands of records were made between 1937 and 1980 Klooks Kleek meanwhile ran from 1961 to 1970 in the Railway Hotel next door to the Decca Studios Dick Jordan and Geoff Williams who ran the club share their memories here With artists including David Bowie The Rolling Stones Tom Jones and

The Moody Blues at Decca and Ronnie Scott The Cream Fleetwood Mac Led Zeppelin Jimi Hendrix Eric Clapton Elton John Rod Stewart Stevie Wonder and Sonny Rollins at Klooks this book records a unique musical heritage Containing more than fifty photographs many of which have never before appeared in print it will delight music lovers everywhere

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Table of Contents Good Vibrations A History Of Record Production

1. Understanding the eBook Good Vibrations A History Of Record Production
 - The Rise of Digital Reading Good Vibrations A History Of Record Production
 - Advantages of eBooks Over Traditional Books
2. Identifying Good Vibrations A History Of Record Production
 - 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 Good Vibrations A History Of Record Production
 - User-Friendly Interface
4. Exploring eBook Recommendations from Good Vibrations A History Of Record Production
 - Personalized Recommendations
 - Good Vibrations A History Of Record Production User Reviews and Ratings
 - Good Vibrations A History Of Record Production and Bestseller Lists
5. Accessing Good Vibrations A History Of Record Production Free and Paid eBooks
 - Good Vibrations A History Of Record Production Public Domain eBooks
 - Good Vibrations A History Of Record Production eBook Subscription Services
 - Good Vibrations A History Of Record Production Budget-Friendly Options
6. Navigating Good Vibrations A History Of Record Production eBook Formats
 - ePub, PDF, MOBI, and More
 - Good Vibrations A History Of Record Production Compatibility with Devices
 - Good Vibrations A History Of Record Production Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Good Vibrations A History Of Record Production
 - Highlighting and Note-Taking Good Vibrations A History Of Record Production
 - Interactive Elements Good Vibrations A History Of Record Production

8. Staying Engaged with Good Vibrations A History Of Record Production
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Good Vibrations A History Of Record Production
9. Balancing eBooks and Physical Books Good Vibrations A History Of Record Production
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Good Vibrations A History Of Record Production
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Good Vibrations A History Of Record Production
 - Setting Reading Goals Good Vibrations A History Of Record Production
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Good Vibrations A History Of Record Production
 - Fact-Checking eBook Content of Good Vibrations A History Of Record Production
 - 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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