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Edison Musicians And The Phonograph

JE Gale



Edison Musicians And The Phonograph:

Edison, Musicians, and the Phonograph John Harvith, Susan Edwards Harvith, 1987-12-04 Though the book ranks as an admirable exercise in rigorous scholarship the prevailing tone is that of an informal conversation That's what keeps you turning the pages Serious record collectors will find that this book will make them see and hear their disks in a wholly new perspective The New York Times The first book of its kind ever published Edison Musicians and the Phonograph presents the candid opinions of a wide variety of musicians from those performing when the phonograph was first used to present day artists about the recording process its effects and its validity Through exhaustive research and extensive interviews John and Susan Harvith have constructed a detailed picture of how musicians and technicians view the ramifications of recording a picture that reveals a dichotomy between our public perception of the recorded music as truly representative and the performers frequent mistrust of the medium

A Century of Recorded Music Timothy Day, 2000-01-01 Looks at the history of recording technology and its effect on music including artistic performance listening habits and audience participation

Continuum Encyclopedia of Popular Music of the World, 2003-01-30 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided 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

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1914 Detmar Klein National identity and the double border in Lorraine 1870 1914 Didier Francfort Sound Technology and the American Cinema James Lastra, 2000-07-18 Representational technologies including photography phonography and the cinema have helped define modernity itself Since the nineteenth century these technologies have challenged our trust of sensory perception given the ephemeral unprecedented parity with the eternal and created profound temporal and spatial displacements But current approaches to representational and cultural history often neglect to examine these technologies James Lastra seeks to remedy this neglect Lastra argues that we are nowhere better able to track the relations between capital science and cultural practice than in photography phonography and the cinema In particular he maps the development of sound recording from its emergence to its confrontation with and integration into the Hollywood film Reaching back into the late eighteenth century to natural philosophy stenography automata and human physiology Lastra follows the shifting relationships between our senses technology and representation **Continuum Encyclopedia of Popular Music of the World, Volume 1** John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided 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 **The Oxford Handbook of Music Listening in the 19th and 20th Centuries** Christian Thorau, Hansjakob Ziemer, 2019 An idealized image of European concert goers has long prevailed in historical overviews of the nineteenth and twentieth centuries This act of listening was considered to be an invisible and amorphous phenomenon a naturally given mode of perception This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes However as listening moved from the concert hall to the opera house street music and jazz venues new and visceral listening traditions evolved In turn the art of listening was shaped by phenomena of the modern era including media innovation and commercialization This Handbook asks whether how and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century and mobile devices in the twenty first Through these questions chapters enable a differently conceived history of listening and offer an agenda for future research **Summer Learning Bundle for Rising Sixth Graders---Week 6**, 2014-07-01

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origins of debates that continue today The chapters in the second contemporary section offer a variety of current scientific perspectives on these topics and engage wider philosophical problems The Companion ends with chapters that explore the practical application of music in healthcare education and welfare drawing on work on music as a social and ecological phenomenon Contextualising contemporary scientific research on music within the history of ideas this volume provides a unique overview of what it means to study music in relation to the mind and well being **Music Trades** ,1918 **Musical Encounters at the 1889 Paris World's Fair** Annegret Fauser,2005 The 1889 Exposition universelle in Paris is famous as a turning point in the history of French music and modern music generally This book explores the ways in which music was used exhibited listened to and written about during the Exposition universelle It also reveals the sociopolitical uses of music in France during the 19th century *The Alchemy of Us* Ainissa Ramirez,2020-03-03 A timely informative and fascinating study of 8 inventions and how they shaped our world with totally compelling insights on little known inventors throughout history Elizabeth Kolbert Pulitzer Prize winning author of *The Sixth Extinction* In *The Alchemy of Us* scientist and science writer Ainissa Ramirez examines 8 inventions and reveals how they shaped the human experience Clocks Steel rails Copper communication cables Photographic film Light bulbs Hard disks Scientific labware Silicon chips Ramirez tells the stories of the woman who sold time the inventor who inspired Edison and the hotheaded undertaker whose invention pointed the way to the computer She describes how our pursuit of precision in timepieces changed how we sleep how the railroad helped commercialize Christmas how the necessary brevity of the telegram influenced Hemingway's writing style and how a young chemist exposed the use of Polaroid's cameras to create passbooks to track black citizens in apartheid South Africa These fascinating and inspiring stories offer new perspectives on our relationships with technologies Ramirez shows not only how materials were shaped by inventors but also how those materials shaped culture chronicling each invention and its consequences intended and unintended Filling in the gaps left by other books about technology Ramirez showcases little known inventors particularly people of color and women who had a significant impact but whose accomplishments have been hidden by mythmaking bias and convention Doing so she shows us the power of telling inclusive stories about technology She also shows that innovation is universal whether it's splicing beats with two turntables and a microphone or splicing genes with two test tubes and CRISPR *The Golden Book Magazine* ,1927 *The Routledge Guide to Music Technology* Thom Holmes,2013-10-18 First published in 2006 This guide is an A to Z trade reference aimed at music students technophiles and audio video computer users The world of music technology has exploded over the last decades thanks to introductions of new digital formats At the same time there has been a renaissance in analog high fidelity equipment and resurgent interest in turntables long playing records and vintage stereo systems Music students collectors and consumers will appreciate the availability of a guide to all things musical in the technological universe *Freunds Musical Weekly* ,1906 **American Monthly Review of Reviews** Albert Shaw,1927 *Indian Classical Music and the Gramophone, 1900-1930* Vikram

Sampath,2022-06-30 In 1902 The Gramophone Company in London sent out recording experts on expeditions across the world to record voices from different cultures and backgrounds All over India it was women who embraced the challenge of overcoming numerous social taboos and aesthetic handicaps that came along with this nascent technology Women who took the plunge and recorded largely belonged to the courtesan community called tawaifs and devadasis in North and South India respectively Recording brought with it great fame brand recognition freedom from exploitative patrons and monetary benefits to the women singers They were to become pioneers of the music industry in the Indian sub continent However despite the pioneering role played by these women their stories have largely been forgotten Contemporaneous with the courtesan women adapting to recording technology was the anti nautch campaign that sought to abolish these women from the performing space and brand them as common prostitutes A vigorous renaissance and arts revival movement followed leading to the creation of a new classical paradigm in both North Indian Hindustani and South Indian Carnatic classical music This resulted in the standardization universalization and institutionalization of Indian classical music This newly created classical paradigm impacted future recordings of The Gramophone Company in terms of a shift in genres and styles Vikram Sampath sheds light on the role and impact of The Gramophone Company s early recording expeditions on Indian classical music by examining the phenomenon through a sociocultural historical and musical lens The book features the indefatigable stories of the women and their experiences in adapting to recording technology The artists from across India featured are Gauhar Jaan of Calcutta Janki Bai of Allahabad Zohra Bai of Agra Malka Jaan of Agra Salem Godavari Bangalore Nagarathnamma Coimbatore Thayi Dhanakoti of Kanchipuram Bai Sundarabai of Pune and Husna Jaan of Banaras

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