



good vibrations

A HISTORY OF RECORD PRODUCTION

mark cunningham

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Good Vibrations A History In Record Productions

Roy Shuker



Good Vibrations A History In Record Productions:

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

The Musicology of Record Production Simon Zagorski-Thomas,2014-08-14 Recorded music is as different to live music as film is to theatre In this book Simon Zagorski Thomas employs current theories from psychology and sociology to examine how recorded music is made and how we listen to it Setting out a framework for the study of recorded music and record production he explains how recorded music is fundamentally different to live performance how record production influences our interpretation of musical meaning and how the various participants in the process interact with technology to produce recorded music He combines ideas from the ecological approach to perception embodied cognition and the social construction of technological systems to provide a summary of theoretical approaches that are applied to the sound of the music and the creative activity of production A wide range of examples from Zagorski Thomas s professional experience reveal these ideas in action

The Art of Record Production Simon Zagorski-Thomas,Katia Isakoff,Serge Lacasse,Sophie Stévançe,2019-07-01 The playback of recordings is the primary means of experiencing music in contemporary society and in recent years classical musicologists and popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally Record production can indeed be treated as part of the creative process of composition At the same time training in the use of these forms of technology has moved from an apprentice based system into university education Musical education and music research are thus intersecting to produce a new academic field the history and analysis of the production of recorded music This book is designed as a general introductory reader a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music The aim is to introduce students to the variety of approaches and methodologies that are currently being employed by scholars in this field The book is divided into three sections covering historical approaches theoretical approaches and case studies and practice There are also three interludes of commentary on the academic contributions from leading record producers and other industry professionals This collection gives students and scholars a broad overview of the way in which academics from the analytical and practice based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress

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 Beatles 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 Beggars Banquet and the Rolling Stones' Rock and Roll Revolution Russell Reising, 2019-12-06 The Rolling Stones Beggars Banquet is one of the seminal albums in rock history Arguably it not only marks the advent of the mature sound of the Rolling Stones but lays out a new blueprint for an approach to blues based rock music that would endure for several decades From its title to the dark themes that pervade some of its songs Beggars Banquet reflected and helped define a moment marked by violence decay and upheaval It marked a move away from the artistic sonic flourishes of psychedelic rock towards an embrace of foundational streams of American music blues country that had always underpinned the music of the Stones but assumed new primacy in their music after 1968 This move coincided with and anticipated the roots moves that many leading popular music artists made as the 1960s turned toward a new decade but unlike many of their peers whose music grew more soft and subdued as they embraced traditional styles the music and attitude of the Stones only grew harder and more menacing and their status as representatives of the dark underside of the 60s rock counterculture assumed new solidity For the Rolling Stones the 1960s ended and the 1970s began with the release of this album in 1968 **Cybersounds** Michael D. Ayers, 2006 Textbook

Wired for Sound Paul D. Greene, Thomas Porcello, 2012-01-01 Winner of the Society for Ethnomusicology's Klaus Wachsmann Award 2006 Wired for Sound is the first anthology to address the role of sound engineering technologies in the shaping of contemporary global music Wired sound is at the basis of digital audio editing multi track recording and other studio practices that have powerfully impacted the world's music Distinctions between musicians and engineers increasingly blur making it possible for people around the globe to imagine new sounds and construct new musical aesthetics This collection of 11 essays employs primarily ethnographical but also historical and psychological approaches to examine a range of new technology intensive musics and musical practices such as fusions of Indian film song rhythms heavy metal and gamelan in Jakarta urban Nepali pop which juxtaposes heavy metal Tibetan Buddhist ritual chant rap and Himalayan folksongs collaborations between Australian aboriginals and sound engineers the production of heaviness in heavy metal music and the production of the Austin sound This anthology is must reading for anyone interested in the global character of contemporary music technology CONTRIBUTORS Harris M Berger Beverley Diamond Cornelia Fales Ingemar Grandin Louise Meintjes Frederick J Moehn Karl Neunfeldt Timothy D Taylor Jeremy Wallach *I Hear a Symphony* Andrew Flory, 2017-05-30 I Hear a Symphony opens new territory in the study of Motown's legacy arguing that the music of Motown

was indelibly shaped by the ideals of Detroit's postwar black middle class that Motown's creative personnel participated in an African American tradition of dialogism in rhythm and blues while developing the famous Motown Sound. Throughout the book Flory focuses on the central importance of crossover to the Motown story first as a key concept in the company's efforts to reach across American commercial markets then as a means to extend influence internationally and finally as a way to expand the brand beyond strictly musical products. Flory's work reveals the richness of the Motown sound and equally rich and complex cultural influence Motown still exerts.

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.

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

In Praise of Commercial Culture Tyler COWEN, Tyler Cowen, 2009-06-30 Does a market economy encourage or discourage music literature and the visual arts Do economic forces of supply and demand help or harm the pursuit of creativity This book seeks to redress the current intellectual and popular balance and to encourage a more favorable attitude toward the commercialization of culture that we associate with modernity Economist Tyler Cowen argues that the capitalist market economy is a vital but underappreciated institutional framework for supporting a plurality of coexisting artistic visions providing a steady stream of new and satisfying creations supporting both high and low culture helping consumers and artists refine their tastes and paying homage to the past by capturing reproducing and disseminating it Contemporary culture Cowen argues is flourishing in its various manifestations including the visual arts literature music architecture and the cinema Successful high culture usually comes out of a healthy and prosperous popular culture Shakespeare and Mozart were highly popular in their own time Beethoven s later less accessible music was made possible in part by his early popularity Today consumer demand ensures that archival blues recordings a wide array of past and current symphonies and this week s Top 40 hit sit side by side in the music megastore High and low culture indeed complement each other Cowen s philosophy of cultural optimism stands in opposition to the many varieties of cultural pessimism found among conservatives neoconservatives the Frankfurt School and some versions of the political correctness and multiculturalist movements as well as historical figures including Rousseau and Plato He shows that even when contemporary culture is thriving it appears degenerate as evidenced by the widespread acceptance of pessimism He ends by considering the reasons why cultural pessimism has such a powerful hold on intellectuals and opinion makers

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 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

Music Business Nigel Parker,2004 It is anticipated that the sixth edition will again be warmly received by the market as the premier title on Intellectual Property Law Cornish Llewelyn Intellectual Property has developed a reputation amongst IP academics and practitioners as an accurate straight forward and straight to the point in depth guide to every aspect of Intellectual Property law For the student the thoughtful analysis of every area guides the reader whilst prompting questions and issues for the reader to develop further As a flip and find practitioner reference work IP professionals will rarely allow their copy to gather dust Popular Music: The Key Concepts Roy Shuker,2017-03-27 Now in an updated fourth edition this popular A Z student handbook provides a comprehensive survey of key ideas and concepts in popular music culture With new and expanded entries on genres and subgenres the text comprehensively examines the social and cultural aspects of popular music taking into account the digital music revolution and changes in the way that music is manufactured marketed and delivered New and updated entries include Age and youth Black music Digital music culture K Pop Mash ups Philadelphia Soul Pub music Religion and spirituality Remix Southern Soul Streaming Vinyl With further reading and listening included

throughout Popular Music The Key Concepts is an essential reference text for all students studying the social and cultural dimensions of popular music

The Poetics of Rock Albin J. Zak III, 2001-11-20 After a hundred years of recording the process of making records is still mysterious to most people who listen to them Records hold a fundamental place in the dynamics of modern musical life but what do they represent Are they documents Snapshots Artworks Fetishes Commodities Conveniences The Poetics of Rock is a fascinating exploration of recording consciousness and compositional process from the perspective of those who make records In it Albin Zak examines the crucial roles played by recording technologies in the construction of rock music and shows how songwriters musicians engineers and producers contribute to the creative project and how they all leave their mark on the finished work Zak shapes an image of the compositional milieu by exploring its elements and discussing the issues and concerns faced by artists Using their testimony to illuminate the nature of record making and of records themselves he shows that the art of making rock records is a collaborative compositional process that includes many skills and sensibilities not traditionally associated with musical composition Zak connects all the topics whether technical conceptual aesthetic or historical with specific artists and recordings and illustrates them with citations from artists and with musical examples In lively and engaging prose The Poetics of Rock brilliantly illustrates how the musical energy from a moment of human expression translates into a musical work wrought in sound

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

Inside Classic Rock Tracks Rikky Rooksby, 2001-09 Kronologisk fortegnelse over 100 rock hits fra The Everly Brothers 1960 til Radiohead 2000 med analyser oplysninger om indspilngen mv

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

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

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